

LEGENDS of Music Row

THE '70s: A DECADE OF CHANGE

Revisit "a decade of change" through the eyes and ears of those who lived through it. It's the stories of record label chiefs (Larry Butler, Rick Blackburn), artists (Don Williams, Ronnie Milsap, Kenny Rogers), and the songwriters, musicians, managers, and others who helped steer country music through 10 turbulent years. Celebrate country music's past and its present, with two pages of CMA pix.

Begins Page 37

THE KEEPERS OF THE CALLS

Screeners are Talk radio's last line of defense against the kooks and conspiracy theorists who want to commandeer your airwaves. Jeffrey Yorke got through to hosts, producers, and programmers to learn the tricks of the trade.

Page 30

IN THE NEWS

- August radio revenues jump 12%
- Jeff Dinetz to Connoisseur Communications as VP
- Dave Kerr becomes WKQI/Detroit Station Mgr.
- Brian Ongaro tapped as KDGE & KZPS/Dallas VP/GM

Page 3

THIS #1 WEEK

- CMB/POP**
- JEWEL Foolish Games (Atlantic)
- CHR/RHYTHMIC**
- USHER You Make Me Wanna... (LaFace/Arista)
- URBAN**
- MARIAH CAREY Honey (Columbia)
- URBAN AC**
- BOYZ II MEN 4 Seasons Of Loneliness (Motown)
- COUNTRY**
- DEANA CARTER How Do I Get There (Capitol)
- NAC/SMOOTH JAZZ**
- AVENUE BLUE Nightlife (Mesa/Bluemoon)
- HOT AC**
- JEWEL Foolish Games (Atlantic)
- AC**
- ELTON JOHN Something ... (Rocket/A&M Associated)
- ACTIVE ROCK**
- DAYS OF THE NEW Touch, Peel, And ... (Outpost/Geffen)
- ROCK**
- ROLLING STONES Anybody Seen My Baby? (Virgin)
- ALTERNATIVE**
- SMASH MOUTH Walkin' On The Sun (Interscope)
- ADULT ALTERNATIVE**
- BLUES TRAVELER Most Precarious (A&M)

NEWSSTAND PRICE \$6.50



THE INDUSTRY'S NEWSPAPER

Chancellor Enters National Radio Arena With AMFM Net

■ Kantor set to lead operations as a Sr. VP

BY RON RODRIGUES
R&R EDITOR-IN-CHIEF

Chancellor Media's announcement last week that it plans to set up a radio network sends a message to the radio industry that it intends to make a run at the half-billion-dollar piece of the network revenue pie.

With its 99-station lineup in 21 large markets — most of which are not currently affiliated with a network, yet serve up large numbers of young, urban listeners — the company smells an opportunity to deliver a desirable audience to current network advertisers and perhaps attract some new ones to grow the pie.



Kantor

CHANCELLOR/See Page 11

ABC Radio Networks' Andrews 'Will Be A Terrific President,' Callahan Says



Andrews

ABC Radio President Robert Callahan wasted no time filling David Kantor's shoes. As first reported in R&R last week (9/26), he elevated Sr. VP/Advertising Sales & Marketing Lyn Andrews to President of ABC Radio Networks.

"Lyn has been a huge asset to ABC Radio Networks and has demonstrated a tremendous ability to lead and generate new business," Callahan said. "Her team-building and knowledge of the client and advertising community has led to five record years in sales. Lyn is a formidable and experienced sales and marketing ex-

ANDREWS/See Page 12



DreamWorks Debut Unites Country Dream Team

A country music industry "Who's Who" welcomed DreamWorks Records executives to Music City last week, as the L.A.-based label launched its new Country division. On hand were (l-r) NARAS President Michael Greene, WB-Reprise/Nashville President Jim Ed Norman, MCA/Nashville Chairman Bruce Hinton, Capitol/Nashville President Scott Hendricks, MCA/Nashville President Tony Brown, Arista & Career/Nashville President Tim DuBois, DreamWorks' Michael Ostin, DreamWorks/Nashville head James Stroud, BMI President/CEO Frances Preston, DreamWorks Publishing head Chuck Kaye, DreamWorks Records chief Mo Ostin, DreamWorks/Nashville's Wayne Halper, DreamWorks' Lenny Waronker, RCA Label Group/Nashville President Joe Galante, Asylum co-President Kyle Lehning, and Curb Group President Mike Curb.

Bloomberg To Serve As R&R's Primary Business News Source

■ Weighted radio stock index to bow next week

R&R has selected Bloomberg Financial Markets as its primary national news source of business- and financial-related information. Additionally, R&R and Bloomberg have developed the industry's first weighted radio stock index, which debuts next week.

The installation of Bloomberg terminals in R&R's offices in L.A. and Washington, DC allows R&R instant access to world markets and up-to-the-minute news events among all public companies, including radio group owners. This capability will allow R&R to include only the latest-breaking information on its R&R ONLINE web site and in its R&R TODAY daily fax newsletter and weekly R&R newspaper. The latest business events will be detailed in a section called "Bloomberg Business Briefs" in all three publications.

"This is the first time in R&R's 25-year history that we've subscribed to an outside news service," remarked R&R Publisher/CEO Erica Farber. "We initiated this relationship with Bloomberg because they have established themselves as the premier business news re-

BLOOMBERG/See Page 12

CBS/ARS Deal Prompts BIA To Re-Rank Top Radio Groups

Following CBS' September 19 announcement that it would acquire American Radio Systems 98-station stable for \$2.6 billion, BIA Research re-released its list of the Top 50 groups based on estimated 1996 gross revenues. CBS now has a 42% lead with almost \$1.4 billion, followed by Hicks, Muse, Tate & Furst's Chancellor Media and Capstar Broadcasting Partners. However, if Chancellor and Capstar were listed as combined Hicks, Muse holdings, their revenues would exceed CBS' by slightly less than 1% (\$1.402 billion).

Rank	Owner	Est. '96 Revenues*	Stations
1	CBS Corp.	1394.1	173
2	Chancellor Media	816.2	99
3	Capstar Broadcasting	585.7	324
4	Jacor Communications	451.0	163
5	Clear Channel Communications	408.9	171
6	ABC Radio	306.3	27
7	Cox Radio	216.5	49
8	Emmis Broadcasting	140.3	14
9	Heffel Broadcasting	137.7	37
10	Sinclair Communications	123.9	56

* in millions

FCC Nominees Face Capitol Hill Queries

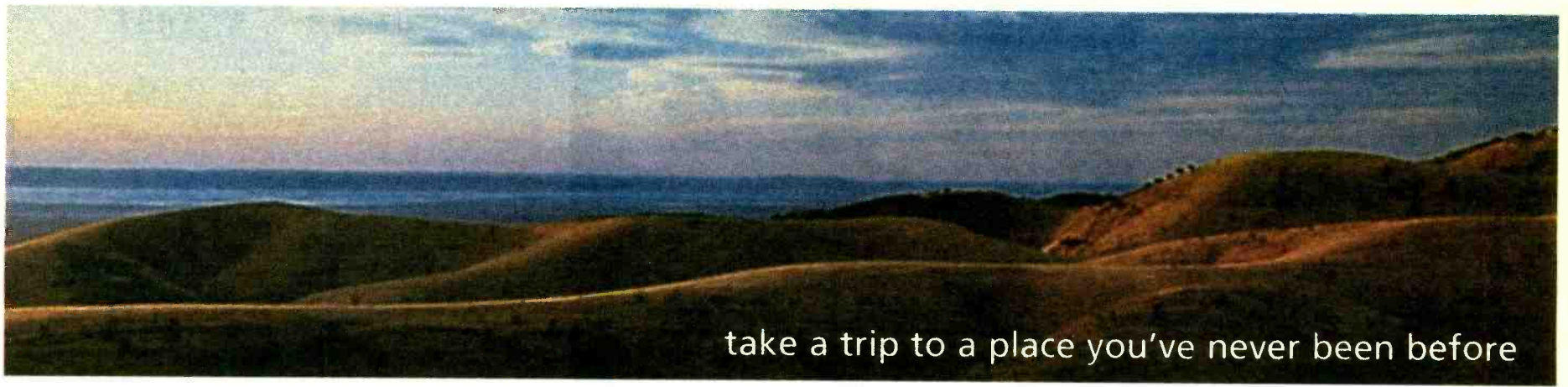
BY MAIT SPANGLER
R&R WASHINGTON BUREAU

One thing was clear after the Senate Commerce Committee hearings on FCC nominees Michael Powell, Gloria Tristani, and Harold Furchtgott-Roth on Tuesday: They had better be prepared to deal with universal service issues.

Although Sen. Ernest Hollings (D-S.C.) opened the nearly four-hour session by noting that "this town is too full of lawyers — I thought we were going to get rid of the lawyers and get back to commissioners," he proceeded in a reasonable manner, attempting to determine if the candidates would do their part to ensure rea-

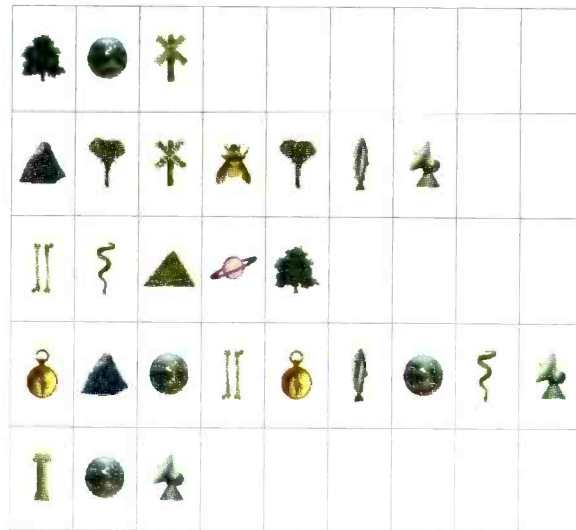
FCC/See Page 21

Put it on your calendar: R&R Convention '98, June 11-13 in Century City, CA!



take a trip to a place you've never been before

pat metheny group



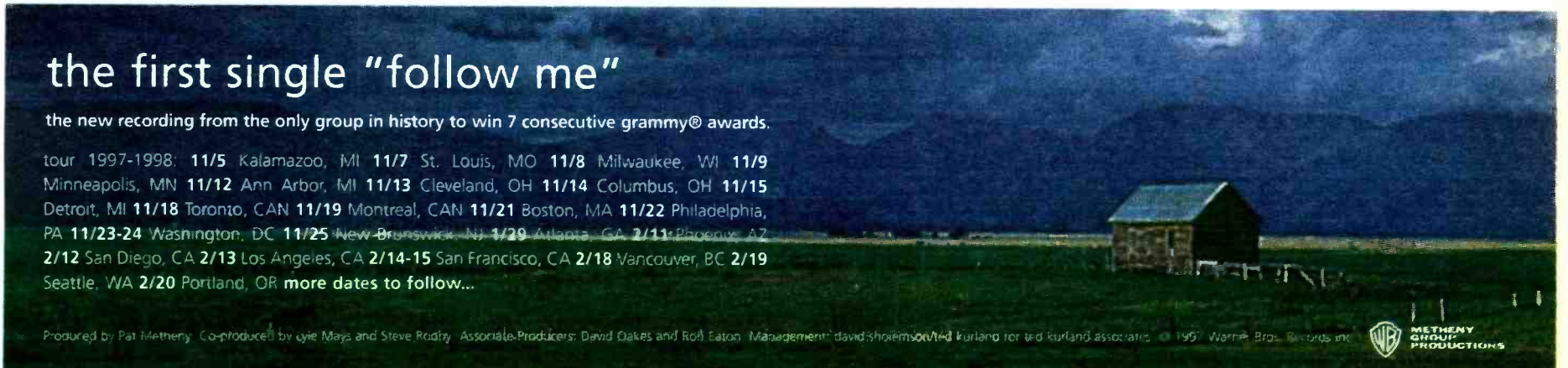
imaginary day

the first single "follow me"

the new recording from the only group in history to win 7 consecutive grammy® awards.

tour 1997-1998: 11/5 Kalamazoo, MI 11/7 St. Louis, MO 11/8 Milwaukee, WI 11/9 Minneapolis, MN 11/12 Ann Arbor, MI 11/13 Cleveland, OH 11/14 Columbus, OH 11/15 Detroit, MI 11/18 Toronto, CAN 11/19 Montreal, CAN 11/21 Boston, MA 11/22 Philadelphia, PA 11/23-24 Washington, DC 11/25 New Brunswick, NJ 1/29 Atlanta, GA 2/11 Phoenix, AZ 2/12 San Diego, CA 2/13 Los Angeles, CA 2/14-15 San Francisco, CA 2/18 Vancouver, BC 2/19 Seattle, WA 2/20 Portland, OR more dates to follow...

Produced by Pat Metheny. Co-produced by Cyrie May and Steve Rodby. Associate Producers: David Dakes and Rob Eaton. Management: David Shofield/United Kurland for Ted Kurland Associates. © 1997 Warner Bros. Records Inc.



Ongaro In As VP/GM At Dallas Duo

Chancellor Media has named **Brian Ongaro** VP/GM of Alternative-Classic Rock combo **KDGE-FM & KZPS-FM/Dallas**. He succeeds Tom Glade, who recently exited.

Ongaro remarked, "I'm thrilled to have the opportunity to join KDGE/KZPS. These are great stations, and we have high expectations to take them to the next level."

A 17-year veteran, Ongaro most recently was VP/GM of WMIL & WOKY/Milwaukee. He began his broadcast career with Sundance Broadcasting in 1981.

WKQI Lifts Kerr To Station Manager

WKQI/Detroit has elevated **Dave Kerr** to Station Manager. He had been serving as GSM at the Hot AC station.

"As my responsibilities in the newly formed Chancellor Media grow, I'm pleased to promote Dave Kerr to Q 95.5's Station Manager," said Chancellor Media Sr. VP/Operations and WKQI GM Larry Wert. "Dave's past performance has earned him this important position."

Added Kerr, "Under Larry Wert's leadership, Q 95.5 just posted its best year ever. My challenge is to help make sure we can continue saying

KERR/See Page 11

Wolfe Scores As WEEI/Boston PD

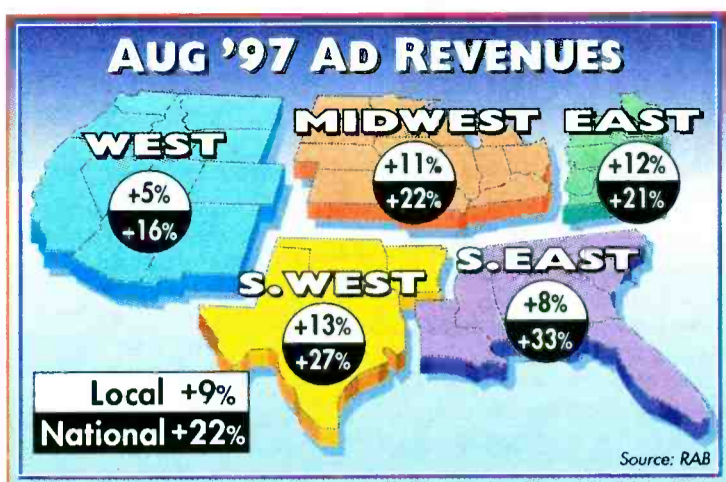
WEEI-AM/Boston Asst. PD **Jason Wolfe** has risen to PD at the American Radio Systems Sports station.

"Jason has demonstrated his abilities and has earned this promotion," ARSVP/AM Operations Brad Murray said. "I am very pleased we were able to promote one of our outstanding contributors."

Wolfe added, "WEEI has successfully built a tremendous product over the past two years, and I am really looking forward to continuing the growth process. I'm very pleased that Brad has the confidence in me to handle that challenge; I'll be working extremely hard to ensure that success."

Wolfe began his career at WEEI in

WOLFE/See Page 21



12% Jump Marks Fifth Year Of Radio Revenue Increases

August '97 marked the 60th consecutive month — or the fifth straight year — that radio industry revenues have increased, according to the RAB. Even combined year-to-date revenue figures jumped 11% over the comparable period last year, spurred by a whopping national year-to-date increase of 17%. RAB President/CEO Gary Fries enthused, "Everyone associated with our industry should be proud of this accomplishment and commended for their hard work."

Connoisseur Names Dinetz VP

Connoisseur Communications has appointed former **WHTZ** (Z100)/New York VP/GM **Jeffrey Dinetz** as a VP of its 30-station chain. With Gary Rozynek, Dinetz becomes the second Connoisseur VP; a third is expected to be announced by the company in the near future.

"We are thrilled to bring Jeff into the company," said Connoisseur CEO Jeffrey Warshaw. "As we continue our expansion, we recognize the need to focus on operations. Jeff is one of the bright young stars of our industry, and he adds real depth to our management team. During the 18



Dinetz

months of his tenure at WHTZ, the station improved from 19th in the ratings to seventh."

Dinetz told R&R, "With the many opportunities presented to me in the past few weeks, my overwhelming desire was to partner up with Connoisseur. It is one of the last of the true entrepreneurial radio companies, and I am eager to get in and help make a difference."

Before joining Z100, Dinetz was Director/Sales, Emmis Radio New York for WRKS-FM & WQHT-FM/NY. He's also been GSM and LSM at WQHT as well as LSM and NSM at Z100.

Cochran Tapped As KEZK/St. Louis PD

Former **KMZQ/Las Vegas** programmer **Jeff Cochran** has succeeded Pat McMahon as PD of **KEZK/St. Louis**. McMahon departed the American Radio Systems Soft AC several months ago to program KBFB/Dallas.

Cochran told R&R, "After I learned the business, my lifelong dream was to come back to my hometown of St. Louis and be on the air at KSLQ — and then I could die. But while I was in college, KSLQ went away."

"By moving me from KMZQ to KEZK, ARS once again delivered



Cochran

on one of its core principles that says the company grows people faster than assets. The way they orchestrated this move was a credit to all the managers involved. KEZK has a fantastic history and the call letters have been well-known in town for a long time. We're doing extremely well with our target audience and at-work listening."

Prior to his six-year KMZQ programming stint, Cochran was PD at KHHT/Santa Rosa, CA and WFMK/Lansing, MI.

OCTOBER 3, 1997

NEWS & FEATURES

Radio Business	4	Street Talk	22
Business Briefs	4	Sound Decisions	32
Transactions	6		
Management	16	Product Showcase	15
Sales	17	Opportunities	137
Marketing & Promotion	18	Marketplace	140
Show Prep	19		
'Zine Scene	19		
National Video Charts	20		

FORMATS & CHARTS

News/Talk	30	AC Chart	105
Pop/Alternative	35	Hot AC Chart	108
Country	37	NAC/Smooth Jazz	110
Country Chart	74	NAC/Smooth Jazz Albums Chart	112
Country Action	75	NAC/Smooth Jazz Tracks Chart	113
CHR	82	Rock	116
CHR Callout America	84	Active Rock Chart	117
CHR/Pop Chart	85	Rock Chart	120
CHR/Rhythmic Chart	91	Alternative	122
Hip-Hop Chart	92	Alternative Chart	124
Urban	94	Alternative Action	127
Urban Chart	96	Alternative Specialty Show	131
Urban Action	98	Adult Alternative	132
Urban AC Chart	103	Adult Alternative Albums	133
Adult Contemporary	104	Adult Alternative Tracks	134

The Back Pages 142

Richards 'Rocks' Again In Kansas City

KQRC (The Rock)/Kansas City R&R. "This is great both for us and has named **KKND (The End)/New Orleans** PD **Vince Richards** as its new PD. He replaces Greg Stevens, who exited for the same post at **KEGL/Dallas (R&R 9/26)**. Richards' first day at the Rock is October 20; MD Valorie Knight will handle interim programming duties until then.

"We had a long list of candidates for this position, and Vince surfaced as the lead prospect," KQRC GM Bill Newman told



Richards

for Vince. He gets to return to the Midwest, and he understands what the Midwest is about. Vince is passionate about Active Rock, and I'm thrilled to have him join us."

Richards told R&R, "I feel very fortunate to be able to inherit such a great radio station. I look forward to working hand-in-hand with the staff and reaching new

RICHARDS/See Page 21

Legends Unite For WLS Night



Bad rhyming aside, it was a once-in-a-lifetime evening when more than 160 former WLS/Chicago staffers converged for a reunion. All attendees had once worked at the station between 1960 and 1985 — the CHR years. Here, a few of the past GMs reminisced about old times: (l-r) Dor Bouloukos, Marty Greenberg, Jeff Trumper, and John Gehron.

HOW TO REACH US

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DAB Battle Dwindles Down To IBOC Vs. L-Band

By MATT SPANGLER
R&R WASHINGTON BUREAU

At a forum on digital audio broadcasting (DAB) at last week's Audio Engineering Society convention in New York that featured a global mix of panelists, one thing was apparent: The United States is lagging far behind the rest of the world in the implementation of a national standard. The reason why? Too much bureaucracy.

The FCC's International Bureau has asked various representative organizations to recommend a standard, which has proven to be a formidable

task. The Consumer Electronics Manufacturers Association, which represents the manufacturers that would make DAB receivers, wrapped up tests

late last year that showed the USA Digital Radio IBOC (in-band, on-channel) system as a poor performer, and the Eureka-147 L-band (satellite-delivered) system as the best. The NAB DAB Task Force, consisting of over 60 broadcasting executives, is backing an IBOC solution.

Don't expect to be tuning into CD-quality radio anytime soon.

DAB/See Page 8

FCC Has No Authority To Ban Alcohol, Says Media Institute

□ Report says advertising is protected under First Amendment

By JEFFREY YORKE
R&R WASHINGTON BUREAU CHIEF

The FCC has no statutory authority to regulate broadcast advertising of alcohol products, according to the Media Institute, a DC-based think tank that last week released a report on the issue. Written by First Amendment scholar and University of Virginia law professor Robert O'Neil, the study concludes that attempts to restrict alcohol advertising by any government branch would be found unconstitutional if brought before the Supreme Court.

O'Neil notes that authority to regulate advertising "of all types continues to reside with the Federal Trade

Commission, which has the power to regulate deceptive and unfair advertising — including ads that target

young people for adult products — in all media."

Outgoing FCC Chairman Reed Hundt has been strongly opposed to distilled spirits advertising and ads for some other alcohol products, and has called for a ban against advertising liquor. The Media Institute's report notes that Hundt has asserted that "the FCC has the power to regulate liquor advertising as part of its statutory mandate to make sure broadcasters

Alcohol/See Page 8

The Real Winners!

20 years ago...

WLOQ debuted a new contemporary Jazz format.

We salute those who helped make Smooth Jazz the hottest format in Radio!

This Marconi is your award...

To Our Colleagues at WLOQ
Eastman Radio
&
Smooth Jazz Radio across America

WLOQ Orlando
Marconi Award Winner
1997 NAC/Jazz Station of the Year
Gross Communications Corporation

Bloomberg

BUSINESS BRIEFS

Studios Donated For Broadcasting School

The facilities and equipment of WOLL-FM/West Palm Beach, which recently moved to a new studio in the same town, are going to the Children's Home Society of Florida, South Coastal Division, and will be used as a broadcasting school for at-risk girls aged 13-16. The "Communications Learning Center of the Palm Beaches" will begin operating this fall and be run by the society through a grant from the State of Florida Department of Juvenile Justice Female Initiative Program. Chancellor picked up WOLL as part of its recent merger with West Palm Beach's OmniAmerica Group. The advisory board to the project includes Omni President Carl Hirsch and Sr. VP/Treasurer Anthony Ocepek, Chancellor President/CEO Scott Ginsburg and COO Jim de Castro, and Capstar Broadcasting COO Steven Dinetz.

25 ABC Stations Now Have Programs On Internet

Telos Systems Inc. and Olympia On-Line Inc. announced Tuesday that 25 ABC stations, including KABC-AM/L.A., WMVP/Chicago, and WABC-AM/NY, will broadcast their programs over the Internet using Audiolounge.com. WABC has already begun its transmission on Audiolounge. Currently, more than 500 stations broadcast their programs over the Internet.

Radio's Annual Growth At 8% Through 2000

That's the prediction made by Montgomery Securities analyst Gordon Hodge at the company's 27th Annual Investment Conference in San Francisco last week. It's the largest annual investment conference devoted exclusively to growth stocks and was attended by more than 1000 institutional investors. Hodge noted that passage of the Telecommunications Act of 1996 has spurred a massive consolidation wave, while radio advertising has remained solid. With cash-flow multiples at all-time highs, it's important for investors to choose radio stocks carefully, Hodge said. Among his recommendations were Clear Channel Communications, Chancellor Media, Emmis Broadcasting, and Heffel Broadcasting.

Chancellor Media Extends Katz Cash Offer

Chancellor (Nasdaq: AMFM) has extended the expiration date of the cash tender offer to acquire any and all outstanding shares of common stock of Katz Media Group (AMEX: KTZ) at \$11 per share to 5pm ET October 24. The original offer expired September 25, and the company said nearly 13 million shares of Katz Media common stock had been validly tendered at that time.

Westinghouse-Gaylord Deal Gets Tax-Free Status

Westinghouse (NYSE: WX) will now proceed to close the merger by which it will acquire Gaylord Entertainment Co.'s (NYSE: GET) two major cable networks, TNN and CMT. The acquisition includes the domestic and international operations of TNN and the U.S. and Canadian operations of CMT. Gaylord's remaining operations will be spun off to Gaylord's stockholders immediately prior to the merger with Westinghouse. Gaylord shareholders also will receive \$1.55 billion in Westinghouse common stock tax-free. Closing was set for September 30. The two networks will continue to be based in Nashville.

Paxson Sued By Partner

Paxson Communications Corp. and its chairman, Bud Paxson, are being sued for fraud and breach of contract by Bruce Frey, a business partner who owns several sports teams with Paxson. Frey claims that Paxson agreed to sell its stake in several Florida-based teams to Clear Channel Communications without Frey's knowledge or consent. In June, San Antonio-based Clear Channel agreed to purchase Paxson's 46 radio stations in a \$693 million acquisition that included Paxson's minor-league sports teams, which include the Florida Bobcats arena football club and a hockey franchise owned in part by both Frey and Paxson. Clear Channel said in August it did not wish to purchase the sports teams. Frey filed the lawsuit in a Palm Beach County circuit court.

ARS Declares Dividend

A dividend of \$2.84 per share will be paid on October 15, to each ARS record shareholder of its 11 3/8% cumulative exchangeable preferred stock (as of close of business on October 1). The dividend will be paid in cash.

New York Times Co. Changes Exchanges

The New York Times Co. began trading its Class A common shares on the New York Stock Exchange (NYSE) under the ticker symbol "NYT" (9/25). The stock had been trading on the American Stock Exchange under the symbol "NYT.A." Times Class B stock is not publicly traded. The diversified media company, which also owns the Boston Globe, owns such stations as WQEW-AM & WQXR-FM/New York.

Sinclair Completes Public Offering

Sinclair offered \$150 million in Class A common stock and \$150 million aggregate liquidation worth of convertible exchangeable preferred stock to the public at \$36.50 and \$50 per share, respectively. Additionally,

Continued on Page 8

Could you use a 1/2 POINT GAIN in 25-54 Share next book?

It's a fact. Going into Spring 97 we converted 53 stations from auditorium testing to Music Technologies INTERACTIVE Music Testing. The results are in. Those 53 stations realized an average of a full half-point gain in their 25-54 Adult (Mon.-Sun. 6:00 a.m.-Mid) Arbitron Share after switching to our tests. We can document that. Why are they doing better? Because our digital interactive tests put an end to the respondent fatigue problems that plague all forms of auditorium group tests and avoid having to use local recruiters who recruit their usual "professional test takers"...and their friends. As a result, our INTERACTIVE tests give you better data. How much better? Enough better to get, on average, a half-point improvement in adult share in the very first book after these 53 stations switched from the old approach.

Can you expect *more* than a half-point improvement over time? Well, here's what the smart stations are doing. At Music Technologies we can usually give our clients three INTERACTIVE music tests per year for about the same price people used to pay for two auditorium tests. For those who move from two tests to three a year (instead of pocketing the savings) their music is freshened every 4 months instead of every 6. That makes the whole station fresher at any given moment. And research clearly indicates that, for a music-based station, nothing has a higher statistical correlation to P-1 and ratings than how good your listeners think your music is...nothing. So, if you go this route, you might boost that half-point gain significantly.

Now here's the easiest thing about it. You can see what it's like for yourself right now...take one of these tests for a few minutes or take a full test. And you won't have to go to some hotel in the middle of the night to do it. All you need is an 800 number (to call into a test we have in progress) and a PIN number. Then you can take it immediately, in the comfort and privacy of your own office, home, bathtub, whatever. To get the 800 number and your own PIN, just call us. After all, what's a point worth to your ratio station?

Music Technologies LLC

First in Fully-Digital

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DEAL OF THE WEEK

• **WBBQ-AM & FM & WZNY-FM/ Augusta, GA \$14 million**

1997 DEALS TO DATE

Dollars To Date: \$12,238,635,557
(Last Year: \$12,557,358,520)

This Week's Action: \$54,588,700
(Last Year: \$99,820,000)

Stations Traded This Year: 1973
(Last Year: 1786)

Stations Traded This Week: 36
(Last Year: 30)

TRANSACTIONS AT A GLANCE

- WJHO-AM/Opelika, AL \$135,000
- KDMN-AM/Buena Vista, CO \$85,000
- KKYY-FM/Gunnison, CO \$190,000
- WMMM-AM/Westport, CT \$325,000
- WJFP-FM/Fort Pierce, FL No cash consideration
- WILY-AM & WRXX-FM/Centralia, IL \$527,500
- WWKI-FM/Kokomo, IN \$10.5 million (est.)
- WKMD-FM/Loogootee, IN \$185,000
- WMDH-AM & FM/Muncie, IN \$6 million
- WCCM-AM/Lawrence (Boston), MA \$405,000
- WBYW (FM CPY)Grand Rapids \$200,000
- WMSH-AM & FM/Sturgis, MI \$600,000
- KBBX-FM & KESY-FM/Omaha \$5,475,000
- WCMC-AM & WZXL-FM/Wildwood (Atlantic City-Cape May), NJ \$7.1 million
- KSCQ-FM/Silver City, NM \$225,000
- WIMX-FM/Gibsonburg (Toledo), OH \$1.5 million
- WSWR-FM/Shelby, OH \$1,125,000
- WOFR-AM & WCHO-FM/Washington Court House, OH \$2.25 million
- KSRV-AM & FM/Ontario, OR (Boise, ID) \$2.1 million
- WISL-AM & FM/Shamokin, PA \$400,000
- WEMR-AM & FM/Tunkhannock (Wilkes Barre-Scranton), PA \$815,000
- WJKI-AM/Woodruff, SC \$71,200
- KPSO-AM/Falfurrias, TX \$75,000
- WTUS-FM/Mannington (Morgantown-Clarksburg-Fairmont), WV \$300,000

TRANSACTIONS

And Cumulus Continues Accumulating...

□ **Addition of Augusta, GA trio brings market total to seven**

Deal Of The Week

Cumulus Broadcasting acquisitions

WBBQ-AM & FM/ Augusta, GA

PRICE: \$10.2 million
TERMS: Asset sale for cash
BUYER: Cumulus Broadcasting Inc., headed by President Bill Bungeoth. It owns WGUS-AM, WEKL-FM, WRXR-FM & WUUS-FM/Augusta. Phone: (312) 867-0091
SELLER: Savannah Valley Broadcasting Co., headed by President E.B. Florie. Phone: (803) 279-6610
FREQUENCY: 1340 kHz; 104.3 MHz
POWER: 1kw; 100kw at 1001 feet
FORMAT: AC; AC
COMMENT: Savannah Valley Broadcasting previously agreed to donate these stations to the Medical College of Georgia Foundation, which has agreed to sell these stations to Cumulus.

WZNY-FM/Augusta, GA

PRICE: \$3.8 million
TERMS: Asset sale for cash
BUYER: Cumulus Broadcasting
SELLER: George Weiss
FREQUENCY: 105.7 MHz
POWER: 100kw at 1168 feet
FORMAT: CHR

Alabama

WJHO-AM/Opelika

PRICE: \$135,000
TERMS: Asset sale for cash
BUYER: Auburn Network Inc., head-

ed by President Mike Hubbard. Phone: (334) 826-2929
SELLER: Sun Broadcasting Co. Inc., headed by President John Rice. Phone: (334) 826-2929

Colorado

KDMN-AM/Buena Vista

PRICE: \$85,000
TERMS: Asset sale for cash
BUYER: Pilgrim Communications, headed by President P. Gene Hood. It owns KVLE-FM/Gunnison, CO and KDMN-AM/Buena Vista, CO. Phone: (317) 655-9999
SELLER: Alpine Broadcasting Corp., headed by President R. Don Taylor. Phone: (719) 395-8668

KKYY-FM/Gunnison

PRICE: \$190,000
TERMS: Asset sale for cash
BUYER: Gunnison Broadcasting Co. L.L.C., a wholly owned subsidiary of Woodland Communications Corp., headed by President J. Stephen Glasman. It owns KUBC-AM & KKXK-FM/Montrose, CO. Phone: (970) 249-4546
SELLER: Rocky Mountain Radio Company L.L.C., headed by President Cliff Gardiner. Phone: (303) 949-0266

Connecticut

WMMM-AM/Westport

PRICE: \$50,000
TERMS: Asset sale for cash
BUYER: Sacred Heart University, headed by Director/General Manager George Lombardi. It owns WSHU-FM/Fairfield, CT and WSUF-FM/Noyak, NY.

SELLER: Minuteman Broadcasting Inc., headed by co-owners Robert and Mark Graham
BROKER: Dennis Jackson of New England Media

Florida

WJFP-FM/Fort Pierce

PRICE: No cash consideration
TERMS: Stock transfer for 60%; transfer of stock is the result of new appointments to the board of directors
BUYER: Raymond Kassis, Agnes Azrak, and Nonie Fox, each acquiring a 20% interest in Black Media Works Inc. Phone: (407) 632-1000
SELLER: Kimberly Holman-Kassis, Josephine Lian, and Janie Holman. Phone: (407) 632-1000

Illinois

WILY-AM & WRXX-FM/ Centralia

PRICE: \$527,500
TERMS: Asset sale for cash
BUYER: R. Russell Withers. Phone: (618) 242-3500
SELLER: Centralia Radio Communications Inc., headed by President James Warner. Phone: (618) 532-6404
BROKER: Fugatt Media

Indiana

WWKI-FM/Kokomo

PRICE: \$10.5 million (estimated)
TERMS: Not disclosed
BUYER: Wicks Broadcast Group L.P., headed by President/Radio Division

Rex Tackett. It owns or has agreed to acquire 17 stations. Phone: (212) 838-2100

SELLER: Shepard Communications Inc., headed by President John Shepard. Phone: (616) 956-1141
BROKER: Michael Bergner of Bergner & Co.

WKMD-FM/Loogootee

PRICE: \$185,000
TERMS: Asset sale for \$40,000 cash and a 10-year, \$145,000 promissory note at 5% interest
BUYER: Hembree Communications Inc., headed by President Larry Hembree. Phone: (812) 295-2626
SELLER: Community Broadcasting Service of Loogootee Inc., headed by President Donna Harris. Phone: (812) 323-8177

WMDH-AM & FM/Muncie

PRICE: \$6 million
TERMS: Asset sale for cash
BUYER: Wicks Broadcast Group, headed by President/Radio Division D. Rex Tackett. It has agreed to acquire WWKI-

FM/Kokomo, IN. Phone: (212) 838-2100
SELLER: WTL Indiana Inc., a wholly owned subsidiary of Taylor Broadcasting, headed by Jack Lich and Stephen Taylor
FREQUENCY: 1550 kHz; 102.5 MHz
POWER: 250 watts; 50kw at 499 feet
FORMAT: Talk; Country
BROKER: Michael Bergner of Bergner & Co.

Massachusetts

WCCM-AM/Lawrence (Boston)

PRICE: \$405,000
TERMS: Asset sale for cash
BUYER: Costa Eagles Radio Ventures L.P., headed by general partner Pat Costa. It owns WHAV-AM/Boston. Phone: (508) 686-9966
SELLER: Gowdy Family L.P., headed by Chairman Curt Gowdy. Phone: (508) 683-7171
FREQUENCY: 800 kHz
POWER: 1kw
FORMAT: News/Talk
BROKER: Satterfield & Perry

Continued on Page 8



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NORM FEUER, President, Triathlon Broadcasting Company

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DAN VALLIE, President, Vallie/Richard's Consulting Inc.

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TERRY PATRICK, President, Patrick Programming

"The results look great and the stations I've worked with that use Digital Interactive™ testing—in three different formats—are doing well by it in the ratings. The best part is that the information comes on a very easy-to-use Excel file that is pre-formatted so you are ready to sort immediately. It not only saves hours of sorting time but using this methodology makes the music test sort much more thorough."

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DAB

Continued from Page 4

Spectrum For L-band

One of the most important issues that the International Bureau's Planning and Negotiations Division — which is overseeing the determination of a domestic DAB standard — faces is whether or not there is spectrum available for an L-band solution. NAB Sr. Engineer David Layer said in the AES forum that the Eureka-147 DAB system is not feasible in the United States because it uses the L-band spectrum (1435-1530 MHz), which is used domestically by the military and the commercial airline industry for aeronautical telemetry. IBOC, however, utilizes the existing AM and FM spectrum and preserves the current industry infrastructure (no new transmitters or sharing of facilities).

On the other hand, manufacturers may not be willing to produce IBOC (in-band, on-channel) receivers. In tests performed by the DAR (Digital Audio Radio) Subcommittee of the Consumer Electronic Manufacturers Association (CEMA), the performance of the USADR IBOC system in the lab was substandard, and the company withdrew its system from field testing, while Eureka-147 was the superior performer.

Jim Davis, an engineer with Delco, which has already produced a

prototype Eureka system for Europe, told R&R that the FM band is too crowded to consider an IBOC solution. However, Russ Johnson, VP/Product Planning for Pioneer North America's Car Electronics division, which is rolling out Eureka systems for Europe and Canada in the next year, told R&R that if the USADR system were to meet the minimum standards of CEMA's tests, manufacturers would begin pushing out IBOC receivers within two years.

USADR says it is addressing the problems of first- and second-channel interference that its system experienced through the company's use of the Lucent Technologies PAC (Perceptual Audio Coding) algorithm. However, CEMA Director/Engineering Ralph Justus said at the forum that USADR must overcome its inherent multipath and interference problems if the PAC audio quality improvements are to matter.

What About DARS?

Then there is DARS (digital audio radio service), which would provide 50 channels of national, satellite-delivered, mobile, subscription-based, and commercial-free programming. Robert Briskman, chief technical officer of Satellite CD Radio, one of the two companies tentatively granted the right to provide the service by the FCC (official granting of the licenses was expected this week), said at the forum

that his company will launch the operation in December 1999. CD Radio has a simple solution if OEMs don't "subscribe" to its product: It will initially roll out its own receivers, called the "Radio Card."

However, DARS won't get "on" the ground if the FCC doesn't allow the companies to fill in gaps in coverage in difficult propagation environments — such as urban areas — by using a network of terrestrial repeaters. Rosalee Chiara, an attorney with the International Bureau, told R&R that the FCC would probably decide on the notice of proposed rulemaking by late fall. Justus also claimed that mobile satellite reception may fail at speeds greater than 40 miles per hour.

Briskman noted that CD Radio is also using a PAC scheme to compress its signal, and that the company has been satisfied with its performance.

The upshot, then, is that it is up to USADR to prove in the next year that it has a system that performs well enough in mobile testing to please receiver manufacturers: otherwise, with broadcasters backing an IBOC and not an L-band solution, the battle for a domestic DAB standard is sure to drag on for several more years. Meanwhile, satellite-delivered radio — if the terrestrial repeater proceeding goes its way — looms on the horizon as a formidable threat to local, terrestrial radio.

Alcohol

Continued from Page 4

serve 'the public interest.' However, that vague mandate does not give the FCC free rein to restrict whatever speech it may find distasteful, as the courts have already determined."

In his report, O'Neil points out that the DC Circuit Court cautioned that the Commission does not possess a license "to scan the airwaves for offensive material with no more discriminating a lens than the 'public interest' or even the 'public health.'"

Indeed, during Senate confirmation hearings for FCC Commissioner nominees Harold Furchtgott-Roth, Gloria Tristani, and Michael Powell on Tuesday, Sen. John Ashcroft (R-Mo.), Chairman of the Senate Subcommittee on Consumer Af-

airs, complained that the current FCC leadership is "incapable of doing what it is supposed to do" and reminded the nominees that the FTC "was established for the purpose of monitoring advertising over the airwaves."

The report found that despite instances in the past when the Commission has assumed power over advertisers — such as regulation of cigarette ads in the 1960s — the world has since changed. O'Neil believes the ban on smoking ads offers no precedent. "It was based on the long-since repudiated Fairness Doctrine, the Commission's authority was clearly limited to tobacco, and the rule was enacted prior to the Supreme Court's recognition that commercial speech warrants First Amendment protection."

TRANSACTIONS

Continued from Page 6

Michigan

WBWY (FM CP)/Grand Rapids

PRICE: \$200,000

TERMS: Asset sale for cash

BUYER: Cornerstone Baptist Educational Ministries, headed by President Rex Rogers. It owns WAYK-FM/Grand Rapids and WCSG-FM/Kalamazoo, MI. Phone: (616) 942-1500

SELLER: Grand Rapids Broadcasting Corp., headed by President Al Lane

WMSH-AM & FM/Sturgis

PRICE: \$600,000

TERMS: Asset sale for cash

Bloomberg

BUSINESS BRIEFS

Continued from Page 4

some stockholders converted a portion of their Class B common stock into Class A common stock. The convertible stock has a dividend of 6% and is convertible into Class A common stock. The net proceeds from the offerings were \$285.7 million and will be used to repay outstanding debts and possibly fund the purchase of the Heritage stations.

FCC Issues First CPs

Radio Property Ventures, licensee of KQXI-AM/Arvada, CO, and KPHP Radio Inc., licensee of KPHP-AM/Lake Oswego, OR, were officially granted construction permits (CPs) to build stations on the AM expanded band, which ups the available frequencies to 1705 kHz. The FCC refused the petition to deny the expanded band applications filed jointly by Press Broadcasting Inc. and Kovas Communications Inc.

They asked the Commission to reconsider its five-year transition period that will allow stations receiving the authorization to broadcast for five years on both their existing and expanded band frequencies. At the end of this period, licensees will be required to return either their existing or expanded band licenses to the FCC for cancellation. The stations were two of the 67 stations being considered for the expanded band. Peter Doyle, assistant chief of the Audio Services Division, told R&R that the Commission hoped to act on the remaining applications within the next two months. WJDM-AM/Elizabeth, NJ; KXBT-AM/Vallejo, CA; and KNOB-AM/San Rafael, CA are already broadcasting on the expanded band.

FCC Nixes Chameleon Tower Site Move

The FCC revoked the license of KFCC-AM/Bay City, TX last week for misrepresentation. Mass Media Bureau attorney Kathryn Berthot told R&R that licensee Chameleon Radio Corp. claimed earlier it was being forced out of its lease on its tower site in Bay City, and requested an STA (special temporary authority) to build a new tower closer to Houston. The Commission found that Chameleon actually leased out its Bay City tower so that it could move to another site. Due to the company's lack of candor, its license was revoked.

In other tower news, the FCC denied Rice Capital Broadcasting Co.'s request to build a station in a swamp in Amelia, LA. The Commission said that its engineers were unable to locate any space in the marshy area that would sustain a radio tower.

BUYER: Lake Cities Broadcasting Corp., headed by President Thomas Andrews. It owns three other stations. Phone: (219) 665-9554

SELLER: Forum Communications Inc., headed by President Robert Brink. Phone: (616) 343-1717

Nebraska

KBBX-FM & KESY-FM/Omaha

PRICE: \$5,475,000

TERMS: Asset sale for cash
BUYER: Journal Broadcast Group, headed by President Douglas Kiel. It owns KOSR-AM, KEZO-FM, KKCD-FM & KOSJ-FM/Omaha-Council Bluffs, NE. Phone: (414) 967-5306

SELLER: BCR Corp., headed by President John Biddinger. Phone: (941) 377-6710

FREQUENCY: 1420 kHz; 104.5 MHz
POWER: 1kw day/330 watts night;

Continued on Page 21

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18-49	4.8 (#10)	8.0 (#2)
25-54	4.0 (#10)	7.1 (#4)
KCMQ		
18-39	6.1 (#7)	31.1 (#1)
18-49	4.8 (#10)	20.0 (#1)
25-54	5.8 (#5)	19.3 (#1)

Steve and D.C.



Steve Russell, PD - WZBQ/Tuscaloosa

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John Lund - Lund Consultants

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Jeff Allen, PD - WKXX/St. Louis

"Steve and D.C. not only get the station talked about on the street, but they win big in ratings".

Kyle West, OM - WNSL/Hattiesburg

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2	6	Matchbox 20 <i>Push</i>	(Lava/Atlantic)
3	2	Depeche Mode <i>It's No Good</i>	(Mute/Reprise Records)
4	5	Willflow <i>The Difference</i>	(Interscope Records)
5	4	Smashing Pumpkins <i>The End of the Beginning</i>	(Wamer Sunset/W)
6	3	Tonic <i>If You Could Only See</i>	(Polydot/AM Records)

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Tracks: Info: Albums: Suggestions

1. Barrel of a Gun (5:35)
2. The Love Thieves (6:34)
3. Home (5:42)
4. It's No Good (5:58)

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Estep Steps Up To WGKX Station Mgr.

WGKX/Memphis GSM Anne Estep has added the newly created Station Manager position to her responsibilities at the Barnstable Country station. She joined WGKX eight years ago.

"We're very fortunate to have someone of Anne's experience and capability in-house to help us further our growth in Memphis," Barnstable President/COO David Gingold commented. "She's a terrific manager with extraordinary leadership and management skills and is intensely passionate about KIX 106."

Estep said, "KIX 106 is a very exciting place to work, and I look forward to the challenges this appointment presents. To be afforded this opportunity is a realization of one of my personal goals, and I am grateful to have the help of the most talented staff in Memphis."

Conners Returns To Raleigh Duo As PD

Now that Clear Channel has taken over Urban AC simulcast WFXC-FM & WFXK-FM/Raleigh, former PD Chris Conners has reclaimed his old position at the stations.

"I'd like to thank Clear Channel for giving me the opportunity to come back and program a radio station I'd been programming the past four years," Conners told R&R.

According to Conners, the combo will remain Urban AC but is undergoing noticeable changes. "We're going to be a little bit more aggressive musically. We're going to have some fun, and hopefully we're going to win. We played a lot of ballads; now we've brightened up the radio station a little bit more. We're not ballad-heavy anymore. We're playing a few more currents as well."

Conners also takes over the afternoon shift; Cy Young, who had been handling afternoons, returns to mornings with new co-host Terry Tuff.

Kerr

Continued from Page 3

that year after year. I'm very excited to get the chance to work with an incredible group of people to accomplish that goal."

Prior to joining WKQI as GSM last October, Kerr worked in Chicago as Sales Manager at WMVP & WLUP and GSM of WLIT; he also held AE posts at WLAK and Torbet Radio.

BirchResearch Bows 1st Ratings Study

BirchResearch has successfully completed its Des Moines pilot study, its first ratings survey since reentering the business. The result? News/Talk WHO-AM placed at the top of the 12+ and 25-54 ratings — just as it did in the most recent AccuRatings and Arbitron surveys.

BirchResearch President Tom Birch stated, "We're pleased with the outcome of our first test-market study. There were no surprises ... all of our methods and procedures are working properly and our interviews, supervisors, and key-editors did a superb job. The Des Moines pilot study has provided us with a rich database for analysis as well as a 'shake-down cruise' for our systems. With our Coral Springs, FL data center up and running and dozens of trained interviewers ready to go at our computer-assisted central interviewing facility, BirchResearch is ready for rollout in 1998."

The top 15 Des Moines stations overall, BirchResearch

found, are as follows:

WHO-AM (News/Talk)	12.8
KSTZ-FM (Hot AC)	8.4
KIOA-FM (Oldies)	8.0
KAZR-FM (Rock)	7.6
KJJY-FM (Country)	6.9
KHKK-FM (Country)	6.3
KRKO-FM (Classic Rock)	5.2
KKDM-FM (Alternative)	4.9
KMXD-FM (B/EZ)	4.8
KRNT-AM (Nostalgia)	4.2
KGGO-FM (Rock)	4.1
KLTI-FM (AC)	2.5
KCCQ-FM (CHR/Pop)	2.0
KXTK-AM (News/Talk)	1.8
KZZQ-FM (Religious)	0.9

BirchResearch uses a radio audience measurement system that utilizes a seven-day diary to collect radio listening and qualitative audience information. The Des Moines study encompassed 997 diary-keepers in the city's metropolitan area and was conducted between June 26 and September 3. Two different diaries — a radio-only diary and a qualitative and media-usage diary — were used in the study.

Chancellor

Continued from Page 1

To guide the efforts of the stock symbol namesake network (AMFM Radio Networks), Chancellor lured ABC Radio Networks President David Kantor as head of its network operations and as a Chancellor Sr. VP.

Chancellor President/CEO Scott Ginsburg observed, "With 41 million weekly listeners and 99 stations in the nation's largest markets, the creation of a national radio network presents a tremendous growth opportunity for Chancellor Media. Under David's guidance, we plan to leverage our existing syndicated programming, broad station base, personalities, and advertising inventory to garner meaningful market share and provide a strong platform for network advertisers."

Kantor added, "Chancellor Media is an ideal platform from which to compete in the radio network industry, as the business represents a logical, complementary, and synergistic extension of the company's station operating activities, capable of generating strong incremental cash flow. We intend to become leaders in the field by addressing all three segments of the network business — the Radar-measured networks, syndicated

programming, and news and information services."

While the company will certainly step up the number of programs it produces, there are still a number of questions as to how it intends to draw network revenues:

- Where will the inventory come from? (Each of the Chancellor stations will contribute a minute of inventory per hour. That move, incidentally, figures to add \$40 million to the company's bottom line in 1999.)

- Will Capstar's stations be included? (Undoubtedly, Capstar is already laying the foundation to interconnect its stations for the purpose of program and commercial delivery, and Capstar/Chancellor Chairman Thomas Hicks has already made it known that he is exploring the possibility of merging the two companies anyway.)

- Will Chancellor's stations be required to carry programming? (Not necessarily. There are lots of unwired networks, and many stations carry network inventory without airing network programming.)

- Could Chancellor beef up its position by buying another network? (Yes. The two most likely candidates are Kantor's old company, ABC Radio Networks, and Ja-

EXECUTIVE ACTION

Chernin Now Island's VP/Sales & Field Mktg.

Island Records has tapped company vet Wayne Chernin to helm the newly created post of VP/Sales & Field Marketing. Based in New York, he reports to Sr. VP/GM Pat Monaco.

"It is not often that a label is fortunate to have someone on its team who is as diligent, hard-working, and sensitive to our artists as Wayne is," Monaco said. "And when one finds such a dedicated executive, they should be rewarded. Wayne is truly committed both to Island Records and to the artists we represent."

Chernin began his career with the PolyGram family 13 years ago as a field representative. He eventually rose to Regional Sales Director for PLG and then Island. He most recently served as Director/Sales, a position he has held since 1996.



Chernin

Crystal Shines As A Metro Executive Producer

Ross Crystal has been appointed Exec. Producer/Entertainment News & Programming at Metro Networks. He joined Metro in 1996 in Los Angeles to develop the area of entertainment, news, and syndicated programming.

"Ross is an experienced and recognized professional," said Metro President Chuck Bortnick. "This appointment is an indication of the growth that Metro has worked so hard to achieve. Metro has seen tremendous growth in its traffic services; we're excited to see our entertainment and news products following the same pattern."

Crystal brings more than 20 years of experience to his new position and has worked on various TV talk programs.

cor's stable of programming, including Premiere Radio Networks, Rush Limbaugh, and Dr. Laura Schlessinger. But ABC Radio President Robert Callahan steadfastly denies his company will sell off any of its radio properties, including the ABC Radio Network. Jacor execs have not commented on any possible sale, and Chancellor officials

are mum on the possibility of any acquisitions.)

And, though Chancellor has yet to sell its first minute of commercial time, Wall Street thought highly enough of the idea to send the company's stock up six points on its first day of trading (it closed at 52.625 Tuesday, 5.375 points higher than a week earlier).

Not Too 'Shaggy'



Shaggy wowed the crowd at the House of Blues recently in support of his recent release, *Midnite Lover*. Getting close are (l-r) Noo Trybe Records President Eric Brooks, Virgin VP/A&R Gemma Corfield, Shaggy, Virgin VP/Sales BJ Loberman and Director/Product Management Sig Sigworth.

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Hall Promoted To GM At Cox/Dayton Duo

WHIO-AM & WHKO-FM/Dayton GSM Donna Hall has been promoted to GM for the Cox News/Talk-Country combo. She succeeds Chuck Browning, who last week transferred to Cox's five Tulsa stations as VP/GM (R&R 9/26).

"I was born and raised in Dayton and couldn't be more excited about getting this opportunity in my hometown," Hall told R&R. "I have big

shoes to fill; Chuck was here a long time. These stations have been part of my life for a long time, and I'm thrilled to get this chance."

Hall joined Cox as an AE with the *Dayton Daily News* 11 years ago. She moved to Cox Radio in 1989 as AE, was named NSM in October '92, became LSM in November '94, and was elevated to GSM in '96.

UPDATE

Lewis To Manage New Shadow/Minneapolis Branch

Shadow Broadcast Services has opened a Minneapolis office and has named **Carrie Lewis** its Twin Cities-based manager. The new office will handle all Minnesota-based advertising for placement on Shadow's broadcast information network.

Lewis commented, "I look forward to developing the Twin Cities marketplace for Shadow and working with representatives of the local advertising community to utilize our information broadcasts. I am excited about the opportunity to develop national advertising programs for clients based in Minnesota."

Lewis is a 12-year industry veteran who's held senior sales positions at the market's WLTE-FM, KMJZ-FM, and, most recently, WBOB-FM.

Arbitron Revises Three Sub-100 Market Rankings

Due to an Arbitron production error, the ratings firm has issued a correction to three below-100 markets in its Fall 1997 "Radio Market Rankings."

Santa Rosa, CA, which had previously been market No. 117, is now market No. 115, thanks to a population jump of 10,000 to 364,400. Flint, MI, which had been ranked No. 115, moves down one notch to No. 116. Portsmouth-Dover-Rochester, NH, which previously held the No. 116 position, drops to No. 117.

No other markets were affected by the error.

PRECIOUS METAL

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

MULTIPLATINUM ALBUMS

Greatest Hits, **Kenny Rogers**, Capitol (12 million); *Tragic Kingdom*, **No Doubt**, Trauma/Interscope (8 million); *Life After Death*, **Notorious B.I.G.**, Bad Boy/Arista (6 million); *The Gambler*, **Kenny Rogers** (5 million); *20 Years Of Hits and Ten Years Of Gold*, **Kenny Rogers**; *Blizzard Of Oz*, **Ozzy Osbourne**, Epic (4 million); *Wu-Tang Forever*, **Wu-Tang Clan**, Loud/RCA; *The Moment*, **Kenny G**, Arista; *Kenny*, **Kenny Rogers** (3 million); *Men In Black ST*, Various Artists, Columbia; *Carryin' Your Love With Me*, **George Strait**, MCA; *Baduizm*, **Erykah Badu**, Kedar/Universal; *Sublime*, **Sublime**, Gasoline Alley/MCA; *No Rest For The Wicked*, **Ozzy Osbourne**; *Tribute*, **Ozzy Osbourne & Randy Rhoads**, Epic; *Christmas*, **Kenny Rogers** (2 million).

PLATINUM ALBUMS

Men In Black ST, Various Artists; *Wu-Tang Forever*, **Wu-Tang Clan**; *EV3*, **En Vogue**, EastWest/EEG; *Blurring The Edges*, **Meredith Brooks**, Capitol; *Life After Death*, **Notorious B.I.G.**, Bad Boy/Arista; *House Of Music*, **Tony Toni Tone**, Mercury; *First Band On The Moon*, **Cardigans**, Mercury; *Warm Your Heart*, **Aaron Neville**, A&M; *Electric*, **Cult**, Sire; *Oak Ridge Boys Greatest Hits 2*, **Oak Ridge Boys**, MCA; *Duets (With Kim Carnes, Dot-*

tie West, Sheena Easton), *We've Got Tonight*, **Love Will Turn You Around**, **Daytime Friends**, and **Kenny Rogers**, **Kenny Rogers**; *Greatest Hits, Volume 1*, **Al Green**, Right Stuff; *Classics*, **Kenny Rogers & Dottie West**, Capitol; *Highway 61 Revisited*, **Bob Dylan**, Columbia.

GOLD ALBUMS

Men In Black ST, Various Artists; *The Carnival*, **Wyclef Jean & Refugee Camp All-Stars**, Ruffhouse/Columbia; *Floored*, **Sugar Ray**, Lava/Atlantic; *My Best Friend's Wedding ST*, Various Artists, Work/Columbia; *Generation Swine*, **Motley Crue**, Elektra/EEG; *Wu-Tang Forever*, **Wu-Tang Clan**; *EV3*, **En Vogue**; *Flaming Pie*, **Paul McCartney**, Capitol; *Hercules ST*, Various Artists, Walt Disney; *The Color And The Shape*, **Foo Fighters**, Roswell/Capitol; *Still Waters*, **Bee Gees**, Polydor/A&M Associated; *Ultra*, **Depeche Mode**, Mute/Reprise; *Third Eye Blind*, **Third Eye Blind**, Elektra/EEG; *Life After Death*, **Notorious B.I.G.**; *How Bizarre*, **OMC**, Huh!/Mercury; *40 Ounces Of Freedom*, **Sublime**; *Duncan Sheik*, **Duncan Sheik**, Atlantic; *Dummy*, **Portishead**, London/Island; *Los Machos Tambien*, **Banda Machos**, Fonovisa; *Bootleg Series Volume 1-3 Rare And Unreleased* and *Pat Garrett & Billy The Kid*, **Bob Dylan**; *Love Is What We Make It*, *Duets (With Kim Carnes, Dottie West, Sheena Easton)*, and *Best Of Kenny Rogers*,

Kenny Rogers; *Every Time Two Fools Collide*, **Kenny Rogers & Dottie West**.

PLATINUM SINGLES

"It's Your Love," **Tim McGraw**, Curb; "Cupid," **112**, **Bad Boy/Arista**; "Woman In Love," "Evergreen (Theme From 'A Star Is Born')," and "The Way We Were," **Barbra Streisand**, Columbia; "No More Tears (Enough Is Enough)" (seven-inch), **Barbra Streisand & Donna Summer**, Columbia; "You Don't Bring Me Flowers," **Barbra Streisand & Neil Diamond**, Columbia; "Someday We'll Be Together," **Supremes**, Motown; "I Want You Back," **Jackson Five**, Motown; "I'm Gonna Make You Love Me," **Supremes & Temptations**.

GOLD SINGLES

"Up Jumps Da' Boogie," **Timbaland & Magoo**, BlackGround/Atlantic; "Whatever," **En Vogue**; "Semi-Charmed Life," **Third Eye Blind**; "Quit Playing Games (With My Heart)," **Backstreet Boys**, Jive; "How Do I Live," **LeAnn Rimes**, Curb; "Smile," **Scarface**, Noo-Trybe/Virgin; "Hercules Read-Along," Various Artists, Walt Disney; "Do You Know (What It Takes)," **Robyn**, RCA; "It's Your Love," **Tim McGraw**; "Not Tonight," **Lil' Kim**, **Undeas/Big Beat/Atlantic**; "Someday We'll Be Together," **Supremes**; "I Want You Back," **Jackson Five**; "I'm Gonna Make You Love Me," **Supremes & Temptations**.

Bloomberg

Continued from Page 1

porting organization in the world. And, considering the direction the radio industry is taking these days, our readers will benefit from their superior reporting."

Bloomberg has also agreed to set up and maintain the industry's first weighted radio stock index. The R&R/Bloomberg index will be a fea-

ture part of R&R ONLINE, R&R TODAY, and the R&R newspaper. It is unique among radio stock indices in that companies are weighted two ways: by their share of revenues among all publicly held group owners, and by the proportion of radio revenues to a company's overall revenues.

The R&R/Bloomberg Radio Stock Index will begin appearing next week. Current "Open Bloomberg"

users can access the index on their terminals by entering BRNR <Index> <GO>.

Wolfe

Continued from Page 3
August 1991 as producer for the "Dale Arnold Show." He later produced other programs for the station, becoming Executive Producer in 1994.

Richards

Continued from Page 3

heights of success with everyone at the Rock."

Prior to KKND, Richards held the PD post at Alternative WEDG/Buffalo and Rock WLQZ/Springfield, IL. He also worked at KSHE/St. Louis for nine years.

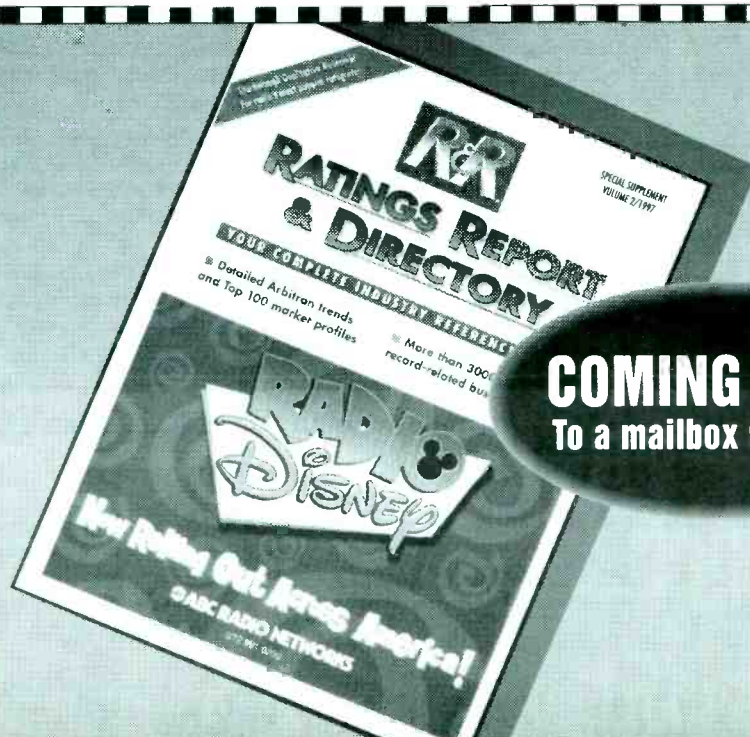
Andrews

Continued from Page 1

ecutive who will be a terrific President."

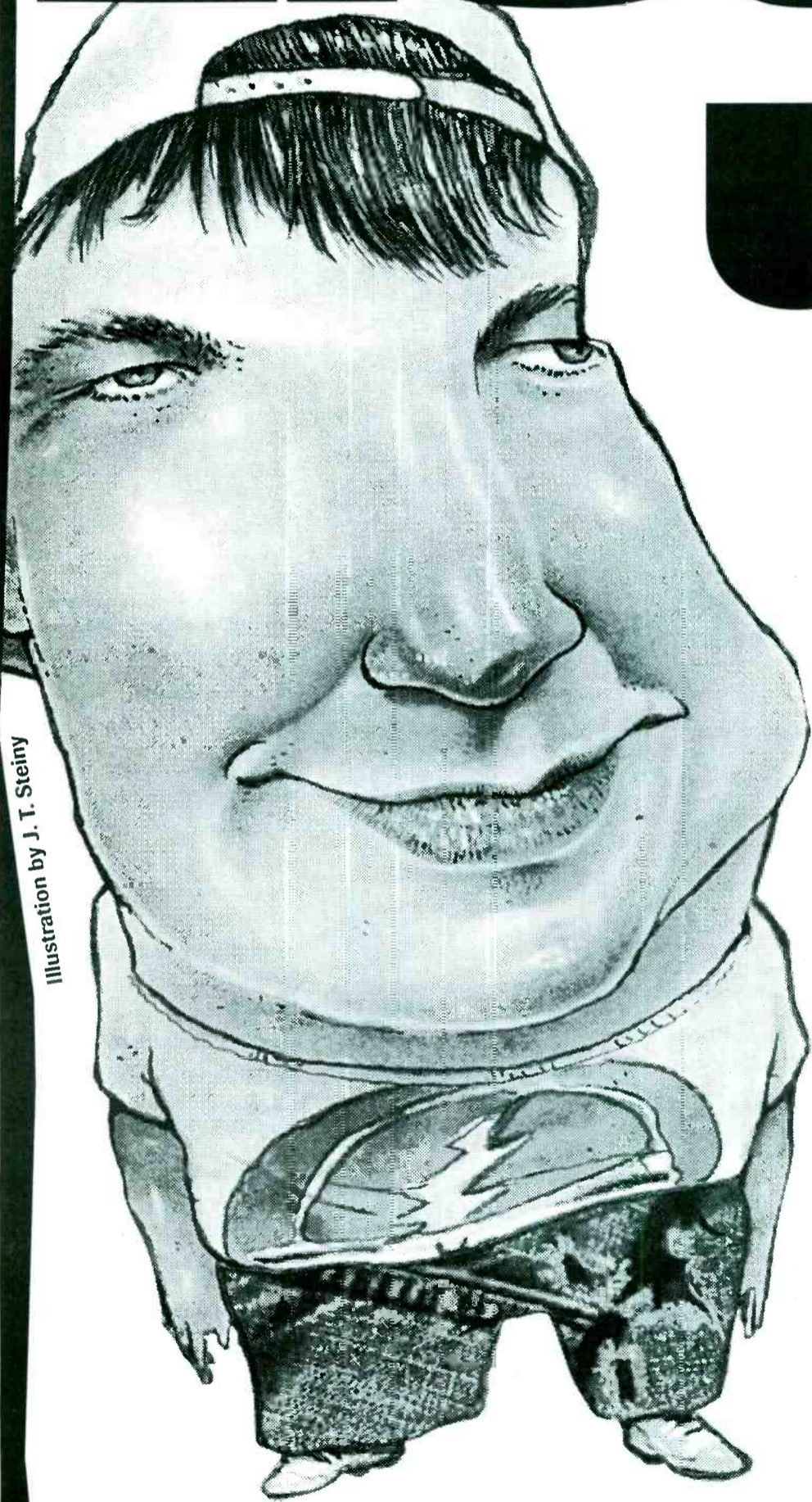
Andrews joined ABC in 1993 in her most recent position. She previously was with CBS in various sales and marketing positions before joining Veritas Ltd., a New York consulting firm, as senior partner in 1992.

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Records

• PolyGram Group Distribution (PGD) has realigned its senior executive staff. As a result, **CURT EDDY**



Eddy



Fletcher



Esposito

has become Sr. VP/Field Marketing, **VAN FLETCHER** has been selected as Sr. VP/Sales & Branch Distribution, and **JOHN ESPOSITO** has accepted the company's Sr. VP/PolyMedia post. Eddy joined PGD in 1978 as a Dallas-

based Marketing Manager and most recently served as VP/Field Marketing, New York. Fletcher joined PGD in 1991 as a Cleveland-based sales representative and had formerly served as VP/Sales, New York. Esposito had previously served as Sr. VP/PolyGram Catalog Development Group.

• Verity Records has made several appointments to senior positions at the label:



Grant-Clark



Duffie

B. JEFFREY GRANT-CLARK has been named Nat'l Director/Radio Promotions. He previously served as NE Promotions Director at Warner Bros. Records.

CLYDE DUFFIE has been tapped as Nat'l Manager/Radio Promotions. He formerly served as Radio Promotions Coordinator at Tribute Records.

CHRONICLE

MARRIAGES

United Stations Radio Networks Affiliate Relations Representative **Rita Bonin** to Richard Deas, September 27.

WZPL/Indianapolis nighttimer **Jason Addams** to Jessica Sussman, September 27.

WFBC/Greenville-Spartanburg Promotions Dir. **Tom Leach** to Keri Tinkerton, September 13.

BIRTHS

KFSO/Fresno morning duo **John Monk** and **Dianna Kelly**, daughter Jeanina Jacquelyn, September 19.

PROS ON THE LOOSE

Kelly Karson — Nights WHNR-AM/Winter Haven-Lakeland, FL (216) 283-4293.

CARLA WILLIAMS is now Director/Marketing. She joins the label from Benson Records, where she previously served as Director/Marketing.

PAUL WRIGHT and **BEN TANKARD** have become Directors/A&R, Nashville. Wright had most recently been Director/A&R at Benson; Tankard was previously VP at Tribute.

Lastly, **JOSEPH BURNEY** has been promoted from Office Coordinator to A&R Manager.

All report to Verity VP/GM Tara Griggs-Magee.



Emmer

• **ROBERT EMMER** has been hired as Sr. VP/Business Affairs for the Warner Music Group. He formerly held the Executive VP position at Rhino Entertainment Company.

• **VIRGIL ROBERTS** has been named Sr. VP/Business Affairs and **HAROLD LEWIS** has been appointed CFO/GM at Fully Loaded Records. Roberts previously served as VP/Manager, Entertainment Relations for First Interstate Bank; Lewis had most recently been Sr. VP/District Manager for First Interstate.

• **STEVE BARNETT** rises from Sr. VP/International to Sr. VP/Worldwide Marketing at Epic Records.

National Radio

• **BROADCAST PROGRAMMING** has launched its second live, format-specific radio show, "Neon Nights." The five-hour, Country-oriented nighttime program — hosted by KPLX/Dallas morning co-host Scott Evans, is music-intensive and features artist interviews and listener requests. For further information, call (800) 426-9082.

Changes

Industry: Ellen Albert is named VP/Planning & Design for MTV Networks ... **Amy Frederick** joins Matrix Promotions as Project Mgr. ... **Susan Swanson** has been promoted to Research Associate and **Jennifer Turner** has been appointed Research Analyst at Eagle Research ... **Sam Michaelson** joins BlueSky Radio as Media Dir.

Records: Virgin Records promotes **Peter Holden** to VP/International-Commercial Marketing and **Vivian Gueler** to Dir./International ... Changes at Capitol Records: **Jeffery Fey** is elevated to Sr. Art Dir., **Ross Patrick** joins as Art Dir., **Cathy**



Albom



Davis

• **ABC RADIO NETWORKS** has debuted two new weekend talk shows, "The Mitch Albom Show," and "The Mark Davis Show." Albom, currently an afternoon host at WJR/Detroit, will host a three-hour program between 1-4pm on Saturdays. Davis, who holds mid-days at WBAP/Dallas, will take the 1-4pm shift on Sundays. Both programs premiered the weekend of September 27; (972) 448-3342.

• **BLUESKY RADIO** has released its ninth syndicated feature, "The Good Health Minute," to more than 900 radio stations nationwide. BlueSky production head Russ Monroe will host the 90-second vignettes, which focus on health issues facing the 50+ demographic; (310) 230-1693.

• **MANNGROUP RADIO SERVICES** has secured the rights to distribute "Irene Hughes Live," a service of live, weekly on-air psychic readings, on a market-exclusive basis. The 30-minute show is available free of charge (no barter, no cash consideration). For more information, call (213) 512-0144.

• **WESTWOOD ONE** will mark the release of the Doors' box set with three broadcast events available to affiliates, beginning with a Doors press conference from L.A.'s Whisky A Go-Go nightclub on October 8 at 2pm ET/11am PT. During the week of October 20, the network will offer "The Doors — Without A Safety Net," a three-hour program hosted by KLOS/L.A. host Jim Ladd that offers an "intimate portrait" of the Rock band. Lastly, a "Superstar Concert Series" presentation of the band will air the week of November 24. For more information, call (212) 641-2057.

• **SONY'S SW NETWORKS** has released the following schedule for its "SW Satellite" service:

October 6: Peter Cetera

October 7: *The Hollywood Handbook* authors Robin Greer and Sarah Reinhardt

October 8: Hall & Oates; John Larroquette

October 9: the Verve

October 10: Jackie Robinson biographer Arnold Rampersad

For further information, call (212) 833-7320.

Industry

• **ROGER HOLEMAN** has been tapped as CFO of TM Century Inc. He had been a financial management consultant for a variety of Texas-based firms.

Products & Services

• In the mid- to late-1980s, **DAN O'DAY** wrote and produced two vinyl LPs poking fun at show sponsorships — aptly titled *Silly Show Sponsors*. The LPs, full of sublimely silly "show sponsor" lines for on-air use voiced by veteran announcer Gary Owens, had never been issued in compact-disc form. Therefore, O'Day culled through the original master tapes and compiled 250 of the original 260 cuts to place onto a single CD. The single CD is available for a one-time buyout price of \$49, which includes a perpetual license to broadcast the material. To hear a recorded sample, call parent company L.A. Air Force's 24-hour free demo line at (310) 476-8208. For purchasing information, call (310) 476-8111.



L.A. Air Force's Silly Show Sponsors

• **MILLER, KAPLAN, ARASE & CO.** has enhanced its "Revenue Forecast Software" to include selective consolidation capabilities. The new section provides instant access to tables and graphs of 1998 revenues for any combination of stations within a cluster or the cluster as a whole; (213) 877-6171.

Watson moves from the Publicity dept. to become Dir./Creative Administration, **Nancy Burgess** is promoted to Dir./Advertising, **Brian Vosko** is upped to Mgr./Broadcast Production, and **Jennifer Forest** joins as Mgr./Production ... **Joann Keading** is named Sr. Dir./International for Jive, Silvertone, and Verity Records ... **Lulu Chen** becomes Head/Modern Rock Promotion, **Joe Guzik** becomes Nat'l Dir./Rock Radio Promotion, and **Cory Brennan** is hired as Product Mgr. for Roadrunner Records ... **Sue Naramore** is appointed Dir./Domestic Tour Mktg. for Geffen Records ... **Michael Terry** is named Dir./Sales for Gee Street Records ... **Ochie Nadera** and **Steve Petralia** are named Dir./Accounting and Dir./Fi-

ancial Planning, respectively, for Rhino Records ... **Dana Collins** is appointed International Mktg. Mgr. at MCA Records ... **Candi Shand** is promoted to Mgr./Artist Development at Arista Records ... **N2K Inc.** announces an alliance with Point-Cast Inc. to provide music content for several PointCast services, including the new PointCast College Network ... **Lorin Finkelstein** becomes Music Video Commissioner for RCA Records ... **Gregg Simon** is named West Coast A&R Rep for Java Records ... Autonomous Records signs a two-tiered P&D and licensing deal with Roadrunner Records. New and current Autonomous releases will be pressed by Roadrunner and distributed through RED Distribution.

NATIONAL RADIO FORMATS

ADDED THIS WEEK

ABC RADIO NETWORKS

Robert Hall • (214) 991-9200

Starstation — Peter Stewart

ELTON JOHN Candle In The Wind 1997

Hot AC — Garry Leigh

SHAWN COLVIN You And The Mona Lisa

SUGAR RAY Fly

ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

Rock

CREED My Own Prison

FOO FIGHTERS Everlong

WALLFLOWERS Three Marlenas

Mainstream AC

OARYL HALL & JOHN OATES Promise Ain't Enough

SUNDAYS Summertime

Lite AC

AMBROSIA I Just Can't Let Go

JIM BRICKMAN The Gift

UC

BONE THUGS-N-HARMONY If I Could Teach...

MISSY "MISDEMEANOR" ELLIOTT Sock It 2 Me

SALT-N-PEPA R U Ready

BROADCAST PROGRAMMING

Walter Powers • (800) 426-9082

CHR — Casey Keating

CHUMBAWAMBA Tubthumping

HANSON I Will Come To You

SALT-N-PEPA R U Ready

Digital AC — Casey Keating

HANSON I Will Come To You

Hot AC — Casey Keating

CHUMBAWAMBA Tubthumping

HANSON I Will Come To You

Digital Soft AC — Mike Bettelli

JIM BRICKMAN The Gift

Digital AC Mix — Mike Bettelli

AMBROSIA I Just Can't Let Go

Alternative — Leslie Cohan

BJORK Joga

CHUMBAWAMBA Tubthumping

JARS OF CLAY Crazy Times

SAVE FERRIS Come On Eileen

SUMMERCAMP Should I Walk Away?

WALLFLOWERS Three Marlenas

JONES RADIO NETWORK

Phil Barry • (303) 784-8700

Adult Hit Radio — JJ McKay

SHAWN COLVIN You And The Mona Lisa

ROBYN Show Me Love

JOHN WAITE When You Were Mine

Rock Alternative — Doug Clifton

OASIS Don't Go Away

THIRO EYE BLINO Graduate

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

Adult Rock & Roll — Jeff Gonzer

ROLLING STONES Flip The Switch

ROLLING STONES Already Over Me

Bright AC — Bill Michaels

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Who's Afraid Of The World Wide Web?

Radio shouldn't be — it's an opportunity to level the media playing field

By George Burns

It's been more than a year since I've visited the subject of the Internet in this space. During that time, the size of the online community has at least doubled worldwide. The latest estimates place U.S. Net access at 54 million users. My own studies lead me to conclude that the incidence of Internet use among heavy radio users is at least twice that of the general population.

It should not be surprising that frequent users of one medium would have an interest in other media. After all, the majority of heavy radio listeners prefer TV at night. As far as the cyber-dimension is concerned, the younger the radio listener, the more likely he or she is to be comfortable with the online world. The media is a habit not confined to one particular medium.

And yet it is shortsighted to consider the Internet as simply another competitor. There are some peculiar aspects to this newest of media technologies. In fact, the Internet shows every sign of being a culmination of media rather than the newest play-

er. Years from now, we may look back on the Internet as the great equalizer. The vast majority of Internet activity that might be considered competitive with existing media is being conducted by companies whose roots are in other media. The one exception is software, Microsoft in particular.

Microsoft recently bought the company known as Web TV. A new WebTV box (priced at around \$300) now allows simultaneous viewing of the Internet and regular TV broadcasts with a standard television set. This means the TV program can actively refer to various Internet options open to the audience in "real

time." If a commercial is intriguing, for instance, you will be able to get more information without leaving the TV show. Microsoft, of course, has also joined together with NBC in MSNBC, an outright attempt to marry an existing medium with the Internet.

Visual Radio

On the radio side, I've recently had the opportunity to use the web page of all-News KFWB/Los Angeles for a number of specific reasons. During coverage of the Princess Diana funeral, KFWB posted audio and video of Elton John's musical tribute, along with a lyric sheet. I'm aware of at least one AC station in Memphis that did something similar. KFWB also posted Earl Spencer's eulogy for his sister.

When Los Angeles celebrated Mexican Independence Day, KFWB covered the story, of course. Upon

31

The Internet is actually a meeting place for all other media. We in radio need to remind ourselves that this particular convergence is a level playing field. There is no reason why TV or newspapers should have any advantage over radio when it comes to online manifestations of their brands.

checking the KFWB web site, however, I saw a more substantive section on the holiday. It was the sort of detailed information that I, personally, find very interesting, but would certainly not expect to hear on the air.

Over a recent weekend, Los Angeles underwent an unprecedented hurricane scare. KFWB listeners were invited to check the web for a continuously updated map showing the progress of the storm. By utilizing the Internet, KFWB was able to provide additional details for information junkies without boring the rest of its audience. The Internet also helped compensate somewhat for radio's inherent inability to offer visuals.

At-Home Solution

As we consider the Internet, it might be useful to think about how other media technologies have proven to be enabling rather than competitive. The telephone comes to mind. Think how useful the telephone is to radio. Whole formats have been built around the telephone on radio and television. This type of interaction between radio and the Internet seems more and more possible.

The Internet is rapidly becoming a major adjunct to virtually every other medium. Newspapers and magazines were among the first to augment their services by creating homepages. Innovations such as Web TV now make it possible for TV to effectively utilize the Web "in real time." It would be a shame if radio were to lag behind in this regard.

As one who frequently talks with radio listeners, I have long been aware that portability may well be the only thing that keeps our medium viable in the new millennium. Talk of "wireless communications" is all the rage these days, but that is precisely radio's strongest attribute! In-home listening has already vanished as a primary selling point. It's the car radio primarily, and portability in general that keep radio relevant today.

By using the World Wide Web, stations like KFWB are making it possible to reassert an in-home presence. The exciting potential lies in the fact that this new in-home mode is visual. The technology is already available to make this new audiovisual presence perfectly competitive with television or any other medium. Theoretically, there is no reason why a radio station cannot present live visual and audio entertainment 24 hours a day over the Internet. With innovations like Web TV, listeners can view it on a regular TV set. This new "radio programming" can augment, or even compete with, the "normal" radio programming.

Brand Reinforcement

The Internet is actually a meeting place for all other media. We in radio need to remind ourselves that this particular convergence is a level playing field. There is no reason why TV or newspapers should have any advantage over radio when it comes to online manifestations of their brands.

In an industry where one company owns maybe 10 or 12 stations nationwide, the word "brand" seems somewhat pretentious. But in a world where massive media companies control hundreds of stations, it may indeed be an appropriate term. The mom-and-pop radio that so much of us love could never dream of being economically equal to the newspaper, TV station, or even the local outdoor firm. But this new kind of "media company" has as much right to compete on an equal footing as anyone else.

We hear a lot today about breaking the 7% barrier. Radio, we are told, must garner a larger percentage of total advertising expenditures. But how likely is such a thing if radio stays "just radio?" Our awareness level is more like the Department of Water and Power than television. What can we possibly do to gain an increased portion of ad spending? It seems unlikely that simple salesmanship will accomplish the task. We have to increase the impact of radio companies on the culture at large before we get a bigger piece of any pie.

At junctures like this, one often hears dire warnings about paying attention to "your core business." The popular wisdom holds that those who become distracted are doomed to failure if they wander off the mark and enter fields for which they are not suited or equipped. This certainly is a valid concern. But let's be sure that we have properly identified radio's core business before we turn our back on other delivery systems like the Internet.

We could, perhaps, recall the example of the railroad industry. Presented with the prospect of airplanes, railroad executives paid no attention. They stuck to their primary mission. But what if their core business was actually transportation, not rights-of-way, track, and rolling stock? Did they have to degenerate into government-subsidized freight carriers and commuter utilities? Is radio only in the transmitter and frequency-modulation business, or have all of us — radio, TV, and print — been in the media business all along? And if so, why should any of us be confined to any particular technology?

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

How To Win Your Competitors' Advertisers

By Irwin Pollack

Sales is a numbers game. When activity and performance levels are inspected, they can then be managed. It's amazing how much attention can be given to different elements of the job when the focus is there.

A study of 257 Fortune 500 companies found that only ...

- 28% of sellers do not set sales objectives for each account on their list.

- 49% do not determine the *economical* number of calls per account.

- 75% do not have a system for classifying customers according to sales potential.

When analyzed, you'll find that the majority of clients on an individual seller's account list are really inactive. They're either non-spenders or — in most cases — spending money on other stations or in other media.

"Stealing" customers from competitors is a fact of life for salespeople. Advertisers become dissatisfied and switch. Your billing will increase if they come with you. Here are some strategies you might want to use in wooing them over.

1 Think long-term. Don't give up when you hear, "I'm happy with what I'm doing now." Satisfaction may be temporary, based on the lat-

est "deal." Your prospect's needs may change, or you may provide a good reason for switching. Keep a log of when you see each and every prospect on your list. Track your progress as the relationship grows and as you take the prospect from "cold" to "hot" on the buying scale. Note trends and habits, then apply that knowledge to other prospects.

2 Develop a relationship. Once you've mastered relationship strategies, you'll be able to quickly determine whether or not you can develop a rapport with the prospect, sale or not.

3 Study their needs. Take your time, do research, and ask a lot of nonthreatening questions so you can find out your prospects' needs and how well they are being satisfied. Obviously, you can ask questions that get closer and closer to the "nerve" as you move along in the relationship. The key is to find a need gap and offer the solution they're not getting from your competitor.

4 Sell yourself. Personal chemistry is important, but so is the knowledge that you are an enthusiastic, earnest, professional, ethical, caring expert who would be nothing but an asset to know and do business with. Come up with new ideas for your prospects. Show them that you are on their team, sale or no sale. *Note:* By hanging in there, there will — eventually — be a sale.

5 Add value. So many radio stations are sold as commodities, thus making differentiation difficult. That alone is why you need to sell yourself. That's also why you must sell your station as being unique. Promote superior service, more value-added sponsorships, a deeper track record of results — whatever it takes to be better in the eyes of a prospect who's on the other station.

6 Ask for a no-risk trial. Don't push for a long-term commitment. Take one sale, one event, or one weekend, and give it all you've got to show them how you can put bodies in their store. Many businesspeople are loyal to their stations but would certainly grant you a trial if you ask for it.

7 Ask for just a portion of their business. "Stealing" a competitor's customer may not be an all-or-nothing deal. You may have to do it bit by bit, proving yourself slowly as you go along. Ask for a small percentage of the prospect's business, and you may find that percentage will grow. *Tip:* Incentivize them on a rate basis, based on the "share" of the budget you're getting.

8 Be persistent. Nothing succeeds more than persistence. All things being equal, the persistent seller will win the account every time. Think of your job as a prospector who "grows" advertisers

DATELINE

- **September 18 (through December 10)** — Fall Arbitron.
- **October 16-18** — North By Northwest. Portland Hilton Hotel; (512) 467-7979.
- **October 19** — Radio Hall Of Fame Awards Ceremony. Chicago Cultural Center; (312) 629-6005.
- **October 23-26** — NBMC & Columbia University's School of International & Public Affairs 24th annual conference "Public Policy Analysis & Strategies: Setting A 21st Century Agenda." Kellogg Conference Center, Columbia University; (301) 593-3600.
- **October 24-25** — CRS West. Radisson Hotel, Sacramento; (615) 327-4487 or e-mail at www.crb.org.
- **October 27- November 7** — Museum of Television & Radio's Third Annual Radio Festival. New York; (212) 621-6735.
- **October 29** — John Bayliss Media Roast. Waldorf-Astoria, New York; (408) 624-1536.
- **November 16-18** — Annual NAB European Radio Operations Seminars. Hotel Loews Monte-Carlo, Monaco; (202) 429-5426.

1998

- **January 9 (through April 1)** — Winter '98 Arbitron
- **January 25** — Super Bowl XXXII. Qualcomm Stadium, San Diego; (212) 450-2000.
- **January 26** — American Music Awards. Shrine Auditorium, Los Angeles; (213) 931-8200.
- **February 3** — Deadline for NAB Crystal Radio Award entries; (202) 775-3510.

step by step. Keep in touch with prospects. Send them something in the mail every two to three weeks. See them twice monthly. Think long-term and be a consultant and ally, and you will plant drought-resistant seeds.

Other Tactics To Consider

- Never refer to a competitor by their name or call letters. You're acknowledging their existence. Instead, refer to them by their weakness. *Example:* "the kids' station," "the format-of-the-week station," "the 'ad' paper."

- In a series of sales meetings, identify the advantages of using your station over each one of your competitors (radio stations, the newspaper, yellow pages, cable,

outdoor, etc.). Make the reasons razor-sharp and specifically pinpointed against each competitor.

Salespeople On The Move

- **Andy Rosen** becomes GSM at WHTZ-FM/New York. He previously served as VP/Stations for Eastman Radio.

- **Karen Sanchez** joins the KFWB-AM/Los Angeles sales management team as NSM, effective October 1. She previously served as GSM at crosstown KBIG-FM.

- **Drew Hilles** is now GSM at KEGL-FM/Dallas. He joins the station from Journal Broadcast Group's Tucson properties.

- **Steve Reed** joins KMTT-FM/Seattle as GSM. He previously served as Sales Mgr. at Entercom sister KFXN-AM/Portland.



Reed

Radio sales and management trainer Irwin Pollack consults radio stations and broadcast groups and is President of New Hampshire-based Radio Sales Intelligence. For information on his 44 radio-specific seminars, contact him at (603) 598-9300 or via the Internet at www.irwinpollack.com.



Denver's got a new girlfriend. Delilah on Chancellor's KIMN-FM!

— Tex Meyer, GM, WSHH-FM Pittsburgh



Delilah

AC's Seven to Midnight Solution

Now in 86 Markets!

Who'll be the Delilah station in yours?

*Pittsburgh ARBITRON, Winter 1997, M-F 7PM-12M, subject to limitations published in the survey report.



800.426.9082

Image With Substance

□ *If cutting-edge radio mirrors real life, are you marketing the image you want?*

Image is everything, but not all-encompassing. Without a proper foundation, the message can get lost or will not support the product. It sounds like something we have all heard at one time in our careers, but executing it (image) is an art. Radio is a communications business, yet at times we all struggle with deciding what we want to convey to our listeners or how to do it. Fear and/or lack of knowledge and research can make it difficult to "hit the mark" — whether with talent, promotions, or the station as a whole. This week, **Cassandra Castellanos**, a public relations consultant, discusses the balance that is needed between imaging and marketing.

How difficult is it to create an image? It's not hard at all. We do it all the time. The hard part is knowing what image to portray and understanding the repercussions of portraying it.

Let's begin with air talent. We live in an era when being politically correct has become more important than saying what you really stand for. I recall reading a trade magazine that interviewed some prominent PDs and consultants and asked them to choose between a talent who was ultra-creative but "high maintenance" and someone who was marginal in talent but easy to get along with. The invariable response was to hire the mar-

world of smoke and mirrors can sometimes be difficult to ascertain.



Cassandra Castellanos

You begin by knowing what is real inside you.

Strong imaging means taking a risk and going out on a limb. It means provoking emotion by capitalizing on a movement, belief system, paranoia, or relationship, and the

only way to identify any of these is by knowing which ones exist in you. Then, you can tap into your audience with the same kind of passion they tap into your radio station with. It becomes a synergistic relationship instead of the "Wizard Of Oz" behind the curtain.

That's what NASA did with the landing of Pathfinder on Mars. By broadcasting it live, they gained support. NASA knew its market, and that we — said market — were obsessed with the concept that life exists beyond our planet. They capitalized on our belief system and knew what buttons to push. Was it a coincidence that the landing fell on a patriotic holiday, the Fourth of July, and the same day *Men In Black* premiered at the box office? Believe me, there are no such things as coincidences. NASA would have never allowed a televised broadcast of the Pathfinder landing unless they had an idea of how they could use it to satisfy an objective.

How many times do you create an image with your on-air talent or with the promotions that you execute that lacks a clear-cut ob-

jective behind it other than to appease someone in the building?

The other night, I was watching David Letterman, and he did this bit with an awkward-looking freshman in college. Dave told the student he was going to make him the Big Man on Campus. He began by buying him an Armani suit, a Rolex watch, a bright red sports car; planning a party with lots of beer; and setting him up with a beautiful girl.

By the end of the bit, the student appeared to be rather appealing. He started to believe the role that Letterman had cast on him and acted accordingly. This freshman became the Big Man on Campus because someone took the time to envision him as such and

“

Image is the projection. It is what you want people to know. Marketing is the message that the image carries.

”

then gave him all the tools to make it happen. That's brilliant imaging.

Would you classify your sweeper as Armani? Is your talent equivalent to a Rolex watch? Are your promotions the sexy red sports car that everyone wants to drive? If you even have to think about it, the answer is obvious. Letterman knew his market: young, collegiate woman. He knew their hot buttons: prestige, wealth, and popularity. Do you know your audience's hot buttons?

The night of Princess Diana's car accident, I sat transfixed in a state bordering on denial and disbelief. How could the death of a woman I never paid more attention to than I did to my neighbor's parked car affect me so deeply?

Then, it hit me. It was the death of a Princess, not just a woman. It was the death of an image in my mind of symbiotic grace and style. I had no knowledge of her philanthropic attributes, only her royal

Promo Of The Week



I'D WALK A MILE IN THOSE SHOES — 110 miles, to be exact, as WIFC/Wausau, WI asked, "What would you do for Green Bay Packer tickets?" Vic Schlising, 31, responded by taking a long walk on a long road to the Packs' Lambeau Field.

ones. As the days progressed, her image grew with the in-depth knowledge of her strength as a caregiver and her weakness of poor self-esteem. The message of Diana's life served as a bridge connecting royalty with the commonwealth.

Is your radio station a royal with its subjects beneath its feet, or are you, like Diana, creating a bridge between your talent and your listeners? Do your promotions carry the depth of a caretaker waiting in the wings to serve the public's every want and desire, or are they empty discourses of pomp and circumstance?

As a public relations specialist, I guide my clients to enhance who they are and build upon their resources while learning from their weaknesses. That is what Princess Diana was trying to do. I constantly hear that image is more important than substance in my field, but an industry whose foundation sits on sand goes with the tide. Remember that the next time you are asked to do something that just "looks" good.

Image is the projection. It is what you want people to know. It is the clothes you wear, the people you associate with. It is how

you carry yourself in public. Marketing is the message that the image carries. It's what you talk about and represent with every glance, movement, and word. Promotion is the vehicle you use to convey the image with the message. It's the merging of you with the outside world.

Cutting-edge radio mirrors real life. The Pathfinder space probe, a comedy bit on David Letterman, and the untimely death of a princess all carry elements of image, promotion, and marketing, but they all reflect the real complexity of human emotion.

The next time you listen to your radio station, ask yourself what you hear. If it seems like nothing but "dead air," chances are dead air is all you have created. How difficult is it to create an image? It's not hard at all. We do it all the time. The hard part is knowing *what* image to portray and understanding the repercussions of portraying it.

Cassandra Castellanos has worked as a radio air talent and is currently a public relations consultant for **El Dorado Communications**. She can be reached at (713) 627-9663.

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MUSIC & MOVIES

CURRENT

- **SOUL FOOD (LaFace/Arista)**
Singles: Let's Do It Again/Xscape
What About Us/Total
We're Not Making Love.../Dru Hill
Other Featured Artists: En Vogue, Outkast
- **THE FULL MONTY (RCA Victor)**
Featured Artists: Gary Glitter, M People, Donna Summer
- **G.I. JANE**
Single: Goodbye/Pretenders (Hollywood)
- **MONEY TALKS (Arista)**
Single: Avenues/Refugee Camp All-Stars
Other Featured Artists: Mary J. Blige, Lil' Kim, SWV
- **MEN IN BLACK (Columbia)**
Singles: We Just Wanna Party With You/Snoop Doggy Dogg
Make You Happy/Trey Lorenz
Just Cruisin'/Will Smith
Other Featured Artists: NAS, Roots f/D'Angelo, De La Soul
- **FIRE DOWN BELOW (Warner Bros.)**
Single: Fire Down Below/Mark Collie, Jeff Wood & Aaron Tippin
Other Featured Artists: Travis Tritt, Randy Travis, Richie Sambora
- **HOODLUM (Loud/Interscope)**
Single: So Good/Davina
- **PICTURE PERFECT**
Single: Texas/Say What You Want (Mercury)
- **DEF JAM'S HOW TO BE A PLAYER (Def Jam)**
Singles: Big Bad Mamma/Foxy Brown f/Dru Hill (Violator/Def Jam/RAL/Mercury)
Say What/Dymon
Never Wanna Let You Go/Absolute
Other Featured Artists: Redman, Crucial Conflict, Eightball & MJG
- **CON AIR**
Single: How Do I Live/Trisha Yearwood (MCA/Nashville)
- **SPRUNG (Qwest/WB)**
Single: If It Ain't Love/Keystone
Other Featured Artists: E-40, Aaliyah f/Ginuwine

COMING

- **KISS THE GIRLS (Milan)**
Featured Artists: Little Richard, John Lee Hooker
- **BOOGIE NIGHTS (Capitol)**
Featured Artists: ELO, Marvin Gaye, Beach Boys
- **PLAYING GOD (Milan)**
Featured Artists: Morcheeba, Richard Hartley, Willie Dixon

CYBERSPACE

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

'Net Chats

Jazz drummer **T.S. Monk**, Monday (10/6) at 10pm ET/7pm PT, Prodigy (jump: CHAT).

Third Eye Blind, Tuesday (10/7) at 8pm ET/5pm PT, America Online (keyword: LIVE).

Dr. Laura Schlessinger, Thursday (10/9) at 9pm ET/6pm PT, Microsoft Network (Reading Forum).

On The Web

Hear **Tower Of Power** live from Los Angeles, Friday (10/3) at midnight ET/9pm PT (www.lalive.com).

SonicNet chats this week include the **Foo Fighters** (Sunday 10/5, 5pm ET/2pm PT) and **Busta Rhymes** (Thursday, 7pm ET/4pm PT); check www.sonicnet.com for a complete schedule.

ZINE SCENE

Reelin' In Their (Many) Years!

"Rock Of The Aged" is the headline for *Entertainment Weekly's* feature on the elder statesmen of rock, including **Paul Simon**, **Elton John**, **Paul McCartney**, **Billy Joel**, and **Keith Richards**, who wheezes about music today, "I haven't had much of a listen to what's around at the moment. But if the MTV [video music awards] show is any indication, I'm not missing much."

Richards also shares his blunt views on his equally aged peers Paul McCartney ("No, I'm not at all interested in what he does. Unfortunately, John Lennon's dead.") and Elton John and his recent involvement with the Royals ("It did jar a bit. Songs for dead blondes. But he was a personal friend, after all. I'd find it difficult to ride on the back of something like that myself, but Reg is showbiz.")

Bob Dylan graces the cover of *Newsweek* and is the focus of a six-page interview. His take on what's on the radio today? "Weak and hopeless. The top stars of today, you won't even know their names two years from now. Four, five years from now, they'll be obliterated. It's all flaky to me." About his recent release, *Time Out Of Mind*, he says, "I don't think it eclipses anything from my earlier period. But I think it might be shocking in its bluntness. There's no pointless playing with someone's brain."

"I would not make it if I were starting today. When I came up, the record company guys could snap their fingers to the music. Now you've got guys at the record companies, they couldn't keep time to a march" — another disenchanting veteran, **Ray Charles**, speaks his mind (*Rolling Stone*).

Bitter Tales

Country singing youngster **LeAnn Rimes** is the in middle of a bitter disagreement between her parents on how to raise the superstar. A country music industry exec confirms: "LeAnn's mother and father cannot agree on how to keep her success going, yet still let her be a normal teenager." At a recent TV taping in Nashville, the two engaged in a shouting match over Belinda's complaint that Wilbur drives LeAnn too hard (*National Enquirer*).

"Chicago Rocker Forced Me To Be His Sex Toy" says former babysitter 14-year-old Jamie

Gross, who alleges that keyboardist **Robert Lamm** "subjected me to the most degrading experiences imaginable!" (*Globe*).

And Now, Some Good News

"He's built a legitimate career for himself, which he did not have as a recording artist. There's something about Mark, a sexy bad-boy vibe, that's very appealing" — **David Geffen** on hip-hopper-turned-actor **Mark Wahlberg** in a two-page feature in *Time*.

The Importance Of Timing

"The moment we were born was when fucking grunge hit. And all the promise you could see in things like Giant Step and the native-tongue hip-hop stuff and the spoken-word stuff kind of evaporated by the time we got a record out. The day I landed in L.A. to make the first record was the day **Kurt Cobain** died. We were completely alone in the world" — **Soul Couching** frontman/singer **M. Doughty** recalls the early years (*GQ*).

And The Problem Would Be ...

"Barbara Walters set me up. I thought she was my friend. But she just used me to make me look stupid and to get TV ratings" — **Michael Jackson** vents — at least according to a "family insider" (*National Enquirer*).

All Warm & Fuzzy

Kenny Loggins and wife Julie have written a book on how to reach the marital joys they've achieved called *The Unimaginable Life: Lessons Learned On The Path Of Love*. The blissful couple met in 1984 when Loggins needed a colonic (yes, you've read it right) therapist. He fell in love, reflecting, "It was intimacy on an intense level. She knew me inside and out" (thanks for sharing) (*People*).

Um, Can't Wait ...

"At the peak of **Madonna's** career, she could have done anything. If she'd have gotten into a magazine and squeezed her legs so that she had cellulite showing, there'd be a few people that would have thought cellulite was cool ... I feel like I want to do that" — **Fiona Apple** continues to enlighten us (*Alkure*).

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

MUSIC DATEBOOK

MONDAY, OCTOBER 13

- 1963/"Beatlemania" begins when the group's London Palladium show attracts spillover crowds of screaming teens.
- 1970/**Janis Joplin's** ashes are scattered off the coast of California.
- 1980/**Johnny Cash** is elected to the CMA Hall Of Fame.
- 1985/**B-52's** guitarist **Ricky Wilson**, 32, dies of complications from AIDS.
- Born: **Paul Simon** 1942, **Robert Lamm** (Chicago) 1944, **Sammy Hagar** 1949, **Marie Osmond** 1959

TUESDAY, OCTOBER 14

- 1966/**Grace Slick** plays her first gig with **Jefferson Airplane**.
- 1977/**Bing Crosby** dies of heart attack.
- 1996/**Madonna** and **Carlos Leon** become parents to daughter **Lourdes Maria Ciccone**. Also... **Stephen Stills** and wife **Kristen** become parents to son **Henry Owen**.
- Born: **Thomas Dolby** 1958
- Releases: **Elvis Presley's** "Jailhouse Rock" (1957), **The Who's** "I Can See For Miles" (1967), **Temptations'** "Papa Was A Rolling Stone" (1972), **Kiss'** "Rock And Roll All Night" (1975)

WEDNESDAY, OCTOBER 15

- 1976/After 19 years as a duo, **Ike & Tina Turner** officially split.
- 1988/**Debbie Gibson** sings the National Anthem at the Dodgers-A's World Series game.
- 1997/**John Fogerty** and wife **Julie** become parents to son **Shane Cody**.

- Born: **Richard Carpenter** 1945, **Chris DeBurgh** 1948, **Tito Jackson** 1953
- Releases: **Paul Simon's** "Slip Slidin' Away" (1977)

THURSDAY, OCTOBER 16

- 1954/**Elvis Presley** makes his first appearance on *The Louisiana Hayride*.
- 1972/**Creedence Clearwater Revival** break up.
- 1986/**Lionel Richie's** *Dancin' On The Ceiling* becomes the first album to be certified gold, platinum, double platinum, and triple platinum simultaneously.
- 1991/**Vanilla Ice** makes his movie debut as *Cool As Ice* premieres. Reviews are cold as ice.
- Born: **Bob Weir** (ex-Grateful Dead) 1947, **Flea** (Red Hot Chili Peppers) 1962, **Wendy Wilson** (Wilson) 1969
- Releases: **Isaac Hayes'** "Theme From Shaft" (1971)

FRIDAY, OCTOBER 17

- 1919/**The Radio Corporation of America (RCA)** is formed.
- 1976/*Hair* opens at New York's Public Theater.
- 1986/*Sid And Nancy*, the film biography of Sex Pistols bassist **Sid Vicious** and girlfriend **Nancy Spungen**, opens nationally.
- 1996/**Lush** drummer **Chris Acland**, 30, dies.
- Born: **David St. Hubbins** (Spinal Tap) 1947, **Ziggy Marley** 1968
- Releases: **Zombies'** "She's Not There" (1964), **Eric Clapton's** "After Midnight" (1970)

SATURDAY, OCTOBER 18

- 1966/**The Jimi Hendrix Experience** makes its debut in Paris.
- 1975/**Simon & Garfunkel** reunite on *Saturday Night Live*.
- 1986/**Fleetwood Mac's** **Christine McVie** marries composer **Eduardo DeMendonca**.
- Born: **Chuck Berry** 1926, **Wynton Marsalis** 1961

SUNDAY, OCTOBER 19

- 1966/**Jeff Beck** quits the **Yardbirds**.



2 Live Crew — as funny as they wanna be.

- 1990/During **2 Live Crew's** obscenity trial in Florida, jurors ask the judge if they can laugh out loud, claiming some are suffering physical pain from holding it in.
- 1995/**Argentina** President **Carlos Menem** commissions a second *Evita* movie after he learns that **Madonna** had won the starring role. He calls her casting "a total and utter disgrace."
- Born: the late **Peter Tosh** 1944, **Patrick Simmons** (Doobie Brothers) 1945
- Releases: **Led Zeppelin's** *Led Zeppelin II* (1969)

— Frank Correia



59.4 million households
Patti Galluzzi,
VP/Music Programming

ADDS

- MARIAH CAREY *Butterfly* (Columbia)
- MISSY "MISDEMEANOR" ELLIOTT *Sock It 2 Me* (EastWest/EEG)
- IMANI COPPOLA *Legend Of A Cowgirl* (Columbia)
- BLINK 182 *Dammit (Growing Up)* (Cargo/MCA)
- BOBBY BROWN *Feelin' Inside* (MCA)
- CORNERSHOP *Brimful Of Asha (Luaka Bop/WB)*
- OFFSPRING *I Choose* (Columbia)
- WU TANG CLAN *It's Yours* (Loud/RCA)

EXCLUSIVE

OASIS *Don't Go Away* (Epic)

HEAVY

- BOYZ II MEN *4 Seasons Of Loneliness* (Motown)
- BUSTA RHYMES *Put Your Hands Where...* (Elektra/EEG)
- MARIAH CAREY *Butterfly* (Columbia)
- CHUMBAWAMBA *Tubthumping* (Republic/Universal)
- FOO FIGHTERS *Everlong* (Capitol)
- GREEN DAY *Hitchin' A Ride* (Reprise)
- JANET JACKSON *I/Q-TIP .../Got 'Til Its Gone* (Virgin)
- JEWEL *Foolish Games* (Atlantic)
- L.L. COOL J *Phenomenon* (Def Jam/Mercury)
- MIGHTY MIGHTY BOSSTONES *The Pescal...* (Big Rig/Mercury)
- PUFF DADDY & THE FAMILY *It's All ...* (Bad Boy/Arista)
- RADIOHEAD *Karma Police* (Capitol)
- ROLLING STONES *Anybody Seen My Baby?* (Virgin)
- SMASH MOUTH *Walkin' On The Sun* (Interscope)
- USHER *You Make Me Wanna ...* (LaFace/Arista)

JAM OF THE WEEK

MISSY "MISDEMEANOR" ELLIOTT *Sock It 2 Me* (EastWest/EEG)

STRESS

- MARY J. BLIGE *Everything* (MCA)
- COOLIO *Ooh La La* (Tommy Boy)
- IMANI COPPOLA *Legend Of A Cowgirl* (Columbia)
- EN VOGUE *Too Gone, Too Long* (EastWest/EEG)
- FOREST FOR THE TREES *Dream* (DreamWorks/Geffen)
- JAMIROQUAI *Alright* (Work)
- WYCLEF JEAN *Guantanamera* (Ruffhouse/Columbia)
- ELTON JOHN *Something About ...* (Rocket/A&M Associated)
- MASTER P *I Miss My Homies* (No Limit/Priority)
- SARAH MCLACHLAN *Building A Mystery* (Arista)
- SALT-N-PEPA *R U Ready* (London/Red Ant/Island)
- WILL SMITH *Just Cruisin'* (Columbia)
- SUBLIME *Doin' Time* (Gasoline Alley/MCA)
- SUNOAYS *Summertime* (DGC/Geffen)
- 311 *Prisoner* (Capricorn/Mercury)
- VERVE *Bitter Sweet Symphony* (Hut/Virgin)
- WALLFLOWERS *Three Marlenas* (Interscope)

ACTIVE

- AALIYAH *The One I Gave My Heart To* (BlackGround/Atlantic)
- ALLURE *I/112 All Cried Out* (Crave)
- BLINK 182 *Dammit (Growing Up)* (Cargo/MCA)
- BLUES TRAVELER *Most Precarious* (A&M)
- BOBBY BROWN *Feelin' Inside* (MCA)
- CORNERSHOP *Brimful Of Asha* (Luaka Bop/WB)
- FIRM *Firm Biz* (Trackmasters/Aftermath/Interscope)
- GOD'S PROPERTY *You Are The Only One* (B-Rite/Interscope)
- HANSON *I Will Come To You* (Mercury)
- INOJ *Love You Down* (So So Def/Columbia)
- JIMMIE'S CHICKEN SHACK *High* (Rocket/Associated/A&M)
- BRIAN MCKNIGHT *You Should Be Mine ...* (Mercury)
- MPX *Chick Magnet* (Tooth & Nail/A&M)
- OFFSPRING *I Choose* (Columbia)
- BETH ORTON *She Cries Your Name* (Dedicated/Arista)
- OUR LADY PEACE *Superman's Dead* (Columbia)
- REFUGEE CAMP *ALL-STARS* *Avenues* (Arista)
- ROBYN *Show Me Love* (RCA)
- TOTAL *What About Us* (LaFace/Arista)
- U2 *Please* (Island)
- WU TANG CLAN *It's Yours* (Loud/RCA)

Video airplay from October 6-12.



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

ADDS

- MARIAH CAREY *Butterfly* (Columbia)
- IMANI COPPOLA *Legend Of A Cowgirl* (Columbia)
- DURAN DURAN *Electric Barbarella* (Capitol)
- JARS OF CLAY *Crazy Times* (SilverTone)
- PEACH UNION *On My Own* (Mute/Epic)
- ROME *Do You Like This* (RCA)

XL

- JEWEL *Foolish Games* (Atlantic)
- MATCHBOX 20 *Push* (Lava/Atlantic)
- SARAH MCLACHLAN *Building A Mystery* (Arista)
- ROLLING STONES *Anybody Seen My Baby?* (Virgin)
- THIRD EYE BLIND *Semi-Charmed Life* (Elektra/EEG)

LARGE

- FIONA APPLE *Criminal* (Work)
- MARIAH CAREY *Butterfly* (Columbia)
- PAULA COLE *I Don't Want To Wait* (Imago/WB)
- SHERYL CROW *Home* (A&M)
- EN VOGUE *Too Gone, Too Long* (EastWest/EEG)
- FLEETWOOD MAC *Silver Springs* (Reprise)
- JAMIROQUAI *Alright* (Work)
- ELTON JOHN *Something About ...* (Rocket/A&M Associated)
- LEANN RIMES *How Do I Live* (Curb)

MEDIUM

- BLUES TRAVELER *Most Precarious* (A&M)
- BOYZ II MEN *4 Seasons Of Loneliness* (Motown)
- SHAWN COLVIN *You And The Mona Lisa* (Columbia)
- IMANI COPPOLA *Legend Of A Cowgirl* (Columbia)
- DURAN DURAN *Electric Barbarella* (Capitol)
- AMY GRANT *Takes A Little Time* (A&M)
- KAMI LYLE *Polka Dots* (MCA)
- SMASH MOUTH *Walkin' On The Sun* (Interscope)
- SUGAR RAY FLY *Lava* (Atlantic)
- WALLFLOWERS *Three Marlenas* (Interscope)

CUSTOM

- AQUA *Barbie Girl* (MCA)
- ERYKAH BADU *Other Side Of The Game* (Kedar/Universal)
- BARENAKED LADIES *Brian Wilson* (Reprise)
- MARY J. BLIGE *Everything* (MCA)
- DAVE MATTHEWS BAND *Tripping Billies* (RCA)
- ADRIANA EVANS *Love Is All Around* (Loud/PMP/RCA)
- JAI I Believe (RCA)
- JANET I/Q-TIP & JONI MITCHELL *Got 'Til Its Gone* (Virgin)
- JARS OF CLAY *Crazy Times* (SilverTone)
- JOE The Love Scene (Jive)
- PATTI LABELLE *When You Talk About Love* (MCA)
- PAUL MCCARTNEY *Young Boy* (Capitol)
- MIGHTY MIGHTY BOSSTONES *The Impression* (Big Rig/Mercury)
- MILESTONE I Care "Bout You" (LaFace/Arista)
- PEACH UNION *On My Own* (Mute/Epic)
- ROBYN *Show Me Love* (RCA)
- ROME *Do You Like This* (RCA)
- RON SEXSMITH *Strawberry Blonde* (Interscope)
- SUNDAYS *Summertime* (DGC/Geffen)
- TALK SHOW *Hello Hello* (Atlantic)
- TEXAS *Say What You Want* (Mercury)
- TONIC *If You Could Only See* (Polydor/A&M)
- U2 *Please* (Island)
- USHER *You Make Me Wanna* (LaFace/Arista)
- VANESSA WILLIAMS *Happiness* (Mercury)

Video airplay from October 6-12.



36 million households
Lydia Cole,
VP/Music Programming

Video Playlist

- BUSTA RHYMES *Put Your Hands Where ...* (Elektra/EEG)
- USHER *You Make Me Wanna ...* (LaFace/Arista)
- PUFF DADDY & THE FAMILY *It's All About ...* (Bad Boy/Arista)
- BRIAN MCKNIGHT *You Should Be Mine ...* (Mercury)
- MARIAH CAREY *Honey* (Columbia)
- JANET I/Q-TIP & JONI MITCHELL *Got 'Til Its Gone* (Virgin)
- MARY J. BLIGE *Everything* (MCA)
- VANESSA WILLIAMS *Happiness* (Mercury)
- BOYZ II MEN *4 Seasons Of Loneliness* (Motown)
- TOTAL *What About Us* (LaFace/Arista)

Video playlist for week ending October 3.

Rap City Top 10

- BUSTA RHYMES *Put Your Hands Where ...* (Elektra/EEG)
- MASTER P *How You Do Dat* (No Limit/Priority)
- LOST BOYZ *Me & My Crazy World* (Group Home/Universal)
- COMMON *Reminding Me* (Of Set) (Relativity)
- MASTER P *I Miss My Homies* (No Limit/Priority)
- EPMD *The Joint* (Violator/Def Jam/RAL/Mercury)
- MIA X/FOXY BROWN *The Party Don't Stop* (No Limit/Priority)
- WYCLEF JEAN *Guantanamera* (Ruffhouse/Columbia)
- L.L. COOL J *Phenomenon* (Def Jam/RAL/Mercury)
- PUFF DADDY & THE FAMILY *It's All About ...* (Bad Boy/Arista)

Video playlist for week ending October 3.

TELEVISION

TOP TEN SHOWS SEPTEMBER 22-28

Total Audience
(98 million households)

- 1 ER
- 2 Seinfeld
- 3 Veronica's Closet
- 4 Friends
- 5 Union Square
- 6 Mad About You
- 7 Home Improvement (9pm)
- 8 Touched By An Angel
- 9 Monday Night Football (Steelers vs. Jaguars)
- 10 Frasier

Adults 25-54

- 1 ER
- 2 Seinfeld
- 3 Veronica's Closet
- 4 Friends
- 5 Union Square
- 6 Home Improvement (9pm)
- 7 Mad About You
- 8 Frasier
- 9 Monday Night Football
- 10 Home Improvement (8:30pm)

Source: Nielsen Media Research

COMING NEXT WEEK

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

Tube Tops

The Allman Brothers Band, Beck, the Dave Matthews Band, John Fogerty, John Mellencamp, Nelson, and Neil Young are slated to perform live from Chicago's New World Music Theatre when TNN airs six hours of Farm Aid '97 (Saturday, 10/4, 6pm ET/3pm PT).

Friday, 10/3

- VH1's documentary *Legends: Stevie Ray Vaughan* premieres on what would have been the late performer's 43rd birthday (8pm).
- Elvis Costello, *Late Show With*

David Letterman (CBS, 11:35pm).
• Sister Hazel, *Late Show With Conan O'Brien* (NBC, 12:35am).

Saturday, 10/4

- Joe Jackson perform on PBS' *Sessions At West 54th* (check local listings).
- Oasis, *Saturday Night Live* (NBC, 11:30pm).



Sunday, 10/5

• Whitney Houston performs live from Washington, DC's Constitution Hall when HBO presents the two-hour *Classic Whitney* (9pm).

Monday, 10/6

- 702, *Vibe* (check local listings).
- Sarah McLachlan, *The Tonight Show With Jay Leno* (NBC, 11:35pm).
- Boyz II Men, *David Letterman*.

Tuesday, 10/7

- David Ball and Ricochet, *Prime Time Country* (TNN, 9pm ET/6pm PT).
- K-Ci & Jojo, *Vibe*.
- Everclear, *David Letterman*.
- Big Sandy & His Fly Rite Boys, *Conan O'Brien*.

Wednesday, 10/8

- Elton John guest-stars on the *The Nanny* (CBS, 8pm).
- Paul Brandt, *Prime Time Country*.
- Mary J. Blige performs and Queen Latifah is interviewed on *Vibe*.
- Third Eye Blind, *The Keenen Ivory Wayans Show* (check local listings).
- "AFKAP," *Jay Leno*.
- Foo Fighters, *David Letterman*.
- Steve Winwood, *Conan O'Brien*.

Thursday, 10/9

- BlackHawk, *Prime Time Country*.
- Duran Duran, *Jay Leno*.
- Oasis, *David Letterman*.

FILMS

WEEKEND BOX OFFICE SEPTEMBER 26-28

- 1 *The Peacemaker* \$12.31 (DreamWorks)*
- 2 *In & Out* \$11.22 (Paramount)
- 3 *Soul Food* (Fox)* \$11.19
- 4 *The Edge* (Fox)* \$7.73
- 5 *The Game* \$5.01 (PolyGram)
- 6 *L.A. Confidential* \$4.42 (WB)
- 7 *Wishmaster* \$3.13 (Live)
- 8 *The Full Monty* \$2.75 (Fox Searchlight)
- 9 *A Thousand Acres* \$1.58 (Buena Vista)
- 10 *G.I. Jane* \$1.34 (Buena Vista)

All figures in millions

* First week in release

Source: Entertainment Data Inc.

COMING ATTRACTIONS:

This week's openers include *U-Turn*, starring Sean Penn and Jennifer Lopez. The film's Epic soundtrack features two songs each by Johnny Cash ("Honky Tonk Girl") and Ring Of Fire) and Gloria Lynne ("I Wish You Love" and "Speaking Of Happiness"), as well as Patsy Cline's "Your Cheatin' Heart," Peggy Lee's "It's A Good Day," Sammi Smith's "Help Me Make It Through The Night," Ricky Nelson's "Lonesome Town," Webb Pierce's "More And More," and Pedro Fernandez's "La Mujer Que Amas."



Also opening this week is *Kiss The Girls*, starring Morgan Freeman and Ashley Judd. The film's Milan soundtrack sports John Lee Hooker's "Dimples," Little Richard's "Goodnight Irene," Fluke's "Atom Bomb," and Fflame's "I Need Money."

VIDEO

NEW THIS WEEK

- ANACONDA (Columbia TriStar)

This feature film stars Priority recording artist Ice Cube as a member of a documentary film crew on location in Africa.

- TRAVELLER (Evergreen)

Mark Wahlberg (aka recording artist Marky Mark) stars in this feature film as a young drifter involved with a band of scam artists.



21 million households
Liz Kiley,
VP/Programming

National Top 20

- MASTER P *I Miss My Homies* (No Limit/Priority)
- AQUA *Barbie Girl* (MCA)
- NEXT *Butta Love* (Arista)
- TOTAL *What About Us* (LaFace/Arista)
- MACK 10 *Backyard Boogie* (No Limit/Priority)
- MASTER P *How You Do Dat* (No Limit/Priority)
- BACKSTREET BOYS *As Long As You Love Me* (Jive)
- REFUGEE CAMP *F/PRAS Avenues* (Arista)
- NAUGHTY BY NATURE *Moum You Till I Join You* (Tommy Boy)
- TWISTA *Get It Wet* (Big Beat/Atlantic)
- MIA X/MASTER P & F. BROWN *The Party* (No Limit/Priority)
- COOLIO *Ooh La La* (Tommy Boy)
- CHICO DEBARGE *Iggin' Me* (Kedar/Universal)
- MARIAH CAREY *Honey* (Columbia)
- GOD'S PROPERTY *You Are The Only One* (B-Rite/Interscope)
- USHER *You Make Me Wanna ...* (LaFace/Arista)
- JANET I/Q-TIP & JONI MITCHELL *Got 'Til Its Gone* (Virgin)
- WITCHDOCTOR *Holiday* (Interscope)
- E-A SKI I/MONTELL JOROAN *Showdown* (Relativity)
- MR. SERV-ON *My Best Friend* (Priority)

Most requested for week ending September 26.



CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	JIMMY BUFFETT	\$978.8
2	PHISH	\$767.4
3	BROOKS & DUNN/REBA McENTIRE	\$549.5
4	"AFKAP"	\$492.8
5	TINA TURNER	\$488.3
6	LILITH FAIR	\$488.1
7	DAVE MATTHEWS BAND	\$409.1
8	AEROSMITH	\$403.4
9	WHO	\$365.2
10	COUNTING CROWS/WALLFLOWERS	\$324.2
11	JAMES TAYLOR	\$323.3
12	LOLLAPALOOZA '97	\$318.8
13	RUSH	\$302.6
14	ALAN JACKSON	\$287.0
15	RAGE AGAINST THE MACHINE	\$282.7

Among this week's new tours:

- BLACKHAWK
- EVERCLEAR
- JARS OF CLAY
- TIM MCGRAW
- PAT METHENY
- REFRESHMENTS
- SPARKLEHORSE

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

FCC

Continued from Page 1

sonable telephone and cable rates throughout the land.

Indeed, telephony commanded the lion's share of attention from committee members, who reviewed the nominees in preparation for markup next Tuesday (10/7) and a full Senate vote shortly thereafter. Nevertheless, one overriding message the nominees conveyed is that they are not coming to the Commission to step on any toes, like a certain — *ahem!* — departing chairman. "The responsibility of the Commission is to implement the [Telecommunications] Act according to congressional intent," Furchtgott-Roth said in his opening statement.

Whether it was the First Amendment or ownership concentration, the nominees generally seemed to be in agreement on broadcasting issues —

at least those on which they were "prepared to comment." As might be expected, Tristani, a White House appointee, was a little bit to the left on free speech and ownership diversity concerns, while Powell seemed to say the things that pleased the Republican committee majority. But, all in all, it looks like a Commission that will operate in the spirit of accord that the current one has been lacking in many key debates.

Republican nominee Powell, currently assistant attorney general of the Department of Justice Antitrust Division, was the most First Amendment-friendly of the nominees in terms of public-interest obligations for broadcasters. "The public interest in [broadcast and cable] is best served by maximizing the number of choices consumers have, both in terms of programming and methods by which that programming is delivered," he said. "The FCC should tread lightly in regulating the content of viewer's choices. It should take action only where it identifies a compelling governmental interest, and the

action it takes should be narrowly tailored to that interest."

He was similarly pro-First Amendment on the issues of an FCC inquiry into liquor advertising and repeal of corollaries of the Fairness Doctrine, namely the personal attack and political editorial rules. On distilled spirits advertising, he said, "Commercial speech does enjoy some measure of First Amendment protection, and I have yet to evaluate what evidence exists to support a substantial governmental interest." And on the Fairness Doctrine, he said, "It is important not to impose requirements with respect to [coverage of controversial issues] ... that have the unintended consequence of chilling [fairness in coverage]."

Powell deferred to Congress on another First Amendment issue, that of requiring broadcasters to give free airtime to politicians as part of the public-interest obligation. "I am uncertain ... that such a problem is best addressed in isolation by unelected regulators, rather than by members of the legislature who will be most affected

by free candidate time ..."

While frequently admitting her unfamiliarity with issues concerning broadcasters, Democratic nominee Tristani, Chairman of the New Mexico State Corporation Commission, said on the public-interest question, "In implementing congressional intent, the FCC also should be sensitive to First Amendment issues." Her statement on the Fairness Doctrine did not necessarily reflect this sensitivity, however: "I believe it would be not only in the public interest, but also in the broadcasters' interest, to do this as a way to meet the needs of the local community." She also claimed that she did not have enough information to form a substantive opinion on whether or not the FCC or the FTC has jurisdiction over alcohol advertising. She did agree with committee member Sen. Wendell Ford (D-Ky.) that "alcohol is alcohol," whether beer, wine, or liquor.

Furchtgott-Roth, Chief Economist of the House Commerce Committee, was close-lipped on most broadcasting issues. He did concur with Powell and Tristani, however, that "content-specific regulations raise serious constitutional issues and thus must be carefully deliberated before the FCC imposes them."

Both Furchtgott-Roth and Tristani said they had not formed opinions on the free airtime issues.

Of course, public-interest obligations may become increasingly less important as the Commission replaces comparative hearings with spectrum auctions. "I believe that auctions are a far superior vehicle for assigning spectrum than those historically employed by the FCC," Powell said. "Spectrum auctioning is the method most consistent with a competition model." He admitted, though, that the government "must be concerned about driving prices beyond the reach of small and entrepreneurial companies," among other things.

And on the subject of price con-

trols, he acknowledged the efficiencies that occur through broadcast industry consolidation, but he warned regulators to ensure that it "does not cross the line into monopoly or oligopoly ... nor adversely impact communications diversity."

On diversity in broadcasting, Powell called for a study of "the experiences" of minorities and women in the broadcast industry — an initiative already being undertaken by the Office of Communications Business Opportunities and the National Telecommunications Information Administration.

Tristani was more forthcoming about her views on industry consolidation. "I am very concerned about the impact of these mergers on locally owned radio stations — it is driving them out of the markets." Furthermore, "The FCC should be concerned that the increased concentration of stations into fewer hands decreases media diversity and that this increased concentration may drive small business, including minority and women, out of the marketplace."

Sen. Kay Bailey Hutchison (R-Texas) was very concerned about the nominees' views on whether or not FCC regulations should supersede state and local government laws, referring specifically to a proceeding the Commission is undertaking to determine if it can preempt state and local zoning and land-use ordinances during the DTV buildout, which will affect radio stations in terms of tower space. "Despite promulgating a cooperative and complementary structure with the states, Congress recognized that there will be times ... in which state laws or actions must give way because they conflict with federal law and policy." Tristani and Furchtgott-Roth agreed that there were instances in which state and local ordinances conflicted with federal law.

The hearing on these nominees was followed on Wednesday by a session with Chairman nominee William Kennard only.

Northumberland Inc., headed by President James O'Leary. Phone: (717) 732-4030

BROKER: Kozacko Media Services

WEMR-AM & FM/Tunkhannock (Wilkes Barre-Scranton)

PRICE: \$815,000
TERMS: Asset sale for cash
BUYER: Citadel Broadcasting Co., headed by President Lawrence Wilson. It owns or has agreed to acquire WAZL-AM, WARM-AM, WBHT-FM, WKQV-FM, WMGS-FM & WZMT-FM/Wilkes Barre-Scranton. Phone: (406) 837-5360
SELLER: Endless Mountain Broadcasting Inc.
FREQUENCY: 1460 kHz; 107.7 MHz
POWER: 5kw day/1kw night; 235 watts at 1161 feet
FORMAT: Country; Classic Rock

WJKI-AM/Woodruff

PRICE: \$71,200
TERMS: Stock sale for cash
BUYER: Cadence Inc., headed by President James Gilbert. Phone: (864) 476-2330
SELLER: Jackie Cooper Media Inc.,

headed by President Jackie Cooper. Phone: (864) 476-8186

Texas

KPSO-AM/Falfurrias
PRICE: \$75,000
TERMS: Asset sale for \$15,000 cash and a \$60,000 promissory note
BUYER: The Evangelistic Worship Center, headed by President Lee De Los Santos. Phone: (512) 325-5003
SELLER: Brooks Broadcasting Corp., headed by President Raymond Creeley. Phone: (512) 325-2112

West Virginia

WTUS-FM/Mannington (Morgantown-Clarksburg-Fairmont)
PRICE: \$300,000
TERMS: Asst sale for \$30,000-cash and a \$270,000 promissory note
BUYER: Summit Media Broadcasting L.L.C., headed by member/manager Nunzio Aldo Sergi
SELLER: Richland Radio Inc., headed by President John Petrini. Phone: (609) 697-3041
FREQUENCY: 102.7 MHz
POWER: 3.2kw at 453 feet
FORMAT: Country



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A Perry Corp. Company

TRANSACTIONS

Continued from Page 8

100kw at 1086 feet
FORMAT: Urban; AC
BROKER: Kalil & Co.

New Jersey

WCMC-AM & WZXL-FM/Wildwood (Atlantic City-Cape May)

PRICE: \$7.1 million
TERMS: Asset sale for cash
BUYER: Equity Communications L.P., headed by Chairman Stephen Gormley. It owns WAYV-FM/Atlantic City. Phone: (609) 484-8444
SELLER: Vinrah of New Jersey Inc., headed by Chairman Regina Henry. Phone: (609) 216-9014
FREQUENCY: 1230 kHz; 100.7 MHz
POWER: 1kw; 38kw at 331 feet
FORMAT: Nostalgia; Classic Rock

New Mexico

KSCQ-FM/Silver City

PRICE: \$225,000
TERMS: Asset sale for cash
BUYER: Paul Hunter. Phone: (505) 388-5307
SELLER: Avila Beach Ltd., headed by President John Alsip. Phone: (505) 538-3396

Ohio

WIMX-FM/Gibsonburg (Toledo)

PRICE: \$1.5 million
TERMS: Asset sale for a five-year promissory note
BUYER: Riverside Broadcasting Inc., headed by President Craig Dobler. Phone: (909) 274-7777
SELLER: Cumulus Broadcasting Corp., headed by President Bill Bungeroth. Phone: (414) 283-4500
FREQUENCY: 95.7 MHz
POWER: 3.5kw at 433 feet
FORMAT: Urban AC

WSWR-FM/Shelby
PRICE: \$1,125,000

TERMS: Asset sale for cash

BUYER: Faircom Inc., headed by President Joel Fairman. It owns five other stations, including WMAN-AM & WYHT-FM/Mansfield, OH. Phone: (516) 676-2644

SELLER: Petroleum V. Nasby Corp. Phone: (419) 347-9797

FREQUENCY: 100.1 MHz
POWER: 3kw at 299 feet
FORMAT: Classic Rock

WOFR-AM & WCHO-FM/Washington Court House

PRICE: \$2.25 million
TERMS: Asset sale for cash
BUYER: Jacor Communications Inc., headed by President Randy Michaels. It owns 166 stations, 34 of those in Ohio markets. Phone: (606) 655-2267
SELLER: Rodgers Broadcasting Corp., headed by President David Rodgers. Phone: (317) 342-3394
FREQUENCY: 1250 kHz; 105.5 MHz
POWER: 500 watts day/42 watts night; 3kw at 299 feet
FORMAT: Country; Country
BROKER: Jorgenson Broadcast Brokerage

Oregon

KSRV-AM & FM/Ontario (Boise, ID)

PRICE: \$2.1 million
TERMS: Asset sale for cash
BUYER: American General Media, headed by President Anthony Brandon. It owns KGEM-AM, KCID-FM, KJOT-FM & KQXR-FM/Boise, ID. Phone: (410) 832-5870
SELLER: KSRV Inc., headed by President David Capps. Phone: (503) 889-8651
FREQUENCY: 1380 kHz; 96.1 MHz
POWER: 5kw day/1kw night; 100kw at 482 feet
FORMAT: Country; Country
BROKER: Greg Merrill of Media Services Group

Pennsylvania

WISL-AM & FM/Shamokin

PRICE: \$400,000
TERMS: Asset sale for cash
BUYER: MJR Media Inc., headed by President Charles Hagerty. Phone: (717) 648-6831
SELLER: Laurel Broadcasting Co. and Northeast Broadcasting of

South Carolina



STREET TALK®

It's The Marv Albert Bandwagon

Unless you were on Mars, you probably know that the NBC sportscaster pleaded guilty to assault and battery charges as part of a plea bargain agreement and was fired by NBC Sports. Well, **WIOD-AM/Miami** was the first to step up to the plate with an offer for **Albert**. No word from Albert's camp.

- Then Jacor's **WFLZ/Tampa** extended its own six-month offer to Albert. For \$100,000, Albert would deliver daily sports updates on the market's top station via ISDN phone lines. Again, no word from Albert's camp.

- And promotionally, **KIIS/L.A.** morning driver **Rick Dees** sent morning show sidekick **The Whipping Boy** to a busy intersection and offered listeners a chance to "bite back" at Marv for free money and prizes. Still no word from Albert's camp.

- Last Friday (9/26), **WNOR/Norfolk** intern Meat and traffic reporter Scott Ellis checked into a local hotel. Once there, the 6'4", 250 lb. intern slipped into negligee and a hideous Albert-style wig. The pair then called room service, housekeeping, and maintenance numerous times to catch the hotel workers' reactions when they came to the door. Morning hosts **Tommy** and **Rumble** caught all of the action *live* via cell phone. Among the day's highlights: While in the lobby, Meat and Ellis encountered attendees of a religious conference being held at the hotel, and one member of the group was overheard commenting, "Looks like that ol' boy takes it up the backside!" Isn't this Albert stuff getting a little campy?

Indy Radio Legend Opens His Heart!

Before Hoosier Radio & Television owner/

Rumors

- Is a deal to bring **KKPN/Houston** OM **John Cook** back to **KHKS/Dallas** in a similar capacity imminent?
- Are former **WEZB/New Orleans** MD **Joey G** and **KQKS/Denver** MD **Lee Cagle** both headed to **Clear Channel's KHOM/New Orleans**?
- What's happening at **Jacor's WGST-AM & FM/Atlanta**? Is the station tweaking again, and is the handle "Planet Radio" headed South?

morning drive legend/professional escape artist **Bill Shirk** went in for heart surgery Thursday (10/2) to correct a congenital condition, he commentated on the operation ... and played the sound of a chainsaw when it began. **WFFF-FM & WIRE-FM** broadcast from outside St. Vincent Hospital during the surgery and invited listeners to sign a giant get-well card. A special phone line was set up today to let listeners know whether the surgery was successful.

Meridian Broadcasting's WPRW-FM/Ft. Myers-Naples got a cease-and-desist order from **IQ Television Group** for allegedly creating its own set of TV ads based entirely on IQ's "Lyrics" campaign. **R&R's** calls to Meridian management were not returned.

Premiere Radio Networks VP/Affiliate Marketing **Eileen Thorgusen** and husband Val welcomed daughter Kayla Michael last Saturday (9/27).

Veteran personalities **Scotty Brink & Judd Otis** have been tapped as the new morning team at Oldies **KXGL/San Diego**.

Kudos to the staff at **Atlantic Records** for grabbing the top three slots on the CHR/Pop Chart this week with **Jewel's** "Foolish Games," **Sugar Ray's** "Fly," and **Matchbox 20's** "Push."

Clear Channel's Clean Sweep

In Miami, Clear Channel has started making major changes at three of the former Paxson stations it's taking over today. Three programmers — **WLVE's Shirley Maldonado**, **WIOD's Harry Valentine**, and **WPLL's Dave Stewart** — were all let go, along with 30 other employees, including VP/Programming **John Frost** and consultant **Alan Mason**. The corporate staff will be retained by Paxson until the end of the year. **NSM Mary Corso** will also exit. Maldonado commented, "I'm shocked and extremely disappointed, especially after all the hard work and the level of success we were able to achieve."

Continued on Page 26

McVay Media Consults Country

McVay Media, the programming experts in multiple format programming, first consulted Country radio stations in 1983. This is one consulting company that's not afraid to share their success ratings record or accomplishments.

Bob Moody, VP/Country, has programmed major, medium, and small market radio

stations. **McVay Media** consultants have been in the trenches.

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TAJA SEVELLE

I & I

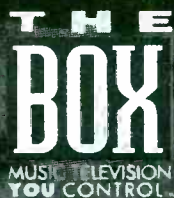


(advertisement)

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ROTATION



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PROMO OF THE WEEK — Hellcat Records gives radio a taste of the Pietasters by encouraging everyone to have a scooter pie.

Continued from Page 22

One-On-One Sports debuted its syndicated Sports Talk programming on its recent acquisitions, **WXLX/NY** and **KXMG/L.A.**, on Tuesday (9/30). The stations are now known as **WJWR-AM** and **KCTD-AM**, respectively. One-On-One Director/Satellite Services **Bob Boxer** told R&R that **WCMQ-AM/Miami** is scheduled to drop its Spanish News/Talk programming at midnight on October 31, when it will adopt the Sports format. No GM has yet been hired for One-On-One's Miami property. Meanwhile, One-On-One Sports Exec. VP/Director of Sales **Michael Gorman** is named GM of the company's **WEJM/Chicago**.

Radio News Directors Elected To RTNDA Board

At its International Conference & Expo in New Orleans, **RTNDA** named **KOA/Denver ND Jerry Bell** and **CNNRadio GM Robert Garcia** to the organization's five-member board of directors. **KTRH-AM/Houston ND Joe Izbrand** and **WHAS-AM/Louisville ND Brian Rublein**, who were elected as regional directors of RTNDA this summer, began serving their terms after the conference.

The *Cleveland Plain Dealer* reports that former **WMMS/Cleveland** morning host **Liz Wilde** and sidekick **Sly** have filed a \$1.5 million lawsuit against the station. The suit claims Wilde was hired "to conduct as raunchy and outrageous a program format as possible" to do battle with Howard Stern. But the "raunchy" format became the reason for her firing, according to the suit. **WMMS GM Bob Bellin** had no comment on the matter.

With President **Bill Clinton** as his guest, syndicated ABC Radio host **Tom Joyner** broadcasted from Little Rock's Excelsior Hotel to commemorate the 40th

anniversary of integration at Little Rock's Central High School.

For Ray Charles' birthday Tuesday (9/30), **WFBC-FM/Greenville, SC** morning drivers **Hawk Harrison** and **Tom Steele** took a blind leap of faith. After reading a *People* interview with Charles in which he admitted to having driven a car, ridden a motorcycle, and flown a plane, Hawk & Tom decided to torture producer **Kato** by making him be Steele's eyes while Steele drove the station van... *blindfolded*. Although Steele secretly replaced the real blindfold with one that had small holes, allowing him to see, police pulled the van over. Steele and Kato soon found themselves surrounded by six police cars at one of Greenville's busiest intersections. In the end Steele received a ticket for reckless driving (and six points on his driving record, worth an additional \$1800/year to Steele's insurance company).

A special thanks goes out to R&R's guerilla marketers at the NAB Radio Show — **Carolyn Planas**, **Mike Pitts**, **Vincent Macalooso**, **Patrick Thompson**, **Buddy Wolfarth**, and **Jeff Burkett** — who were detained by some of the Big Easy's finest for handing out **R&R TODAY** daily faxes without local permits.

Continued on Page 28

Rumbles, Pt. 1

- Syndicated morning duo **Scott Shannon & Todd Pettengill** added three more affiliates this week: **WMXT/Florence, SC**; **WWLO-AM/Gainesville, FL**; and **WRVZ-FM/Charleston, WV**.
- **WHTG/Monmouth-Ocean PD T.J. Bryan** exits.
- **KFMB-AM/San Diego's** six-person news staff exits, including **ND Chuck Fritch** and anchor **Marylyn Hyder**. News will now be provided by **KFMB-TV** staffers.
- Former **WSNI/Tallahassee, FL PD Bob Walker** becomes PD at **Oldies KODS-FM/Reno**.
- **Bakersfield** changes: **Pop/Alternative KLLY** night-timer **Jason Griffin** is named interim PD/MD as **Russ Davidson** exits; **KRAB** middayer **Anne Kelly** joins crosstown **KKBB** for wake ups.
- **WCHY/Savannah, GA MD Zach Taylor** segues to **WKXC/Augusta, GA** as **APD/MD**.
- Beginning October 13, **WWGZ/Flint, MI's Angela Peck** will be **WKLT/Northwest Michigan's** new PD.
- At **WZBH/Salisbury-Ocean City, MD**, **PD Jack Da Wack** exits, **APD John Allen** ascends to PD, morning host **Shawn Murphy** is upped to APD, and night-timer **Paul McCall** is now MD.
- **WTBB/Panama City, FL** changes calls to **WYYX**.
- **WKHY/Lafayette, IN** names midday host **Gail Lewis MD**.



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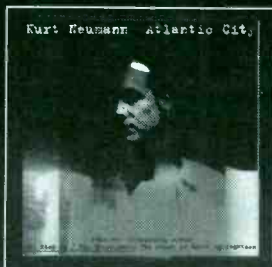
STREET TALK®

Continued from Page 26

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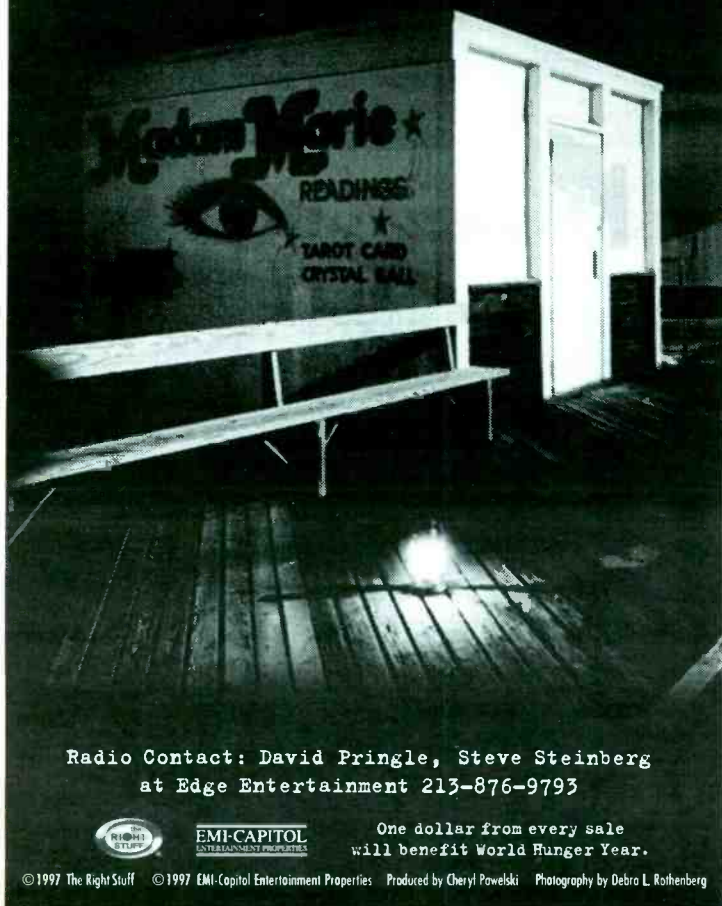
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O'Neill Gets A Good Waxing

KISW/Seattle
"Twisted Radio" morning show member **Spike O'Neill** is paying up on a bet he made with **KIBZ/Lincoln, NE APD/morning co-host Jon "The Animal" Terry** over the results of the Washington/Nebraska college football game, with the loser having to remove every bit of hair from his body and parade in a public place wearing signage for the opposing team. The Cornhuskers won, and O'Neill's hair was auctioned off to benefit the Jim Lambright Medical Foundation. O'Neill then marched on the U. of W's fraternity row, wearing only a "Go Huskers" sandwich board.



Spike O'Neill

Rumbles, Pt. 2

- **KACD-FM & KBCD-FM/Santa Monica-Newport Beach, CA**, which last week flipped to CHR/Rhythmic, did an about-face and segued back to its original Dance format with an emphasis on dance hits; consultant **Bob Mitchell** exited.
- **KHOM/New Orleans PD Bill Thorman** exits; **Kandy Klutch** is interim PD.
- **WSBG/Stroudsburg, PA PD Steve McKay** replaces Kid Kelly as PD at **WBHT/Wilkes-Barre**. The station also extends its reach by simulcasting on **WEMR (107.7)**.
- **WFHN/New Bedford, MA MD Kevin Palana** doubles up as PD for sister **WBSM-AM**.
- **KFRX/Lincoln, NE PD Sonny Valentine** exits to program Woodward Communications' **WYZM/Madison, WI**. **KFRX** morning driver **Jerry Valletta** assumes PD duties, and afternoon driver **Larry Freeze** is named APD.
- **KMCK & KBRS/Fayetteville, AR** names Production Director **Scott Johnson** PD as **Bo Shannon** exits.
- **WERQ/Baltimore** overnigher **Darrin Brin** adds interim MD duties, while **KFBK-AM & KSTE-AM/Sacramento** Creative Director **Randy Cox** joins 'ERQ and co-owned **WWIN-AM & FM & WOLB/Baltimore** as Production Dir.
- **WOSC/Salisbury-Ocean City, MD PD/morning man T.J. Roberts** is also headed to Baltimore, this time as Creative Service Dir./Production Dir. at **WXVY**.
- **KMXV/Kansas City** morning driver **Danny Douglas** takes similar duties at **WMMS/Cleveland**.
- **WXRK/NY** middayer **Hollywood Joe** heads back to alma mater **WKSS/Hartford** for nights, replacing the exiting **Michael Maze**.
- **WQHT/NY** Promotion Asst. **Laurence Salvary** joins **WBHJ/Birmingham** as Promotion Dir.
- **WZPL/Indianapolis** overnigher **Jason Addams** officially gets the night slot. Addams also got married on the air last Saturday (9/27) to new bride **Jessica**.

RADIO & RECORDS



1

- **ABC Radio** restructures, assigning additional Pres./GM duties to **Victor Sansone** (Atlanta), **John Hare** (KSCS-FM/Dallas), **Michael Fezzey** (WHYT-FM/Detroit), and **Mark Steinmetz** (WLS-AM & WXKX-FM/Chicago).
- **Bob Catania** named Geffen Records Head/Promo.
- **Jacor** swaps TV for **Gannett's** radio properties in L.A., San Diego, and Tampa.
- **R&R ONLINE**, the first continuously updated news service for the radio industry, debuts.

5

- **Dave Logan** lands at **WLUP-FM/Chicago**.
- **Mary Bennett** is boosted to GM at **KZFX/Houston**.
- **Jimmy Steal** cops **WKRR/Cincinnati** PD gig.
- **Howard Stern** secures No. 1 morning status in NY and L.A. (12+) for the first time.

10

- Miami's newest PDs: **Steve Perun** at **WHYI** and **Jeff Tyson** at **WHQT**.
- **Andy Allen** advances to Dir./Nat'l Album Promo at Island.
- **Jim Gillie** named **KKFR/Phoenix** PD.

15

- **Jay Cook** named Pres./GM of **WJYW/Tampa**.
- **Rich Wood** appointed **WYDE/Birmingham** GM.
- **Jack Patterson** promoted to **KDAY/L.A.** PD.
- **WAPP/NY** picks **Mark McEwen** and **E.J. Crummey** for its morning team.
- **KFI/L.A.** elevates **Steve LaBeau** to MD and hires **Benny Martinez** for late-nights.

20

- **The Catman** leaps to **WAPE/Jacksonville** for nights.
- **Buzz Brindle** joins **KDKA/Pittsburgh** airstaff (as **Ron Brindle**).

Records

- **Columbia** Assoc. Dir./National Promotion **Cheryl Khaner** has exited.
- Congratulations to **Sony 550 Music** Sr. VP/Promotion **Hilary Shaev** and hubby **Hollywood** Northeast Regional Promotion Manager **Peter Shaev** on the birth of son **Spencer Aaron Shaev** last Wednesday (9/24).
- Look for former **MCA/Nashville** Sr. VP/Promo **Scott Borchetta** to join **DreamWorks/Nashville** now that contracts with **MCA** have been settled. Indie promoter **Bruce Shindler** is expected to join **DreamWorks** as well.
- Former **Asylum** VP/Promo **Denny Mosesman** becomes **Giant/Nashville's** new promo domo.

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And Now, Let's Go To The Phones...

■ But what's on the other end of the line? How screeners — and the callers they let through — can make or break your talk program

By Jeffrey Yorke
R&R Washington Bureau Chief

The Central Intelligence Agency has "sleeper agents" at newspapers who bed down reporters to influence coverage of national security issues. The federal government monitors the behavioral patterns of average, law-abiding citizens from black helicopters that hover in the night skies. The United Nations is gaining power and will soon dictate global politics. And some folks have received government-issued "implants" that allow them to receive electronic signals, orders, and information from a variety national security bureaus.

Sound like a bunch of hooley? Not to those conspiracy theorists and other so-called "kooks" who have your station's talk line number programmed into their speed dialer. And they want to go on the air and talk about it. But first, they have to get past call screeners, Talk radio's first and perhaps most important line of defense. One test case conceived and recorded by talk consultant Walter Sabo, using an actor to initiate the call, goes like this:

Screener: WRKO

Caller: Is this the number to go on the air?

S: Yes, it is.

C: Alright, I'd like to go on the air.

S: What's your name?

C: Kevin.

S: Kevin, what'd you wanna say?

C: I'd like to talk about the puppets.

S: The puppets? Well, we aren't talking about puppets. You must have the wrong number. Thanks for calling.



Your callers are just like hit records at a music station. They are the host's material. They can make or break your show.

—Lisa Hinson



C: No, no. The puppets.

S: What about the puppets?

C: The puppets talking outside, talking to me.

S: OK, well, gooood luck. Click.

In this case, listeners in Boston were spared puppet madness. Screeners are Talk radio's gatekeepers. They control the phones, looking for lively, entertaining callers who add to the program,

and coach the inarticulate to the point of radio-readiness, all the while sorting through the wackos, the conspiracy theorists, and the lonely.

Angry Host, Angry Caller

"We've created them," believes **Joey Reynolds**, whose WOR/New York overnight show is heard live on 99 stations via the WOR Network. "Everybody on the air is pissed off. Everybody is mad. Everybody is angry. So, now they have our permission to act out, to be mad. We have a glut of people who believe they can be as mad as the host."

Reynolds calls the repeat callers "chronics." "They call you constantly. Sometimes they reposition it so they can get past the call screener and get on the air. They have an agenda. They present you with their attitude, not a point of view."

Reynolds, 56, who began his radio career as a teenage DJ in Buffalo and has been a talk host for more than 20 years, says that despite its time slot's reputation for attracting the disenfranchised, his show draws relatively few chronics because "you get back what you put out." Reynolds says his show isn't an angry show; his "angle" is "a combination of comedy and conscience."

"With all of the anger-based shows and trash TV put together, the bang, the loud noise, isn't as loud as the love that Mother Ter-



Once in a while, you get someone who hasn't been paying attention, but that's why you have a call screener. And if they get on, they don't go anywhere with that routine.

—Joey Reynolds



esa and Princess Di gave us. It's corny, but true. I'm not trying to be gushy, but I try to offer substance and style. You put out a feeling of goodness, and you won't get anger. Once in a while, you get someone who hasn't been paying attention, but that's why you have a call screener. And if they get on, they don't go anywhere with that routine."

Callers With A Troubling Passion

But callers with a passion for their position — regardless of how politically correct or based in reality it may be — can be used to the show's advantage. Whatever their original intentions, they can be used by a crafty host to add a different dimension to the show.



Why screen [conspiracy callers] out? I can take that call and turn it into 60 seconds of magnificent radio. I love to dismantle their theories in 60 seconds.

—Mark Davis

"When you have a caller like that, they are so far off the deep end that they can initiate other calls, especially if they disagree with the host," said **Lisa Hinson**, Executive Producer of WBAP-AM/Dallas' "Mark Davis Show," the market's top-rated 9am-noon weekday show. "We had one guy we believe was a member of the Ku Klux Klan. He was so pro-**KKK** and going on about how black kids need to be in separate schools so that they can learn about African-American history, learn about slavery, and not bring down the white kids," remembers Hinson. "Mark was incredulous. His figuring is 'Give them enough rope, and they'll hang themselves.' So once in a while, when it is so outrageous, you put them on the air. Especially in cases of race, because it elicits so many emotions."

Opportunity Calling

When handled skillfully, conspiracy calls can add to a talk show, Davis believes. "Why screen somebody like that out? I can take that call and turn it into 60 seconds of magnificent radio. I love to dismantle their theories in 60 seconds." The often ram-bunctious talker points out that "most of us who dispel the conspiracy theorists don't even know what they believe."

Davis, who came to WBAP from WWRC-AM/Washington in March 1994 — or, as he puts it, "when the ashes of Waco were



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still warm" — remembers that upon his arrival he "got plenty of calls from listeners who said, 'Well, you know, Mark, I knew that [U.S. Attorney General] Janet Reno intended to murder those Branch Davidians from Day One.' I'd ask them what they'd based that on, and they'd always say, 'I read it in a book,' or, 'I read it on the web.' Well, anybody can get a book published or write something on the web!"

Davis says, "You must be respectful in the way you take these people's calls, rather than deriding them." But he also cautions that you need to remind both the caller and the listeners that they should "be careful about what

vidual rights. The U.N. does seek *some* powers that it should not have. Behind every conspiracist's paranoia is a nugget of valid concern."

Uncorked Wisdom

Of course, not all of the wacky callers are just kooks: They're drunk too. **Tod Castleberry**, OM/PD of Sports WTEM-AM/Washington, says that screeners at "The Team" hear from "a lot of drunks. That's where the seven-second delay is a really big help." He said nutty callers will encourage other nutty callers: One gets through, and others try to follow. One effective tool for losing that kind of call is to "park them on hold. We try to cool their heels and discourage them that way."

And then there are the chronics who call too frequently. "We remind them, 'If you think you are going to say something stupid on the air, we have a dump button.'" Castleberry tells his hosts not to be afraid of dumping a caller. But despite the sophisticated technology, he says, some hosts are "frazzled by the dump button. They lose their train of thought, and the producer has to coach them through it to keep the show rolling."

"A good producer/screener is 50% of the program," notes **Al Mayers**, who programs Detroit's WJR-AM. "If the caller can't make a cohesive thought, we can't use the call. But don't rule out callers based on buzz words, because some of the nutty calls might just be what the show needs at that point to spice it up."

"A good screener also knows the strengths and weaknesses of the host and will put through a caller who will push the host to talk in an area they had been reluctant to discuss. That's when they really help the show."

they're reading." Having given that reminder, Davis' next course of action is to pick away at the theory point-by-point. "And I ask listeners what they think about the points," he says.

Keep in mind, Davis points out, "The reason these things stay alive is because the government does do some things that it shouldn't do, and it usurps indi-

A good screener also knows the strengths and weaknesses of the host and will put through a caller who will push the host to talk in an area they had been reluctant to discuss.

—Al Mayers

You have to be diligent and make sure that every caller is a quality caller. Otherwise, you are asking for disaster. The screener has to take charge and be responsible.

—Thea Mitchum

While some screeners may see themselves as casting directors searching for co-hosts to be paired with the show's host, WBAP's Hinson looks at the role of callers this way: "Your callers are just like hit records at a music station. They are the host's material. They can make or break your show."

Screeners can better avoid being broken when they are good jugglers. They must sift through the pool of calls and know what's coming out of the speakers at the same time, Mayers told R&R.

"A good screener listens closely to what the host is talking about and is digging deep into what the caller is saying," Mayers said.

And that's where the going really gets difficult. Hinson doesn't lose sight of the caller pool available to her. She figures that "only 1%, maybe 2%" of the overall talk audience is apt to phone and contribute to the program. "Ninety-eight percent don't want to be involved. They want to listen, to be entertained. I call it radio's morbidity factor."

"Sometimes you get callers who phone every night. They be-

To Screen, Or Not To Screen

■ For syndicated host Bell, it goes straight to the man himself

In a studio just outside Las Vegas, the phone rings without interruption until host **Art Bell** answers it. "That's part of Art's all-night magic," notes **Bob Just**, Director/National Affairs for Chancellor Talk Radio Network. "We believe in letting Art be Art. He is a kind of a genius on the radio in terms of interviewing guests. You never know what you are going to get.

"It's amazing how the flow of callers works when the calls are not controlled: It creates a show with a certain atmosphere, and it's got an edge."

But Just is quick to point out that hosts cannot allow the show to be uncontrolled, and they cannot let fringe groups overrun the program. "Art has railed against the radical militia fringe groups. He has told them on the air that they do nothing but cause themselves problems and the country problems."

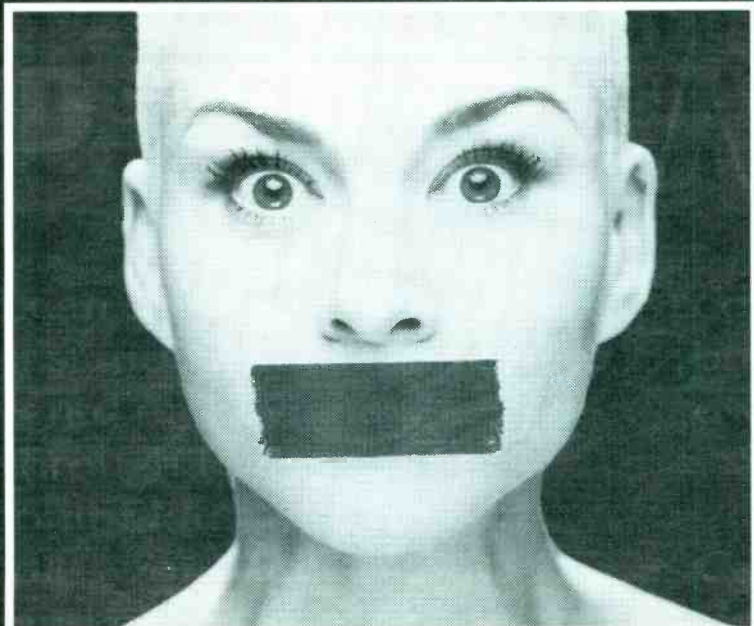
Chancellor Talk Radio Network President **Alan Corbeth**, the person responsible for bringing Bell into the Chancellor fold in 1993, acknowledges that Bell "takes those [conspiracy] calls, but he doesn't take a lot of those calls." As Bell's program has expanded — mostly eastward, with 376 stations currently online — "he's getting tons of mainstream calls from America up at night. And when he gets those calls, he grills the caller, makes them verify their information, and tries to get them to reveal their sources."

While Bell spins through calls about flying saucers, aliens, and breaking political stories, he has also reached the entertainment business — particularly Nashville — in a big way. Corbeth tells R&R that such artists as Willie Nelson, Merle Haggard, and Crystal Gayle have called Bell's show unsolicited. And if it sounds like a conspiracy in the works, Bell even took a call from the overnight shift at the Gibson guitar factory in Nashville.

come obsessive," says WPGC-FM/Washington Director/Research **Thea Mitchum**, who until June produced the CHR/Rhythmic station's nighttime "Love Talk & Slow Jams" relationship program. "You have to screen them out. You have to be diligent and make sure that every call is a quality caller. Otherwise, you are asking for disaster. Once it's gotten out over the airwaves, you've lost all control. The screener has to take charge and be responsible. My rule

is, 'When in doubt, don't put them on the air.'"

Like Hinson, Mitchum has learned to quickly determine whether the caller is radio-ready. In the case of WPGC's discussions about love and sexuality, "We make sure they are using medical terms and not the slang words for things. By nature, the topic makes the screener's job 10 times tougher, because the content is racy. And we make sure that what they have to say will add to the show."



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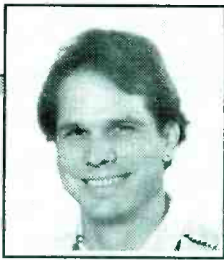
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STEVE WONSIEWICZ

SOUND DECISIONS

New Acts Supplant Superstars On CHR Chart

□ Tomorrow's headliners are getting pop airplay ... but are they being developed?

No one can blame Pop radio these days for supporting breakthrough acts. In fact, given the nature of release schedules and the compelling music being offered up by new artists, many major-label execs are wondering if baby acts are getting too much attention at radio.

A quick glance at R&R's CHR/Pop and Hot AC charts shows just how much airplay today's newcomers are getting. This time last year, acts like John Mellencamp, Melissa Etheridge, Bryan Adams, and Tom Petty had singles on CHR/Pop. This year, the only established acts that have songs ranked among the most-played at radio are Mariah Carey, Boyz II Men, and Janet Jackson.

For new indie labels that aren't overly concerned about catalog sales, the current environment is a boon. For the majors, it's a very sharp double-edged sword. It's great that new bands are getting their moments in the sun, but on the flip side, the equity invested in established artists continues to erode.

Song-Driven Sensations

Columbia VP/Pop Promotion Charlie Walk comments, "When was the last time you went to an arena to see a new act? I ask that question to a lot of people, because that defines what's going on right now. Radio is more song-driven than ever. CHR has always been hit-driven, and it's not their job to break artists, but to play hits. Yet there was always some allegiance to developing acts and playing superstar artists. That

☐

Having superstar artists is a luxury, and it's one we've become dependent on. We all look like genius programmers when there's a big cache of superstar acts.

—Jimmy Steal

☐

no longer exists. It really doesn't matter anymore if you are a superstar or a developing act. If you have a great song, a good promotion team, and ac-



Charlie Walk



Keith Naftaly



Dave Eubanks



Dan Kieley



Jimmy Steal

cess to the right PDs, you can get the song played."

Walk says getting airplay for the follow-up single is proving more difficult than in the past. "It really makes our job difficult, because you need at least two songs to sell a lot of albums. One-offs won't do it. We are not going to do the level of sales we had in the past, because it's getting harder and harder to get that second single played. It's a very scary time for us, because we need to develop artists. But it doesn't only affect us — it affects concert promoters and retailers as well."

Walk also thinks the industry is in a transitory phase in which the superstars of the future are beginning to emerge now that alternative is firmly entrenched in the mainstream. That's a point well taken: Pop radio certainly came to the party for the Dave Matthews Band's current album and Sarah McLachlan's new disc, *Surfacing*. It's also shown that it will take to follow-up singles. Just look at the success of Jewel and Paula Cole.

"In the last 18 months, CHR/Pop has become the top format, because it played a lot of new music. But they need to remember that they are the entertainment means for their market, and that there is something of value in having superstars in between hits from new bands."

One label exec who's been on the radio side is Arista VP/A&R Keith Naftaly, who is about to celebrate his third year at the label following programming stints at CHR/Rhythmic

KMEL/San Francisco and Urban KKBT/Los Angeles.

"What you're seeing now is a lot of innovative and cutting-edge music coming from new bands, and it's great that radio is supporting them. A song like 'Tubthumping' from Chumbawamba comes along, and it knocks people out. But, unfortunately, there have been a lot of mediocre releases from

many established acts."

One big surprise to Naftaly since crossing to the label side is that "fewer people are giving the second single from a new act a second shot. At KMEL and KKBT, we worked hard to

☐

I am surprised at how a group can explode with its first single and have the second single disappear. As a programmer, I know you need quick-reaction records and have to play the hits, but I think radio has to take more chances.

—Keith Naftaly

build relationships with artists and to help develop careers early on, because it was good for the station. When their second single came out, I would almost automatically support it, because I believed in the artist. I wouldn't play a stiff, but even if the record wasn't as good as the previous one, I'd give them the benefit of the doubt.

"My goal was to develop core artists to count on for future music and 'Summer Jams' or whatever. I wanted to have exclusive artists that I could own in my market. Being on this side of the business, I am sur-

☐

It really doesn't matter anymore if you are a superstar or a developing act. If you have a great song, a good promotion team, and access to the right PDs, you can get the song played.

—Charlie Walk

☐

prised at how a group can explode with its first single and have the second single disappear. As a programmer, I know you need quick-reaction records and have to play the hits, but I think radio has to take more chances. A lot of stations are going on to the next unfamiliar artist and not creating potential superstars that they could benefit from."

Superstar Changing Of The Guard

For their part, pop programmers say it's pretty much out of their hands. CHR/Pop WZJM/Cleveland PD Dave Eubanks cuts the chase. "I think many of the superstars are done. Even some in the charts right now are showing burn. In this day and age of high technology and everybody wanting everything faster, it's better suited for quick-hit artists.

"I don't see that much loyalty to artists anymore. I'm loyal to a couple, but that's all. It's really tough to do anything. You can sit there and babysit the artists you dig, but you have to be subservient to what your listeners want. I'm dying for Madonna to come out with another 'Vogue.' Some of the superstars are trying so hard to be true to their craft that they sometimes lose touch. It's not surprising people are into Smash Mouth. They're hip, cutting edge, and they're new."

CHR/Pop KIIS/Los Angeles PD Dan Kieley agrees with Eubanks that the superstars can still cut through. However, he says the popularity of new acts like Sugar Ray, Third Eye Blind,

and the Backstreet Boys shows just how hungry listeners are for a balance of cutting-edge sounds and traditional pop.

"That's the great thing about those bands. They are giving CHR a variety of sounds that other formats can't offer. That's why the format is doing so well right now. A lot of times Top 40 is the home of the one-hit wonder. That's not a slam on anybody's music, but that's what works for the format. This format got into trouble when it became too artist-conscious. If you see it get heavy into certain acts, then we're probably at the end of a cycle again."

Hot AC KDMX/Dallas PD Jimmy Steal sums up, "How many artists are really hit factories right now? You can't name one. If you have ever had to put together a marketing campaign for a station, then you know how difficult it is to pick core artists. I don't know if it's an aberration that there aren't many superstars getting played or that we are in another cycle of pop music; but when that happens, it opens up the field for new artists.

"Having superstar artists is a luxury, and it's one we've become dependent on. We all look like genius programmers when there's a big cache of superstar acts. Right now, however, I don't see them. I would love it if every song by every group was massive. That's not going to happen. But if pop music caters to the moment, then you really can't look at single two, three, or four, much less album two, three, or four. I'll take the hits wherever I can get them."



THE MAN WHO SOLD THE WORLD — ... sold out three L.A.-area shows recently. Here, Bowie takes a moment to pose with earthlings Virgin Sr. VP Michel Plén and VMG Exec. VP Nancy Berry.

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RR

LAUNCHING PAD

British Olive Soaking Up American Radio Success

Some records need to be left alone when first finding an audience. That strategy is working just fine for RCA act **Olive**, whose debut American single, "You're Not Alone," has found a home at some leading CHR/Pop and Alternative stations.

ting up the single, the label opted to service radio and let it surface naturally, regardless of formats. Sr. VP/Promotion **Ron Geslin** comments, "With eclectic records like this — as with **Jai's** new single — you have to be patient and give radio enough time to get com-

the records before they cross over, which they eventually will, since CHR has opened up to the records."

Extra Virgin was released on August 26.

Windy City's Public Announcement

Chalk up another one for a major-market station championing local talent. This time around it's Urban powerhouse **WGCI/Chicago**, which threw its weight behind the single "Body Bumpin'" from **R. Kelly's** former backup group, **Public Announcement**.

Thanks to WGCI and R&B retail tastemaker **George's Music Room**, the track has sold over 5000 copies in the past month. That was enough to attract the attention of nearly every major label. In fact, manager and executive producer **Eric "The Wiz" Sexton** says he's "had meetings with everybody from [Arista President/CEO] **Clive Davis** on down. The attention has been unbelievable, and I expect to sign with someone in the next few weeks."

Sexton, a well-known Chicago-area DJ, first started working with **Public Announcement** in early spring by teasing his audiences with the music during his shows. By late March/early April the response was so strong that he decided to press more vinyl and work other clubs and local radio mix shows where, Sexton says, "it really took off."

The next step, he says, "was to start getting product to the stores. We printed about 5000 copies and have sold most of it."

Sexton's focus from **Day One** has been local. "My goal was to drum up enough interest in the market to draw the attention of the majors. We might have branched off and started working stations in other cities, but we were blessed with all of the attention and support from **George's**, [WGCI OM/PD] **Elroy Smith**, and [APD/MD] **Don E. Cologne**. They really made the difference."

Smith credits **Cologne** for first bringing the song to his attention. "We had been playing it during our mix shows and were getting a nice little buzz on it. If a record is getting that kind of attention on only one play a week, you have to open your eyes to it, which we did. And it has fit right into the mix."

It has fit well enough that last week the track was the most-requested song in the 18-24 demo, with 178 calls. Smith comments, "Adding records like this says another nice thing about 'GCI' — that we support local artists. It also adds to the uniqueness of the station when we can have an exclusive on a song like this."



Olive

Major-market outlets reporting the rave-induced, electronica-influenced leadoff track from the album *Extra Virgin* include Alternatives **KROQ/Los Angeles**, **XTRA-FM (91X)** and **XHRM** in **San Diego**, **KTCL/Denver**, **WPLT/Detroit**, and **WFNX/Boston**. CHR stations supporting the single include **WHYI/Miami**, **KRBE/Houston**, and **WXXL/Orlando**.

Olive was originally signed to sister **RCA UK**. The song spent three weeks at No. 1 in the band's homeland in May and has sold over 500,000 copies in Great Britain to date. The track has since floated over to Europe and has proven to be a huge dance-club track just about everywhere the last few months.

While such mainstream electronica has yet to reach the commercial level in the U.S. that it has in other countries, Olive's **Tim Kellett** (keyboards/trumpet/flugelhorn) believes there is room for a lot of growth. "Just from talking to people and visiting stores in America, there is a genuine love for bands like **Massive Attack**, **Morcheeba**, and **Portishead**. And the new ones continue to get noticed. I can see it becoming more popular in the next few years." Adds vocalist **Ruth-Ann Boyle**, "You have to be patient and do things bit by bit. It's not going to happen in a week."

That attitude is also mirrored at **RCA**. In the first phase of set-

ting up the single, the label opted to service radio and let it surface naturally, regardless of formats. Sr. VP/Promotion **Ron Geslin** comments, "With eclectic records like this — as with **Jai's** new single — you have to be patient and give radio enough time to get com-

fortable with the music. Once they spend some time with the records, the smart ones eventually get it. It's important to go that way with songs that have a more Euro beat or that sound different, because they could fit different formats and different stations within a format." The next step, says Geslin, is to identify those "key driver stations that have a lot of credibility to start building a story. We've been very fortunate so far, and we have a lot of other big stations expressing interest. The big word is patience. You can't flip out if you don't have a lot of activity in one week. You have to take the long-term view."

Not surprisingly, heritage Alternatives and dance-oriented CHRs have come to the party. Alternative **KITS MD Aaron Axelsen** first started playing the single on his weekend mix show as an import over six months ago. He brought the track to a music meeting where VP/Programming **Richard Sands** "got it on the first listen."

Axelsen continues, "As much as I like electronic music, very few bands — like **Daft Punk** or **Olive** — have records that have the definition and depth to propel them beyond the niche electronic scene. 'You're Not Alone' is a perfect example of a record that appeals to that small segment of our core and to our larger core. It's important for the format to own and align itself with artists like this and to play

MUSIC NEWS & VIEWS

A 'Reason' To Wait Six Weeks

Grammy-winning vocalist **Celine Dion's** new album, *The Reason*, will be released on November 18 by **550 Music**.

The follow-up to the worldwide smash *Falling Into You*, which has sold 25 million copies, will feature a **David Foster/Bonnie St. Claire**-penned leadoff single, "Tell Him," which **St. Claire** and **Dion** will trade vocals on. The single arrives at radio on October 7. Additionally, the title cut is a collaboration between **Dion**, **Carole King**, and legendary producer **Sir George Martin**.



Celine Dion

Gavin's 'Deconstructed' Remixes

Interscope is eyeing a late October/early November release date for an album of retooled **Bush** tracks called *Deconstructed*. The set includes the new song "Mouth," which also appears on the **Hollywood Records** soundtrack to the film *An American Werewolf In Paris*. The album will hit stores on November 11, while the movie will be released in December. *Deconstructed* also features remixes from noted electronica producers **Goldie** and **Tricky**.



Bush

King's Pals Lend A Hand

MCA has set November 4 as the in-store date for blues great **B.B. King's** album of duets titled *Deuces Wild*. Lending a hand on the disc are **Van Morrison** ("If You Love Me"), **Bonnie Raitt** ("Please Send Me Someone To Love"), **Eric Clapton** ("Rock Me Baby"), **Tracy Chapman** ("The Thrill Is Gone"), **Heavy D** ("Keep It Coming"), the **Rolling Stones** ("Paying The Cost To Be The Boss"), and **Joe Cocker** ("Dangerous Mood"). King will also be awarded a lifetime achievement award by the **Blues Foundation** on October 20 at a special concert in **Los Angeles**.

Reunions And Releases

Influential '70s rock group **Yes** has reunited (sans original keyboardist **Rick Wakeman**). The band's new self-titled disc on **Beyond Music** drops on November 25, and the group officially kicks off a national tour on October 17 in **Hartford** ... Another recently reunited act, **Jane's Addiction**, are proving a hot seller. Tickets for the band's debut shows in **New York** (7100 in all) sold out in four minutes ... **A&M** drops the greatest-hits package from grunge rockers **Soundgarden** on November 4. The 17-track disc includes the song "Bleed Together," a European B-side from the *Down On The Upside* album sessions that has never been commercially available in the U.S. ... The new **Sounds Of Blackness** single, "Hold On (Change Is Coming)," has been selected as the theme song for the **NAACP's** "Stop The Violence/Start The Love" campaign ... Artists slated to perform at the 17th annual **UNICEF** benefit concert, set for December 10 in **New York**, include **Celine Dion**, **Shawn Colvin**, the **Fugees**, **George Michael**, **Mary Chapin Carpenter**, **Garth Brooks**, and **Steve Winwood** ... In other concert news, **RCA** alternative act **Treble Charger** gets the nod to open for the **Foo Fighters** on that band's national tour, commencing October 9 in **Boston**.

Boxed set news: **Legacy** will release a three-CD set from **Simon & Garfunkel** titled *Old Friends* at the end of October. The 59-title project includes 15 previously unreleased tracks consisting of three newly discovered studio cuts and 10 live performances. **Legacy** also will drop a two-CD set from the **Psychedelic Furs** titled *Should God Forget: A Retrospective* in October. Meanwhile, **Reprise** will release a double-CD set from seminal alterna-rockers the **Replacements**, *All For Nothing*, on October 28.

R&R TOP 20

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

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	LW	
1	1	SUGAR RAY Fly (Lava/Atlantic)	1454	1387	35/0
2	2	SARAH MCLACHLAN Building A Mystery (Arista)	1366	1385	35/0
6	3	PAULA COLE I Don't Want To Wait (Imago/WB)	1330	1292	34/0
7	4	SISTER HAZEL All For You (Universal)	1273	1286	32/0
3	5	MATCHBOX 20 Push (Lava/Atlantic)	1268	1366	30/0
8	6	TONIC If You Could Only See (Polydor/A&M)	1264	1236	32/0
4	7	JEWEL Foolish Games (Atlantic)	1233	1348	31/0
5	8	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	1190	1329	30/0
10	9	SMASH MOUTH Walkin' On The Sun (Interscope)	1102	946	35/3
9	10	FIONA APPLE Criminal (Work)	1030	974	34/1
12	11	MIGHTY MIGHTY BOSSTONES The Impression... (Big Rig/Mercury)	915	863	27/0
11	12	OMC How Bizarre (Huh!/Mercury)	826	877	22/0
20	13	CHUMBAWAMBA Tubthumping (Republic/Universal)	662	428	28/9
13	14	WALLFLOWERS The Difference (Interscope)	640	734	20/0
14	15	LIVE Turn My Head (Radioactive)	601	669	22/0
17	16	SHAWN COLVIN Sunny Came Home (Columbia)	564	517	23/1
18	17	SUNDAYS Summertime (DGC/Geffen)	564	499	21/2
16	18	VERVE PIPE The Freshmen (RCA)	557	545	19/0
—	19	OASIS Don't Go Away (Epic)	512	353	24/7
15	20	DAVE MATTHEWS BAND Crash Into Me (RCA)	497	549	19/0

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

PERSPECTIVE

BY

Mike Marino



The lyrical content of the songs and the format's uptempo feel are two of Pop/Alternative's strengths right now. This isn't a format where the number-one-testing callout song will always be a ballad.

There are many uptempo songs — like Third Eye Blind's "Semi-Charmed Life," Better Than Ezra's "Desperately Wanting," Tonic's "If You Could Only See," and Sugar Ray's "Fly" — that test very well among 25-34 females. It's not a typical ballad-driven format, which is why Pop/Alternative's a vibrant, uptempo, fun format. It's perfect for the active 25-34 lifestyle.

This format is what's hot right now. Female artists are telling stories from their points of view, but men are still coming to the Pop/Alternative party. Just because we're playing a lot of female artists with song lyrics that have female appeal doesn't mean that Pop/Alternative is alienating men. They like the uptempo songs we play.

Actual on-air presentation is not a girls' club. We call ourselves "Mix," not "Chicks." Musically, we have an Alternative lean and a Pop feel and CHR-leaning execution. That's where we get our mass-appeal vibe. It's definitely the soundtrack of the 25-34 lifestyle. In this particular market, we fill both the Pop/Alternative and Hot AC holes. With that in mind, another station may come after us — but it will take a lot of money.

Mike Marino is Program Director for KMXB "Mix 94.1"/Las Vegas.

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



New & Active

BLUES TRAVELER Most Precarious (A&M)
Total Plays: 476, Total Stations: 21, Adds: 1

WALLFLOWERS Three Marlenas (Interscope)
Total Plays: 355, Total Stations: 19, Adds: 5

FOREST FOR THE TREES Dream (DreamWorks/Geffen)
Total Plays: 351, Total Stations: 14, Adds: 1

TEXAS Say What You Want (Mercury)
Total Plays: 346, Total Stations: 17, Adds: 1

IMANI COPPOLA Legend Of A Cowgirl (Columbia)
Total Plays: 334, Total Stations: 14, Adds: 2

MATCHBOX 20 3am (Lava/Atlantic)
Total Plays: 276, Total Stations: 12, Adds: 3

TOAD THE WET SPROCKET Crazy Life (Columbia)
Total Plays: 264, Total Stations: 11, Adds: 1

BIG HEAD TODD Please Don't Tell Her (Revolution)
Total Plays: 260, Total Stations: 9, Adds: 0

SHAWN COLVIN You And The Mona Lisa (Columbia)
Total Plays: 209, Total Stations: 13, Adds: 5

JEN TRYNIN Getaway (February) (Squin/WB)
Total Plays: 178, Total Stations: 8, Adds: 1

Songs ranked by total plays

Contributing Stations

KAMX/Austin, TX (HAC)
KLLY/Bakersfield, CA (HAC)
WBMX/Boston, MA (HAC)
WLCE/Buffalo, NY (HAC)
WLNK/Charlotte, NC (HAC)
WTMX/Chicago, IL (HAC)
KDGE/Dallas, TX (Alt)
KALC/Denver, CO (HAC)
KXPK/Denver, CO (AA)
WPLT/Detroit, MI (Alt)
KVSR/Fresno, CA (HAC)
WJBX/Ft. Myers, FL (AA)

WKZL/Greensboro, NC (HAC)
KMXB/Las Vegas, NV (HAC)
WLIR/Long Island, NY (Alt)
KYSR/Los Angeles, CA (HAC)
WPLL/Miami, FL (HAC)
KOSD/Modesto, CA (HAC)
WNSR/New York, NY (HAC)
WPTE/Norfolk, VA (HAC)
WSHE/Orlando, FL (HAC)
WPLY/Philadelphia, PA (Alt)
KZON/Phoenix, AZ (Alt)
KZZP/Phoenix, AZ (HAC)

KBPT/Portland, OR (HAC)
WDCG/Raleigh, NC (CHR/P)
KZZO/Sacramento, CA (HAC)
WALC/St. Louis, MO (HAC)
WVRV/St. Louis, MO (AA)
KENZ/Salt Lake City, UT (AA)
KFMB/San Diego, CA (HAC)
KLLC/San Francisco, CA (HAC)
KRUC/Santa Barbara, CA (HAC)
WHPT/Tampa, FL (AA)
WMTX/Tampa, FL (HAC)
WXLO/Worcester, MA (HAC)

36 Total Stations

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



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- KUZZ/FM BAKERSFIELD, CA
- WRNS/FM GREENVILLE/NEW BERN, NC
- WXCL/FM PEORIA, IL
- KEKB/FM GRAND JUNCTION, CO
- WKXC/FM AUGUSTA, GA
- KHEY/FM EL PASO, TX
- KOEL/FM WATERLOO, IA
- WKML/FM FAYETTEVILLE, NC
- WCEN/FM MIDLAND/BAY CITY, MI
- WQBE/FM CHARLESTON, WV
- KORA/FM BRYAN/COLLEGE STATION, TX
- WAMZ/FM LOUISVILLE, KY

- WFMS/FM INDIANAPOLIS, IN
- KDRK/FM SPOKANE, WA
- KNCI/FM SACRAMENTO, CA
- WMSI/FM JACKSON, MS
- KQFC/FM BOISE, ID
- WQCB/FM BANGOR, ME
- WRKZ/FM HARRISBURG, PA
- KRRV/FM ALEXANDRIA, LA
- WACO/FM WACO, TX
- WOKK/FM MERIDIAN, MS
- WCOS/FM COLUMBIA, SC
- KWEN/FM TULSA, OK
- WGNE/FM DAYTONA BEACH, FL
- KKCS/FM COLORADO SPRINGS, CO
- KSOP/FM SALT LAKE CITY, UT

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- WFRG/FM UTICA/ROME, NY
- KTCS/FM FT. SMITH, AR

- KSAN/FM SAN FRANCISCO, CA
- WKKW/FM CLARKSBURG, WV
- KYKX/FM LONGVIEW, TX
- KIAK/FM FAIRBANKS, AK
- WKOE/FM ATLANTIC CITY, NJ
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- KTOM/FM MONTEREY, CA

- KIQK/FM RAPID CITY, SD
- KLAD/FM KLAMATH FALLS, OR
- KNFM/FM MIDLAND, TX
- WFRY/FM WATERTOWN, NY

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LEGENDS of MUSIC ROW



THE '70S: A DECADE OF CHANGE

Welcome to R&R's annual "Legends Of Music Row" special section. Taking a decade-by-decade approach to tracking the development of the country music industry, this year's issue is devoted to the '70s.

If acts like Willie Nelson and Waylon Jennings became the icons of a new movement in country music, other acts were using a more subtle approach to take things in other directions. The late Conway Twitty ruled the decade, but the chart was also dominated by Don Williams' folk-country stylings, Ronnie Milsap's R&B influence, and the pop approach of Crystal Gayle and Kenny Rogers.

Clearly, the "Nashville sound" was expanding to encompass more stylistic territory. Along the way, country was gaining a larger audience than ever. Producer Billy Sherrill was calling the artistic shots at Columbia and Epic, setting the standard of "uptown country" with the lush string arrangements he used with acts like Charlie Rich. Traditional country was in full force with veteran acts including Merle Haggard, Loretta Lynn, and Tom T. Hall, and newcomers such as Johnny Rodriguez and Gary Stewart.

In Texas, what evolved into the "outlaw movement" started as progressive country. With an Austin club, the Armadillo World Headquarters, serving as a central focus, the grass-roots movement included acts like Jerry Jeff Walker, Michael Martin Murphey, Ray Wylie Hubbard, and Asleep At The Wheel. With Willie Nelson's landmark album, *Red Headed Stranger*, the Texans began garnering national attention. Another commercial breakthrough came with *Wanted—The Outlaws*, a compilation featuring Nelson, Jennings, Jessi Colter, and Tompall Glaser. Emmylou Harris' *Elite Hotel* made country acceptable to a younger, hipper audience raised on rock.

Evidence of the changes that were underway can be found in the R&R Country singles chart, which began in 1973. Just a glance at the chart-toppers shows a staggering diversity in what was being played on Country radio then. Veteran acts represented included Hank Snow ("Hello Love," 1974) and Red Sovine ("Teddy Bear," 1976). And then some more-unlikely names begin to appear — Tom Jones ("Say You'll Stay Until Tomorrow," 1977), Olivia Newton-John ("If You Love Me"), and John Denver ("Thank God I'm A Country Boy").

The crossover of pop and rock acts to country didn't please everyone. Claiming that the new sounds were moving too far away from country's roots, a group of performers responded in 1974 with the formation of the Association of Country Entertainers (ACE). Intended to be an alternative to the Country Music Association (in Nashville) and the Academy of Country Music (in L.A.), several Grand Ole Opry acts were involved in ACE before the organization disbanded a few years later.

Perhaps the most visible reaction to pop artists' presence in country came during the 1975 CMA Awards. When award presenter Charlie Rich announced that John Denver was the new Entertainer of the Year, he pulled out a cigarette lighter and burned the card on stage.

It would be easy to compile a complete book about country music in the '70s. In this R&R special, filled with interviews with some of the artists and key industry players of the time, we've attempted to provide a brief overview of what was going on during this decade of change.

From traditional to crossover, country music was expanding its boundaries ...

DON WILLIAMS DID THINGS HIS WAY

FORGING NEW COUNTRY DIRECTIONS

AND FOUND AN INTERNATIONAL AUDIENCE

Don Williams is a soft-spoken man who has never been fond of the flash and dazzle of show business. With a strong determination to do things his way, the Texas native was a prime hitmaker of the '70s and remains one of country music's most popular international stars.

Now recording for the independent American Harvest label, Williams continues to create distinctive albums, such as the recent *Flatlands*. Williams talks to R&R about his career, music, and how Nashville evolved during the '70s.

POP CONFUSION

With a background in folk and country, Williams found himself in the unlikely position of being launched as a pop artist during his tenure in the Pozo-Seco Singers.

The trio, which included Susan Taylor and Lofton Kline, recorded "Time" for Edmark Records in 1965. With strong regional success, the single was picked up by Columbia and marketed to Pop radio.

Of his early categorization as a pop artist, Williams says, "Everything about it was a bit confusing, because we felt like the A-side was a song that I wrote called 'Down The Road I Go.' My total vision of the group was that it would be one of the folk/country things, but as a result of that first record, it pushed us more in a folk/pop direction."

Williams started making trips from Texas to Nashville when Bob Johnston was producing the Pozo-Seco Singers' first album. Having moved to Nashville in 1967, Williams has observed a lot of changes through the years.

As the '70s began, Williams says, "There were some pretty heavy-duty writers here, like Kris Kristofferson, who wrote some real classics. There were probably a third as many studios and I would say probably a third as many publishing companies. It was much smaller."

After recording an album for songwriter/producer Jack Clement's JMI label, Williams was signed to ABC/Dot by Jim Fogelson. He worked with producer Allen Reynolds, and the records they made remain models of honesty and simplicity. Williams, however, has never bothered to determine the elements that made them classics. He says, "I don't spend a lot of time with a song unless it really does something to me ... I mean it honestly boosts or stirs up some kind of emotion in me."

In making his albums, Williams also bucked part of the trend involving liaisons between artists, producers, publishers, and labels. "It didn't make any difference whether you believed in a song or not," he explains. "If the publishers were making the right kind of deal with you when you cut songs, you had one or

two songs that were really good, and the rest of it was just filler.

"I never did go along with that. I have never tried to do a concept album because of that very thing. If you commit to a concept, it seems almost inevitable that you are going to have some songs you are not that turned on by, but that fit the criteria."

Williams had his own style from the outset, but he admits that some label executives urged him to follow musical trends. He says, "I think they pushed it as hard as they could, especially in the early years. Somehow or other, I was always fortunate enough that I could stand my ground."

During the '70s, Williams became one of the most popular country acts in Europe — a status he still enjoys. Although his early albums were not initially released overseas, import copies found their way to England to create the demand for appearances.

"Even before I had any representation label-wise over there, they were talking about the import, which was really, really huge," he says. "There was a lot of pressure being applied for me to go over and play the Wembley Festival, and I kind of held off on that until I really felt like I was prepared for it."

Once he started performing overseas, he began to realize the devotion of European country fans. He says, "The thing that hit me

right off the bat — and it still prevails today, to a great extent — is that those fans are really more like the old jazz fans and the folk fans. They know where you recorded, who was on the session, who wrote the songs. I mean, they know more about what you're doing than you can remember. That's always amazed me about the fans over there. The ones that are into it are really into it."

During his trips to Europe, Williams also noticed that the British rock elite was beginning to attend his shows — and wanted to meet him. "That never ceases to amaze me, when I run into someone who is a major force in another field who's aware of what I'm doing and turns out to be a fan," he says. "That always just knocks me out, because I totally don't expect it."

Williams has never stopped to consider why his music attracts such a wide audience, including rock stars. "I really try not to get too analytical about it, because I've always kind of held to the idea that too much analysis chokes spontaneity."

All the analysis in the world wouldn't have helped him predict that both he and a member of the aforementioned British rock elite, Eric Clapton, would have hits with "Tulsa Time," a song written by Williams' guitarist, Danny Flowers. "That whole thing was so weird," Williams says. "We were on tour and got snowed in in Tulsa, and Danny Flowers wrote 'Tulsa Time' and played it for me. I told him, 'Danny, I think this would really be a great song for Eric.'"

While they were still in Tulsa, Clapton phoned to ask Williams to open a concert for him in Nashville. Although Williams says the proposition scared him to death, he did the show. He says, "When we were in Eric's room, I played him 'Tulsa Time,' and he freaked out over it. He and I both cut it about the same time. He didn't know I was cutting it for sure, and I didn't know he was." Williams laughs, "I guess we were just gonna surprise each

Continued on Page 72

"I don't spend a lot of time with a song unless it really does something to me ... I mean it honestly boosts or stirs up some kind of emotion in me."

DON WILLIAMS' HITS: THE '70s

"I Wouldn't Want To Live If You Didn't Love Me"

"You're My Best Friend" (R&R No. 1)

"Til The Rivers All Run Dry" (R&R No. 1, two weeks)

"Say It Again" (R&R No. 1)

"She Never Knew Me" (R&R No. 1, two weeks)

"Some Broken Hearts Never Mend" (R&R No. 1, two weeks)

"I'm Just A Country Boy" (R&R No. 1)

"I've Got A Winner In You"

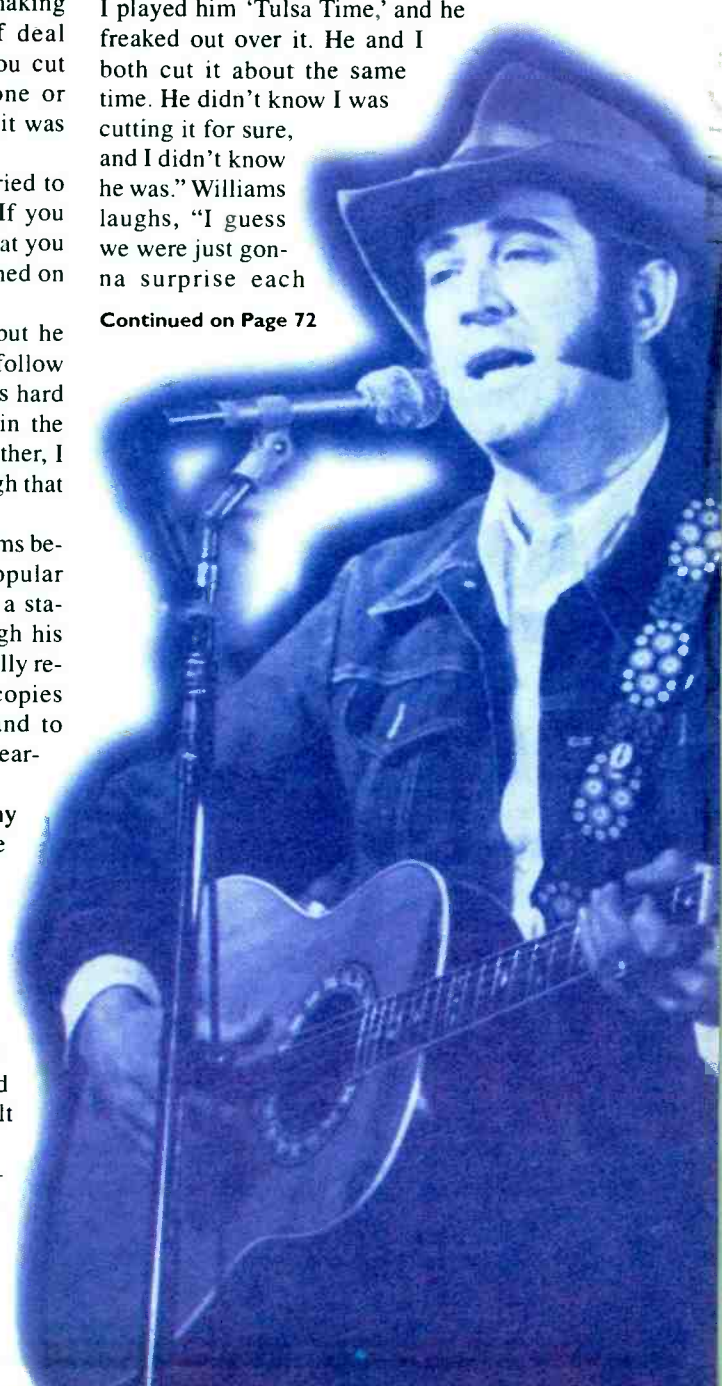
"Rake And Ramblin' Man" (R&R No. 1)

"Tulsa Time" (R&R No. 1)

"Lay Down Beside Me"

"It Must Be Love" (R&R No. 1, three weeks)

"Love Me All Over Again" (R&R No. 1)



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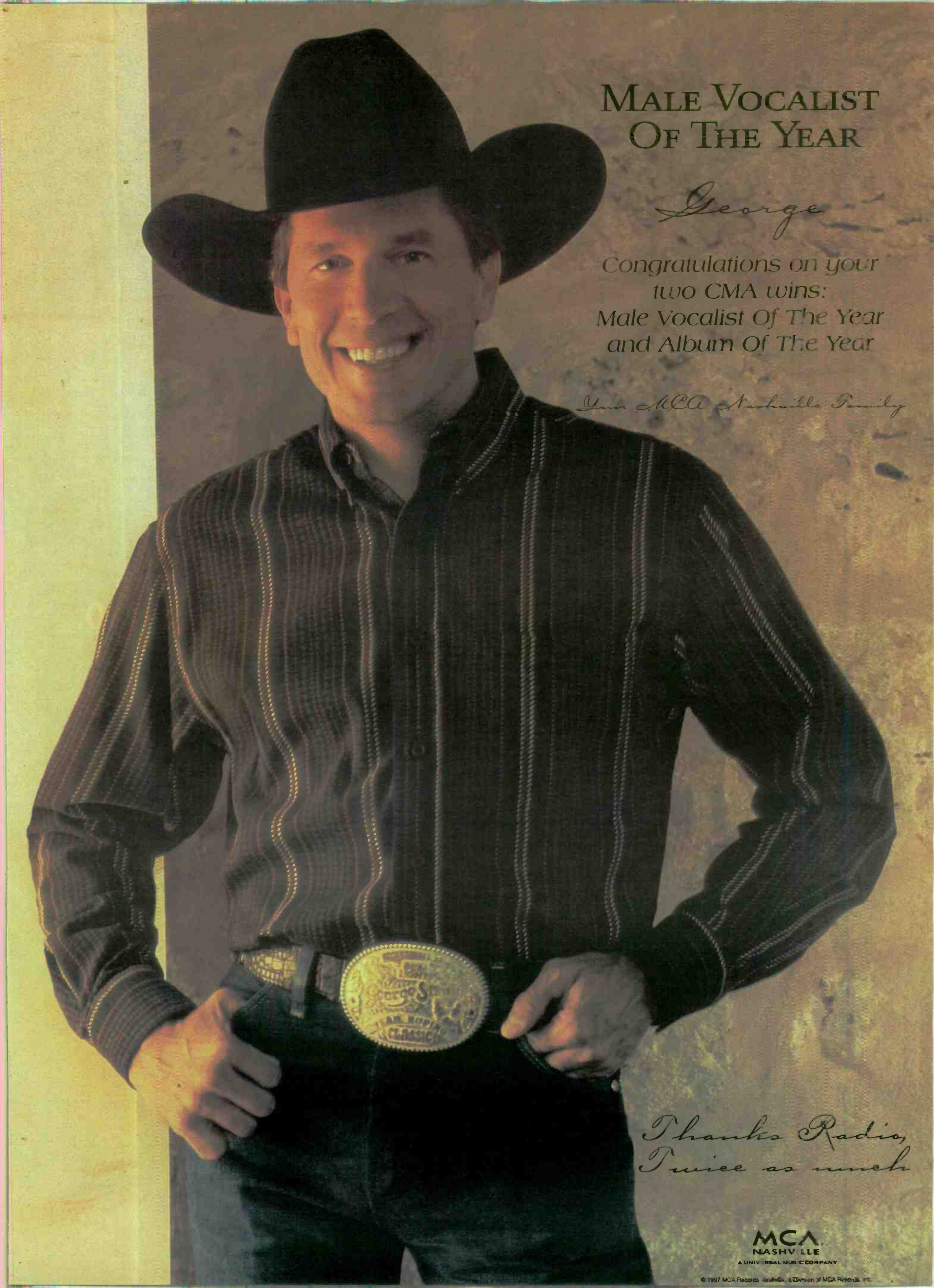
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CMA win:
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Your MCA Nashville Family





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OF THE YEAR

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BRADLEY'S WILD RIDE AT RCA

PRACTICES DURING HIS REIGN AT THE LABEL

“There were no rules,” former label executive Jerry Bradley says, explaining Nashville during the '70s. Throughout the decade, Bradley was at the helm of RCA's Nashville office — home to Waylon Jennings, Dolly Parton, Charley Pride, and Ronnie Milsap.

Bradley left label life behind in the '80s to become President of the Opryland Music Group, which owns the Acuff-Rose Publishing catalogs. The music business must have been in his blood. The son of legendary record producer and former Decca/Nashville chief Owen Bradley, he got his start mixing sessions at his father's Bradley's Barn studio during the early '60s.

If you think Nashville was a quiet, complacent place to do business two decades ago, you've probably never had a conversation with Jerry Bradley, who tells it like it was in this interview with R&R.

NEW PATHS TAKEN

When Bradley began running RCA in 1970, he had a strong artist roster and musical legacy left by former label chief Chet Atkins. But leadership roles at labels were changing.

“Owen and Chet made records and left the business to somebody else,” Bradley explains. “I mean, they would make records, work hard, give the business aspect to somebody else, and they would golf, boat — whatever they wanted to do; take care of their careers or whatever. They made their mark in a different way.”

To Bradley, it sounded like the perfect situation. He says, “I wanted to produce. I didn't think there'd be a job any better. Cut a few records, go boating. But my boss in New York got me more and more involved in the business. I didn't want to be, so I always kept one hand in the production side and one hand in the business side.”

While minding RCA's Nashville store, he produced hits for Johnny Russell, Nat Stuckey, Dave & Sugar, and oth-

“Well, I was too ignorant to figure out that he was trying to tell me that we were in bad shape with all of the returns coming in from retail. But I felt in my heart we were doing what was right, so we went down to 13 or 16.”



Jerry Bradley

Country music's popularity was flourishing, but the stakes were a lot lower in the '70s. It was a time when it only took \$50,000-\$60,000 to release an album. Noting that retail sales of 50,000 would generally cover all production costs, including packaging, Bradley says, “If you sold 100,000-120,000, you were making some money. I don't know

what these artists are getting today, but I can tell you that the big artists in the '70s at RCA got big royalty checks.”

IT'S IN THE PACKAGE

One of those cashing big royalty checks was Dolly Parton. Bradley watched as she evolved from a country singer to an international star. He says, “There was a big battle about whether she wore a wig, how she dressed, and this and that. I never really was vocal, but I felt like she should do those things. One time, she came in for a meeting and said, ‘Y'all just learn to how to sell a female Elton John, you could make some money.’”

Using a bit of marketing savvy, Bradley managed to have a major hit for an artist who wasn't even on the label's current roster. Over at CBS (Columbia/Epic), producer and executive Billy Sherrill had turned Charlie Rich into a superstar with hits like “Behind Closed Doors” and “The Most Beautiful Girl In The World.”

Rich had previously recorded for RCA, Bradley says, “So we started going through our catalog.” RCA had Rich's master tapes, but they didn't have any current artwork for an album cover.

“We got a guy to do a line drawing for the cover. we put it out, and it didn't sell beans,” Bradley says. “Back then, if you put an album out, and it was out for three months and wasn't a hit, that was the end of it. Nobody would place any reorders.”

Figuring that the project could use a little boost, RCA pulled a single from an old track. “There Won't Be Anymore.” With the promotion team in place to work the single at radio, Bradley kept thinking about that simple cover artwork.

“I got hold of the photographer who took pictures for CBS and said, ‘Do you have any rejects?’” Bradley admits. “He sold me a reject picture. we put it on the cover, and we sold a million records.”

Bradley says that today's legal stipulations would prohibit such a “no-rules” marketing ploy. “You can't do it,” he says. “They'd call it deceiving the public.”

Through slightly more traditional means, Bradley used the Charlie Rich scenario to orchestrate the album *Wanted — The Outlaws*. Featuring Waylon Jennings, Willie

Nelson, Jessi Colter, and Tompall Glaser, the 1976 release was the first country album to go platinum.

At the time, Bradley's primary goal was to boost Jennings' record sales. He says, “Willie has *Red Headed Stranger* and Jessi has ‘I'm Not Lisa.’ We're sitting there, selling 100,000 on Waylon, and they're selling a half a million.”

Since Nelson was connected to Jennings in the progressive country movement — and since the two were friends — it seemed like a perfect idea. After Bradley checked on the legality of releasing tracks Nelson had recorded as an RCA artist, Jennings eventually agreed to the project. Bradley says, “Waylon said he'd do it, but he wanted Tompall on it.”

It was, by no means, smooth sailing from then on. Bradley explains, “Tompall wouldn't bring the copy of the contract over. I didn't care if he was in the damn thing or not, but if I didn't have a piece of paper, I wouldn't put it out.”

Bradley recalls calling Glaser and telling him, “I've got two album covers over here — one with your picture on it and one without it. If you don't have that contract over here in 30 minutes, I'm sending the one to New York without it.” About 10 minutes later, he came in, handed me a piece of paper, and said, ‘Here.’”

As far as Nelson's involvement with the project, Bradley says, “I never really talked to him about it. I didn't really have that many conversations with Jessi. I never had any conversations with Tompall, other than when I asked for the contract.”

Bradley also remembers taking his son along when he delivered the proposed album artwork to Jennings. He says, “At that time, his compadres would take all our ads and put 'em on the door and throw knives at them.” Jennings took the artwork and passed it around to his friends. “Nobody was going to say anything good about it,” Bradley says.

Finally, Jennings took possession of the cover art, gave it back to Bradley, and told his friends, “It's his idea. Let him do whatever he wants to with it.”

Of putting together *The Outlaws* project, Bradley says, “There wasn't anything magic about it. I needed a job.”

WHITE FENCES AND TRACTORS

Regarding album packaging, Bradley's father once told him that a label's corporate headquarters would never allow album covers to be designed in Nashville. Bradley says, “To my knowledge, the first cover made in Nashville was over at the Idle Hour [a Music Row watering hole] for Johnny Russell's *Rednecks, White Socks, And Blue Ribbon Beer*.”

Before that RCA release, the New York art department was calling the shots — and doing so without any real understanding of country music. Remembering a time when one of the New York art directors sent down the cover art for a various-artists compilation album, Bradley says, “I could have painted the picture. It was green with a white fence. It had a tractor and a tree on it.

“They had all that in there! And I took all that fine printing they had and put a little dot on there with an arrow pointing out. They said, ‘What the hell is this?’ I said, ‘That's the cowshit.’”

“I wanted to produce. I didn't think there'd be a job any better. Cut a few records, go boating. But my boss in New York got me more and more involved in the business. I didn't want to be, so I always kept one hand in the production side and one hand in the business side.”

ers. As he started getting more heavily involved in the business aspect, Bradley realized that the label could find greater fortune by changing its corporate approach. At the time, RCA was releasing 60-70 albums each year.

“I called my boss in New York and told him I thought I could make the same amount of money with less albums. keep expenses down, and we could concentrate better on what we had,” he says. It was music to an accountant's ears.

“When you stop and think about it, you had 20 years of 60-70 albums coming in the door, and I was talking about trying to do 13 or 16. It was a drastic change. When I went to New York, the financial guy put his arm around me and said, ‘What are you going to do with 13 albums? How are you going to make any money?’”

CMA AWARDS: THE '70s

Entertainer Of The Year

- 1970 Merle Haggard
- 1971 Charley Pride
- 1972 Loretta Lynn
- 1973 Roy Clark
- 1974 Charlie Rich
- 1975 John Denver
- 1976 Mel Tillis
- 1977 Ronnie Milsap
- 1978 Dolly Parton
- 1979 Willie Nelson

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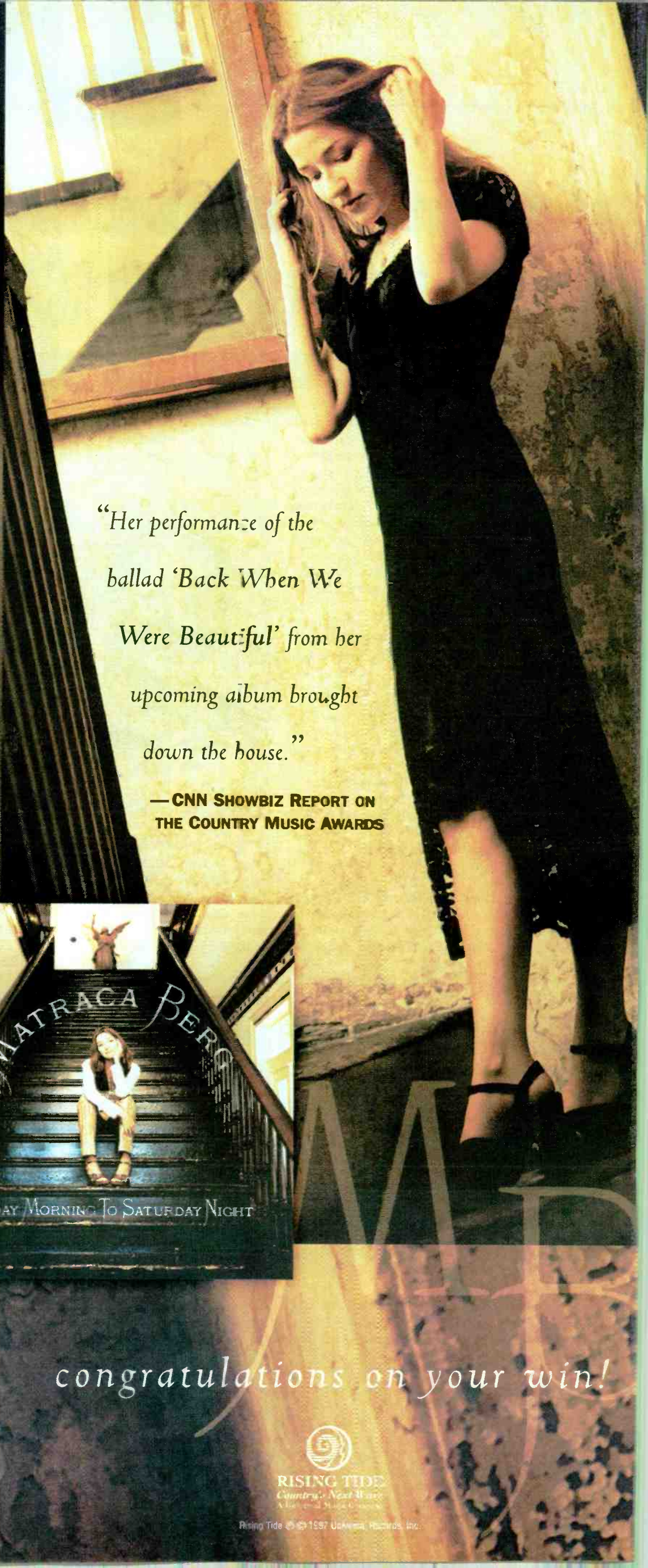


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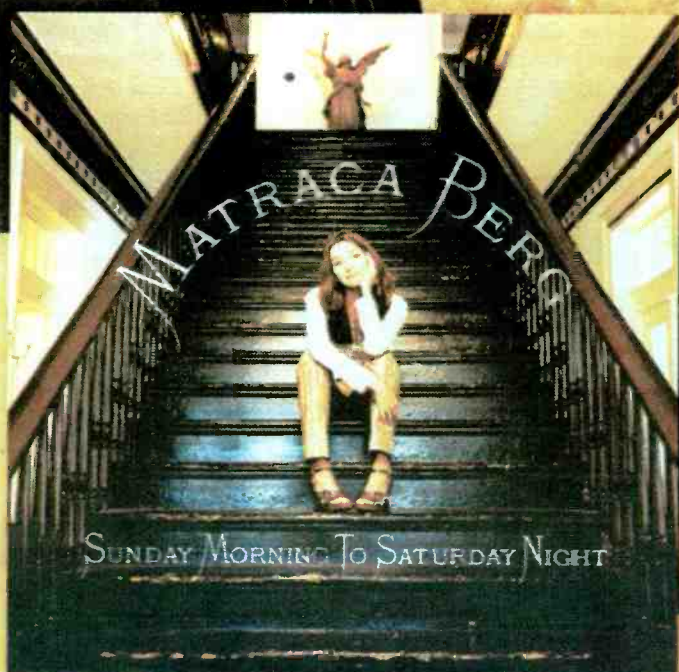


October
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"Her performance of the ballad 'Back When We Were Beautiful' from her upcoming album brought down the house."

—CNN SHOWBIZ REPORT ON THE COUNTRY MUSIC AWARDS



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LABEL EXEC RICK BLACKBURN WASN'T JUST

TARGETING THE COUNTRY CONSUMER

HOPING A RECORD WOULD BE A HIT

These days, Rick Blackburn is President of Atlantic/Nashville, home to acts like John Michael Montgomery, Tracy Lawrence, and Neal McCoy. Back in the '70s, Blackburn and Billy Sherrill were in charge at CBS Records/Nashville, where Sherrill produced classic records for Tammy Wynette and Charlie Rich while Blackburn handled the business side.

When Blackburn is asked how he got into the music business, he's quick to quip, "I got fired out of radio."

ROAD TO NASHVILLE

Blackburn grew up on a farm in Ohio and later worked the midnight-6am shift at WCPO/Cincinnati (now WUBE) while attending the University of Cincinnati. Blackburn's future as an air personality took a nasty turn when Scripps Howard sold the station to entertainer Danny Kaye.

Blackburn tells R&R, "He brought his programming consultant in — a guy about six-foot-eight named Bill Drake, who went on to be something of a legend. I wasn't very impressed with him, because he fired me on the spot." In retrospect, though, Blackburn says, "They were right: I had no talent."

Blackburn quickly landed a job with Cincinnati-based Supreme Distributors, an independent company that distributed the Mercury label. From there, he joined Mercury's Chicago staff and went on to handle Midwest promotions for Epic, owned by CBS. He later became head of pop promotion in Epic's New York headquarters, then moved to L.A. to be on the ground floor of Ode Records, a new label launched by Lou Adler and Herb Alpert.

Clive Davis, who headed CBS Records, called him back to New York to handle product distribution, but Blackburn never cared for life in the big city. He says, "I did not like

everybody you had on the roster. That was his job. Mine was to bring it to market. We didn't carry the title 'President' back then. I guess Nashville didn't have the status. Maybe we hadn't sold enough records."

In the '70s, sales expectations for a new artist were relatively small. Blackburn says, "We were satisfied if we could sell 35,000 units. 50,000 units would have been unbelievable."



Rick Blackburn

However, compared to today, artists were under pressure to supply new albums on a much more frequent basis. "The philosophy was: three singles, walk from the album, and have a new one recorded and on the street within nine months or a year."

When asked when Nashville's attitude changed

toward releasing musically cohesive albums, Blackburn counters, "When did we recognize there were 10 cuts on the record? Mid-'80s. A lot of it had to do with the attitude of a record company, because you could build a catalog in a hurry. There was an emphasis on catalog. Quantity versus quality was the modus operandi."

Although Nashville had no shortage of songwriters, there was less demand for material during the '70s. Blackburn explains, "Remember, you were only talking about five or six labels. Now, I don't know how many labels there are in Nashville. Let's say there are 30. Each label has an average of 10 artists on the roster. That's 300 artists. An album a year, that's 300 artists times 10 songs. That's 3000 songs, but usually when you make an album, you may put 15 on hold."

"That's a lot of inventory tied up. Somebody thinks they're good songs. By the process we're into now, you run the risk of the well running dry. If you have an artist who doesn't write — who doesn't write well — you're at the mercy of what's out there to make the record. You can't make a record today by the calendar like you could then."

On the day Blackburn was interviewed, he was going to the studio to check on the progress of sessions for John Michael Montgomery's new Atlantic album. Blackburn says, "I don't know when we'll cut again. It depends on when we get the songs. Back in the old days, you'd say, 'We'll bring the artist in and cut the week of September 5.' And you'd do it. You'd cut the best songs that were available at the time. By September 15, you had it."

SMALLER UNIVERSE

"Country had a much smaller universe," Blackburn recalls. "We were constantly striving for shelf space. We'd have disputes with the K-Marts and even the major retail chains to have them expand their space devoted to country. It was a constant fight."

Noting that the methodology of tracking retail sales was lacking during the '70s, Blackburn adds, "Back then, your charts were compiled by somebody calling retailers on the phone and getting them to report albums in bogus positions. Mike Shallett came up with SoundScan, and it was like a ray of sunshine."

The major discount store chains had not yet singled out the cities where country product would sell. Blackburn says, "Don't forget, you had central buying. It went through the corporate office; it was mass merchandising — one size fits all. Their attitude was, 'If I'm going to put five albums in Huntsville, Alabama, then it's going to be five pieces in Detroit, Michigan.' It is more sophisticated today. They micromanage their universe a lot better."

Acknowledging that some of the retail chain buyers were prejudiced against country, Blackburn says, "They didn't share in the lifestyle. As far as some of them were concerned, we walked funny, talked funny, acted funny. It wasn't cool."

MARKET RESEARCH

With Blackburn's corporate marketing background in New York, he was among the first in Nashville to emphasize research studies. During the '70s, he says, "We had very few facts about our consumer, about who our fan was. There really wasn't much of an appetite to know about it. Research and call-out research were alien to Country radio and certainly alien to the label business. CBS had introduced me to consumer research, so I was curious about it and took some steps to get to know who our fan was and at least try to project trends."

Describing an initial revelation, Blackburn says, "We found that if you had success with a few hit singles, you could establish artist loyalty to where your fan, at that time, liked anything the artist did. But artists were characters back then." One of the "characters" Blackburn dealt with was George Jones, in the days before the singer committed to sobriety. Blackburn says, "Every time he would hit the headlines, we would sell more records."

Still, Blackburn was in search of more specifics about an artist's appeal. He says, "The name of the game was to get into the artist development business. You had to have some information. I wanted to know why people liked them."

To initiate the focus groups, Blackburn enlisted the services of a Columbia University professor who had done market research for major companies, including Procter & Gamble. "He said those companies wouldn't dream of investing hundreds of thousands of dollars to bring a product to market without knowing, somehow, how it was going to behave," Blackburn says. "We would think nothing of putting it out and saying, 'I hope it's a hit.'"

The studies revealed the country audience's attraction to lifestyle songs. Blackburn says, "Not just a 'boy loves girl' song. There's a fatigue factor in that. They liked lifestyle songs they could connect with or relate to. They don't all have to be serious. If I have one criticism of Nashville through the years, it's that we are too serious. We lose sight of the fact that we're in the entertainment business."

"If you have an artist who doesn't write — who doesn't write well — you're at the mercy of what's out there to make the record. You can't make a record today by the calendar like you could then."

New York. I didn't like living there. I didn't like anything about it." Having grown up listening to country music in Ohio, Blackburn says, "I was probably the only one in the building who actually liked country music."

Shortly after Davis left the company, another CBS executive walked into Blackburn's office to ask the unusual musical question, "Do you really like that shit you listen to? Then go to Nashville. We're going to buy part of Monument."

With CBS' equity position in Monument, Blackburn arrived in Nashville in 1974 with a two-year contract. At the time, Monument — founded by Fred Foster — was hot with the Billy Swan single "I Can Help." Blackburn recalls, "We sold a ton of singles and probably didn't sell 50,000 albums."

Monument had a successful, if eclectic, roster, including harmonica ace Charlie McCoy, saxophonist Boots Randolph, and singer/songwriter Kris Kristofferson. Of another Monument act, Larry Gatlin, Blackburn says, "He would have been, in his day, the new Alan Jackson. He was new and fresh. They're all young at one time — and cocky as hell."

INDUSTRY EXPECTATIONS

Recalling his partnership with Sherrill in the '70s, Blackburn says, "Back then, your A&R person produced nearly

CMA AWARDS: THE '70s

Album Of The Year

- 1970 **Okie From Muskogee, Merle Haggard**
- 1971 **I Won't Mention It Again, Ray Price**
- 1972 **Let Me Tell You About A Song, Merle Haggard**
- 1973 **Behind Closed Doors, Charlie Rich**
- 1974 **A Very Special Love Song, Charlie Rich**
- 1975 **A Legend In My Time, Ronnie Milsap**
- 1976 **Wanted — The Outlaws, Waylon Jennings, Jessi Colter, Willie Nelson, Tompall Glaser**
- 1977 **Ronnie Milsap Live, Ronnie Milsap**
- 1978 **It Was Almost Like A Song, Ronnie Milsap**
- 1979 **The Gambler, Kenny Rogers**

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RONNIE MILSAP'S CLUB AND STUDIO WORK

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When Ronnie Milsap arrived in Nashville in the early '70s, he paid the bills by performing at the old King Of The Road hotel. One night, Conway Twitty stopped by to sing a few songs — and to offer some advice.

"Be sure you always tour on a bus," Twitty counseled. "Don't make the mistake I did and buy an airplane."

"Airplane?" Milsap responded. "I can't even buy a house yet!"

Before long, Milsap's career was in high gear. His Country Music Association honors during the '70s alone included Male Vocalist (three times), Album of the Year (three times), and Entertainer of the Year (1977). The decade also saw him winning two Grammys for his vocal performances on "Please Don't Tell Me How The Story Ends" and "(I'm A) Stand By My Woman Man." His presence on the R&R Country singles chart was constant, including a five-week reign at No. 1 with "It Was Almost Like A Song."

Today, Milsap maintains an active touring schedule, and he recently signed a deal with Warner Bros./Nashville for an album due next year. In this interview with R&R, he talks about his road to Nashville — and how country was expanding during the '70s.

KING OF THE ROAD GIG

Milsap's stardom didn't come quickly. Based in Atlanta in the late-'60s, he recorded for Scepter Records and moved

to Memphis in 1969 to become a session keyboardist at Chips Moman's American Recording Studio. The studio work resulted in Milsap performing on two Elvis Presley hits, "Kentucky Rain" and "Don't Cry Daddy." Milsap recalls, "I had this gig at a local nightclub in Memphis. I would work at the studio during the day or go there when my gig was over and work sessions all night sometimes." While in Memphis, Milsap recorded for Moman's label and did an album for Warner Bros.

In 1972, he moved to Nashville, where he found work as a session musician — and a nightly gig at the King Of The Road, a hotel partly owned by Roger Miller. Milsap recalls, "Everybody was there from the industry. Just about anybody would drop in and sing. I met Conway there for the first time."

In terms of memorable moments, Milsap says, "Charlie Rich was the most interesting, because he was pretty well inebriated. He wanted to stand and sing. I tried to get him to sit at the piano and play, but he wanted to stand and sing. In the middle of the song, he actually fell, passed out, and we had to roll him off and prop him up in a chair."

COMMITTED TO COUNTRY

During Milsap's early days in Nashville, producers Tom Collins and Rob Galbraith assisted him in recording a demo at Jack Clement's studio. The resulting tape included three songs that became Milsap's first RCA singles — "That Girl Who Waits On Tables," "I Hate You," and "(All Together Now) Let's Fall Apart."

Milsap recalls RCA label chief Jerry Bradley telling him, "I want to sign you and see what you can do. If you can't get anything done in six months, I'll probably have to let you go."

Timing can be everything. With a strong R&B influence, Milsap's vocals — and basic instrumentation — provided a sound that set him apart. Noting the lush orchestral backgrounds favored by Ray Price, Eddy Arnold, and Glen Campbell, Milsap says, "We had so much of that with country. People thought it was 'uptown.' So in the early '70s, it seemed like there was a move to more traditional, more basic country."

Milsap later enjoyed pop crossover success, but his early work was straight-ahead country. "I had my heart and soul tied to really being a country singer," he says. "I wanted those early records to be very country." Explaining that he had an additional goal, Milsap says, "I was looking to try to find things that

were a little bit happier." In choosing his material, he avoided the typical "drinkin' and cheatin'" songs. He says, "I'm happily married. I don't really look to other kinds of songs, because fans have a way of believing that whatever you sing, that's what you really are. So I did 'Pure Love' and 'Daydreams About Night Things' and 'What Goes On When The Sun Goes Down.' It was a calculated move on my part to sing about good things."

After establishing himself as a mainstream country artist, Milsap eventually started showing more of his R&B influence, especially in his ballads. He says, "After I'd been here for about three years, I started to allow that to be part of my music again. I felt it was safe enough that I could be myself. I tried so hard to establish myself as a country artist, and I was thankful for songs like 'Please Don't Tell Me How The Story Ends' and 'Legend In My Time.'"

Milsap admits that Tom Collins had some concerns about pushing the envelope too far toward R&B. Of his mix of styles, Milsap says, "It's kind of a curse and a blessing for me, because he was saying, 'It's wonderful that you can do

"There is so much more money being made in country music today than was being made in the '70s, when you had to go crossover to be able to get big numbers. Today, you'll sell millions of records and never leave the country format."

all these things, but it's a curse if you do.' I think when the word 'crossover' was used to describe what this music was, all of a sudden it was kind of legal to step over the line, because Country radio would still play you if you were on AC or CHR. Today, that's a kiss of death, but at that time it was okay, because you could be on different charts. That's the way the record companies generated sales, so we were encouraged to try to get bigger numbers by reaching outside the format."

OPPORTUNITIES STILL EXIST

Reflecting on the changes in the country industry since the '70s, Milsap isn't criticizing anyone when he says, "It's all money-driven." He explains, "There is so much more money being made in country music today than was being made in the '70s, when you had to go crossover to be able to get big numbers. Today, you'll sell millions of records and nev-

RONNIE MILSAP'S HITS: THE '70s

- "Please Don't Tell Me How The Story Ends" (R&R No. 1)
- "Legend In My Time" (R&R No. 1)
- "Daydreams About Night Things" (R&R No. 1)
- "(I'm A) Stand By My Woman Man" (R&R No. 1, two weeks)
- "Let My Love Be Your Pillow" (R&R No. 1, two weeks)
- "It Was Almost Like A Song" (R&R No. 1, five weeks)
- "Only One Love In My Life" (R&R No. 1, two weeks)
- "Let's Take The Long Way Around The World" (R&R No. 1)
- "Back On My Mind Again" (R&R No. 1, two weeks)
- "Nobody Likes Sad Songs" (R&R No. 1)
- "Pure Love"
- "What A Difference You've Made In My Life"
- "In No Time At All"
- "Just In Case"
- "I Hate You"
- "That Girl Who Waits On Tables"

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The Kentucky HeadHunters

Jim Lauderdale

Lonestar

Mindy McCready

Lorrie Morgan

K.T. Oslin

Jason Sellers

Ray Vega

HAROLD BRADLEY REMINISCES ABOUT

THE SESSION MUSICIAN'S WORK ETHIC

FIVE DECADES OF PICKIN' IN NASHVILLE

They prefer dimly lit studios to the bright lights of the stage. Routinely working as many as four three-hour recording sessions each day, they put their stamp on some of the greatest country records ever made. They are Nashville's session musicians — and one of the best is guitarist Harold Bradley.

As a studio picker, Bradley's career spans from sessions in the '40s with Hank Williams to one a few weeks back with Leon Russell. Although Bradley can't begin to estimate how many sessions he's done, there's no bragging when he says, "I feel like I'm the most recorded guitar player in history. The only guy that would be anywhere close would be Tommy Tedesco on the West Coast."

So far, nobody has disputed his claim. Bradley, 71, played his first session (with Pee Wee King) in 1945. In addition to his country work, his credits include several

Elvis Presley movie soundtracks. As a recording artist, he released several instrumental albums for Columbia during the '60s.

In recent years, Bradley has curtailed his session work to serve as President of the Nashville chapter of the American Federation of Musicians. In an interview with R&R, the studio legend gives a firsthand account of how Nashville became an international recording center.

BEGINNINGS

Born in Nashville, Bradley's plans to be a banjo player were dashed when his brother, producer and Country Music Hall of Fame member Owen Bradley, told him the ban-

"We were so busy going to the studio every day, that we were doing whatever people told us to do. That's what they paid us to do, and you knew what the parameters were after you worked for a guy for a while. Our job was not to pick the songs."

jo was going out of style. He jokes, "I learned to play the guitar, and then I learned to play the banjo in self-defense in a Dixieland band. Actually, it came in handy, because I played the banjo on the 'Battle Of New Orleans' with Johnny Horton."

When Bradley started playing professionally at 15, he says, "There weren't more than four or five guitar players in town who really played anything." In the early '40s, Bradley started filling in with the WSM/Nashville big band when rhythm guitarist Jack Shook was unavailable. By 1943,

following his junior year in high school, Bradley's brother suggested that he spend the summer touring with Ernest Tubb. He recalls, "I said, 'What? And play that old corny country music?' And he said, 'It'll do you good.'"

The Bradley brothers later teamed up to open a series of recording studios — including the Quonset Hut. Established in 1955, the Hut was the first studio to be built in the area that became Music Row. In the '50s and '60s, it wasn't unusual for producers to record four finished songs during a three-hour session. Bradley jokes, "We felt like they'd march us out in front of a firing squad and execute us if we didn't get four songs. And some guys practically locked the studio doors and tried to get six."

By the '70s, making records was a more involved process. Multitrack recording meant that entire records were no longer being done in one or two takes. Bradley adds, "I guess we also had musicians and record producers who were always wanting to try to improve things."

The success of a session musician often depended on their personality. Bradley says, "If you were an extraordinary player, like [guitarists] Hank Garland and Grady Martin, and you could get along reasonably well, you'd be okay. But I've always thought that I was a team player, and people hired me a lot because they knew I would be sober, dependable, and reliable. I think that's a big part, because I outlasted all those guys who had more talent, in my opinion."

ADAPTING TO THE TIMES

If it appeared as though Nashville musicians were forced to adapt to the new pop-sounding country of the '70s, their versatility was already in place, if unnoticed by the public. Bradley, for instance, has recorded with Henry Mancini and several members of the Rock 'n' Roll Hall of Fame, including Clyde McPhatter, the Everly Brothers, and Ruth Brown.

"The guys were versatile enough to go from playing a Bill Monroe session or a Patsy Cline session or a Kitty Wells session to a pop session with Boots Randolph or Al Hirt or Perry Como," Bradley says. "I didn't think that much about it. It was just some really challenging music to look forward to."

In retrospect, Bradley feels that Nashville's focus began moving farther away from its traditional country origins in the late-'70s. Noting that, at the time, the musicians never discussed the trend, Bradley says, "I think we were so busy going to the studio every day, that we were doing whatever people told us to do. That's what they paid us to do, and you knew what the parameters were after you worked for a guy for a while. Our job was not to pick the songs."

Describing a typical session of the '70s, Bradley says a musician was primarily concerned with the tools of the trade, such as fresh strings and the right instrument and amplifier. He says, "You made sure you got there on time to set up, tune up, and be ready to go when the downbeat started. It was always a new adventure to see what the music was going to be that day."

Most of the time, the musicians had never heard the song before arriving at the studio. A case in point was producer Jerry Kennedy's work with Tom T. Hall. Bradley recalls, "Jerry would say, 'This is the first song. Tom, play it for them.' He'd play it on his guitar, and we'd write the chords down. He was still writing the song, practically."

Working with the same musicians each day, Bradley says, "If a guy walked in the studio, we could look at his face and tell whether he had an argument with his wife. You could almost tell what his problems were."

THE SONG COMES FIRST

Like most studio musicians, Bradley gave little thought to the possible historic significance of the sessions he played. He says, "There are some things that we did that felt really good, but I found that I'm not a very good judge of what's going to sell. It took a long time to even see the big picture. All I saw was what was in the studio."

"But, I did know when we cut Patsy Cline's 'Crazy' that it was kind of special. I can think of John Anderson's 'Swingin'.' I didn't realize it was going to be a hit, because when I left the studio, it didn't sound like the record did when it came out. They added horns or something on it, and it was a different record. One of the things I did with one of the youngbloods was playing on Alan Jackson's *Here In The Real World*. I couldn't say that any of that was going to change history, but I did know I really liked his singing. I

"I realize that without the songwriter, there is no reason to go to the studio. Without a good song, you're just kidding yourself. Put the greatest singer in the world in there with the greatest musicians, and you'll never make it."

went home and told my wife, 'I really like him. He's really country, and he sings from the heart.' But I really had no idea that Alan would be the star that he is."

When it comes down to it, Bradley was more concerned with making a good record, as opposed to making history. He says, "That was my job. I think that the ones who determine the hits are, first, the songwriters, then the record producers and singers — and then the musicians."

Coming from a picker, it seems like an unusual order of priorities.

"If you asked me that years ago, I would have said musicians first," Bradley says. "But I've gotten smarter or more honest in my old age. I realize that without the songwriter, there is no reason to go to the studio. Without a good song, you're just kidding yourself. Put the greatest singer in the world in there with the greatest musicians, and you'll never make it."

CMA AWARDS: THE '70s

Single Of The Year

- 1970 "Okie From Muskogee," Merle Haggard
- 1971 "Help Me Make It Through The Night," Sammi Smith
- 1972 "The Happiest Girl In The Whole U.S.A.," Donna Fargo
- 1973 "Behind Closed Doors," Charlie Rich
- 1974 "Country Bumpkin," Cal Smith
- 1975 "Before The Next Teardrop Falls," Freddy Fender
- 1976 "Good Hearted Woman," Waylon Jennings & Willie Nelson
- 1977 "Lucille," Kenny Rogers
- 1978 "Heaven's Just A Sin Away," The Kendalls
- 1979 "The Devil Went Down To Georgia," Charlie Daniels Band

PRODUCER ALLEN REYNOLDS TOOK A DIFFERENT

ROLLING TAPE

APPROACH TO MAKING RECORDS

A few years ago, producer Allen Reynolds hooked up with a new singer from Oklahoma. They made some successful records and still work together today.

Long before Reynolds started working with that new guy, Garth Brooks, he was already regarded as one of Nashville's finest producers. During the '70s, he guided the hit recordings of Crystal Gayle and Don Williams, and his other production credits include projects with Kathy Mattea, Hal Ketchum, Emmylou Harris, Bobby Bare, and others.

Reynolds discusses his career and Nashville's recording industry in this conversation with R&R.

LOOKING FOR SOMETHING DIFFERENT

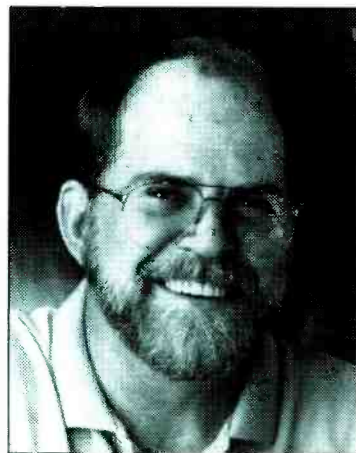
Reynolds got his first taste of success in 1965, when the Vogues recorded his "Five O'Clock World." Reynolds had been hanging around the Sun Records studio in Memphis with Jack Clement and Dickey Lee, but he still had a day job when the song became a major pop hit. Reynolds says, "I worked for a bank and moonlighted at music, but finally broke out of that in 1970. Dickey Lee and I had a little production and publishing company. Back then, singles were still a factor. You didn't have to produce a whole album to have a hit single, so we produced singles and leased them to various labels."

Reynolds moved to Nashville in 1970, around the same time Clement, Lee, and songwriter Bob McDill made the move from Memphis. Initially, Reynolds intended to be a songwriter, and although he found success in that endeavor, he notes, "I was deeply interested in producing. Everybody I had ever known in the music business to that point did more than one job in order to get by."

In terms of the era's recording technology, Nashville had a slight edge over Memphis. Reynolds explains, "Nashville mainly had a deeper pool of technicians and more studios, so there was less flying by the seat of your pants. I think when I came here, the town was just in the process of converting to 16-track."

In Nashville, Reynolds co-produced Lee's records for RCA, but his big break came with Don Williams' debut album for Clement's JMI Records. Reynolds says, "It was almost the first true solo work I had done. When Don and

The setting provided opportunities for some of Nashville's newer session players, including drummer Kenny Malone and the late guitarist Jimmy Colvard. Reynolds says, "That group of musicians sort of became the house band for the experimental things we were doing. When those people started responding to the music we had —



Allen Reynolds

and to Don Williams' voice and his persona — we came up with this really fresh sound."

Most of Reynolds' production work took place at Clement's studio, Jack's Tracks, which Reynolds now owns. He explains, "We didn't have a lot of money to spend on those albums, but we did have studio time. The studio was fairly new and getting

busy, but there were still holes in the schedule. I was convinced from an early point in time that the big thing you needed was sufficient studio time, more than budgets or anything else."

The philosophy was a break from Nashville tradition. At the time, a typical album included three singles, with the remaining tracks serving as little more than filler.

"I have no criticism of the way things were done," Reynolds says. "I think it was part of the economic picture. Things like that are dictated by those factors, to some extent. But Nashville had already begun another growth cycle, which meant there were people here who were not taking the pains they could have taken to make the records better."

After Reynolds' work with Williams, he expected to get numerous phone calls with other offers. As it turns out, the only one he got was from United Artists/Nashville label head Larry Butler, who wanted Reynolds to produce Crystal Gayle. Gayle, Loretta Lynn's sister, had recorded briefly with Owen Bradley at Decca. Reynolds says, "When I met her, our mandate was to cut two sides for a single. The A-side was her first major hit, 'Wrong Road Again.'"

Although he and Gayle enjoyed considerable pop crossover success as their creative relationship evolved, Reynolds says that wasn't a calculated move. He explains, "It just came naturally. It came from the songs. The more I discovered what she could do, the more amazed I was. She was such a great singer and real sure-footed. My job, I felt, was to distinguish her from Loretta. Otherwise, she would have just been entirely under the shadow of Loretta, who, at the time, was one of our foremost artists. Also, it wouldn't have been really true to Crystal, who loved Lesley Gore and Brenda Lee and people like that."

On the other hand, Reynolds was not surprised with the crossover success. He says, "I have always thought coun-

try music was as fine a genre as you could name when it was good, and that it crossed all boundaries when it was good — it's just so rarely really good.

"I wanted to see Crystal sell a million records, because I thought she was really something special. The stuff she was doing was definitely country — I mean, you could listen to her sing and talk, and she was country — but just done a different way from Loretta."

ARTIST/PRODUCER RELATIONSHIP

The bond between artist and producer often constitutes the closest relationship in the music industry. Whether it was Don Williams, Crystal Gayle, or Garth Brooks, Reynolds always started with the basics.

"It's kind of like making friends," he explains. "You take it in stages. You meet somebody you're really taken

"We didn't have a lot of money to spend on those albums, but we did have studio time. I was convinced from an early point in time that the big thing you needed was sufficient studio time, more than budgets or anything else."

with, and maybe you don't know all the reasons. Some of the reasons you can put your finger on, and some you can't. You take it to another stage, and then another stage. It may take a long time, or it may not take a long time.

"Producing is that way with me. I feel like it's a relationship that requires a lot of trust between the two people. The producer is an artist's closest collaborator and that extra ear. My procedure has always been to do a lot of talking on the front end to see what values we share and what the artist's goals are. My deal is this: 'Let's try a little bit of my work. If it feels right, we simply go on. If it doesn't, for any reason, it's no big deal. It's not personal.' I say to the artist, 'This is an important connection. You need to look at it carefully.'

"I've always thought that if you found those right relationships, you could get into a really formal period of work, enjoy it, and do good work. I have my values, and I guess I look for people who know what their values are, at least. I'm not up for producing just anything."

"Producing is a relationship that requires a lot of trust between the two people. The producer is an artist's closest collaborator and that extra ear. My procedure has always been to do a lot of talking on the front end to see what values we share and what the artist's goals are."

I started working, we had the benefit of a group of musicians that Jack Clement had helped locate. He wanted to start a label, and he said he wanted to find a band that would listen, take a minute, and wasn't in a hurry. We were looking for something just a little bit different."

CMA AWARDS: THE '70s

Song Of The Year

- 1970 "Sunday Morning Coming Down," Kris Kristofferson
- 1971 "Easy Loving," Freddie Hart
- 1972 "Easy Loving," Freddie Hart
- 1973 "Behind Closed Doors," Kenny O'Dell
- 1974 "Country Bumpkin," Don Wayne
- 1975 "Back Home Again," John Denver
- 1976 "Rhinstone Cowboy," Larry Weiss
- 1977 "Lucille," Roger Bowling/Hal Bynum
- 1978 "Don't It Make My Brown Eyes Blue," Richard Leigh
- 1979 "The Gambler," Don Schlitz

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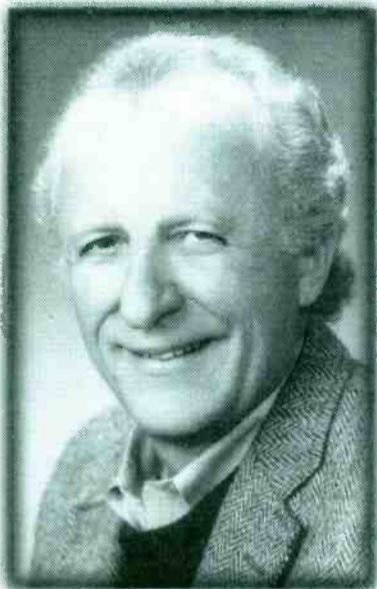
AN AWARD-WINNING SONGWRITER REFLECTS

GONE COUNTRY

ON TWO DECADES OF COUNTRY'S EVOLUTION

Bob McDill doesn't remember much about the first songs he wrote, except that, "They were pretty awful."

As anyone in Nashville will attest, McDill's songwriting abilities have improved dramatically since his teenage days in the Beaumont, TX, area. The Nashville Songwriters Association International named him Songwriter of the Year in 1976, 1985, and 1989. He received similar honors from BMI in 1977, 1980, and 1985; and from ASCAP in 1994. A 1985 inductee into the Nashville Songwriters Hall of Fame, McDill's earliest hits were by no means country. In the mid-'60s, at the age of 23, he



Bob McDill

enjoyed his first success with Perry Como's "The Happy Man" and Sam The Sham & The Pharaohs' "Black Sheep."

McDill's songwriting career began in Beaumont at Gulf Coast Recording Studios, operated by music publisher Bill Hall and songwriter/producers Jack Clement, Allen Reynolds, and Dickey Lee. The group later moved to Memphis and then, around 1970, to Nashville.

In this interview, McDill tells R&R

about his early days in Nashville and offers his assessment of the current state of country music.

SEEING THE LIGHT

Having spent the late '60s writing R&B songs in Memphis, McDill had had limited experience with Nashville before he arrived in 1970. He says, "I had a friend who was living in abject poverty in North Nashville somewhere, trying to break in as a musician. He left town with his tail between his legs not long after that."

"I think a song may lose a little bit of something if you write by committee, because if you come up with something pretty out there, someone in the room will talk you out of it."

Today, aspiring songwriters arrive in town on a daily basis — most of them convinced they know everything about country songwriting. That wasn't McDill's attitude when he followed Clement, Lee, and Reynolds to Nashville. He says, "I didn't know how to write country music. I moved here because I thought Nashville was becoming a very diverse music center. I came here, and I had to learn to love country music. Then, I had to learn to write it. It took a couple of years for me to get it."

The parameters of country songwriting were considerably more narrow during the '70s. McDill says he "got it"

when George Jones' "Good Year For The Roses" came on the radio while he was riding in a friend's Cadillac.

Around the same time McDill became enamored of the Band's classic album *Music From Big Pink*. He says, "That absolutely changed my life." Hearing Robbie Robertson's songwriting, McDill realized that others shared his desire to mix country with rock.

"Rock and country had been fused before, but it was always the dumbest parts of each," McDill explains. "It was that dumb country beat with dumb rock 'n' roll lyrics." From McDill's perspective, the Band combined the best rock rhythms, intelligent — but rural — lyrics, and interesting harmonies and melodies. He says, "Believe it or not, that first Don Williams stuff, that's what that was. It was that same kind of fusion."

With the success of his songs on Williams' first album and Johnny Russell's recordings of "Catfish John" and "Rednecks, White Socks, And Blue Ribbon Beer," McDill was on his way to eating three square meals a day and buying a new pair of jeans. When "Catfish John" hit, McDill says, "I saw a light at the end of the tunnel and thought, 'I can do this. I can make a living.'"

SHADOW CULTURE

Under Hall's supervision, McDill continued to ply his craft. He admits, "We wanted to get rich. I didn't just want to get rich, though. I wanted to create great art — whatever that means. We worked every day. I turned out a song a week for a year."

In regards to country's lyrical content during the '70s, McDill says, "In a way, the boundaries were narrower, but in a way, they weren't." As an example, he points to "What'll I Tell Virginia," one of his songs, which became a 1979 hit for Johnny Rodriguez.

"It's a story about a young man who wakes up in Mexico after a three-day tequila binge with some strange woman," McDill explains. "He's got to drive back. He needs a shave and his eyes ache and his head aches. And he's trying to think of a lie to tell his wife."

"Well, I don't think you could do that now," he laughs. "It's almost as bad as having smoked cigarettes. I mean, there he is, on an alcoholic toot for three days, then he's committed adultery, and we're laughing at it."

And while songwriters like Kris Kristofferson and Mickey Newbury were writing in a more literary lyrical form, McDill notes, "At the same time, you had a lot of cheating and drinking songs. It was an interesting period."

Songwriters have always gravitated

to Nashville, but McDill has seen the flock increase substantially in recent years. He finds them waiting on him at restaurants throughout town.

"In the '70s it was a different thing," he says. "It was sort of a shadow culture, sort of a subculture. The songwriters might see each other at a little bar or some producer's office, but it was hardly mainstream then. There were a lot of hard-drinking guys back then, and a lot of amphetamine users. We were not so squeaky clean, so the songs were not so squeaky clean."

NASHVILLE THEN AND NOW

McDill considers Bill Hall the greatest song plugger in the history of Nashville. He says, "He drank and played cards with all the producers, and he also worked as a sort of liaison between them and the bookie — they all bet a lot on football. Bill would spend a lot of time manning the phones, taking bets, in those days. He was a great player. We would go out every Monday night and meet everybody, shake a lot of hands, go to different watering holes."

Those watering holes included Maude's and Ireland's. As for today's popular songwriting hangouts, McDill says,

Continued on Page 71

BOB McDILL'S HITS: THE '70s

"Amanda" (Waylon Jennings)

"The Door Is Always Open" (Dave & Sugar)

"I'll Do It All Over Again" (Crystal Gayle)

"Nobody Likes Sad Songs" (Ronnie Milsap)

"Say It Again" (Don Williams)

"She Never Knew Me" (Don Williams)

"(Turn Out The Light) And Love Me Tonight" (Don Williams)

"Rake And Ramblin' Man" (Don Williams)

"It Must Be Love" (Don Williams)

"Catfish John" (Johnny Russell)

"Rednecks, White Socks, And Blue Ribbon Beer" (Johnny Russell)

"You Never Miss A Good Thing (Till He Says Goodbye)" (Crystal Gayle)

AND BEYOND

"Baby's Got Her Blue Jeans On" (Mel McDaniel)

"Everything That Glitters (Is Not Gold)" (Dan Seals)

"Don't Close Your Eyes" (Keith Whitley)

"I've Never Seen The Likes Of You" (Conway Twitty)

"Song Of The South" (Alabama)

"We Believe In Happy Endings" (Earl Thomas Conley)

"What She Is (Is A Woman In Love)" (Earl Thomas Conley)

"On The Road" (Lee Roy Parnell)

"Gone Country" (Alan Jackson).

"Why Didn't I Think Of That" (Doug Stone)

"She Don't Know She's Beautiful" (Sammy Kershaw)

"All The Good Ones Are Gone" (Pam Tillis)

"Falling Again" (Don Williams)

"Good Ole Boys Like Me" (Don Williams)

"If Hollywood Don't Need You" (Don Williams)

"Why Don't You Spend The Night" (Ronnie Milsap)

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Falls To
The River
Flows
To The
Ocean
Becomes
The
Rising
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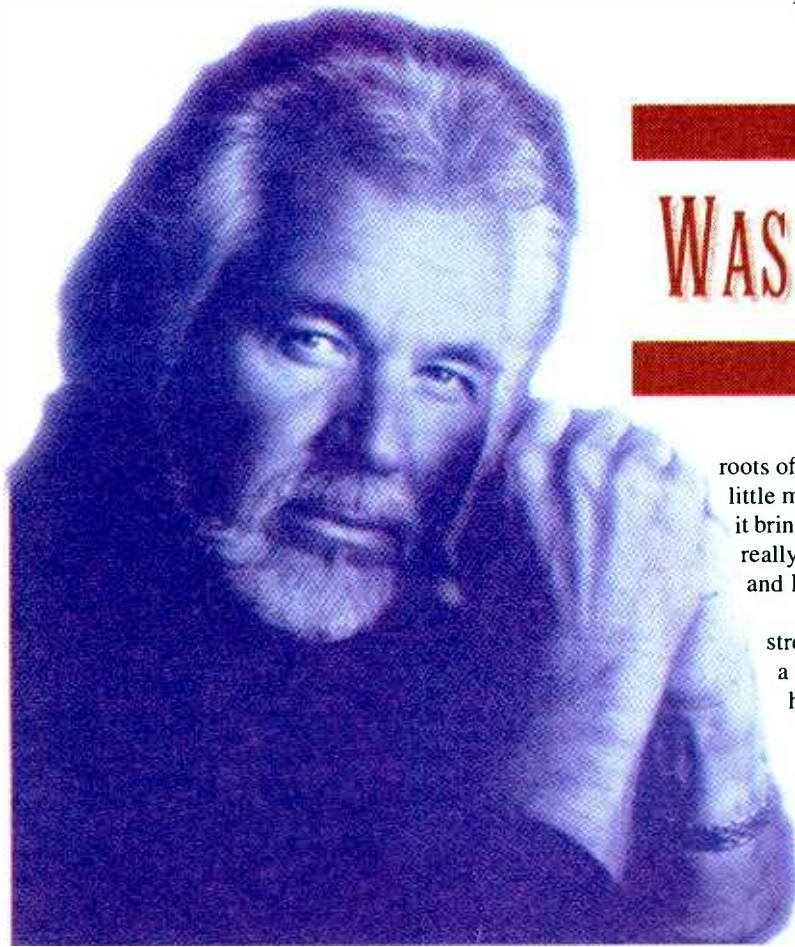
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THE GENRE-BENDING SINGER DISCUSSES

WAS KENNY ROGERS REALLY COUNTRY?

HIS '70S COUNTRY CROSSOVER

roots of it. But the more it opens up and becomes a little more pop with country influences, the more it brings in people worldwide, people in areas that really haven't been exposed to Hank Williams and Hank Locklin and Little Jimmy Dickens."

During the '70s, a large segment of mainstream consumers were looking for something a bit more accessible than the rock they were hearing on the radio, something that Rogers also sees as cyclical. "I think pop music becomes so cultured — 'cultured' meaning it relates to a culture," he says. "Right now it's heavy metal and rap music, and the average person doesn't understand it, doesn't relate to it: so they look for an alternative. And if country music happens to be cosmopolitan enough at the time, it becomes pop music. That's what happened with me. That's what happened with Garth."

MANAGEMENT

Rogers credits much of his long-term success to his 30-year relationship with manager Ken Kragen. They met in 1967, when the First Edition was performing at Ledbetter's, an L.A. music club. "It was Steve Martin, the First Edition, the Carpenters, and somebody else all in the same night," Rogers recalls. "In fact, two guys that were there were the Hager twins." [The Hagers were mainstays of the *Hee Haw* television series.]

Kragen visited the club at the request of another client, Tommy Smothers. What Kragen did after that got Rogers' attention. "The Smothers Brothers had their television show at the time, and two weeks later we were doing it."

What did Kragen initially provide? "Well, organization first of all," Rogers says. "I mean, we were four guys who put a group together and wanted to sing, but we didn't have a clue what to do about a career. Ken has always been the best at leveraging new acts with old acts that he has. He had the Smothers Brothers when he found us. When people [talent buyers] would want the Smothers Brothers, he'd say, 'Oh, they're wonderful. Sure, we can do that. Can you use the First Edition to open?'"

Explaining that Kragen's strategy continues to work, Rogers says, "When Ken quit managing the Smothers Brothers, Lionel Richie started producing and had left the Commodores. Ken started handling Lionel Richie. When Lionel left, he got Travis Tritt and used me, I think, to get Travis kind of started, and then he used Travis to get Trisha Yearwood started. That's just good business, and he's really very good at it."

Kragen has been instrumental in Rogers' career on many different levels. Rogers says, "Any artist who doesn't have good management, their time is limited. And any artist who has good management that is not money-oriented — that is really career-oriented — has a chance to stick around long enough for at least one cycle in the business. I think the key to being truly successful is not, 'How much money can we make this year?' but, 'How many

years can we make good money?'"

When asked if managers and labels today place less emphasis on building long-term careers, Rogers responds, "I see a trend of artists not looking at long-term careers. I do think that it's hard to find managers, but the business has

"Really, I'm kind of a country artist who has had a lot of other influences. I was in jazz for 10 years, and then I was with the New Christy Minstrels, which was really folk music, and the First Edition was kind of a country/ rock group."

changed. It's just a different business than it was in the '70s, when you could go in and make a two- or three-year plan. Nowadays, if it doesn't work in 90 days, everybody — radio, record companies — moves on."

THE QUESTION OF COUNTRY

Because he has moved in and out of the pop and country genres during his career, it may be difficult to categorize Rogers' music — and he's made it a point to avoid doing just that. "I think that basically I love music, and I have a lot of interests," he says. "When I hear a song I love, I'm gonna do it — that's just my deal. I think that the problem with sticking with one type of music is that, sooner or later, that type of music is going to drop you. It's just inevitable.

"And when it does, you don't have a fallback position. When Kragen and I first got together, music was my life. That's all I did. He said, 'That's a wonderful concept when

Continued on Page 72

When you start thinking about the '70s, there are fads and fashions that may be best overlooked. Kenny Rogers brings one to mind when he talks about "Lucille," his record that topped the R&R Country singles chart in 1977.

"That was in the days of the old CB radios, and all the truckers were singing this one," Rogers laughs. "They were singing, 'Loose Wheel.'"

A CROSSOVER KING

One of the most successful crossover acts in the history of country music, Rogers is also one of the most successful acts in any type of music. His *Greatest Hits* album, released in 1980, recently surpassed the 12 million sales plateau, making it the biggest-selling "best of" package by any country artist — including Garth Brooks.

Rogers came to national attention in the late '60s, when the First Edition arrived with "Just Dropped In." With its emotionally twisted lyrics and pseudo-psychedelic guitar line, many people assume that the song must have been written by some stoned hippie grooving on hard rock.

In reality, "Just Dropped In" was written by Mickey Newbury, a country writer whose song catalog made him an icon in the Nashville songwriting community. And the First Edition's pop hits kept coming: "Reuben James" was written by Alex Harvey, who penned Tanya Tucker's "Delta Dawn," and "Ruby (Don't Take Your Love To Town)" was a country song written by Mel Tillis. Obviously, Rogers was crossing musical boundaries before he ever embarked on a solo career in the '70s.

"Really, I'm kind of a country artist who has had a lot of other influences," Rogers explains. "I was in jazz for 10 years, and then I was with the New Christy Minstrels, which was really folk music, and the First Edition was kind of a country/ rock group."

Of the First Edition, Rogers says, "We were always pretty eclectic. Terry Williams and other people in the group were really more rock 'n' roll-oriented than I was, because I was very country-based. They kept trying to take us rock 'n' roll, and I kept pulling us back to country, but we had both the influences."

THE MUSICAL CYCLE

Analyzing what was taking place in country music during the '70s, Rogers says, "If you look at music, it is very cyclical. First of all, music is an art form. In order for an art form to grow, it can't stay stagnant; it has to constantly be moving and changing at the same time.

"And country music does that. It will start off very country, with banjos and fiddles and steel guitars, and it will have a small but exclusive group of people who love the

KENNY ROGERS' HITS: THE '70s

"Lucille"

"Daytime Friends" (R&R No. 1)

"Sweet Music Man"

"Love Or Something Like It" (R&R No. 1)

"The Gambler" (R&R No. 1)

"She Believes In Me" (R&R No. 1)

"You Decorated My Life" (R&R No. 1, three weeks)

"Coward Of The County" (R&R No. 1, two weeks)

"All I Ever Need Is You" (R&R No. 1, three weeks)

"Every Time Two Fools Collide" (R&R No. 1, with Dottie West)

LeAnn Rimes

“On The Side Of Angels”

“Blue”
Debuted #1.

“Unchained
Melody”
Debuted #1.

“You Light Up
My Life”
Debuted #1.

Over 9 million
records sold.

“On The Side
Of Angels”
as performed
on the
1997 CMA
Awards show.



AIRPLAY NOW



JIM HALSEY TALKS ABOUT HIS LIFE AND

COUNTRY GOES VEGAS ... AND GLOBAL

TIMES AS A COUNTRY MUSIC IMPRESARIO

In the country music business, there are managers and booking agents, but "impresario" isn't a job description that immediately jumps to mind. Nonetheless, that's what Jim Halsey always wanted to be.

Looking at his career achievements — such as taking country music behind the Iron Curtain in the '70s — it seems he's accomplished his goal. Today, Halsey teaches music business courses at Oklahoma City University, but R&R got him to talk about his previous accomplishments, including his role in introducing country to the Soviet Union in the '70s.

FROM KANSAS TO THE WORLD

"I always had a dream about being an impresario," Halsey explains. "When I was in high school, I did a book report on *Impresario*, by Sol Hurok. It inspired me. Here's a guy out there attending a lot of big-time parties and shows — lots of glamour and lights. That sounded like what I'd like to be, so I decided I'd become the impresario of southeastern Kansas."



Jim Halsey

While attending college, Halsey began booking shows into the Independence, KS, area. "I would promote at least two shows and maybe two dances a month," he says. "It happened to be a very good show town. The auditorium is still there. I still use it. In fact, I've got Little Texas in there on November 1."

In the beginning, Halsey was booking all sorts of acts, including the American Ballet Theater, Stan Kenton, Dizzy Gillespie, and June Christy. His first client as a manager

and agent, however, was country great Hank Thompson, who hired him in 1951. Halsey says, "I started with him when I was 20 years old. I got on the road, booked the dates, issued the contracts, helped with the PR, took the tickets, collected the money, and got back on the bus and went to the next town."

"One of the things that's always been important to me is to be first. I like to be the best, too, but it was almost more important for me to be first to get in someplace, like the first to get on the Vegas strip."

By the '60s, Halsey was working with Roy Clark. Halsey fought long and hard to get Clark booked into the "main rooms" on the Las Vegas strip. Before Clark played there in 1966 (co-headlining with Petula Clark), the Vegas deci-

sion-makers were not convinced that country could sell to a mass audience. Following Clark's strong showing, Halsey began looking to foreign markets, especially in Europe. "In the late '60s and early '70s, a lot of the country artists were kind of becoming homogenous, with big strings and orchestras. That wasn't the country they liked over there. But Hank went to those European festivals every year, and so did Wanda Jackson and Roy."

THE OAKS

By 1970, Halsey wanted the Jim Halsey Company to be "the biggest country music full-service agency." That moved forward when he saw the Oak Ridge Boys perform in 1974 at a CBS Records showcase. Halsey says, "By that time, I was already booking Mel Tillis, Roy Clark, and Hank Thompson. When I saw the Oaks, I had actually gone to the showcase to see another artist. I wasn't even sure who the Oaks were, except I knew they were a gospel act."

Once he saw them perform, he realized the group's potential if the quartet was willing to expand its repertoire. Halsey explains, "I said, 'I'm not asking you to change anything, but what if you expanded to include some pop songs and rock songs and some country songs? I think that your audience would expand.'"

The group didn't make an immediate decision, but they called Halsey three weeks later to hear more about his plan, which involved booking them into Las Vegas. Contacting the talent booker for Howard Hughes' hotels, Halsey says, "I told him, 'I think this is going to be one of the biggest acts you have ever had in any of the hotels. Now, a lot of people aren't going to know them, but I want to bring them in and get their letters up there — eight-foot high letters — on the marquees that are normally reserved only for the largest stars.'"

Pointing to these marquees, Halsey was able to get the Oaks booked on major television shows, and, in later years, the same plan helped him move to the international market he'd dreamed of. He says, "It gave us an opportunity to bring people in to make deals. You're sitting there in this wonderful, comfortable booth, and the announcer says, 'Ladies and gentlemen, from the Frontier Hotel, the Oak Ridge Boys.' The lights and sound go up, and you're there trying to sell to a group of impresarios from Japan, Germany, or England. It's a good marketing tool. The same if you're selling a television producer: You can bring them into the hotel, and it's an opportunity to sell under the most perfect of circumstances."

BACK IN THE USSR

Having booked his acts at festivals throughout the rest of the world, Halsey wanted to bring country music to Eastern Europe. When asked why, Halsey says, "Because nobody else was going there. One of the things that's always been important to me is to be first. I like to be the best, too, but it was almost more important for me to be first to get in someplace, like the first to get on the Vegas strip, or the first act to play these certain venues."

Halsey used opportunities in the United Kingdom to expand his plan. During his trips to England with Glen Campbell and Don Williams, Halsey says, "We had an opportu-

nity to do television, to get on the BBC, and our company always hosted beautiful receptions and parties for our artists, usually on top of the Royal Garden Hotel or someplace like that, someplace you wouldn't expect for a country artist."

In 1976, Halsey succeeded in taking Clark and the Oaks to the Soviet Union. He says, "Not only was it an event that was successful for all of us, but it was also of great interest to the press. For years after we came back, that was always one of the main topics of interest, because nobody ever went to the Soviet Union, let alone any country artists. We were the first star act to play there."

The negotiations with the Soviet government took approximately 18 months. Halsey worked with the Minister of Culture. "They thought it was a great political coup to bring country artists in," he says, "because the message is generally non-political, but it's still one of friendship, brotherhood, work, and common toil." Soviet representatives went to Las Vegas to audition Clark and the Oaks. "They wrote down every lyric," Halsey recalls. "The funny thing about it was, they didn't want us to do anything religious or political, and the only thing they took out of the entire show was the theme from *Dr. Zhivago*, which Roy used to close his show. The Oak Ridge Boys sang 'Have a Little Talk With Jesus,' and nobody said anything about it."

"When we went to Russia in '76, we found out that the Russians — the people on the street — were almost expecting the U.S. to bomb them at any time. We thought, 'Well, gee, that's kind of the way we feel back home.'"

The performances were a major success, but Halsey admits that the artists weren't sure what to expect from the audience. He says, "They knew they were playing before an audience that didn't speak English and that possibly had a bad attitude toward our government, but once they got onstage and started performing, the whole thing changed. The people were bringing flowers and gifts to the stage."

"When we went to Russia in '76, we found out that the Russians — the people on the street — were almost expecting the U.S. to bomb them at any time. We thought, 'Well, gee, that's kind of the way we feel back home.' And Roy and the Oak Ridge Boys changed those people. I think that maybe we opened some doors and paved the way to understanding."

CMA AWARDS: THE '70s

Male Vocalist of the Year

- 1970 Merle Haggard
- 1971 Charley Pride
- 1972 Charley Pride
- 1973 Charlie Rich
- 1974 Ronnie Milsap
- 1975 Waylon Jennings
- 1976 Ronnie Milsap
- 1977 Ronnie Milsap
- 1978 Don Williams
- 1979 Kenny Rogers

BILL GATZIMOS SAYS NATIONAL TELEVISION

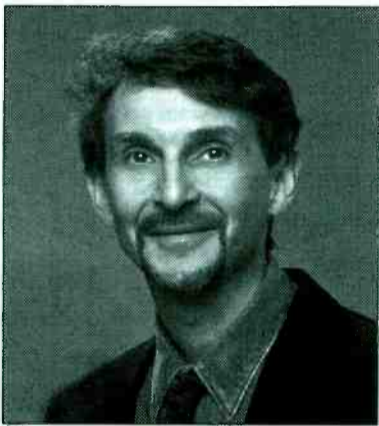
MANAGING A CROSSOVER CAREER

BOOSTED CRYSTAL GAYLE'S SUCCESS

In the early '70s, Bill Gatzimos was completing his law degree at Vanderbilt University while taking a more active role in managing Crystal Gayle. "All my friends in law school would say, 'Music industry? That's such a sleazy business, isn't it?'" Gatzimos recalls. "Of course, everybody in the music business would say, 'Lawyers! What a slimy bunch!'"

Gatzimos and Gayle are proof that show business relationships are not all short-lived. They met during their senior year of high school in Wabash, IN, and married in 1971. Gatzimos was beside Gayle — both personally and professionally — when she was catapulted into the national limelight following the release of her 1977 hit, "Don't It Make My Brown Eyes Blue."

In a conversation with R&R, Gatzimos sheds light on the role of an artist manager during the '70s.



Bill Gatzimos

THE ROAD TO NASHVILLE

First signed to Decca, home of her big sister Loretta Lynn, Gayle recorded her first single during a spring break from high school. Mooney Lynn, Loretta's husband, was managing her. Gayle was born in Kentucky, but she was raised in the suburbs of Indiana. She was a generation younger than Loretta Lynn, and she didn't have a hard country vocal style. She had also seen two of her siblings — Peggy Sue and Jay Lee Webb — attempt to launch careers in the shadow of Lynn.

On the basis of Gayle's work on the Jim Ed Brown tele-

vision show, she was able to find work as an artist following her high school graduation. While Gatzimos attended Indiana University, they would travel to her shows.

"We were driving around in cars," he explains. "Back then, you could work as a single act. You didn't need a band." Noting that the pay for those early gigs was in the \$100-\$150 range, he says, "That was back in the early '70s. Motel 6 was really \$6 then. There wasn't a road manager. We didn't make hotel reservations. We'd drive to a date, find a motel, and check in. It was just the two of us in the car. Life was simple."

Simple, perhaps, but not necessarily enjoyable. Gatzimos says, "She played with weekend warriors, guys who'd get drunk, and house bands at clubs. The real plum dates were when she'd do a few shows with Jim Ed Brown or Conway Twitty and work with their bands."

The couple moved to Nashville in 1974. Gayle eventually left Decca for United Artists, where she recorded her biggest hits, including "I'll Get Over You." She was managed by an L.A.-based company, but Gatzimos took over management in 1977 while working on his law degree.

Describing Nashville in the '70s, he says, "When we moved here, it was really an A&R outpost, with producers manning a small office. It really was family and friendly. Then it went the other way. Within 10 years, it was accountants, businessmen, and promotion men. Now, it's gone back; it seems like the music people are involved again. It's a good balance. Today's music people are also good businesspeople."

In the '70s, managers had not come to the forefront of the Nashville music business. Noting that many artists looked to their booking agents to provide career guidance, Gatzimos says, "A lot of the artists just didn't have management. Even some successful artists weren't making a lot of money off their record deals. Nashville was being

pillaged, as far as the artists. A deal might be 3% or 4%. If you were in L.A., you might have been getting 10% or 15%. If you were paying an agent — some of whom were getting 15% at the time — it was really a matter of survival for many artists."

He adds, "Before we came to town, one of the things we were warned about was a manager signing an act to a long-term, terrible deal. Loretta got involved in some lawsuits to break publishing and other 20-year contacts. But that era was dying."

Later in the decade country artists started taking a more professional approach toward management, with the players including Stan Morress (who managed Eddie Rabbitt), David Skepner (Loretta Lynn), Mark Rothbaum (Willie Nelson), and Ken Kragen (Kenny Rogers).

THE POWER OF TELEVISION

Gatzimos says Crystal Gayle's success in the '70s was due, in large part, to television exposure before the advent of cable. He says, "You had three networks. You could go on *The Tonight Show*, and it had real impact. It was a real television culture, because everyone saw the same shows — not like now, when it's so fragmented.

"Network variety specials were rampant back then. The networks had a narrow formula, so they had to cover all the

"We started seeing the promotion men getting more power, which meant the radio stations got a lot more power in choosing what they wanted to hear. I've never been convinced that radio stations, at that time, were basing those decisions on what the public wanted."

demographics. They wanted a country act on all their specials, but they didn't want somebody with the twang. So Crystal became a beneficiary after 'Brown Eyes.' The power of those specials was incredible. We were turning down specials because she couldn't do them all."

That television exposure provided a strong foundation for Gayle's career, which continues today in appearances with symphony orchestras and at theaters and casinos across the nation. "You reach a critical mass," Gatzimos says. "If you cross that threshold, you can coast a long way even

Continued on Page 72

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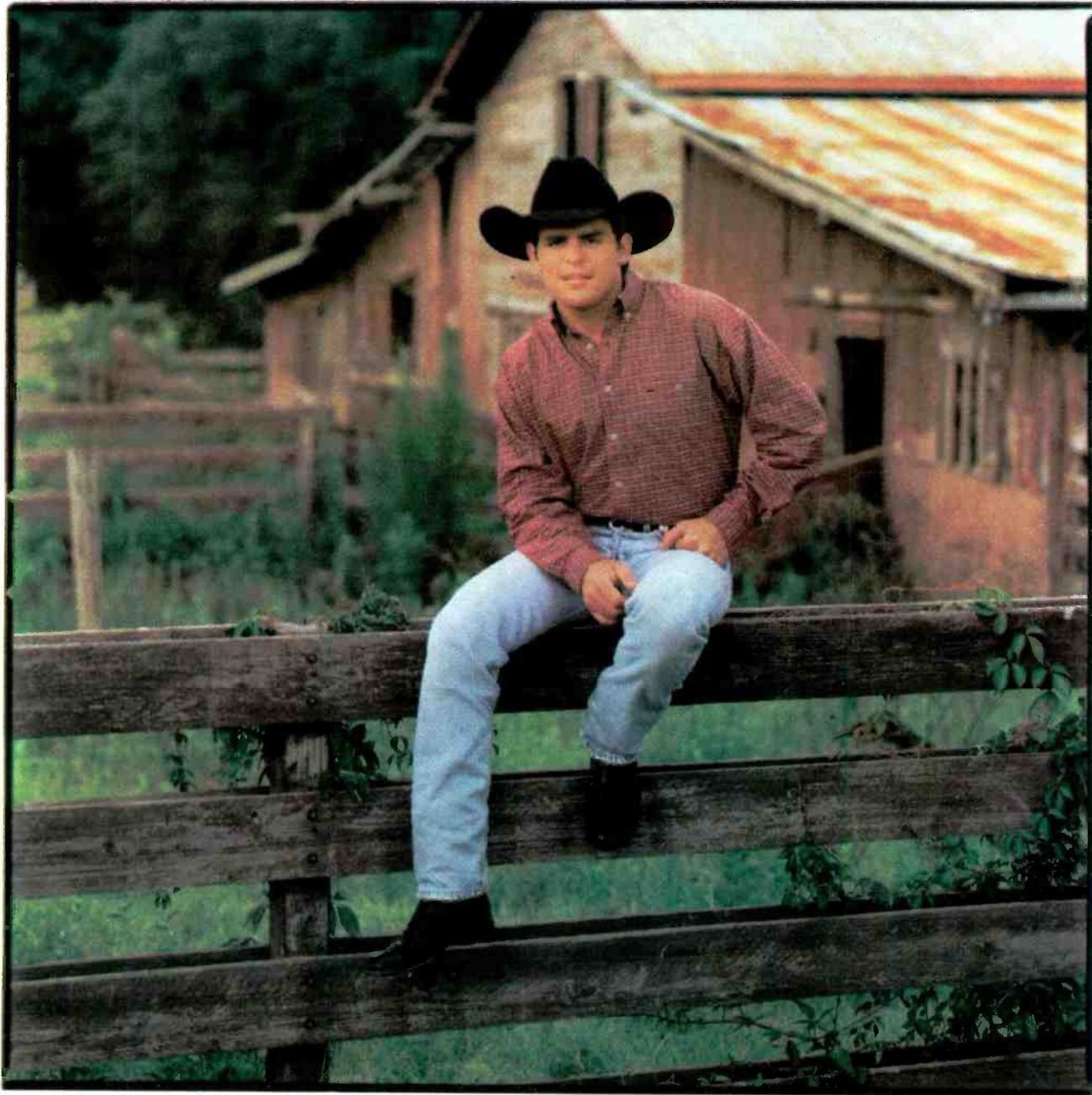
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FROM THE HIGHLY ANTICIPATED UPCOMING ALBUM
"WHAT LIVIN'S ALL ABOUT"

F R O M

Rhett Akins

TIM WIPPERMAN LEARNED THE '70S PROTOCOL

THE BIGGER BUSINESS OF PUBLISHING

FROM THE MUSIC ROW MASTERS

Around the time the '70s rolled around, Tim Wiperman came to Nashville to visit his cousin, songwriter Rory Bourke. Before he knew it, he and David Conrad had been offered a job running a publishing company owned by Chet Atkins and Jerry Reed.

"Neither of us knew our rear ends from a hole in the ground about publishing," Wiperman says. "Of course, we said, 'Sure, we know everything. We'll do it!'"

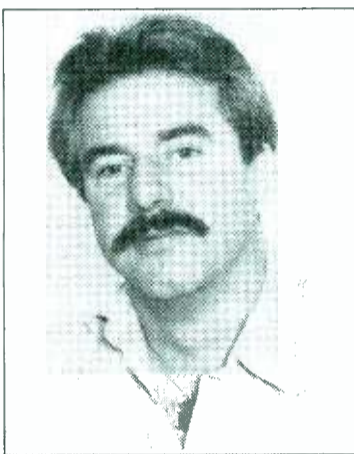
The two industry newcomers must have learned something along the way. Today, Wiperman is Exec. VP/GM at Warner Chappell Music and Conrad is Sr. VP at Almo Irving Music.

SMALLER COMMUNITY

Wiperman came from Madison, WI, where he played in R&B and jazz bands. After arriving on Music Row in 1971, he took the job with Atkins and Reed, and later moved to work with Bill Denny at Cedarwood Publishing, whose song catalog included classic hits by Mel Tillis, Webb Pierce, and others. From there, he went to Combine Music, where Bob Beckham was publishing songs written by a cast of younger writers, including Kris Kristofferson, Billy Swan, and Dennis Linde.

Recalling Nashville in the early '70s, Wiperman tells R&R, "It was a much smaller community. There were only a few major players back then." In addition to those in the publishing and songwriting community, the primary producers of the era included Atkins, Billy Sherrill, Jerry Kennedy, Owen Bradley, Roy Dea, and Felton Jarvis.

"I was a young kid, but that crew really took us under their wing," Wiperman says. "They truly mentored us. They were tough taskmasters, but they taught us about the



Tim Wiperman

Then came the Kristofferson-esque writers, and that's really where Combine came into the mix." Describing Kristofferson's influence, Wiperman says, "He painted pictures in your mind's eye. It was that kind of writing that came into force where you saw the imagery and a different mind-set."

That new generation of writers took a more literary approach to their work. Wiperman says, "Some of the writers who came in had urban experiences. Not that they weren't country people, but they had experience outside of just being raised in rural America. A lot of the writers got out and at least experienced the big cities and different cultures, which they brought back when they returned to Nashville. Of course, in the '60s there was a huge upheaval with the Vietnam War, which changed the texture of American society."

Once Kristofferson had success with songs such as "Help Me Make It Through The Night" and "For The Good Times," producers started wanting that type of material. Wiperman says, "The labels were trying to expand their audience, so they jumped on the bandwagon."

"It was like a dam breaking. The pressure piles up behind it. There's this great body of work that's been created, but it hasn't been disseminated yet. When somebody finally punctures through the dam, it breaks, and you have this body of songs that has already been created."

Wiperman said publishing executives such as Beckham, Bill Hall, and Al Gallico were ready for the rush. "They were risk takers," he says. "They made enough money at traditional country music that they were able to patronize the new style that was coming in. They happened to be in a good position when this style was accepted in the general marketplace. They always encouraged people to write differently. Those men's mind-set was to not be afraid in the writing."

IN CONTROL

There were fewer artists in the '70s, and Wiperman says, "The producers and label heads were really in control of the business. Today, song selection is generally ruled by committee. There are eight to 10 different people who enter into the mix of song selection for an artist."

"Back then, you'd pitch Billy Sherrill a song. Sherrill would go to the artist and say, 'You're cutting this song,' and they'd say, 'Yes, sir.' There were some artists who had some control over their own recording, but most of the time, if Owen Bradley or Billy Sherrill or Jerry Kennedy wanted to cut the song, the artist cut the song. It was as simple as that. Producers now are sort of at the whim of artists, but you have to understand that there weren't as many opportunities. A lot of the producers controlled the labels."

As a new kid in town, Wiperman had to learn the etiquette of Music Row. "It was more a personal, one-on-one relationship between the song plugger and the producer," he says. "If the producer respected your ears, you could get songs cut. When you were new in the game, you really had to be careful to make sure you didn't piss off these people, or they just wouldn't see you."

"When I first started working with Beckham, he would take me with him when he was plugging songs. That's

how you learned the banter and the process. You knew every assistant or secretary. You knew who their boyfriend was, where they went to church, what kind of dog they had. The business was small enough that everyone knew a lot about the relatively intimate details of other people's lives."

Those who failed to live up to the unwritten standards found careers outside the music business. Wiperman says, "The bullshit artists were flushed out pretty quickly. People got to know you for your ethics and your abilities. Because it was more of a closed society, if you didn't live up to certain standards that were set then, you didn't have the ability to be successful."

And what did it take to piss them off? "There was a certain deference you had to give them. You had to know how to approach them. Billy Sherrill liked a certain kind of Scotch. There was a certain way you'd approach Chet's secretary to see him. It was like an apprenticeship program almost, where you learned to get to know people through the men you worked for."

Coming from Wisconsin, Wiperman also saw how oth-

"Some of the writers who came in had urban experiences. Not that they weren't country people, but they had experience outside of just being raised in rural America. A lot of the writers got out and at least experienced the big cities and different cultures, which they brought back when they returned to Nashville."

er non-Southerners tried to deal with the players in Nashville. Wiperman says, "They felt like people outside Nashville viewed them as illiterate, racist rubes who didn't really know business — which wasn't the case at all. In those days, a lot of people would come down and assume that these folks were naive businesspeople and try to take them for their money. They got tired of being spoken to in a condescending manner. There was sort of a natural wall put up."

CHANGING DYNAMICS

The stakes in Nashville weren't nearly as high during the '70s. "In those days, when you sold 100,000 records, you were ecstatic," Wiperman says. "Now, you can't keep a deal selling 100,000. The entire dynamic of the business has changed."

"There was competition, but it wasn't the 'take no prisoners' competition that exists today. That's the nature of the business today — and that's okay — but it wasn't as legally oriented as it is today."

In fact, country music wasn't deemed big business outside of Nashville. "We didn't really make a blip on the corporate earnings radar," Wiperman says. "It wasn't a significant enough earning base for it to matter to the big corporations. Now, it's grown to the point where it accounts for maybe 15%-20% of their music group earnings. That definitely puts you on the radar screen."

The contracts between songwriters and publishers were also a lot less complicated. "The publisher would always get 100% of the publishing," Wiperman says. "There weren't any split deals. You'd provide the writer with a draw of \$200 or \$250 a week. The contracts were usually one year, with three or four one-year options."

"The publisher had much more control over the entire process. Even the artists in those days didn't have their own publishing. Within the body of the contract, there were not all the constraints that are there now regarding commercial usages. That didn't exist in those old contracts. It was like, 'You give me the song, I get 100%, and I'll do what I want with it.'"

"The publisher had much more control over the entire process. Even the artists in those days didn't have their own publishing. Within the body of the contract, there were not all the constraints that are there now regarding commercial usages. That didn't exist in those old contracts."

music business. I don't think that's as operative in today's business world as it was then. They had the time, and this community was small enough to allow them to nurture the young kids."

In terms of the publishing companies, "There were the old-line houses, like Acuff-Rose and Cedarwood, that had what we think of as typical traditional country writers.

LARRY BUTLER PLAYED ON THE RECORDS,

WEARING THREE HATS IN NASHVILLE

PRODUCED THEM, AND RAN A MAJOR LABEL

Larry Butler has three perspectives — those of a session musician, a producer, and a record executive.

During his tenure in the '70s as head of United Artists Records' Nashville division, he was responsible for signing two of the decade's most successful acts — Kenny Rogers and Crystal Gayle. He also produced Rogers' tracks like "Lucille" and "The Gambler."

In this interview with R&R, Butler offers his insights into what was going on in Nashville during the '70s. He also explains how he moved from the piano bench to the studio control room — and to the desk of a label executive.

FROM THE STUDIO

Butler came to Nashville from Pensacola, FL, in 1963, to seek work as a session piano player. He says, "At the very time I came to town, that's when Floyd Cramer decided to quit working sessions, so I just stumbled right into it." Noting that publisher/producer Buddy Killen had encouraged the move, Butler says, "During the first session that I did for Buddy, I watched him behind the glass, telling everybody what to do. I knew I wanted to be a producer."

If you want to hear Butler's studio work, check out the electric piano on Conway Twitty's "Hello Darlin'" or the acoustic piano hook on George Jones' "The Grand Tour." But a series of demo sessions allowed Butler to try his wings as a producer. He says, "I realized what I wanted to be when I grew up, so I'd go in the studio for little demo projects. I'd overproduce the hell out of demos, because I was trying to show everybody how cool I was."

Butler was at Killen's Tree Publishing office when he learned that Capitol A&R head Kelso Hurston was trying to find another producer to work at the label. Butler recalls, "I'm not being dramatic. I literally jumped up out of the chair and ran down the street to Capitol Records, because I had done a lot of work with Kelso, playing piano. I was so out of breath when I got there, I couldn't talk. I had to sit there at the receptionist's desk a minute and catch my breath."

When Butler talked to Hurston, he was told that the job had already been filled. Butler says, "I told him, 'I don't know who it is, but I'll tell you this: They will never do the job for you that I would have done.' And I left. The next morning, he called me and said, 'I couldn't sleep; I couldn't get that off my mind. You've got to have the job. You seem pretty sure of yourself.'" The new producer's first session at Capitol was Jean Shepard's "Seven Lonely Days."

By the '70s, Butler was at Columbia, producing records for Johnny Cash and Lefty Frizzell. He says, "Johnny asked me to leave and come to work with him full-time as his piano player, producer, and studio manager, which I did. Anything that had to do with music with Johnny Cash, I was the one doing it."

TOTAL CONTROL

Butler enjoyed his time with Cash, but he wanted to work with a variety of artists. He left to form Larry Butler Productions, but it wasn't long before he got a call from United Artists Records executives in L.A. Butler says, "When they offered me the job of running United Artists here, I told them, 'We don't even need to talk about money. The very thing I want is something I don't feel like I'm going to be able to get.' They said, 'What's that?' I said, 'Total control. If I want to sign somebody, I sign them.' And thank God I had that, because that enabled Kenny Rogers to have a recording career."

When he arrived at UA, Butler says, "The country division wasn't doing that well. It had done pretty good with Del Reeves and some other people, but at that time it was kind of chilly."

Larry Butler

Butler's first signing was Crystal Gayle, who assumed that Butler would produce her. When he suggested that the perfect producer for her was Allen Reynolds, Butler says, "She thought that meant I didn't like her singing, and she was pretty upset about it."

Although Billie Jo Spears had left the UA roster after having minor success, Butler signed her back to the label. "In my opinion, Billie Jo had one of the finest voices around. I had fun working with her, because any material you wanted to throw at her, she could do it. And we had incredible success. 'Blanket On The Ground' was one of the biggest country records to come out of Nashville in a long time. We sold right at a million copies — pure country sales — and back then that was unheard of."

Butler also signed Dottie West, but the UA executives on the West Coast were a bit skeptical when he announced he was signing Kenny Rogers. Butler recalls, "Everybody in town had turned him down. The president of the label at that time didn't want me to sign him. I said, 'If you'll look in my contract, it states that I have the authority to do that.'

He read my contract, called me back, and said, 'You'd better be right.' Thank God, I was."

Butler credits that autonomy for the label's success during the '70s. He says, "When we would hear a song, we couldn't wait to get in the studio to cut it. We didn't have to have it approved by anybody else. There were no committees, and it worked very well."

BIGGER SOUNDS

During the '70s, the sound of Nashville's records was changing. Butler says, "We got away from the traditional country format. We were smoothing out some of the edges, but I don't think any of us ever went into the studio to cut a pop record. I think we went into the studio to cut a record that would be accepted by more people."

Butler was extremely cautious about producing and releasing Rogers' records. He explains, "He would have a beautiful, gorgeous ballad that was a Top 10 record, and then we would follow it up with something like 'Coward of the County' or 'The Gambler.' I would make sure that we were not offending the very people made it possible for him to have the phenomenal success that he had. I didn't want to run off the country audience."

As far as the music itself, Butler says, "I don't think we were intentionally making these changes. I think it just happened. The equipment was better, the sound was better, and the musicians were getting better and better and better."

The records started sounding bigger too. Butler says, "I had a lot of rhythm guitars on my records. We started using more drums. We started using more bass drums. We started using more snares than had historically been used in Nashville. We were really building the foundation with that rhythm section, and then we would add the hot licks, put the overdubs in, or whatever."

It wasn't unusual for Butler to produce an entire album in a week. Beginning an album project on a Monday, the basic tracks would be recorded during six-hour sessions for three nights. Butler says, "On Thursday, we'd do the vocal overdubs in the morning and do the background voices in the evenings. Friday morning, we'd do string over-

"I realized what I wanted to be when I grew up, so I'd go in the studio for little demo projects. I'd overproduce the hell out of demos, because I was trying to show everybody how cool I was."

dubs. Start mixing Friday afternoon, mixing and finish up Saturday afternoon."

Contending that the producers of the '70s "came from the song" and "went with the emotion," Butler adds, "I'm not trying to get philosophical here, but we're peddlers of something that people don't have to have. People have to have food and clothing and cars and a place to live. They don't have to have what we're selling. For somebody to get in their car, drive to town, find a parking place, walk in the door of a record store, and say, 'I would like to have the new Tammy Wynette album,' is the greatest compliment in the world."

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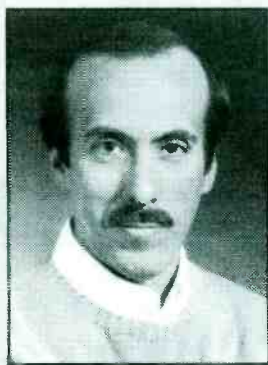
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COUNTRY MUSIC ON THE ROAD

INCREASED DURING THE '70S

In the early '70s, the only stadium shows consisted of a small stage on a high-school football field. The arenas and amphitheaters that are now the backbone of major tours hadn't even been built.

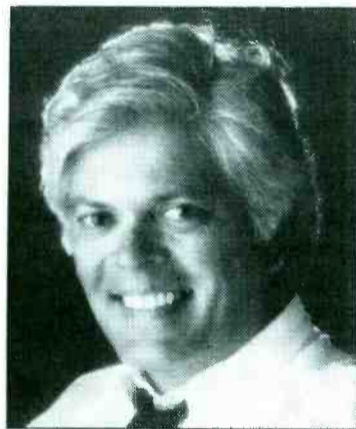
As the decade progressed, so did country music. By the end of the decade "package shows," featuring five or six artists, were becoming a thing of the past. Major acts like Willie Nelson and Waylon Jennings were carrying enough equipment — and volume — to rival most rock concerts.

But it didn't happen overnight.

TV AND 'GIRL SINGERS'

Top Billing International President/CEO **Tandy Rice** has seen things change from his first brush with booking country acts at the Moeller Agency in the early '60s. Rice says the top acts of the day were earning approximately \$5000 a night for their performances. Several of those, including the Wilburn Brothers and Porter Wagoner, were able to command those fees because of the national exposure they got by hosting their own syndicated television shows.

After getting his feet wet in the booking industry, Rice went to work for Show Biz Productions, a company founded by entrepreneur Willis Graham that marketed



Tandy Rice

those low-budget shows produced in Nashville.

"They ought to put him in the Country Music Hall of Fame for all he did," Rice says. "But nobody knows about him. He was the most reclusive man I've ever known."

At Show Biz, Rice sold these shows to local television stations, which were essentially aiming to

bridge the gap between Saturday afternoon sporting events and the evening news. When the local TV executives would tell him, "I don't like country music," Rice would respond, "It doesn't matter if you don't like country music. You like to make money, don't you?"

After opening one of Nashville's first public relations firms, Rice later bought Graham's booking agency, Top Billing, which specialized in booking tours for acts that were featured on the Show Biz-produced TV shows.

The artists used the television exposure to advance their careers in recording, radio, and touring. Each of the shows featured a female singer. The Wilburn Brothers had Loretta Lynn; Wagoner featured Norma Jean and, later, Dolly Parton.

"There weren't any female artists who had the kind of headliner status that Reba has today," Rice says. "They were just considered the 'girl singers' who would come up and do a few songs." For their work on the road, those

singers — even Parton — would be paid a few hundred dollars per show.

SOUND AND BUSES

Bill Gatzimos, Crystal Gayle's manager, says the money for artists began increasing substantially during the decade. "For a good top act in 1970 — the Tammy Wynettes and Loretta Lynns — \$3500 would have been a good date. By the mid-'70s, that had to have at least doubled or more, and by the late '70s, it would have quadrupled."

What did it cost to keep a band on the road during the '70s? "It depended on what you paid your band," Gatzimos laughs. "We heard Willie Nelson paid some guys \$1000 a night, so it would take a lot more to keep them on the road." Most road musicians were paid by the date, usually \$250-\$500 per show for work with top artists, he says.

The decade also saw more acts touring with their own sound and lights. Gatzimos says, "When Crystal first came out, Shure came out with a sound system that would fit in the bay of a bus. It was like a pole — a big microphone stand — with Shure speakers. There were no monitors. That was really primitive, but if you look back, even the rock shows were pretty primitive by today's standards."

Barbara Mandrell once sang, "I Was Country (When Country Wasn't Cool)." Apparently, rock bands now realize that country acts were cool all along — at least when it came to touring by bus.

Gatzimos said the turning point came when Michael Jackson and the Jacksons did the Victory Tour. Gatzimos says he has no idea how many buses were used by the Jacksons, but during that tour country artists found it virtually impossible to find one to lease. "Before that, all the rock acts wanted to fly to their concerts," he says. "Once they realized how easy and comfortable it is to tour by bus, that's how most of them like to travel these days."

"For a good top act in 1970 — the Tammy Wynettes and Loretta Lynns — \$3500 would have been a good date. By the mid-'70s, that had to have at least doubled or more, and by the late '70s, it would have quadrupled."

—Bill Gatzimos

"There weren't any female artists who had the kind of headliner status that Reba has today. They were just considered the 'girl singers' who would come up and do a few songs."

—Tandy Rice

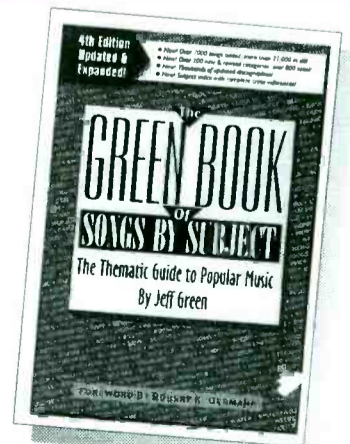
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CMA Week In Nashville

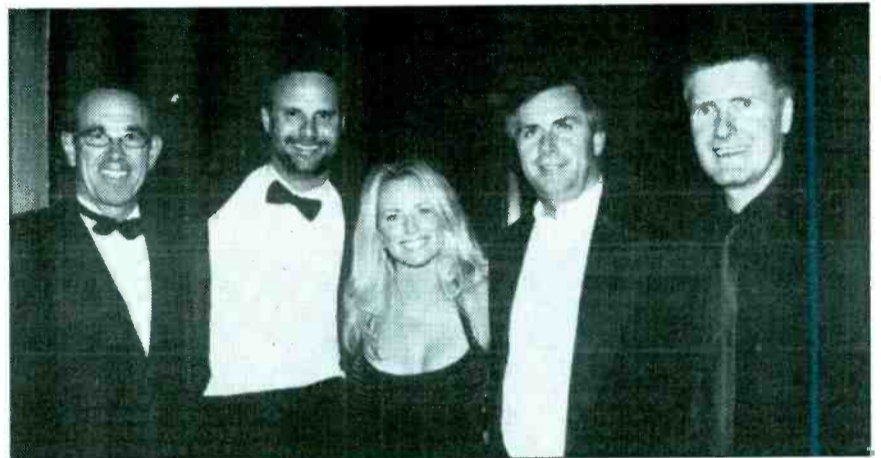
The nationally televised CMA Awards show always grabs the public's attention, but the September 24 celebration at the Grand Ole Opry House was just one event in a week-long series of industry activities. The stars came out to pay their respects to the songwriters and industry executives who keep their careers moving forward. Here's a sample of what was going on behind the scenes during the 31st annual CMA Week in Nashville.



RAPPIN' WITH THE RADIO — Atlantic recording artist Neal McCoy isn't really a rapper, but he played one on TV — when he introduced the CMA Radio Award winners during the awards show. During rehearsals, McCoy spent quality time with this year's Broadcast Personality Of The Year winners. Front row (l-r): WPCV/Lakeland, FL's Scott Wynn and Tom O'Brien, McCoy, and WTQR/Winston-Salem's Aunt Eloise and Paul Franklin. Back row (l-r): WCOS/Columbia, SC's Andi Webber and Jeff Roper, and WMZQ/Washington's Jessica Cash and Gary Murphy.



THE WHITE PLACE — Asylum recording artist Bryan White mixed business with pleasure during a radio listening party for his new album, *The Right Place*. White got a little help from some famous friends. Pictured (l-r): Host Charlie Chase, Neal McCoy, LeAnn Rimes, Steve Wariner, and White.



'STRAWBERRY' WIN — After "Strawberry Wine" was named the CMA's Single Of The Year, Deana Carter celebrated the win with label executives from Nashville and New York. Pictured (l-r): EMI Music President/CEO James Fifield, Capitol/Nashville President/CEO Scott Hendricks, Carter, Capitol/Nashville Exec. VP/GM Pat Quigley, and EMI Recorded Music President Ken Berry.



WHO DOESN'T KNOW? — Kevin Sharp's country version of the Tony Rich Project's pop hit "Nobody Knows" resulted in big honors for songwriters Dohn DuBose and Joe Rich. "Nobody Knows" received the Robert J. Burton Award for Most Performed Country Song Of The Year. With six award-winning songs, Tom Shapiro was named BMI's Songwriter Of The Year for the second consecutive year. Publisher Of The Year honors went to Sony/ATV Tree Publishing. Pictured (l-r): Joe Rich, BMI President/CEO Frances Preston, DuBose, Sharp, Shapiro, Sony/ATV Tree President/CEO Donna Hillely, and BMI/Nashville VP Roger Sovine.



A WINNING LUNCH — Rising Tide provided an easy way to get into CMA Week activities with a Sunday lunch attended by several of the label's artists. Later in the week, Matraca Berg won Song Of The Year honors for co-writing Deana Carter's hit "Strawberry Wine." In the calm before the storm (l-r): Rising Tide chief Ken Levitan, Berg, and Delbert McClinton.



JUST A LITTLE STING — While in town to perform with Toby Keith on the CMA Awards show, Sting took the opportunity to do a little industry schmoozing at the 45th annual BMI Country Awards. Pictured during the gala at BMI's offices (l-r): Clint Black, Lisa Hartman Black, Sting, and BMI's Del Bryant.



MCA/CMA CONCLAVE — There was no shortage of stars — or top label brass — at MCA's party following the CMA Awards. Shown at the party (l-r): Universal Music & Video Distribution VP/GM Jim Urie, MCA/Nashville President Tony Brown, MCA/Nashville Chairman Bruce Hinton, Vince Gill, Trisha Yearwood, George Strait, Universal Music Group Chairman/CEO Doug Morris, Universal Music & Video Distribution President Henry Droz, Universal Music Group President Zach Horowitz, Universal Studios President/COO Ron Meyer, and Universal Music Group Vice Chairman/COO Mel Lewinter.



ASCAP HONORS — ASCAP Songwriter Of The Year Mark D. Sanders also took home a Song Of The Year award for Lonestar's hit, "No News." MCA Music Publishing, which published Sanders' nine award-winning songs for the year, was ASCAP's Publisher Of The Year for having a total of 14 songs on the winner's list at the performing rights organization's 35th annual awards banquet. Caught up in the excitement are (l-r): Sanders, ASCAP's Connie Bradley, and MCA Music Group's Jody Williams.



RLG ON THE RIVER — Those attending the RCA Label Group's party didn't have far to travel following the CMA Awards. Immediately after the show ended at the Grand Ole Opry House, the RCA and BNA artists and executives were quickly shuttled across the parking lot to the General Jackson riverboat. On the front row (l-r): Ray Vega, Keith Gattis, Sara Evans, Mindy McCready, RLG/Nashville Chairman Joe Galante, Lorrie Morgan, Martina McBride, RLG/Nashville Sr. VP/GM Butch Waugh, and Kenny Chesney. Second row (l-r): BNA VP/Promotion Tom Baldrice, RLG/Nashville VP/Promotion Dale Turner, new RCA artist Andy Griggs, Jim Lauderdale, RCA VP/Promotion Mike Wilson, Clint Black, and RLG/Nashville Sr. VP/A&R Thom Schuyler. On the third row (l-r) are Brett and Brad Warren, members of BNA's new duo, the Warren Brothers.



TWAIN TOWN — Mercury's Shania Twain made her first TV appearance of the year on the CMA Awards show. After introducing her new single, "Love Gets Me Every Time," Twain and her label pals took time to celebrate. Pictured (l-r): Mark Wills, Mercury/Nashville Sr. VP/Sales & Marketing John Grady, Mercury/Nashville President Luke Lewis, Twain, Terri Clark, Toby Keith, and Polygram Group Distribution President/CEO Jim Caparro.



DECCA DELIGHT — Artists Rhett Akins and Lee Ann Womack stopped by to visit with their friends at the Decca promotion department during a post-show party. Pictured (l-r): Jimmy Rector, Lee Adams, Laura Flagler, Akins, Trudie Richardson, Womack, Enzo DeVincenzo, P.J. Olsen, Rick Baumgartner, and April Rider.



GROUP OF THE YEAR — Arista President Clive Davis was in town to offer his congratulations after Diamond Rio was named the CMA's Group Of The Year. Diamond Rio keyboardist Dan Truman was absent for the photo op, but he still gets to keep his award. Pictured (l-r): Producer Mike Clute, Arista/Nashville President Tim DuBois, Dana Williams, Gene Johnson, Brian Prout, Davis, Marty Roe, Jimmy Olander, and manager Ted Hacker.



EPIC EVENING — Sony/Nashville's post-awards party provided an opportunity for label execs to party with several acts from the Epic roster. On the back row (l-r): Jennifer and Heather Kinley of the Kinleys, Epic Sr. VP/National Country Promotion Jack Lameier, Sons of the Desert's Drew Womack, Sony/Nashville President Allen Butler, Joe Diffie, Ty Herndon, Sons of the Desert's Scott Saunders, and Sony/Nashville Sr. VP/Sales & Marketing Mike Kraski. And in the front row (l-r): Sons of the Desert's Brian Westrum and Doug Virden, Epic VP/National Country Promotion Rob Dalton, and Sons of the Desert's Tim Womack.



GARTH VISITS — Garth Brooks was performing a concert in Lincoln, NE, when he learned that he had won the CMA's Entertainer Of The Year Award. Before hitting the road for Nebraska, though, he made a stop at the ASCAP Country Awards banquet. Pictured (l-r): Deana Carter, ASCAP's Pat Rolfe, and Brooks.

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R&R's First Decade

Glancing back at some of the top singles of the '70s

The '70s also brought about the birth of R&R — and the formation of the weekly Country singles chart. As a point of reference, the very first R&R No. 1 Country single came in the October 5, 1973, issue with Ray Price's "You're the Best Thing That Ever Happened To Me" (Columbia). The last No. 1 of the era appeared in the December 21, 1979, issue — with a two-way tie between Conway Twitty's "Happy Birthday Darlin'" (MCA) and Charley Pride's "Missin' You" (RCA).

By the end of 1975, R&R was compiling an annual list of the top Country singles of the year. Here's a look at our Top 10 Country singles, 1975-79.

1975



1. **FREDDY FENDER** Before The Next Teardrop Falls (ABC/Dot)
2. **GLEN CAMPBELL** Rhinestone Cowboy (Capitol)
3. **WILLIE NELSON** Blue Eyes Crying In The Rain (Columbia)
4. **BILLIE JO SPEARS** Blanket On The Ground (UA)
5. **JESSI COLTER** I'm Not Lisa (RCA)
6. **CONWAY TWITTY** Linda On My Mind (MCA)
7. **DON WILLIAMS** You're My Best Friend (ABC/Dot)
8. **FREDDY FENDER** Wasted Days And Wasted Nights (ABC/Dot)
9. **LORETTA LYNN & CONWAY TWITTY** Feelin's (MCA)
10. **RONNIE MILSAP** Daydreams About Night Things (RCA)

1976



1. **CRYSTAL GAYLE** I'll Get Over You (UA)
2. **WAYLON JENNINGS & WILLIE NELSON** Good Hearted Woman (RCA)
3. **JOHNNY CASH** One Piece At A Time (Columbia)
4. **RED SOVINE** Teddy Bear (Starday)
5. **GEORGE JONES & TAMMY WYNETTE** Golden Ring (Epic)
6. **DON WILLIAMS** Till The Rivers All Run Dry (ABC/Dot)
7. **JOE STAMPLEY** All These Things (ABC/Dot)
8. **JOHNNY DUNCAN** Stranger (Columbia)
9. **TAMMY WYNETTE** You And Me (Epic)
10. **MARTY ROBBINS** El Paso City (Columbia)

1977



1. **RONNIE MILSAP** It Was Almost Like A Song (RCA)
2. **WAYLON JENNINGS** Luckenbach, Texas (RCA)
3. **CRYSTAL GAYLE** Don't It Make My Brown Eyes Blue (UA)
4. **THE KENDALLS** Heaven's Just A Sin Away (Ovation)
5. **KENNY ROGERS** Lucille (UA)
6. **ELVIS PRESLEY** Way Down/Pledging My Love (RCA)
7. **CHARLIE RICH** Rollin' With The Flow (Epic)
8. **GLEN CAMPBELL** Southern Nights (Capitol)
9. **KENNY ROGERS** Daytime Friends (UA)
10. **LINDA RONSTADT** Blue Bayou (Asylum)

1978



1. **WAYLON JENNINGS & WILLIE NELSON** Mamas, Don't Let Your Babies Grow Up To Be Cowboys (RCA)
2. **CRYSTAL GAYLE** Talking In Your Sleep (UA)
3. **DOLLY PARTON** Heartbreaker (RCA)
4. **KENNY ROGERS** Love Or Something Like It (UA)
5. **EDDIE RABBITT** You Don't Love Me Anymore (Elektra)
6. **CHARLEY PRIDE** Someone Loves You, Honey (RCA)
7. **KENNY ROGERS & DOTTIE WEST** Everytime Two Fools Collide (UA)
8. **MARGO SMITH** Don't Break The Heart That Loves You (Warner Bros.)
9. **WILLIE NELSON** Georgia On My Mind (Columbia)
10. **WAYLON JENNINGS** I've Always Been Crazy (RCA)

1979



1. **KENNY ROGERS** She Believes In Me (UA)
2. **ANNE MURRAY** Just Fall In Love Again (Capitol)
3. **DON WILLIAMS** It Must Be Love (MCA)
4. **WAYLON JENNINGS** Amanda (RCA)
5. **KENNY ROGERS & DOTTIE WEST** All I Ever Need Is You (UA)
6. **KENNY ROGERS** You Decorated My Life (UA)
7. **RONNIE MILSAP** Back On My Mind Again (RCA)
8. **ANNE MURRAY** Shadows In The Moonlight (Capitol)
9. **DOLLY PARTON** You're The Only One (RCA)
10. **CHARLIE DANIELS BAND** The Devil Went Down To Georgia (Epic)

Gone Country

Continued from Page 52

"I don't know what it is now. No idea. Wouldn't go if I knew."

Sometimes, though, even the personal touch didn't get songs recorded. Recalling his attempts to pitch "Amanda" to Waylon Jennings, McDill says, "I knew Waylon's secretary at that time, and I told her to get this song to Waylon. I thought it was perfect for him."

Months passed without a response from Jennings. Then, after Don Williams had a major hit with the song, McDill says, "Waylon came up and said, 'Hoss, you wrote my life. Why didn't you get me that song?'" "McDill responded, 'I sure tried.'"

Although Alan Jackson's version of "Gone Country" is a hit from the '90s, the song's subject matter is really McDill's tongue-in-cheek observation of what's going on in Nashville today. Describing the song's demo session, McDill says, "We got in the studio with that thing, and it sounded so great, everybody suddenly got excited. Then it went from this strange little thing to, 'This is a hit.'"

Since the song is about musicians from L.A., New York, and Las Vegas seeking their fortunes in country music, McDill realized that it could potentially step on the toes of those wearing newly acquired cowboy boots. "Thank God that Alan Jackson is one of those people who — like Don Williams — if he hears something he likes, he does it. You know, we couldn't have done it if he hadn't been in that position. There were a lot of folks against it. But everybody in New York and L.A. loved it. Sometimes we think too much. I think we worry too much."

As for McDill's personal view on what's going on in country today, he says, "I like it. There are some trite things, but there's always been some trite things. For the most part, I really like what's happening. Music has moved into the '90s. It's gotten much younger, more attractive, and it sounds better. I think that had to happen, or country music would have gone the way of the dodo bird."

WORDS OF WISDOM

Noting that few songs are being written these days by lone writers, McDill says, "Fewer young men are facing that awesome specter of that empty page all by themselves. More are sort of writing by committee. I think a song may lose a little bit of something if you write by committee, because if you come up with something pretty out there, someone in the room will talk you out of it. I think the things that are written by one person are usually more thoughtful, less compromised."

Young songwriters occasionally seek McDill's advice and assistance, but he doesn't offer any. He says, "I tell them all the same thing Bill Hall used to tell me: 'Work hard and save your money.' That's about all I know to say. I don't know if I have any advice to give them."

However, McDill does recall one encounter with an aspiring songwriter he met while socializing with friends in downtown Nashville. When she explained that she was a songwriter, McDill asked her how much progress she had made. Her response was, "It's all political now. It's not what you know, it's who you know."

McDill said, "'Come here! I want to tell you something.' And I set her straight. The truth is that you cannot schmooze or friendship your way into success. You can't do it. You've got to produce something. You've got to have something at some point. The most important thing you can do is get really good. There are no shortcuts."

"A lot of young people think, 'If I can just write a song with Dean Dillon [who has written numerous George Strait hits], it will be a hit, because he can write a hit and get it to the right people.' Why would he want to write with you if you didn't have anything? If you're not accomplished, not talented, and you don't have anything to bring to the table? You've got to bring something to the table. The only way you can do that is to get good. Reach down inside yourself and come up with your point of view, your angle."

Who Was In Charge During The '70s?

While most of the powerhouse record labels have remained a constant fixture on Music Row, some imprints have faded into the sunset while others cropped up to take their places. As a matter of trivia, it's fascinating to note a few of today's industry executives who were involved in the country record business during the '70s.

This doesn't list all of the labels and key players of the decade, nor does it capsule all of the jobs these executives may have held. However, you might recognize some familiar names in this sample from personnel rosters of the late '70s.

ABC/Dot

President: Jim Fogelsong
 VP/A&R: Ron Chancey
 Director/National Promotion: Erv Woolsey

Capitol

VP: Frank Jones
 VP: Lynn Shults
 Director/Promotion: Bill Williams
 Director/Talent Acquisition: Chuck Flood

CBS (Columbia/Epic)

VP/A&R: Billy Sherrill
 VP/Marketing: Rick Blackburn
 Columbia Director/Promotion: Joe Casey
 Epic Director/Promotion: Roy Wunsch

Elektra

Director/Ops: Mike Suttle
 Director/Promotion: Terry Fletcher

Gusto/Starday

President: Moe Lytle
 GM: Steve Kountzman
 Manager/National Promotion: Gene Hughes

Hickory

President: Wesley Rose
 GM: John Brown
 Director/National Promotion: Roy Acuff Jr.
 Director/Promotion: Don Powell

MCA

VP/A&R: Jack Parker
 Director/Promotion: Leon Tsilis

Mercury

VP/Country A&R: Jerry Kennedy
 Director/National Country Promotion:
 Frank Leffel

Monument

President: Fred Foster
 VP/Treasurer: John Dorris
 VP/Promotion: David Ezell
 Director/Promotion: Tex Davis

Ovation

Director/A&R: Brian Fisher
 Director/National Country Promotion:
 Tom McEntee

Playboy

Director/Ops: Eddie Kilroy
 Director/Promotion: Nick Hunter

Polydor

Director/Ops: Jim Vienneau
 Director/Promotion: Jack Pride

RCA

VP/Ops: Jerry Bradley
 VP/A&R: Chet Atkins
 Manager/Country Promotion: Joe Galante

United Artists

VP/Country: Larry Butler
 Director/Promotion: Jerry Seabolt

Warner Bros.

GM: Norro Wilson
 Director/National Promotion: Stan Byrd

Forging New Country Directions

Continued from Page 38

other, but it turned out we both had pretty successful records."

These days, Williams is in an enviable position. Recording and touring when he pleases, he'll record his next album in December. In addition to concert dates in the U.S., his 1997 schedule has included tours of Australia, Africa, and the United Kingdom.

Of his career, Williams says, "It's been good to me. There are always some things that you wish were better than they are, but I guess you are never completely satisfied, and you always hope that you can do things better than you ever have."

Williams has two sons who want to forge careers in the music industry. What advice does he give them? "The main thing I have tried to tell both of our sons is that if music is really special to them, and they want to have a part in it, do it because you just love doing it and don't get into it because of the money. If you don't love it enough, the highs are too high and the lows are too low."

When asked how much the business side of the music industry matters to him, Williams laughs, "If I had my way about it, it wouldn't matter at all. I really try to be as unresponsive to that whole energy as I can possibly get by with."

Paying Bills — And Paying Dues

Continued from Page 47

er leave the Country format. That's a positive thing."

Some veteran performers say they wouldn't want to be starting their careers in the '90s. Milsap doesn't hesitate when asked if he'd liked to be one of today's young guns. "Yeah, I sure would! If I were in my early 20s, I would, because I think the opportunities are still there. With all the wonderful songwriters and talent — people who have moved here from L.A., from all over the world, who love being

here — we now have more talent around here than we've ever had. We have so many more tools today to make great records. It still comes down to great songs, and Nashville's always been famous for having the best songwriters in the world.

"Whenever I hear people grumble or complain about things that are happening in the music industry, I still say, 'If there's a great song and a great performance that has to be heard, it will be heard.'"

Was Kenny Rogers Really Country?

Continued from Page 55

you're successful. But if you make music 95% of your life, when music goes, 95% of your life goes — and that's unhealthy.' So that's why I got into photography, and I got into acting, and I got into other things, and I have an equal passion about them."

Earlier this year Rogers released his new Magnatone album, *Cross My Heart*, but he recognizes that chances are slim for substantial Country airplay in the near future. He says, "I've been doing this way too long to get myself hyped up. I think Country radio is about to — I think it has to — make a major change before long. My goal is to put myself in a position where whatever I am doing at that time will be palatable to Country radio. If they show me respect and some success, I would love nothing more than to do a country album that I think could work there. But if I don't fit Country radio, I can't just quit singing."

There is the "respect factor." Rogers has sold 60 million albums worldwide — a major feat for any artist — but re-

spect within the country industry is something he would welcome. "I think I brought it on myself," he says. "I mean, that's as honest as I know how to be. The one thing that's to my credit is that when I was really successful, everybody kept saying, 'You're not really country.' I didn't want to bail on country music, so I said, 'But I am country. I'm country with a lot of other influences.'"

"I never once received the Entertainer of the Year award — at times when I was making 10 times the money and doing 10 times the shows of anybody else in the business — and I felt it was a message saying, 'You're not country, and we'll never accept you as country.' I did an album with Lionel Richie and kind of took off on another trail and was very successful. But I think that because of that, I don't have a home, if you will. Pop music is not a base. Country music is a base. R&B is a base. Rock 'n' roll is a base. Pop music is kind of a melting pot. You need a base."

Rogers laughs, "You know, I thought I was country — but I think no one else did."

Managing A Crossover Career

Continued from Page 58

without the records."

Explaining changes in the industry, he says, "When Crystal started, producers had the strength. They'd choose a single, and they'd call the promotion man in and say, 'This is the single. Get it played.' Within a few years the promotion man was in on these meetings, saying, 'This is what radio wants.'"

"We started seeing the promotion men getting more power, which meant the radio stations got a lot more power in choosing what they wanted to hear. I've never been convinced that radio stations, at that time, were basing those decisions on what the public wanted. I don't know how good

their surveys were, but it was a shift in what was going on."

In light of the crossover success enjoyed by several artists of the decade, Gatzimos was aware of the criticism that these artists had abandoned country's musical roots. However, those comments weren't made by Nashville's "old guard" of veteran artists. "Maybe it was different for Crystal because there was the bloodline with Loretta," he says. "Those people were great. We did notice it, however, from some of the country acts who were on the chart at the time. They made an issue of 'This artist isn't country.' The way we looked at it, Eddy Arnold wasn't really country. He was AC or MOR."

Special Thanks

R&R's Nashville staff would like to express its gratitude to those contributing to this year's "Legends of Music Row." Primary thanks go to the artists and executives who provided their firsthand accounts of Nashville and the industry during the '70s.

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Thanks, too, to R&R's Los Angeles staff: Managing Editor Richard Lange, Production Director Kent Thomas, Production Manager Roger Zumwalt, Design Director Gary van der Steur, and the entire production department.



ASCAP

CONGRATULATES OUR CMA WINNERS



GARTH BROOKS:
ENTERTAINER OF THE YEAR



DEANA CARTER/PRODUCER: CHRIS FARREN
STRAWBERRY WINE: SINGLE OF THE YEAR



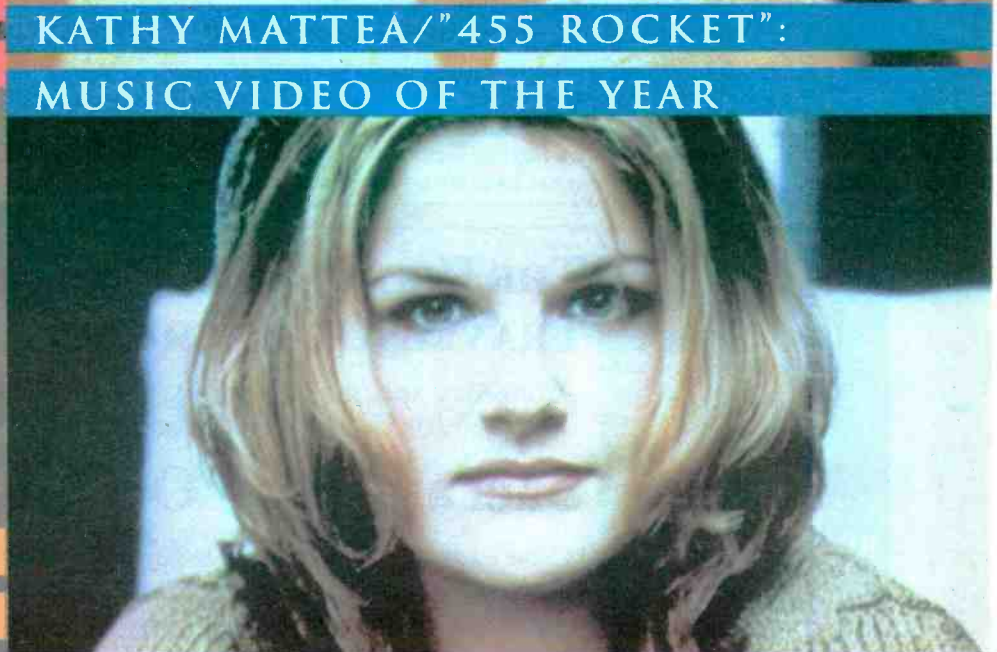
DIAMOND RIO:
VOCAL GROUP OF THE YEAR



KATHY MATTEA/"455 ROCKET":
MUSIC VIDEO OF THE YEAR



GEORGE STRAIT:
MALE VOCALIST OF THE YEAR &
CARRYING YOUR LOVE WITH ME:
ALBUM OF THE YEAR



TRISHA YEARWOOD:
FEMALE VOCALIST OF THE YEAR

OCTOBER 3, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL STATIONS/ADDS	PLAY RANK	TOTAL PLAYS	+/- PLAYS	TOTAL POINTS	+/- POINTS
9	5	3	1	DEANA CARTER How Do I Get There (<i>Capitol</i>)	202/0	1	7271	+304	35492	+1639
10	6	4	2	TIM MCGRAW Everywhere (<i>Curb</i>)	202/0	2	7233	+524	35421	+2616
11	8	5	3	LORRIE MORGAN Go Away (<i>BNA</i>)	201/0	3	6820	+254	33027	+1393
15	9	6	4	SAWYER BROWN This Night Won't Last Forever (<i>Curb</i>)	198/0	4	6726	+351	32335	+1528
8	7	7	5	VINCE GILL You And You Alone (<i>MCA</i>)	202/0	5	6574	+137	31780	+666
14	12	9	6	KEVIN SHARP If You Love Somebody (<i>143/Asylum/EEG</i>)	202/0	6	6485	+653	31356	+2877
13	10	8	7	TRISHA YEARWOOD & GARTH BROOKS In Another's Eyes (<i>MCA</i>)	202/0	7	6327	+338	30893	+1505
4	2	1	8	LEE ANN WOMACK The Fool (<i>Decca</i>)	181/0	9	5616	-1715	28304	-7537
17	15	11	9	BROOKS & DUNN Honky Tonk Truth (<i>Arista</i>)	201/0	8	5717	+397	27734	+1975
5	3	2	10	DIAMOND RIO How Your Love Makes Me Feel (<i>Arista</i>)	177/0	10	5515	-1758	27341	-8425
21	19	14	11	MARK CHESNUTT Thank God For Believers (<i>Decca</i>)	197/1	12	5213	+443	25262	+2226
19	16	12	12	BRYAN WHITE Love Is The Right Place (<i>Asylum/EEG</i>)	201/1	11	5275	+351	25078	+1650
18	17	13	13	TRAVIS TRITT & LARI WHITE Helping Me Get... (<i>Warner Bros.</i>)	199/1	13	5185	+294	24909	+1360
20	18	15	14	CLINT BLACK Something That We Do (<i>RCA</i>)	200/1	14	4954	+272	24316	+1316
22	20	16	15	REBA MCENTIRE What If It's You (<i>MCA</i>)	200/0	15	4834	+194	23542	+824
—	—	20	16	SHANIA TWAIN Love Gets Me Every Time (<i>Mercury</i>)	202/4	17	4661	+875	23299	+3907
29	22	18	17	GEORGE STRAIT Today My World Slipped Away (<i>MCA</i>)	199/2	16	4742	+386	22998	+1765
23	21	17	18	CHELY WRIGHT Shut Up And Drive (<i>MCA</i>)	198/2	18	4555	+209	22039	+1115
26	23	19	19	CLAY WALKER Watch This (<i>Giant</i>)	198/1	19	4476	+257	21585	+1220
31	27	25	20	PAM TILLIS Land Of The Living (<i>Arista</i>)	196/4	21	3910	+375	18774	+1823
27	25	23	21	KINLEYS Please (<i>Epic</i>)	193/6	22	3859	+244	18580	+1177
30	26	24	22	TRACE ADKINS The Rest Of Mine (<i>Capitol</i>)	192/6	20	3918	+336	18530	+1861
24	24	22	23	DAVID LEE MURPHY All Lit Up In Love (<i>MCA</i>)	181/0	23	3716	+71	17640	+241
37	29	27	24	MICHAEL PETERSON From Here To Eternity (<i>Reprise</i>)	185/13	25	3232	+449	15778	+2399
3	1	10	25	COLLIN RAYE What The Heart Wants (<i>Epic</i>)	129/0	27	3037	-2273	15372	-11032
43	31	28	26	TRACY LAWRENCE The Coast Is Clear (<i>Atlantic</i>)	177/9	26	3086	+277	14120	+1270
41	36	31	27	MARTINA MCBRIDE A Broken Wing (<i>RCA</i>)	176/15	28	2741	+496	13343	+2533
47	37	32	28	PATTY LOVELESS You Don't Seem To Miss Me (<i>Epic</i>)	164/15	29	2563	+450	12156	+2115
34	32	30	29	LONESTAR You Walked In (<i>BNA</i>)	161/5	30	2563	+213	11819	+893
BREAKER			30	WYNONNA When Love Starts Talkin' (<i>Curb/Universal</i>)	150/109	34	2293	+1583	11551	+7164
35	34	33	31	KATHY MATTEA Love Travels (<i>Mercury</i>)	152/3	36	2098	+111	10113	+525
45	41	36	32	TY HERNDON I Have To Surrender (<i>Epic</i>)	143/10	37	1992	+303	9357	+1377
BREAKER			33	ALAN JACKSON Between The Devil And Me (<i>Arista</i>)	129/125	39	1898	+1829	9156	+8725
—	42	37	34	MINDY MCCREADY What If I Do (<i>BNA</i>)	131/8	41	1817	+221	8326	+898
33	33	34	35	LEE ROY PARNELL You Can't Get There From Here (<i>Career</i>)	127/0	42	1764	-229	7862	-1078
39	38	38	36	RIVER ROAD Nickajack (<i>Capitol</i>)	125/4	44	1664	+57	7448	+173
—	—	46	37	JOHN MICHAEL MONTGOMERY Angel In My Eyes (<i>Atlantic</i>)	107/44	46	1557	+683	7403	+3129
40	40	39	38	GARY ALLAN Living In A House Full Of Love (<i>Decca</i>)	130/1	45	1590	+39	7121	+92
BREAKER			39	SONS OF THE DESERT Hand Of Fate (<i>Epic</i>)	127/10	47	1490	+171	6743	+735
44	44	42	40	RICOCHE Blink Of An Eye (<i>Columbia</i>)	105/2	49	1331	+112	5673	+498
DEBUT			41	ALABAMA Of Course I'm Alright (<i>RCA</i>)	87/60	51	1092	+741	5471	+3546
DEBUT			42	TOBY KEITH I'm So Happy I Can't Stop Crying (<i>Mercury</i>)	86/79	52	1077	+962	5413	+4695
49	47	43	43	RICK TREVINO See Rock City (<i>Columbia</i>)	100/6	54	1054	+115	4962	+581
—	48	47	44	SHERRIE' AUSTIN One Solitary Tear (<i>Arista</i>)	93/9	56	988	+137	4729	+871
46	46	44	45	MATT KING A Woman Like You (<i>Atlantic</i>)	87/4	55	997	+66	4497	+278
38	39	40	46	BLAKE & BRIAN Another Perfect Day (<i>MCG/Curb</i>)	53/0	63	712	-762	3622	-3295
—	—	50	47	JOHN ANDERSON Small Town (<i>Mercury</i>)	74/3	61	758	+31	3519	+228
DEBUT			48	LILA MCCANN I Wanna Fall In Love (<i>Asylum/EEG</i>)	73/19	59	792	+223	3513	+1026
DEBUT			49	TRACY BYRD Good Ol' Fashioned Love (<i>MCA</i>)	68/4	60	774	+44	3286	+160
DEBUT			50	LEANN RIMES On The Side Of Angels (<i>MCG/Curb</i>)	47/47	67	521	+521	2937	+2937

This chart reflects airplay from September 29-October 5. Songs ranked by total points. Highlighted songs indicate Breaker.

202 Country reporters. 197 current playlists. Songs that are down in points for three consecutive weeks and below No. 1 are moved to recurrent. © 1997, R&R Inc.

BREAKERS®

WYNONNA

When Love Starts Talkin' (*Curb/Universal*)
74% of our reporters on it (150 stations)
109 Adds • Moves 45-30

ALAN JACKSON

Between The Devil And Me (*Arista*)
63% of our reporters on it (129 stations)
125 Adds • Debuts at 33

SONS OF THE DESERT

Hand Of Fate (*Epic*)
62% of our reporters on it (127 stations)
10 Adds • Moves 41-39

MOST ADDED®

ARTIST TITLE LABEL(S)	TOTAL ADDS
ALAN JACKSON Between The Devil And Me (<i>Arista</i>)	125
WYNONNA When Love Starts Talkin' (<i>Curb/Universal</i>)	109
TOBY KEITH I'm So Happy I Can't Stop Crying (<i>Mercury</i>)	79
ALABAMA Of Course I'm Alright (<i>RCA</i>)	60
LEANN RIMES On The Side Of Angels (<i>MCG/Curb</i>)	47
JOHN MICHAEL MONTGOMERY Angel In My Eyes (<i>Atlantic</i>)	44
BUFFALO CLUB Heart Hold On (<i>Rising Tide</i>)	22
LILA MCCANN I Wanna Fall In Love (<i>Asylum/EEG</i>)	19
PATTY LOVELESS You Don't Seem To Miss Me (<i>Epic</i>)	15
MARTINA MCBRIDE A Broken Wing (<i>RCA</i>)	15

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALAN JACKSON Between The Devil And Me (<i>Arista</i>)	+1829
WYNONNA When Love Starts Talkin' (<i>Curb/Universal</i>)	+1583
TOBY KEITH I'm So Happy I Can't Stop Crying (<i>Mercury</i>)	+962
SHANIA TWAIN Love Gets Me Every Time (<i>Mercury</i>)	+875
ALABAMA Of Course I'm Alright (<i>RCA</i>)	+741
JOHN MICHAEL MONTGOMERY Angel In My Eyes (<i>Atlantic</i>)	+683
KEVIN SHARP If You Love Somebody (<i>143/Asylum/EEG</i>)	+653
TIM MCGRAW Everywhere (<i>Curb</i>)	+524
LEANN RIMES On The Side Of Angels (<i>MCG/Curb</i>)	+521
MARTINA MCBRIDE A Broken Wing (<i>RCA</i>)	+496

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
ALAN JACKSON Between The Devil And Me (<i>Arista</i>)	+8725
WYNONNA When Love Starts Talkin' (<i>Curb/Universal</i>)	+7164
TOBY KEITH I'm So Happy I Can't Stop Crying (<i>Mercury</i>)	+4695
SHANIA TWAIN Love Gets Me Every Time (<i>Mercury</i>)	+3907
ALABAMA Of Course I'm Alright (<i>RCA</i>)	+3546
JOHN MICHAEL MONTGOMERY Angel In My... (<i>Atlantic</i>)	+3129
LEANN RIMES On The Side Of Angels (<i>MCG/Curb</i>)	+2937
KEVIN SHARP If You Love Somebody (<i>143/Asylum/EEG</i>)	+2877
TIM MCGRAW Everywhere (<i>Curb</i>)	+2616
MARTINA MCBRIDE A Broken Wing (<i>RCA</i>)	+2533

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
ALAN JACKSON There Goes (<i>Arista</i>)
KENNY CHESNEY She's Got It All (<i>BNA</i>)
NEAL MCCOY The Shake (<i>Atlantic</i>)
TRISHA YEARWOOD How Do I Live (<i>MCA</i>)
JOHN MICHAEL MONTGOMERY How Was I To Know (<i>Atlantic</i>)
GEORGE STRAIT Carrying Your Love With Me (<i>MCA</i>)
TOBY KEITH We Were In Love (<i>Mercury</i>)
ALABAMA Dancin', Shaggin' On Boulevard (<i>RCA</i>)
TIM MCGRAW w/FAITH HILL It's Your Love (<i>Curb</i>)
MICHAEL PETERSON Drink, Swear, Steal & Lie (<i>Reprise</i>)

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



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The New Album Gallery

October 7, 1997



Brent Mason

"Hot Wired" (Mercury)

The timing couldn't be better for Brent Mason. Just days after being named the CMA's Instrumentalist of the Year, his first solo album is being released. Pull a recent gold or platinum Country CD off the shelf and you're very likely to see Mason's name on the musician credits. For the past few years, Mason has been the guitarist of choice when acts like Alan Jackson, Brooks & Dunn, Trisha Yearwood, and George Strait go to the studio. Mason's album features plenty of hot country picking, but he also shows his versatility in more jazz-inspired acoustic numbers. When session players get signed as artists, they often have no distinctive musical statements to

make on their own. However, this isn't the case with Mason. He doesn't sing on the album, but he has a lot to say. And when he says it with his guitar, it's bound to get your attention.



Delbert McClinton

"One of the Fortunate Few" (Rising Tide)

There are smoother, more refined voices, but you'd be hard-pressed to find a better singer than Delbert McClinton. Having cut his teeth in the roadhouses of Texas, McClinton has strong country, rock, and R&B influences. For lack of a better description, you can just call it great American music. McClinton's presence at Country radio includes "Tell Me About It," a Tanya Tucker duet which received a Grammy nomination for Best Country Vocal Collaboration. *One Of The*

Fortunate Few is McClinton's first album in four years—and his first for Rising Tide. As an indication of his stature among other singers and musicians, the album features guest performances by Vince Gill, Patty Loveless, Pam Tillis, Lee Roy Parnell, Lyle Lovett, John Prine, and B.B. King.

GOING FOR ADDS

October 6, 1997

Paul Brandt "A Little In Love"

Reprise: A big winner at the recent Canadian Country Music Awards, Brandt has been putting the finishing touches on his second album. The project, *Outside The Frame*, is set for November release — and this is the first single.

Kenny Chesney "A Chance"

BNA: With a gold album under his belt buckle for *Me And You*, Kenny Chesney mines another single from his latest project, *I Will Stand*. This single was written by Dean Dillon and Royce Porter, but the melody and chord progression is a bit more sophisticated than the string of hits Dillon has written for George Strait.

Joe Diffie "The Promised Land"

Epic: Small-town themes have always had a major place in country music, but an increasing number of those songs have been pitched to Country programmers lately. Joe Diffie has provided one of the best of the lot. Without denying Diffie's success with novelty tunes, his star seems to shine a little brighter when he's singing songs as substantive as "The Promised Land."

Ruby Lovett "Look What Love Can Do"

MCG/Curb: Awaiting the release of the new album he produced for Garth Brooks, Allen Reynolds seems to be just as excited about his work with new act Ruby Lovett. Reynolds says, "I had the feeling when we finished that not only was it good, it was refreshingly country and perfectly timed for the marketplace." You may draw similar conclusions when you hear this semi-autobiographical song which serves as Lovett's first single.

Delbert McClinton "Sending Me Angels"

Rising Tide: Delbert McClinton's new album is out this week, and this first single features guest appearances by Vince Gill and Lee Roy Parnell, who turns in what may be his the best slide-guitar solo yet. McClinton has never sounded better than he does on this track he produced with Emory Gordy Jr. and Gary Nicholson.

Neal McCoy "Can't Be Good"

Atlantic: Those who have heard Neal McCoy's new album, set for release later this month, say it contains the best songs — and the best performances — he's ever recorded. "Can't Be Good," the debut single from the album, may provide a sample of what to expect.

ON THE RECORD

Coyote Calhoun PD
WAMZ/Louisville

LILA McCANN

"I Wanna Fall In Love" (Asylum/EEG)

Lila McCann arrived a few months ago with the single, "Down Came A Blackbird." She's back with the new single from her debut album, and her follow-up proves that the first record was no fluke. "I Wanna Fall In Love" is really a great record. She's young, but she's already demonstrated her skills in the studio. With records like "I Wanna Fall In Love," we should all expect Lila McCann to be around for a long time.

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NEW & ACTIVE

BUFFALO CLUB Heart Hold On (*Rising Tide*)

Total Stations: 53, Total Points: 2166, Total Adds: 22, Including: KBEQ 18, WKIX 18, WXBQ 17, KFKF 15, KJUG 15, WQBE 15, KRRV 12, KRWQ 11, WOVK 10, KHAY 7, WIBW 7, WMTZ 7, WWJO 7, WWZD 7, WXCL 6, KORD 5, KVOX 5, WBCT 5, WGH 5, WIRK 5, WWWW 5, WXXQ 5
Plays Include: WKSF 18 (5), WOOZ 18 (18), KEAN 17 (17)

RANCH Walkin' The Country (*Capitol*)

Total Stations: 37, Total Points: 1671, Total Adds: 12, Including: WGRL 22, WOGY 20, WKIX 18, KJUG 15, WFRG 14, KRRV 12, WLWI 12, WKCN 10, WGGY 7, WMTZ 7, KORD 5, KRWQ 5
Plays Include: WSIX 18 (18), WYAY 18 (18), KEAN 17 (17), WPOC 15 (13), KKJG 14 (14), KPLM 14 (14), KYGO 13 (5), WWJO 11 (11), WGTY 10 (9), WOVK 10 (10), WWYZ 10 (10), KVOO 8 (8), KSOP 7 (7), WKXB 7 (7)

RHETT AKINS More Than Everything (*Decca*)

Total Stations: 36, Total Points: 1437, Total Adds: 10, Including: KEAN 17, KJUG 15, KPLM 14, WOVK 10, KAYD 7, KXKT 7, WKXB 7, WWZD 7, WNCY 5, WWQQ 5
Plays Include: KEEY 18 (18), WKIX 18 (18), KTST 15 (15), WDEN 15 (5), WXTA 15 (15), KKJG 14 (14), WUSQ 14 (14), KYGO 13 (13), KBUL 11 (11), KRWQ 11 (11), KTOM 10 (10), WKCN 10 (10), WTVY 10 (10), WWYZ 10 (10), WKML 9 (9)

KENNY CHESNEY A Chance (*BNA*)

Total Stations: 25, Total Points: 1185, Total Adds: 9, Including: KJUG 15, WFGY 15, WACO 14, WUSY 13, KVOO 8, KSOP 7, WMTZ 7, KATM 5, KYGO 5
Plays Include: WBYT 18 (18), WDEN 15 (5), KWNR 13 (13), WIVK 13 (13), WSOC 12 (5), KBUL 11 (11), WAXX 11 (11), WWYZ 10 (10), KHAK 9 (9), WKXB 7 (7), WMSI 7 (7), KFDI 5 (5), KORD 5 (5), KTTS 5 (5)

BIG HOUSE Love Ain't Easy (*MCA*)

Total Stations: 18, Total Points: 692, Total Adds: 12, Including: WKSF 18, WKCN 10, WOVK 10, WTVY 10, WSSL 7, KHAY 6, KATM 5, KFDI 5, KWJJ 5, WIL 5, WRKZ 5, WTCR 5
Plays Include: WPOC 15 (13), WWYZ 10 (10), KTTS 5 (5), WDEN 5 (5), WUBE 5 (5), WXTA 5 (5)

SHELLY STREETER Call Me A Wildfire (*Longarm*)

Total Stations: 22, Total Points: 676, Total Adds: 3, Including: WWJO 7, KVOO 5, WWQQ 5
Plays Include: KEAN 17 (17), KWNR 13 (13), WTNT 10 (10), WWYZ 10 (10), WUSY 9 (9), WXBQ 9 (9), WKXB 7 (7), WAXX 6 (6), WPKX 6 (6), KFDI 5 (5), KTCS 5 (5), KTTS 5 (5), WBBN 5 (5), WDEN 5 (5), WFMB 5 (5), WQYK 5 (5), WTCR 5 (5), WTVY 5 (5)

Songs Ranked By Total Points

NATIONAL RADIO FORMATS

ABC RADIO NETWORKS

Coast-To-Coast

Mark Edwards • (214) 991-9200

Adds:

ALABAMA Of Course I'm Alright
TOBY KEITH I'm So Happy I Can't Stop Crying
LEANN RIMES On The Side Of The Angels
SONS OF THE DESERT Hand Of Fate

Hottest:

JOHN MICHAEL MONTGOMERY Angel In My Eyes
PAM TILLIS Land Of The Living
CHELY WRIGHT Shut Up And Drive

Real Country

Dave Nicholson • (602) 966-6236

Adds:

KENNY CHESNEY A Chance
ALAN JACKSON Between The Devil And Me
TOBY KEITH I'm So Happy

Hottest:

TIM MCGRAW Everywhere
TRACE ATKINS The Rest Of Mine
REBA McENTIRE What If It's You
MARTINA McBRIDE Broken Wing

AFTER MIDNITE ENTERTAINMENT

Mandy McCormack • (818) 461-5435

Adds:

WYNONNA When Love Starts Talkin'

Hottest:

DIAMOND RIO How Your Love Makes Me Feel
LEE ANN WOMACK The Fool
VINCE GILL You And You Alone
DEANA CARTER How Do I Get There
TIM MCGRAW Everywhere

ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

Adds:

ALABAMA Of Course I'm Alright
BIG HOUSE Love Ain't Easy
JOHN MICHAEL MONTGOMERY Angel In My Eyes
KEITH PERRY When I Could Fly
WYNONNA When Love Starts Talkin'

Hottest:

MARTINA McBRIDE A Broken Wing
LORRIE MORGAN Go Away
GEORGE STRAIT Today My World Slipped Away

BROADCAST PROGRAMMING

Walter Powers • (800) 426-9082

Super Country/Pure Country – Ken Moultrie

Adds:

ALABAMA Of Course I'm Alright
WYNONNA When Love Starts Talkin'

Hottest:

DEANA CARTER How Do I Get There
ALAN JACKSON There Goes
DIAMOND RIO How Your Love Makes Me Feel
COLLIN RAYE What The Heart Wants
KENNY CHESNEY She's All I Got

Digital Country – L.J. Smith

Adds:

ALABAMA Of Course I'm Alright
PATTY LOVELESS You Don't Seem To Miss Me
WYNONNA When Love Starts Talkin'

Hottest:

LEE ANN WOMACK The Fool
DIAMOND RIO How Your Love Makes Me Feel
DEANA CARTER How Do I Get There
TIM MCGRAW Everywhere
TRISHA YEARWOOD & GARTH BROOKS In Another's Eyes

BROADCAST PROGRAMMING CONTINUED

New Country – L.J. Smith

Adds:

ALABAMA Of Course I'm Alright
PATTY LOVELESS You Don't Seem To Miss Me
WYNONNA When Love Starts Talkin'

Hottest:

LEE ANN WOMACK The Fool
DIAMOND RIO How Your Love Makes Me Feel
DEANA CARTER How Do I Get There
TIM MCGRAW Everywhere
TRISHA YEARWOOD & GARTH BROOKS In Another's Eyes

JONES RADIO NETWORK

Phil Barry • (303) 784-8700

U.S. Country – Jim Murphy

Adds:

ALAN JACKSON Between The Devil And Me
WYNONNA When Love Starts Talkin'

Hottest:

DEANA CARTER How Do I Get There
DIAMOND RIO How Your Love Makes Me Feel
VINCE GILL You And You Alone
LEE ANN WOMACK The Fool
TRISHA YEARWOOD & GARTH BROOKS In Another's Eyes

CD Country – John Hendricks

Adds:

MINDY McCREADY What If I Do
JOHN MICHAEL MONTGOMERY Angel In My Eyes
PRAIRIE OYSTER She Won't Be Lonely Long

Hottest:

KEVIN SHARP If You Love Somebody
TIM MCGRAW Everywhere
KINLEYS Please
DIAMOND RIO How Your Love Makes Me Feel
CLINT BLACK Something That We Do

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

Hot Country – David Felker

Adds:

ALAN JACKSON Between The Devil And Me

Hottest:

DEANA CARTER How Do I Get There
DIAMOND RIO How Your Love Makes Me Feel
TIM MCGRAW Everywhere
LEE ANN WOMACK The Fool
SAWYER BROWN This Night Won't Last Forever

Mainstream Country – David Felker

Adds:

ALAN JACKSON Between The Devil And Me
PATTY LOVELESS You Don't Seem To Miss Me

Hottest:

DIAMOND RIO How Your Love Makes Me Feel
LEE ANN WOMACK The Fool
COLLIN RAYE What The Heart Wants
VINCE GILL You And You Alone
TIM MCGRAW Everywhere

COUNTRY VIDEO



ADDS

BLACKHAWK Hole In My Heart
MARK CHESNUTT Thank God For Believers
DIAMOND RIO How Your Love Makes Me Feel
KINLEYS Please
LORRIE MORGAN Go Away

HOT SHOTS

WYNONNA When Love Starts Talkin'
TY HERNDON I Have To Surrender
LILA McCANN I Wanna Fall In Love
JOHN ANDERSON Small Town
MICHAEL PETERSON From Here To Eternity

TNN

THE NASHVILLE NETWORK

60.2 million households
Traci Todd,
Manager/Video Programming

ADDS

SHANIA TWAIN Love Gets Me Every Time (*Mercury*)

ACTIVE

TRACE ATKINS The Rest Of Mine (*Capitol*)
CLINT BLACK Something That We Do (*RCA*)
BROOKS & DUNN Honky Tonk Truth (*Arista*)
PATTY LOVELESS You Don't Seem To Miss Me (*Epic*)
REBA McENTIRE What If It's You (*MCA*)
DAVID LEE MURPHY All Lit Up In Love (*MCA*)
LEANN RIMES You Light Up My Life (*MCG/Curb*)
HANK THOMPSON & JUNIOR BROWN Gotta... (*MCG/Curb*)
TRAVIS TRITT w/LARI WHITE Helping Me Get... (*Warner Bros.*)
TIM MCGRAW Everywhere (*Curb*)

Information current as of October 6.



38 million households
Chris Parr, Director/Programming
Paul Hastaba, VP/GM

ADDS

RUBY LOVETT Look What Love Can Do (*MCG/Curb*)
LYNNS Nights Like These (*Reprise*)
KRIS TYLER What A Woman Knows (*Rising Tide*)
TRISHA YEARWOOD w/GARTH BROOKS In Another's... (*MCA*)

TOP 10

DIAMOND RIO How Your Love Makes... (*Arista*)
LEE ANN WOMACK The Fool (*Decca*)
LORRIE MORGAN Go Away (*BNA*)
VINCE GILL You And You Alone (*MCA*)
JOHN MICHAEL MONTGOMERY How Was I... (*Atlantic*)
SAWYER BROWN This Night Won't Last Forever (*Curb*)
BRYAN WHITE Love Is The Right Place (*Asylum/EEG*)
NEAL McCOY The Shake (*Atlantic*)
TRAVIS TRITT w/LARI WHITE Helping Me... (*Warner Bros.*)
MARK CHESNUTT Thank God For Believers (*Decca*)

HEAVY

MARK CHESNUTT Thank God For Believers (*Decca*)
VINCE GILL You And You Alone (*MCA*)
REBA McENTIRE What If It's You (*MCA*)
TIM MCGRAW Everywhere (*Curb*)
LORRIE MORGAN Go Away (*BNA*)
SAWYER BROWN This Night Won't Last Forever (*Curb*)
TRAVIS TRITT w/LARI WHITE Helping Me Get... (*Warner Bros.*)
SHANIA TWAIN Love Gets Me Every Time (*Mercury*)
BRYAN WHITE Love Is The Right Place (*Asylum/EEG*)
LEE ANN WOMACK The Fool (*Decca*)
CHELY WRIGHT Shut Up And Drive (*MCA*)
TRISHA YEARWOOD w/GARTH BROOKS In Another's... (*MCA*)

HOT SHOTS

TRACE ATKINS The Rest Of Mine (*Capitol*)
JOHN ANDERSON Small Town (*Mercury*)
SHERRIE AUSTIN One Solitary Tear (*Arista*)
CLINT BLACK Something That We Do (*RCA*)
TY HERNDON I Have To Surrender (*Epic*)
PATTY LOVELESS You Don't Seem To Miss Me (*Epic*)
LYNNS Nights Like These (*Reprise*)
MARTINA McBRIDE A Broken Wing (*RCA*)
DELBERT McCLINTON Sending Me Angels (*Curb/Rising Tide*)
LEANN RIMES You Light Up My Life (*MCG/Curb*)
TRACTORS The Last Time (*Beyond Music*)
WYNONNA When Love Starts Talkin' (*Curb/Universal*)

Heavy rotation songs receive 28 plays per week. Hot Shots receive 21 plays per week. Pick Hits of the Week receive 6 plays per day. All Top 10 videos also receive heavy rotation.

Information current as of October 1.

COUNTRY REPORTERS

October 3, 1997 R&R • 77

Stations and their adds listed alphabetically by market

KEAN/Abilene, TX PD: Dwayne Alexander MD: Rudy Allen Fernandez 17 WYNNONA 17 LEANN RIMES 18 ALAN JACKSON 17 EDDIE RABBITT 17 BAILLIE & THE BOYS 17 RHETT AKINS	KIZN/Boise, ID PD/MD: Rich Summers APD: Spencer Burke 7 ALABAMA 7 JOHN M. MONTGOMERY 7 ALAN JACKSON 7 TOBY KEITH 7 WYNNONA	WGNB/Daytona Beach, FL MD: Jim Andrews 21 ALAN JACKSON 20 TOBY KEITH 24 WYNNONA	WBCI/Grand Rapids, MI OM/MD: Doug Montgomery MD: Spencer Burke 25 WYNNONA 25 TOBY KEITH 25 LEANN RIMES 5 ALAN JACKSON 5 PATTY LOVELESS 5 TRACY LAWRENCE 5 BUFFALO CLUB	KREQ/Kansas City, MO MD: Mike Kennedy MD: T.J. McEntire 18 TRACE ADKINS 18 BLACKHAWK 18 BUFFALO CLUB 18 TOBY KEITH 18 PATTY LOVELESS 18 LEANN RIMES 18 RICK TREVINO	WOGY/Memphis, TN OM: Joel Burke MD: Bill Hughes MD: Polly Wogg 12 TOBY KEITH 7 TRACY BYRD	WWKA/Orlando, FL MD: Mike Moore MD: Shadow Stevens 20 ALABAMA 12 TOBY KEITH 12 MARTINA MCBRIDE	WBEE/Rochester, NY PD: Ron Ellis MD: Dr. Fraser Love 5 SONS OF THE DESERT 5 RICK TREVINO 5 ALABAMA	KNFR/Spokane, WA PD: Jay Daniels MD: Paul Neuman 14 PATTY LOVELESS 14 WYNNONA 14 TY HERNDON	KJUG/Visalia, CA PD/MD: Dava Daniels 15 RHETT AKINS 15 ALABAMA 15 PAUL BRANDT 15 BUFFALO CLUB 15 KENNY CHESNEY 15 ALAN JACKSON 15 TOBY KEITH 15 LILA MCCANN 15 JOHN M. MONTGOMERY 15 RANCH 15 LEANN RIMES 15 WYNNONA
WQMX/Akron, OH PD: Kevin Mason MD: Bill Shiel 18 ALABAMA 18 LILA MCCANN	WKLB/Boston, MA PD: Mike Brophy APD/MD: Ginny Rogers 12 LEANN RIMES	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WTOG/Greensboro, NC PD: Paul Franklin MD: Deano St. Clair 15 JOHN M. MONTGOMERY 5 LONESTAR 5 MICHAEL PETERSON	KKFI/Kansas City, MO PD: Dale Carter APD/MD: Tony Stevens 15 TOBY KEITH 15 ALAN JACKSON 15 BUFFALO CLUB	WKIS/Miami, FL PD: Bob McKay MD: Darlene Evans MD: Tracy Lawrence 7 BUFFALO CLUB 7 PATTY LOVELESS 14 WYNNONA	KHAY/Oxnard, CA PD/MD: Bruce Hill 14 ALAN JACKSON 9 LEANN RIMES 7 BUFFALO CLUB 7 TOBY KEITH 6 ALABAMA 6 BIG HOUSE	WXXQ/Rockford, IL PD: Jesse Garcia MD: Lynn Lacy 15 WYNNONA 15 ALAN JACKSON 5 BUFFALO CLUB 5 ALABAMA	WFMB/Springfield, IL OM/MD: John Spalding MD: Alan Jackson 10 TOBY KEITH	WACO/Waco, TX PD: Scott Harris MD: Kevin Wright 24 ALAN JACKSON 14 KENNY CHESNEY 14 PATTY LOVELESS
WGNA/Albany, NY PD: Buzz Brindle MD: Bill Earley 6 ALAN JACKSON 6 LEANN RIMES	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WRNS/Greenville, NC PD: Wayne Carlisle MD: Dale Knippers 25 TOBY KEITH 25 MARTINA MCBRIDE 18 JOHN M. MONTGOMERY 17 TRACE ADKINS 15 LEANN RIMES 15 RICK TREVINO	WDAF/Kansas City, MO PD: Tad Cramer MD: David Bryan 20 ALAN JACKSON 10 TOBY KEITH	WML/Milwaukee, WI OM: Kerry Wolfe APP: Scott Dolphin 14 WYNNONA 14 WYNNONA 14 ALAN JACKSON 5 TOBY KEITH 5 MATT KING	KPLM/Palm Springs, CA PD: Al Gordon APD/MD: Kris Richards 14 RHETT AKINS 14 ALAN JACKSON 14 JOHN M. MONTGOMERY 14 WYNNONA	KNCI/Sacramento, CA OM/MD: Mark Evans APD/MD: Jennifer Wood 25 ALAN JACKSON 6 MICHAEL PETERSON	WPXK/Springfield, MA PD: Scott Harris MD: Kevin Wright 17 JOHN M. MONTGOMERY 17 ALAN JACKSON 17 TRACY BYRD 17 WYNNONA 17 ALABAMA 11 SONS OF THE DESERT 11 KATHY MATTEA 11 MATT KING	WMZQ/Washington, DC PD/MD: Glenn Michaels 24 ALAN JACKSON 14 KENNY CHESNEY 14 PATTY LOVELESS
KRST/Albuquerque, NM PD: Jim Patrick MD: Chaz Mellor 12 JOHN M. MONTGOMERY 5 SONS OF THE DESERT 5 TOBY KEITH 5 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON
KRRV/Alexandria, LA OM: Lon Harris MD: Scott Bryant 27 ALAN JACKSON 12 WYNNONA 12 RANCH 12 JOHN M. MONTGOMERY 12 LILA MCCANN 12 TOBY KEITH 12 BUFFALO CLUB 12 LEANN RIMES	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON
WFGY/Altoona, PA PD/MD: Polly Wogg 35 ALAN JACKSON 15 ALABAMA 15 JOHN M. MONTGOMERY 15 KENNY CHESNEY 15 WYNNONA	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON
KGNC/Amarillo, TX PD: Bob Shannon MD: Patrick Clark 15 ALABAMA 15 ALAN JACKSON 15 TOBY KEITH 15 LEANN RIMES	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON
KASH/Anchorage, AK PD: Ray Knight APD/MD: Chris Crowley 15 ALABAMA 15 ALAN JACKSON 15 JOHN M. MONTGOMERY 5 SHERRIE AUSTIN 5 WYNNONA	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON
WNCY/Appleton, WI PD: Mark Shannon MD: Steve Davis 9 ALAN JACKSON 9 WYNNONA 9 TOBY KEITH 9 RHETT AKINS 5 LILA MCCANN 5 RIVER ROAD	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON
WKSJ/Asheville, NC PD: Lewis Lewis APD: Glenn Trent MD: Nikki Thomas 18 ALAN JACKSON 18 BIG HOUSE 18 WYNNONA 18 ALABAMA 5 LONESTAR	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON
WYAY/Atlanta, GA OM: Neil McGinley PD: Steve Mitchell MD: Johnny Gray 18 WYNNONA	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON
WKXC/Augusta, GA PD: Tommy Gentry APD/MD: Tony Cooper 18 ALAN JACKSON 7 MARTINA MCBRIDE 7 TOBY KEITH	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON
KASE/Austin, TX PD: Brad Hansen MD: Steve Gary 5 WYNNONA 5 ALAN JACKSON 5 JOHN M. MONTGOMERY 5 TY HERNDON 5 MICHAEL PETERSON 5 LILA MCCANN	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON
KUZZ/Bakersfield, CA PD/MD: Evan Birdwell 22 ALAN JACKSON 22 TOBY KEITH 17 JOHN M. MONTGOMERY 17 LEANN RIMES	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON
WPOC/Baltimore, MD PD: Scott Lindemulder APD/MD: Greg Cole 13 JOHN M. MONTGOMERY	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON
WYNK/Baton Rouge, LA PD/MD: Brian King 13 PAM TILLIS 13 MICHAEL PETERSON 13 MARTINA MCBRIDE 13 RIVER ROAD	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON
KAYD/Beaumont, TX PD/MD: Frank Dawson APD: Jay Bernard 7 RHETT AKINS 7 MINDY MCCREARY	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON
WKNN/Biloxi, MS PD: Rick Mize MD: Kipp Gregory 22 ALAN JACKSON 12 TOBY KEITH 12 WYNNONA	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON
WHWK/Binghamton, NY OM/MD: John Davison 23 WYNNONA 13 PATTY LOVELESS 13 ALAN JACKSON 13 LEANN RIMES	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON
WZZK/Birmingham, AL PD: Jim Tice MD: Scott Stewart 22 TRITT & WHITE 22 KINLEYS	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON	WYRK/Buttola, NY PD: Ken Johnson MD: Pat O'Brien 22 TRACE ADKINS 22 PAM TILLIS 22 ALAN JACKSON

202 Total Reporters
202 Current Reporters
197 Current Playlists
Reported Frozen Playlist (4):
WKHX/Atlanta, GA
WKKX/St. Louis, MO
KWEN/Tulsa, OK
KNUE/Tyler, TX
Did Not Report, Playlist Frozen (1):
KSKS/Fresno, CA
New Reporter (1):
WWXY/New York, NY

COUNTRY PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE

MARKET #1
WXXY/New York
 (914) 592-1071
 Smith/Roth

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
42	42			LONESTAR/Come Cryin' To Me
42	42			KENNY CHESNEY/She's Got It All
30	42			ALAN JACKSON/There Goes
30	42			KEVIN SHARP/If You Love Somebody
42	30			COLLIN RAYE/What The Heart Wants
42	30			YEARWOOD & BROOKS/In Another's Eyes
30	30			LORRIE MORGAN/Go Away
30	30			TIM MCGRAW/Everywhere
30	30			CLINT BLACK/Something That We Do
30	30			REBA MCENTIRE/What If It's You
30	30			GEORGE STRAIT/Today My World...
30	30			TOBY KEITH/We Were In Love
30	30			WYNNONNA/When Love Starts...
30	30			SHANIA TWAIN/Love Gets Me...
22	30			LEE ANN WOMACK/The Fool
22	30			DEANA CARTER/How Do I Get There
22	22			PAM TILLIS/Land Of The Living
22	22			BROOKS & DUNN/Honky Tonk Truth
22	22			KATHY MATTEA/Love Travels
22	22			LITTLE TEXAS/The Call
22	22			DIAMOND RIO/How Your Love...
22	22			TRITT & WHITE/Helping Me Get...
22	22			KINLEYS/Please
22	22			PATTY LOVELESS/You Don't Seem To...
22	22			JOHN M. MONTGOMERY/Angel In My Eyes
22	22			MICHAEL PETERSON/From Here To...
22	22			ALABAMA/Of Course I'm...
22	22			SHERRIE' AUSTIN/One Solitary Tear
22	22			LEANN RIMES/On The Side Of...
22	22			CHELY WRIGHT/Just Shut Up And Drive
20	20			TIM MCGRAW/W.F. HILL/It's Your Love
20	20			GEORGE STRAIT/Carrying Your...
20	20			MICHAEL PETERSON/Drink, Swear...
20	20			TRISHA YEARWOOD/How Do I Live
20	20			PAM TILLIS/All The Good Ones...
20	20			SHERRIE' AUSTIN/Lucky In Love
20	20			LORRIE MORGAN/Good As I Was To You
20	20			M. CHAPIN CARPENTER/The Better To...
20	20			VINCE GILL/You And You Alone
22	12			TRACE ADKINS/I Left Something...

MARKET #2
KZLA/Los Angeles
 (213) 882-8000
 Sebastian/Fink

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
24	28	28	34	CLINT BLACK/Something That We Do
20	20	36	36	VINCE GILL/You And You Alone
20	20	36	36	DEANA CARTER/How Do I Get There
34	34	42	34	JOHN M. MONTGOMERY/How Was I To Know
28	42	34	34	ALAN JACKSON/There Goes
28	28	34	28	BLAKE & BRIAN/Another Perfect Day
-	22	22	28	MARK CHESNUTT/Thank God For...
34	22	34	28	VINCE GILL/You And You Alone
24	20	20	28	LORRIE MORGAN/Go Away
24	20	20	28	LEE ANN WOMACK/The Fool
24	22	28	28	YEARWOOD & BROOKS/In Another's Eyes
-	22	24	24	DEANA CARTER/How Do I Get There
24	28	28	24	DIAMOND RIO/How Your Love...
-	22	24	24	SHANIA TWAIN/Love Gets Me...
12	28	22	24	REBA MCENTIRE/What If It's You
28	22	22	24	TRITT & WHITE/Helping Me Get...
24	24	34	24	CLAY WALKER/Watch This
12	22	6	24	BRYAN WHITE/Love Is The Right...
20	20	20	20	KENNY CHESNEY/She's Got It All
20	20	20	20	TRACY LAWRENCE/Today My World...
34	28	20	20	NEAL MCCOY/The Shake
28	42	42	20	WYNNONNA/When Love Starts...
20	42	42	20	SAWYER BROWN/This Night Won't...
34	34	28	20	KEVIN SHARP/If You Love Somebody
28	28	28	20	RICK TREVINI/See Rock City
20	20	20	20	TRISHA YEARWOOD/How Do I Live
12	6	22	8	BROOKS & DUNN/Honky Tonk Truth
12	6	22	8	KINLEYS/Please
12	6	22	8	TRACY LAWRENCE/The Coast Is Clear
12	6	22	8	MICHAEL PETERSON/From Here To...
12	6	22	8	GEORGE STRAIT/Today My World...
-	6	22	8	PAM TILLIS/Land Of The Living
-	6	22	8	MARTINA MCBRIDE/A Broken Wing
12	6	22	8	CHELY WRIGHT/Just Shut Up And Drive
-	22	8	8	WYNNONNA/When Love Starts...

MARKET #3
WUSN/Chicago
 (312) 649-0099
 Sledge/Blondo

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
36	36	36	36	DIAMOND RIO/How Your Love...
20	20	36	36	VINCE GILL/You And You Alone
20	20	36	36	DEANA CARTER/How Do I Get There
36	36	36	36	COLLIN RAYE/What The Heart Wants
20	20	36	36	TIM MCGRAW/Everywhere
20	20	36	36	LORRIE MORGAN/Go Away
36	36	36	36	ALAN JACKSON/There Goes
20	20	36	36	BROOKS & DUNN/Honky Tonk Truth
20	20	36	36	KEVIN SHARP/If You Love Somebody
14	14	20	20	CLAY WALKER/Watch This
14	20	20	20	REBA MCENTIRE/What If It's You
20	20	20	20	LONESTAR/You Walked In
20	20	20	20	CLINT BLACK/Something That We Do
14	20	20	20	CHELY WRIGHT/Just Shut Up And Drive
20	20	20	20	BRYAN WHITE/Love Is The Right...
20	20	20	20	MARK CHESNUTT/Thank God For...
14	14	20	20	TRITT & WHITE/Helping Me Get...
-	20	20	20	PATTY LOVELESS/You Don't Seem To...
20	20	20	20	YEARWOOD & BROOKS/In Another's Eyes
-	20	20	20	GEORGE STRAIT/Today My World...
-	20	20	20	SHANIA TWAIN/Love Gets Me...
-	20	20	20	WYNNONNA/When Love Starts...
11	14	14	14	MARTINA MCBRIDE/A Broken Wing
14	14	14	14	DAVID LEE MURPHY/All Lit Up In Love
14	14	14	14	TRACE ADKINS/The Rest Of Mine
14	14	14	14	LEE ROY PARNELL/You Can't Get...
14	14	14	14	KATHY MATTEA/Love Travels
14	14	14	14	PAM TILLIS/Land Of The Living
-	14	14	14	TRACY LAWRENCE/The Coast Is Clear
-	14	14	14	KINLEYS/Please
-	14	14	14	MICHAEL PETERSON/From Here To...
-	14	14	14	ALABAMA/Of Course I'm...
-	14	14	14	JOHN M. MONTGOMERY/Angel In My Eyes
-	14	14	14	ALAN JACKSON/Between The Devil...
-	14	14	14	JOHN ANDERSON/Small Town
36	36	36	11	JOHN M. MONTGOMERY/How Was I To Know
14	14	10	10	BLAKE & BRIAN/Another Perfect Day

MARKET #4
KYCY/San Francisco
 (415) 391-9330
 Logan

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
45	45	45	45	YEARWOOD & BROOKS/In Another's Eyes
30	30	45	45	LEE ROY PARNELL/You Can't Get...
30	30	45	45	DIAMOND RIO/How Your Love...
45	45	30	45	GEORGE STRAIT/Today My World...
30	30	45	45	TRITT & WHITE/Helping Me Get...
45	45	45	45	CLAY WALKER/Watch This
30	45	45	45	DEANA CARTER/How Do I Get There
30	30	45	45	TIM MCGRAW/Everywhere
20	30	30	30	CLINT BLACK/Something That We Do
20	20	30	30	SAWYER BROWN/This Night Won't...
5	5	30	30	TRACY BYRD/Good Ol'...
30	30	30	30	MARK CHESNUTT/Thank God For...
30	30	30	30	BROOKS & DUNN/Honky Tonk Truth
20	20	30	30	VINCE GILL/You And You Alone
5	5	30	30	TRACY LAWRENCE/The Coast Is Clear
30	30	30	30	REBA MCENTIRE/What If It's You
30	30	30	30	LORRIE MORGAN/Go Away
5	30	30	30	KEVIN SHARP/If You Love Somebody
5	30	30	30	PAM TILLIS/Land Of The Living
-	30	30	30	SHANIA TWAIN/Love Gets Me...
20	20	20	20	TRACE ADKINS/The Rest Of Mine
-	7	7	7	WYNNONNA/When Love Starts...
-	5	5	5	PATTY LOVELESS/You Don't Seem To...
-	5	5	5	JOHN M. MONTGOMERY/Angel In My Eyes
20	20	20	20	DAVID LEE MURPHY/All Lit Up In Love
20	20	20	20	RIVER ROAD/Nickajack
5	20	20	20	KINLEYS/Please
20	20	20	20	BRYAN WHITE/Love Is The Right...
20	20	20	20	MARTINA MCBRIDE/A Broken Wing
10	10	10	10	TRACY BYRD/Good Ol'...
45	45	10	10	KENNY CHESNEY/She's Got It All
10	10	10	10	SONS OF THE DESERT/Whatever Comes First
10	10	10	10	TY HERNDON/Have To Surrender
30	10	10	10	ALAN JACKSON/There Goes
45	45	10	10	TOBY KEITH/We Were In Love
10	10	10	10	LONESTAR/Come Cryin' To Me
10	10	10	10	REBA MCENTIRE/d Rather Ride...
10	10	10	10	TIM MCGRAW/W.F. HILL/It's Your Love
10	10	10	10	GEORGE STRAIT/Carrying Your...
10	10	10	10	PAM TILLIS/All The Good Ones...

MARKET #5
WXTU/Philadelphia
 (610) 667-9000
 McCarrie/Rader

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
24	24	32	32	VINCE GILL/You And You Alone
32	32	32	32	YEARWOOD & BROOKS/In Another's Eyes
32	32	32	32	LEE ANN WOMACK/The Fool
32	32	32	32	KENNY CHESNEY/She's Got It All
32	32	32	32	ALAN JACKSON/There Goes
24	32	32	32	DIAMOND RIO/How Your Love...
24	32	32	32	SAWYER BROWN/This Night Won't...
24	24	32	32	DEANA CARTER/How Do I Get There
24	24	32	32	KEVIN SHARP/If You Love Somebody
17	24	24	24	MARK CHESNUTT/Thank God For...
17	24	24	24	KINLEYS/Please
-	17	24	24	MARTINA MCBRIDE/A Broken Wing
24	24	24	24	REBA MCENTIRE/What If It's You
17	24	24	24	TIM MCGRAW/Everywhere
7	17	24	24	CLAY WALKER/Watch This
17	17	24	24	BROOKS & DUNN/Honky Tonk Truth
7	17	17	17	CLAY WALKER/Watch This
7	17	17	17	TRITT & WHITE/Helping Me Get...
7	17	17	17	BRYAN WHITE/Love Is The Right...
17	17	17	17	LORRIE MORGAN/Go Away
7	17	17	17	CHELY WRIGHT/Just Shut Up And Drive
7	17	17	17	GEORGE STRAIT/Today My World...
-	7	17	17	SHANIA TWAIN/Love Gets Me...
-	7	17	17	PATTY LOVELESS/You Don't Seem To...
-	7	17	17	WYNNONNA/When Love Starts...
17	17	17	17	TRISHA YEARWOOD/How Do I Live
17	17	17	17	GEORGE STRAIT/Carrying Your...
17	17	17	17	MARK WALLS/Places I've Never...
32	17	17	17	TOBY KEITH/We Were In Love
17	17	17	17	TRISHA YEARWOOD/How Do I Live
-	17	17	17	DAVID KERSH/Another You
32	17	17	17	ALABAMA/Dancin', Shaggin'...
17	17	17	17	REBA MCENTIRE/d Rather Ride...
17	17	17	17	LONESTAR/Come Cryin' To Me
24	32	17	17	COLLIN RAYE/What The Heart Wants
7	7	7	7	DAVID LEE MURPHY/All Lit Up In Love
7	7	7	7	JASON SELLERS/It's Your Man
7	7	7	7	LEE ROY PARNELL/You Can't Get...
7	7	7	7	RIVER ROAD/Nickajack
7	7	7	7	GARY ALLAN/Living In A House...

MARKET #6
KPLX/Dallas
 (214) 526-2400
 Rivers/Whitney

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
45	45	45	45	SAWYER BROWN/This Night Won't...
45	45	45	45	TIM MCGRAW/Everywhere
28	45	45	45	DEANA CARTER/How Do I Get There
28	28	45	45	MARK CHESNUTT/Thank God For...
28	28	45	45	DAVID LEE MURPHY/All Lit Up In Love
28	28	45	45	CLAY WALKER/Watch This
28	28	45	45	GEORGE STRAIT/Today My World...
15	28	45	45	YEARWOOD & BROOKS/In Another's Eyes
28	28	28	28	VINCE GILL/You And You Alone
28	28	28	28	BROOKS & DUNN/Honky Tonk Truth
28	28	28	28	TRACE ADKINS/The Rest Of Mine
-	28	28	28	PATTY LOVELESS/You Don't Seem To...
-	28	28	28	TRACY LAWRENCE/The Coast Is Clear
28	28	28	28	KINLEYS/Please
20	20	28	28	LONESTAR/You Walked In
20	20	28	28	MICHAEL PETERSON/From Here To...
-	20	28	28	TY HERNDON/Have To Surrender
-	28	28	28	SHANIA TWAIN/Love Gets Me...
20	20	20	20	BRYAN WHITE/Love Is The Right...
20	20	20	20	RICK TREVINI/See Rock City
10	10	20	20	KEVIN SHARP/If You Love Somebody
-	20	20	20	REBA MCENTIRE/What If It's You
20	28	28	28	REBA MCENTIRE/What If It's You
28	28	28	28	CLINT BLACK/Something That We Do
28	28	28	28	LORRIE MORGAN/Go Away
20	20	20	20	SONS OF THE DESERT/Hand Of Fate
20	20	20	20	MATT KING/A Woman Like You
10	10	20	20	GARY ALLAN/Living In A House...
-	20	20	20	RIVER ROAD/Nickajack
-	20	20	20	TRACY BYRD/Good Ol'...
-	20	20	20	PAM TILLIS/Land Of The Living
10	10	10	10	KATHY MATTEA/Love Travels
-	10	10	10	MARTINA MCBRIDE/A Broken Wing
-	10	10	10	LEANN RIMES/On The Side Of...
-	10	10	10	ALAN JACKSON/Between The Devil...
15	15	15	15	DWIGHT YOAKAM/Baby Don't Go
-	15	15	15	SHERRIE' AUSTIN/One Solitary Tear
45	45	15	15	NEAL MCCOY/The Shake
28	45	15	15	DIAMOND RIO/How Your Love...
45	28	15	15	LEE ANN WOMACK/The Fool

MARKET #6
KYNG/Dallas
 (972) 716-7800
 Pearman/Tackett

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
55	55	55	55	DEANA CARTER/How Do I Get There
45	55	55	55	TIM MCGRAW/Everywhere
55	55	55	55	DAVID LEE MURPHY/All Lit Up In Love
55	55	55	55	SAWYER BROWN/This Night Won't...
35	45	45	45	LORRIE MORGAN/Go Away
35	45	45	45	YEARWOOD & BROOKS/In Another's Eyes
45	45	45	45	BRYAN WHITE/Love Is The Right...
20	35	45	45	GEORGE STRAIT/Today My World...
45	45	45	45	VINCE GILL/You And You Alone
45	45	45	45	KEVIN SHARP

A

RHETT AKINS More Than Everything (*Decca 72022*)
 Prod: James Stroud Wr: Marv Green, Aimee Mayo Pub: Warner-Tamerlane Publishing Corp./Golden Wheat Music/New Haven Music, Inc.(BMI) Mgr: Jake & Company

TRACE ADKINS The Rest Of Mine (*Capitol 55856*)
 Prod: Scott Hendricks Wr: Trace Adkins, Kenny Beard Pub: WB Music Corp.(ASCAP)/Sawing Company(ASCAP)/Milene Music, Inc.(ASCAP)/Loggy Bayou Music, Inc.(ASCAP) Mgr: Borman Entertainment

ALABAMA Of Course I'm Alright (*RCA 67426*)
 Prod: Don Cook, Alabama Wr: Billy Kirsch Pub: Sony/ATV Songs LLC/dba Salzillo Songs/Kidbilly Music(BMI) Mgr: Dale Morris & Associates

GARY ALLAN Living In A House Full Of Love (*Decca 72018*)
 Prod: Mark Wright, Byron Hill Wr: Glenn Sutton, Billy Sherrill Pub: EMI-Al Gallico Music Corp(BMI) Mgr:

JOHN ANDERSON Small Town (*Mercury 314536*)
 Prod: Keith Stegall Wr: John D. Anderson, Gary Scroggs Pub: Almo Music Corp./Holmes Creek Music(ASCAP)/Irving Music, Inc./Scruggs Music(BMI)(All rights adm by Almo Irving Music) Mgr: Bobby Roberts Company

SHERRIE AUSTIN One Solitary Tear (*Arista 3099*)
 Prod: Ed Seay, Will Rambeaux Wr: Sherrie Austin, Steve Mandile Pub: Reynolds Publishing Corp(BMI)/Magnatone Music Publishing(SESA) Mgr: Fitzgerald Hartley

B

BIG HOUSE Love Ain't Easy (*MCA 11446*)
 Prod: Peter Bunetta, Monty Byrom, David Neuhauser Wr: Monty Byrom, David Neuhauser, Scott Hutchison and Pride Hutchison Pub: MCA Music Publishing(A div of MCA, Inc./Stone Cold Publishing/Bik Haus Publishing/BMG Songs, Inc./Secret Pond Music(ASCAP)/Pride Hutch Music(BMI) Mgr: Al Bunetta Management

CLINT BLACK Something That We Do (*RCA 07863*)
 Prod: James Stroud, Clint Black Wr: Clint Black, Skip Ewing Pub: Blackened Music Publishing(BMI)/Acutt-Rose Music(BMI) Mgr: Fitzgerald Hartley

BLACKHAWK Hole In My Heart (*Arista 3092*)
 Prod: Mark Bright, Michael D. Clute Wr: Desmond Child, Dave Robbins and Van Stephenson Pub: EMI April Music, Inc./Desmobile Music Inc./Vee One Music(ASCAP)/EMI Blackwood Music, Inc./Vee One Music(BMI)(All rights controlled and adm. by EMI April Music Inc./EMI Blackwood Music, Inc.) Mgr: Rick Alter Management

BLAKE & BRIAN Another Perfect Day (*MCG/Curb 8122*)
 Prod: Chuck Howard Wr: Phil Barnhart, Brian Tabor and Conley White Pub: Sony/ATV Songs LLC dba Tree Publishing Co./Suffer In Silence Music(BMI)/Sony/ATV Tunes LLC Cross Keys Publishing Co.(ASCAP) Mgr: Corlew O'Grady Management

TRACY BYRD Good Ol' Fashioned Love (*MCA 11485*)
 Prod: Tony Brown Wr: Mark Nessler, Tony Martin Pub: Music Corporation of America, Inc./Giltnerfish Music/Hamstein Cumberland Music/Baby Mae Music(BMI) Mgr: Ritter Carter Management

BUFFALO CLUB Heart Hold On (*Rising Tide 53044*)
 Prod: Barry Beckett Wr: Henry Paul, Vicky McGehee and Mike Lawler Pub: EMI Blackwood Music, Inc.(BMI)/Killen Songs, Inc./Cooteremo Music(ASCAP) Mgr: Dan Goodman Management

C

JEFF CARSON Here's The Deal (*MCG/Curb 77859*)
 Prod: Chuck Howard, Merle Haggard Wr: Bobby Taylor, Jody Harris Pub: Sixteen Stars Music(BMI)/John Juan Music(BMI) Mgr: Marv Dennis & Associates

DEANA CARTER How Do I Get There (*Capitol 12308*)
 Prod: Chris Farren Wr: Deana Carter, Chris Farren Pub: EMI Princeton Street Music(ASCAP)/Full Keel Music(ASCAP)/Farrenuff Music(Adm. by Full Keel Music Co.)(ASCAP) Mgr: Left Bank Management

KENNY CHESNEY A Chance (*BNA 4986*)
 Prod: Buddy Cannon, Norro Wilson Wr: Dean Dillon, Royce Porter Pub: Acuff-Rose Music, Inc.(BMI)/The Porter Boys Music Publishing(ASCAP) Mgr: Dale Morris & Associates

MARK CHESNUTT Thank God For Believers (*Decca 72014*)
 Prod: Mark Wright Wr: Roger Springer, Mark Alan Springer and Tim Johnson Pub: EMI Blackwood Music Inc./Mark Alan Springer Music/Big Giant Music(BMI) Mgr: BDM Management

D

DIAMOND RIO How Your Love Makes Me Feel (*Arista 3091*)
 Prod: Michael D. Clute, Diamond Rio Wr: Max T. Barnes, Trey Bruce Pub: Island Bound Music, Inc./Famous Music Corp./Pop-A-Wheelie Music/Big Tractor Music(ASCAP)(All rights o/b/o Pop-A-Wheelie Music and Big Tractor Music adm. by WB Music Corp) Mgr: International Artist Management

JOE DIFFIE Somethin' Like This (*Epic 78621*)
 Prod: Johnny Slate, Joe Diffie Wr: Michael Higgins, Ron Williams Pub: Emdar Music/Texas Wedge Music(All rights adm. by Full Keel Music Co.)(ASCAP)/Mike Curb Music/Ron Williams Publishing/Diamond Storm Music(BMI) Mgr: Third Rock Entertainment

G

VINCE GILL You And You Alone (*MCA 72010*)
 Prod: Tony Brown Wr: Vince Gill Pub: Benefit Music(BMI) Mgr: Fitzgerald Hartley Company

H

TY HERNDON I Have To Surrender (*Epic 78649*)
 Prod: Doug Johnson Wr: Pat Bunch, Doug Johnson Pub: Pat Price Music(BMI)/Sydney Erin Music(BMI) Mgr: Image Management

K

TOBY KEITH I'm So Happy (*Mercury 314534*)
 Prod: James Stroud, Toby Keith Wr: Sting Pub: Magnetic Publishing, Ltd./Regetta Music, Inc.(Adm. by Illegal Songs, Inc.)(BMI) Mgr: TKO Artist Management

MATT KING A Woman Like You (*Atlantic 8257*)
 Prod: Gary Morris Wr: Matt King, Dave Gibson and Craig Karp Pub: Rocking K. Music, Warner Chappell Music(ASCAP)/Little Poncho's Music(BMI)/Little Big Town Music/Karpathian Music(BMI) Mgr: Gurley & Company/In House Inc.

L

TRACY LAWRENCE The Coast Is Clear (*Atlantic 8299*)
 Prod: Flip Anderson, Tracy Lawrence Wr: Jess Brown, Brett Jones Pub: Almo Music Corp./Bamatuck Music, Inc.(ASCAP)(Adm. by Almo Music Corp./Irving Music, Inc./Kybama Music, Inc.(Adm. by Irving Music, Inc.)) Mgr: TLE Management, Inc.

LITTLE TEXAS The Call (*Warner Bros. 46501*)
 Prod: James Stroud, Christy DiNapoli and Doug Grau Wr: Tim Rushlow, Walt Aldridge Pub: Square West Music, Inc./Tall Tale Tunes, Inc./Howlin' Hits Music, Inc./Rick Hall Music, Inc./Watertown Music(ASCAP) Mgr: Square West Entertainment

LONESTAR You Walked In (*BNA 07863*)
 Prod: Don Cook, Wally Wilson Wr: R.J. Lange, Bryan Adams Pub: Zomba Enterprises Inc./Badams Music, LTD(Adm. by Sony/ATV Tunes LLC)(ASCAP) Mgr: William Carter Career Mgmt.

PATTY LOVELESS You Don't Seem To Miss Me (*Epic 67997*)
 Prod: Emory Gordy, Jr. Wr: Jim Lauderdale Pub: Mighty Nice Music(BMI)/Laudersongs(BMI)(Adm. by Bluewater Music Corp.)(BMI) Mgr: Fitzgerald Hartley

M

KATHY MATTEA Love Travels (*Mercury 314532*)
 Prod: Ben Wisch, Kathy Mattea Wr: Bob Halligan, Jr., Linda Halligan Pub: BMG Songs, Inc./Wood Monkey Music(ASCAP)/Careers-BMG Music Pub. Co., Inc./Elymax Music(BMI) Mgr: Tiley, Spalding & Associates

MARTINA McBRIDE A Broken Wing (*RCA 67516*)
 Prod: Martina McBride, Paul Worley Wr: James House, Sam Hoggins and Phil Barnhart Pub: Sony/ATV Songs LLC dba Tree Publishing Co.(BMI)/Sam's Jammin' Songs(BMI)/Suffer In Silence Music(BMI)(All rights adm. by Sony/ATV Music Publishing) Mgr: Bruce Allen Management

LILA McCANN I Wanna Fall In Love (*Asylum/EEG 62042*)
 Prod: Mark Spiro Wr: Mark Spiro, Buddy Brock Pub: M.Spiro Music/Hidden Words Music/Acutt-Rose Music, Inc.(BMI) Mgr: Casey Walker Management

MINDY McCREADY What If I Do (*BNA 07863*)
 Prod: David Malloy Wr: Mark D. Sanders, Ed Hill and David Malloy Pub: Starstruck Angel Music, Inc./Malloy's Toys Music(BMI)/Starstruck Writer's Group, Inc./Mark D. Music(ASCAP)/New Haven Music/Music Hill Music(BMI) Mgr: Mores Nanas Entertainment

TIM MCGRAW Everywhere (*Curb 77886*)
 Prod: Byron Gallimore, James Stroud and Tim McGraw Wr: Craig Wiseman, Mike Reid Pub: Almo Music Corp./Daddy Rabbit Music/Brio Blues Music(ASCAP) Mgr: TMR II

JOHN MICHAEL MONTGOMERY Angel In My Eyes (*Atlantic 8318*)
 Prod: Csaba Petocz Wr: Blair Daily, Tony Mullins Pub: Reynolds Publishing Corp.(BMI)/Knob Twister Music(ASCAP) Mgr: Hallmark Direction

LORRIE MORGAN Go Away (*BNA 64896*)
 Prod: James Stroud, Lorrie Morgan Wr: Stephony Smith, Cathy Majeski and Sunny Russ Pub: EMI Blackwood Music, Inc.(BMI)/Sony/ATV Tunes LLC dba Cross Keys Publishing Co./All Around Town Music(ASCAP)/Starstruck Angel Music, Inc.(BMI)(All rights obo Sony ATV Tunes LLC adm. by Sony/ATV Music Publishing) Mgr: Susan Nadler

DAVID LEE MURPHY All Lit Up In Love (*MCA 72008*)
 Prod: Tony Brown Wr: David Lee Murphy Pub: Old Desperados/N2D Publishing Co., Inc.(ASCAP) Mgr: D Mgmt. Co.

P

LEE ROY PARNELL You Can't Get There From Here (*Career 3079*)
 Prod: Lee Roy Parnell & the Hot Links, Mike Bradley and John Kunz Wr: Tony Arata Pub: Little Tybee Music/Forerunner Music(ASCAP) Mgr: Mike Robertson Management

KEITH PERRY When I Could Fly (*Curb 77884*)
 Prod: Mike Hollandsworth, Nelson Larkin Wr: Stanley T. Alan Whitney Pub: Zomba Songs, Inc./Shepards Gate(BMI)/Zomba Songs, Inc./Storytown/Keatunes(BMI)(Adm. by Zomba Songs Inc.) Mgr: Gold Mountain Entertainment

MICHAEL PETERSON From Here To Eternity (*Reprise 8877*)
 Prod: Robert Ellis Orrall, Josh Leo Wr: Michael Peterson, Robert Ellis Orrall Pub: Warner-Tamerlane Publishing Corp.(BMI)/EMI April Music Inc./Kids Music(Adm. by EMI April Music Inc.)(ASCAP) Mgr: Falcon Management

R

COLLIN RAYE What The Heart Wants (*Epic 78514*)
 Prod: John Hobbs, Ed Seay and Paul Worley Wr: Michael Dulaney Pub: Moon Cather Music(BMI)/Son of Gila Monster Music(BMI) Mgr: Scott Dean Management

R

RICOCHET Blink Of An Eye (*Columbia 78551*)
 Prod: Ron Chancey, Ed Seay Wr: Josh Leo, Rick Bowles Pub: Warner-Tamerlane Publishing Corp.(BMI)/Hellmaymen Music(BMI)/Starstruck Angel Music, Inc.(BMI)/Dead Solid Perfect Music(BMI) Mgr: William Morris

LEANN RIMES On The Side Of Angels (*MCG/Curb 77885*)
 Prod: Wilbur C. Rimes Wr: Gary Burr, Gerry House Pub: Red Brazos Music, nc.(BMI)/House Notes Music(BMI) Mgr: LeAnn Rimes Entertainment

RIVER ROAD Nickajack (*Capitol 53052*)
 Prod: Scott Hendricks, Gary Nicholson Wr: Steve Bogard, Steve Curnutte and Matt Maher Pub: Warner-Tamerlane Publishing Corp.(BMI)/Rancho Belita Music(All rights adm. by Warner-Tamerlane Pub. Corp.)/Yatata Publishing Inc.(BMI) Mgr: Starstruck Entertainment

S

SAWYER BROWN This Night Won't Last Forever (*Curb 8107*)
 Prod: Mark Miller, Mac McAnally Wr: Bill LaBounty, Roy Freeland Pub: Careers-BMG Music Publishing, Inc.(BMI) Mgr: TKO Artist Management

JASON SELLERS I'm Your Man (*BNA 64913*)
 Prod: Chris Farren Wr: Austin Cunningham, Mark D. Sanders Pub: Starstruck Writers Group, Inc./Mark D. Music/Senior Partner Music(ASCAP) Mgr: Corlew O'Grady Mgmt.

KEVIN SHARP If You Love Somebody (*Asylum/EEG 9862*)
 Prod: Chris Farren Wr: Chris Farren, Jeffrey Steele Pub: Full Keel Music Co./Farrenuff Music(All rights obo Farrenuff Music adm. by Full Keel Music Co.)(ASCAP)/Longitude Music Co./Blue Desert Music(All rights obo Blue Desert Music adm. by Longitude Music Co.)(BMI) Mgr: Sound & Serenity Management

SONS OF THE DESERT Hand Of Fate (*Epic 78577*)
 Prod: Johnny Slate, Doug Johnson Wr: Michael Lunn, Michael Noble Pub: WB Music Corp./Lunn Music(ASCAP)/Warner-Tamerlane Publishing Corp./Under The Bridge Music(BMI) Mgr: Image Management Group, Inc.

GEORGE STRAIT Today My World Slipped Away (*MCA 11584*)
 Prod: Tony Brown, George Strait Wr: Mark Wright, Vern Gosdin Pub: Songs of Polygram, Int'l Inc.(BMI)/Hookem Music(Adm. by Polygram Int'l Pub Inc.)(ASCAP) Mgr: Erv Woolsey Agency

SHELLY STREETER Call Me A Wildfire (*Long Arm 9708*)
 Prod: Ramey Salyer Wr: Shelly Streeter, Bill Newsom Pub: Streeterbilt Music(BMI)/Crime Scene Music(BMI)(Adm. by Crime Scene Music) Mgr:

T

PAM TILLIS Land Of The Living (*Arista 3096*)
 Prod: Billy Joe Walker, Jr., Pam Tillis Wr: Wayland Patton, Tia Sillers Pub: MCA Music Publishing(A div of Universal Studios, Inc.)/Delta Kappa Iwag(ASCAP)/Tom Collins Music Corp.(BMI) Mgr: Mike Robertson Management

TRACTORS The Last Time (*Beyond Music 212*)
 Prod: Steve Ripley, Walt Richmond Wr: Pub: Abkco Music(BMI) Mgr: Plan A Management

RICK TREVINO See Rock City (*Columbia 78669*)
 Prod: Steve Buckingham, Doug Johnson Wr: Mark D. Sanders, Bob DiPiero and John Jarrard Pub: Little Big Town Music(BMI)/American Made Music(BMI)/Alabama Band Music(ASCAP)(A div of Wildcountry, Inc.)(ASCAP)/Miss Bytss Music(ASCAP)/Adm. by Alabama Band Music(ASCAP)/Starstruck Writers Group, Inc.(ASCAP)/Mark D. Music(ASCAP) Mgr: Dan Goodman Management

SHANIA TWAIN Love Gets Me Every Time (*Mercury 314536*)
 Prod: Robert John "Mutt" Lange Wr: Twain, Lange Pub: Loon Echo, Inc.(BMI)/Zomba Enterprises Inc. (ASCAP) Mgr: Jon Landau Management

W

CLAY WALKER Watch This (*Giant 8926*)
 Prod: James Stroud, Clay Walker Wr: Anthony Smith, Aaron Barker and Ron Harbin Pub: Notewriter Music/Words To Music(Adm. by Notewriter Music)/O'Tex Music/Blind Sparrow Music(Adm. by O'Tex Music)/BMI/Sony/ATV Tunes LLC dba Cross Keys Publishing Co./Kim Williams Songs, Inc.(Adm. by Sony/ATV Music Publishing)(ASCAP) Mgr: Erv Woolsey

BRYAN WHITE Love Is The Right Place (*Asylum/EEG 9863*)
 Prod: Billy Joe Walker, Jr., Kyle Lehning Wr: Marcus Hummon, Tommy Sims Pub: Careers-BMG Music Publishing, Inc./Floyd's Dream Music(BMI)/MCA Publishing(a div. of Univ. Studios, Inc.)/Bases Loaded Music(Adm. by EMI Christian Music Publishing)(ASCAP) Mgr: GC Management

LEE ANN WOMACK The Fool (*Decca 72009*)
 Prod: Mark Wright Wr: Maria Cannon, Charley Slett and Gene Ellsworth Pub: Major Bob Music Co., Inc./St. Myrna Music/Castle Bound Music/Wild Mountain Thyme Music(ASCAP/BMI) Mgr: Erv Woolsey Agency

WYNONNA When Love Starts Talkin' (*Curb/Universal 53061*)
 Prod: Brent Maher Wr: Jamie O'Hara, Brent Maher and Gary Nicholson Pub: Sony/ATV Songs LLC dba Tree Publishing Co./Magic Knees(BMI)/Sony ATV Tunes LLC (Adm. by EMI April Music Inc.)(ASCAP)/Gary Nicholson Music(ASCAP) Mgr: Wynonna, Inc.

Y

TRISHA YEARWOOD/GARTH BROOKS In Another's Eyes (*MCA 70011*)
 Prod: Allen Reynolds Wr: Bobby Wood, John Pepparo, Garth Brooks Pub: Rio Bravo Music, Inc./Major Bob Music Co., Inc./Cat's Eye Music/No Fences Music(EMI/ASCAP) Mgr: Krage & Company



TONY NOVIA

CHR

CONTEMPORARY HIT RADIO

Driving CHR To 'Main Street'

Some of the industry's top players united for a panel at the NAB Radio Show

One of the most memorable statements at this year's NAB Radio Show in New Orleans was heard during a meeting I moderated with programming VPs. One of the astute broadcasters explained to the room that he informs his station staffers: "While radio today may be on Wall Street, the listeners are still on Main Street."

Attempting to tap into the "Main Street" philosophy while also keeping things in perspective, the NAB pulled out all the stops this year to assemble a top-notch CHR panel. It included Chancellor Media Chief Programming Officer **Steve Rivers**, WXKS (Kiss 108)/Boston PD **John Ivey**, Vallie/Richards Consulting President **Dan Vallie**, and WIOQ (Q102)/Philadelphia PD/morning driver **Glenn Kalina**.

Rivers is widely recognized as one of the best programmers our



Steve Rivers

business has to offer. He works with 99 radio stations, and his experience includes programming stints at KIIS/Los Angeles, WJMN/Boston, KMEL/San Francisco, WRBQ/Tampa, WAPE/Jacksonville, and Kiss

108. to highlight a few. When Rivers left WXKS, Ivey stepped in as the new PD. His background includes stops at WYHY/Nashville, WXPY/Rochester, and KQKQ/Omaha. Vallie consults CHR and AC formats. Stations he's currently working with include Q102, WBZZ/Pittsburgh, WKSE/Buffalo, WNNK/Harrisburg, and WKSS/Hartford. Kalina has spent most of his long, successful career in Philadelphia at two CHRs (the other was WCAU-FM, where he was PD).

ff

The CHRs that pull big demos, win consistently, and — most importantly — generate large revenue bases are the role models for owners. The more successes you see like that, the easier it is to get someone to do the format.

—Dan Vallie

Pitching The Owners

Vallie and his consulting partners, Jim Richards and Mike Donovan, are big CHR fans, and have proven it by launching new CHRs WWZZ/Washington, WLKT/Lexington, KY, KZQZ/San Francisco, and WJOI/Memphis. (Vallie says more are on the way.) Without believers such as Vallie — who can get to the decision-makers at the top companies — the CHR format would not be able to grow.

I asked Vallie about his CHR pitch to station owners. He remarked that, to start with, you really have to believe in the format. "Throughout the time we've been in this business, we've all seen the format allegedly die three or four times. Obviously, it has never died. So, it's just a matter of searching for, finding, and taking advantage of the available opportunities. We've been doing the Top 40 format for a long time, and the climate in the industry changes, depending upon music trends and styles."

Vallie pointed out that consolidation has helped the growth of CHR: "When you have a family of stations in a market, rather than an individual station, there's not as much pressure on the 18-34 aspects of it. I've experienced meetings where we have to say, 'Okay, we're No. 1 18-34 adults — I want 18-34 women, and then we need to be No. 1 25-54 adults.'"

Vallie also said that when a CHR like WXKS or WKTU/New York can be successful in the 18-34 and 25-54 demos, sometimes the corporate decision to go CHR is easier to make. "The CHRs that pull big demos, win consistently, and — most importantly — generate large revenue bases are the role models for owners. The more successes you see like that, the easier it is to get someone to do the format."

Conceptualizing Your Station

In the case of CHR-friendly Chancellor Media, Rivers explained how fortunate he was to be working with chiefs Scott Ginsburg and Jimmy de Castro. "First and foremost,

ff

It's becoming harder and harder to find people who can make magic come out of the radio, and that's what I pay the most attention to today.

—Steve Rivers

ff

they are both excellent radio guys. If there are any limitations to the format, they understand how to overcome them. It's always helpful when you have guys at the top who understand the product, because they drive the personality of the company."

In these days of megagroups and the majority of stations having access to the same tools, what really separates the winners from the losers? Rivers responded, "I told someone that it's nice to be able to talk to people who are articulate and intelligent, but, at the end of the day, if I listen to an aircheck of their station or station composite, and I don't hear the magic, it doesn't matter. I'm putting more and more credence on that philosophy as time goes forward. The truth of the matter is, it's becoming harder and harder to find people who can make magic come out of the radio, and that's what I pay the most attention to today."

Ivey wholeheartedly agreed with Rivers and explained that the "magic" is what's kept Kiss going all these years. "Kiss has always been a very creative radio station," said Ivey. "We have the luxury of having personalities who have been with us for a long time. However, it's the between-the-records stuff and the promotions that people expect from Kiss. When they think of new music, they think of Kiss. If an artist is coming to town, they think Kiss is going to be personally involved with the artist."

"It's a reputation thing that you have to develop. I believe even new stations can build this type of relationship with the listeners if they do it properly. There just has to be that kind of expectation."

Kalina added, "Q102 is a fun, upbeat, Top 40 radio station that leans Dance. The production value and what goes on between the records on Q102 have always been to the left a little bit. We never copy anybody; we've always been unique in that sense." Kalina credits much of Q102's originality to former PD and production whiz Mark Driscoll: "He kind of started something when



SECRETSTO SUCCESS — A familiar name on Z100's playlist, Toni Braxton makes an appearance at a KKRZ/Portland event, no doubt performing any number of hits from her *Secrets* release, including the next single, "How Could An Angel Break My Heart." Taking a moment together — just because they want to — are (l-r): Arista's Greg Feldman, Braxton, and KKRZ PD Ken Benson.

he put the station on the air, and it keeps going and going."

The panel agreed that the bottom line to creating magic on a CHR comes down to everybody working together to make and keep the station entertaining. Rivers reminded everyone, "This format needs to be entertaining, and it needs to be compelling. The good news about this format is, you can make it compelling when it's done right. It comes down to conceptualizing a radio station. You listen to Kiss, and there's a 'Kiss concept.' A lot of thought goes into that. You have to ask, 'Does this fit the radio station?' — and I don't just mean the music. I'm talking about the production technique, the identity."



John Ivey

ff

Good programmers learn how to make things sound big on the radio without it costing a nickel. Obviously, when you get to the bigger markets and you have the money, it doesn't hurt.

—John Ivey

ff

"Glenn and I never sat in Philadelphia and said, 'We need to sound like whatever radio station.' We may have borrowed ideas from time to time, but we've never said we should sound like this station or the other. It always comes back to having a very clear vision of what Q102 is all about. Through good times and bad, the vision has remained consistent. That's hard work and a challenge that is met all the time."

When it comes to discussing making your station sound great, for many programmers the talk quickly turns to lack of money or resources, such as promotion and giveaway budgets. Until he reached Boston, Ivey spent

his entire radio career in small and medium markets with limited budgets. He explained, "Great radio and what comes out of your speakers have nothing to do with money. I've worked in small markets and scratched my way up. That's what you have to do if you don't have the dough. Good programmers learn how to make things sound big on the radio without it costing a nickel. It's not just the money. Obviously, though, when you get to the bigger markets and you have the money, it doesn't hurt."

Learning From The Past

It was almost 18 years ago to the day that then-PD Dan Vallie launched a CHR format on WEZB (B97)/New Orleans, which he took from worst to first with a double-digit-share debut. "The B97 launch was during a period of time when Top 40 was not supposed to be happening," Vallie pointed out. "It was sort of coming out of the doldrums, and that successful launch led to a number of other stations flipping to CHR — which led directly into Mike Joseph's 'Hot Hits' era."

Rivers expressed concern that, as an industry, we don't lose sight of all the things great programmers have done in the past, because the young programmers coming in today need to know and understand what made all the great programming, personalities, and "what's in between the records" work. Rivers also feels young programmers are at a disadvantage, because they don't have the ability to listen to some of the great AM radio stations of our time. His advice to them was to seek their own way of listening to the great radio stations.

Reflecting on his teachers, Rivers pointed out the legendary CKLW, WNBC, WABC, and WLS, to name a few. "Somehow, we need to find a new way to teach these people, and it can't always come from guys on panels spouting theories," Rivers said. "You really need to listen to radio stations in action. Learn and think about why those stations are constructed the way they are, and what works and what doesn't work on those stations."

CHR Asst. Editor Jay Levy contributed to this column



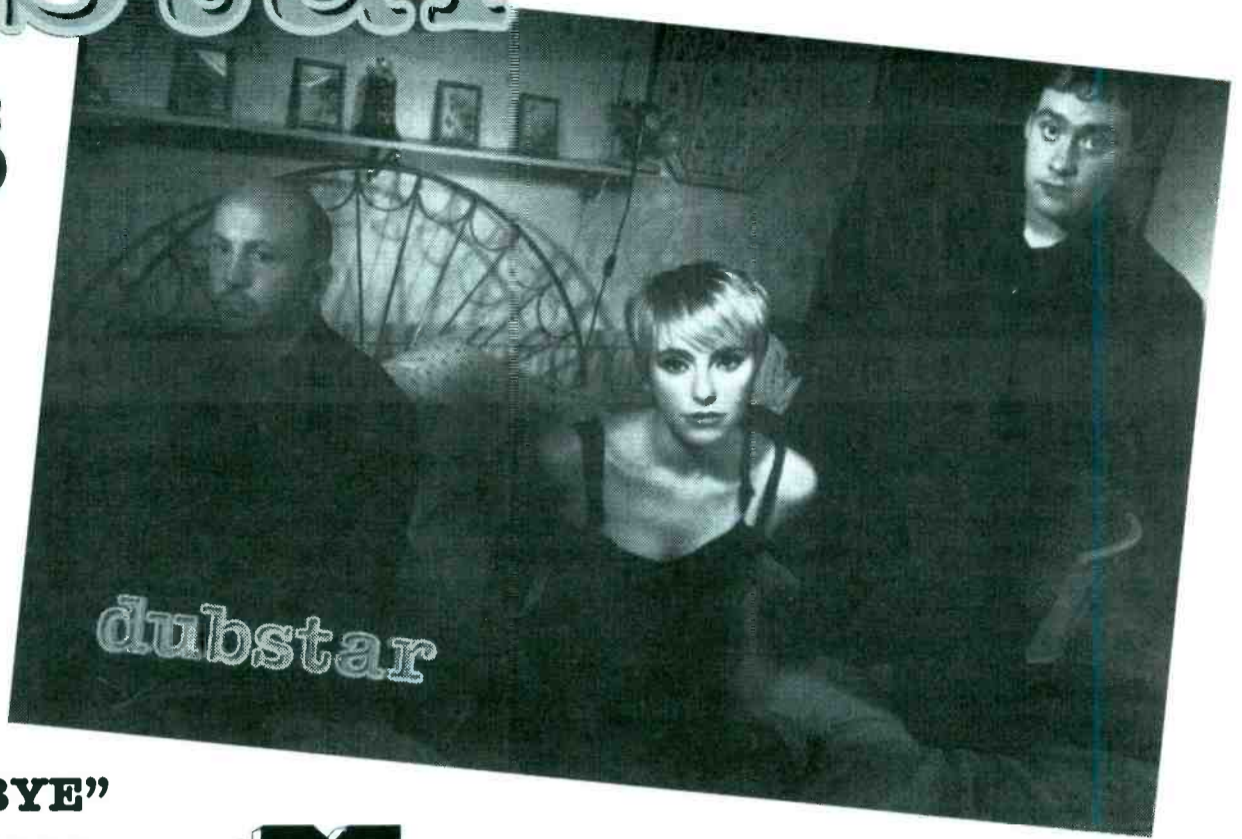
Dan Vallie

dubstar stars

Shining bright at:

KZON/Phoenix
WWXM/Myrtle Beach
KRUF/Shreveport
XHRM/San Diego
KRBE/Houston

WFNX/Boston
KWIN/Stockton
KTCL/Denver
KXRK/Salt Lake
WHZZ/Lansing



**From the new album "GOODBYE"
● In Stores NOW!!!**

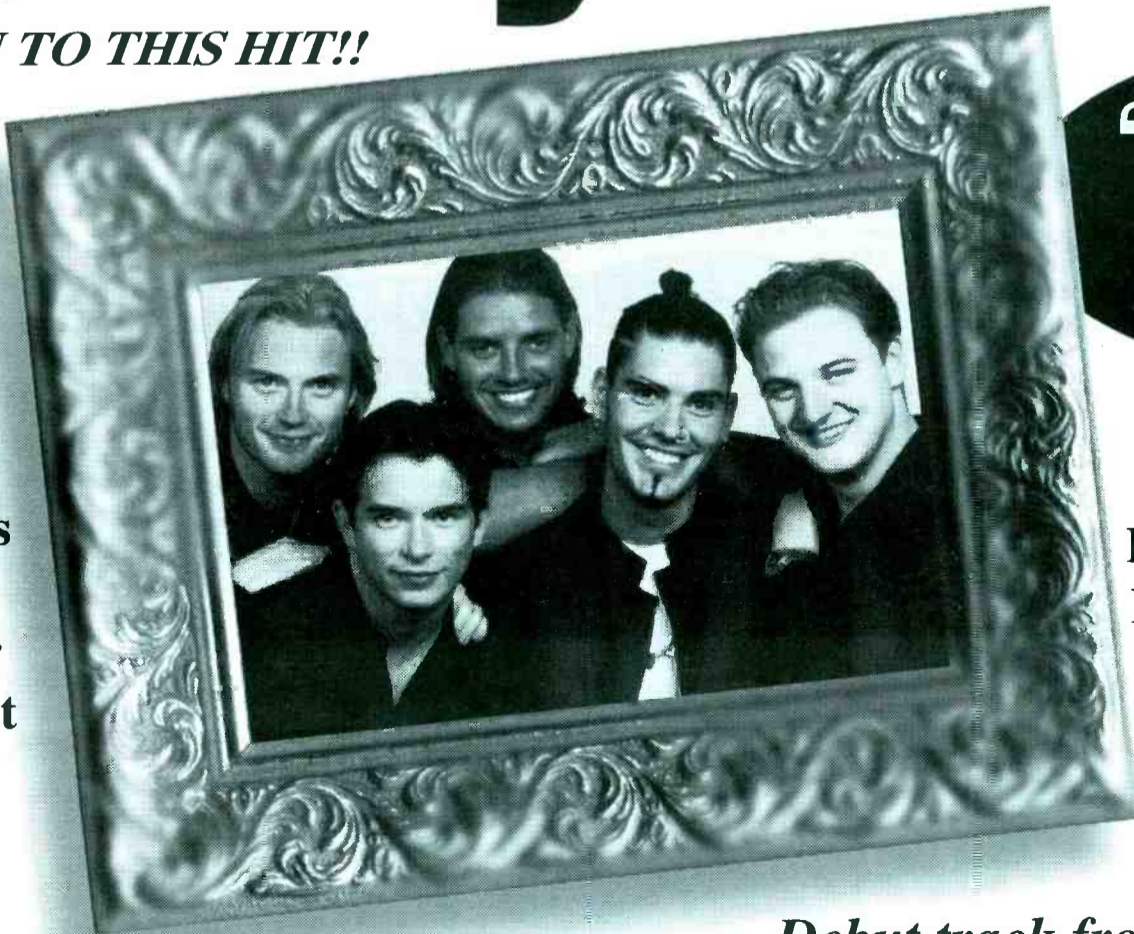


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boyzone

LISTEN TO THIS HIT!!



**Your eyes
don't lie
and your
ears won't
either!!**

**"Picture
Of You"**

Picture This!
KHTO/Springfield – Add
KRUF/Shreveport – Add
WWCK/Flint – Add
KQIZ/Amarillo – Add

Debut track from the UK's HIT artist!



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CHR/POP

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL% FAMILIARITY	TOTAL% BURN
	TW	LW	2W	3W		
JEWEL Foolish Games (<i>Atlantic</i>)	3.99	3.84	3.87	3.85	80.0%	16.9%
LEANN RIMES How Do I Live (<i>Curb</i>)	3.98	3.94	3.98	3.89	74.8%	11.5%
SUGAR RAY Fly (<i>Lava/Atlantic</i>)	3.90	4.00	4.04	3.99	74.1%	15.2%
WILL SMITH Men In Black (<i>Columbia</i>)	3.85	3.91	3.96	3.88	88.5%	27.4%
MATCHBOX 20 Push (<i>Lava/Atlantic</i>)	3.81	3.75	3.79	3.70	81.7%	18.8%
VERVE PIPE The Freshmen (<i>RCA</i>)	3.81	3.78	3.70	3.86	73.6%	23.2%
THIRD EYE BLIND Semi-Charmed Life (<i>Elektra/EEG</i>)	3.76	3.80	3.69	3.78	88.3%	21.8%
PUFF DADDY & FAITH EVANS I'll Be Missing... (<i>Bad Boy/Arista</i>)	3.75	3.87	3.95	3.88	84.8%	24.9%
NOTORIOUS B.I.G. Mo Money Mo Problems (<i>Bad Boy/Arista</i>)	3.74	3.89	—	—	65.8%	16.4%
TONIC If You Could Only See (<i>Polydor/A&M</i>)	3.70	3.66	3.65	3.59	68.5%	13.4%
98 DEGREES Invisible Man (<i>Motown</i>)	3.62	3.53	3.69	3.44	50.9%	14.9%
ALLURE All Cried Out (<i>Crave</i>)	3.62	3.55	3.60	3.47	49.6%	9.5%
BOYZ II MEN 4 Seasons Of Loneliness (<i>Motown</i>)	3.60	3.63	—	—	51.1%	9.3%
BACKSTREET BOYS Quit Playing Games (With My Heart) (<i>Jive</i>)	3.59	3.52	3.57	3.47	74.1%	25.9%
PAULA COLE I Don't Want To Wait (<i>Imago/WB</i>)	3.55	3.52	3.43	3.33	64.1%	13.2%
DAVE MATTHEWS BAND Crash Into Me (<i>RCA</i>)	3.54	3.64	3.52	3.52	68.2%	20.8%
MIGHTY MIGHTY BOSSTONES The Impression... (<i>Big Rig/Mercury</i>)	3.51	3.53	3.64	3.44	58.9%	12.5%
FIONA APPLE Criminal (<i>Work</i>)	3.50	—	—	—	45.0%	11.7%
SPICE GIRLS 2 Become 1 (<i>Virgin</i>)	3.45	3.53	3.56	3.52	82.9%	27.4%
WALLFLOWERS The Difference (<i>Interscope</i>)	3.45	3.53	3.43	3.43	76.0%	28.4%
AMY GRANT Takes A Little Time (<i>A&M</i>)	3.41	3.32	3.30	—	42.3%	8.8%
SARAH MCLACHLAN Building A Mystery (<i>Arista</i>)	3.35	3.56	3.49	3.45	67.7%	19.3%
ROBYN Do You Know (What It Takes) (<i>RCA</i>)	3.30	3.38	3.39	3.34	77.5%	26.9%
MARIAH CAREY Honey (<i>Columbia</i>)	3.27	3.38	3.38	3.32	60.9%	22.2%
EN VOGUE Too Gone, Too Long (<i>EastWest/EEG</i>)	3.21	—	—	—	21.3%	5.1%
AQUA Barbie Girl (<i>MCA</i>)	3.08	3.02	3.04	2.93	72.1%	29.1%
PEACH UNION On My Own (<i>Mute/Epic</i>)	3.07	3.12	2.92	—	27.4%	7.8%
HANSON Where's The Love (<i>Mercury</i>)	2.98	2.93	2.95	2.97	67.5%	30.8%
MR. PRESIDENT Coco Jamboo (<i>Warner Bros.</i>)	2.96	2.98	3.03	3.06	49.1%	18.6%

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: **EAST:** Baltimore, Boston, Buffalo, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. **SOUTH:** Atlanta, Charlotte, Dallas, Houston, Miami, New Orleans, Norfolk, Orlando, Tampa. **MIDWEST:** Cincinnati, Cleveland, Columbus, Indianapolis, Kansas City, Minneapolis. **WEST:** Los Angeles, Portland, Salt Lake City, San Diego. Songs are removed from Callout America after 20 weeks of testing. © 1997, R&R Inc.

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

LeAnn Rimes' "How Do I Live" (*Curb*) continues to post strong scores, according to **Callout America**, R&R's exclusive survey of 400 female pop listeners aged 12-34. "How" is No. 4 among teens with a 4.13, No. 2 among 18-24s (3.97), and No. 1 25-34 (3.86).

Kudos to the staff of **Atlantic Records**, who not only claim the top three positions on this week's CHR/Pop chart, but grab three of the top five on **Callout America**, with "Foolish Games" by **Jewel**, "Fly" by **Sugar Ray**, and "Push" by **Matchbox 20**.

The upward momentum continues for "I Don't Want To Wait" by **Paula Cole** (*Imago/WB*), which has risen 3.33-3.43-3.52-3.59 in total favorability the past four weeks. The song's trending is similar to that of her breakthrough hit, "Where Have All The Cowboys Gone?"

Here's a look at the top 10 testing titles in each of R&R's **Callout America** demos (in descending order):

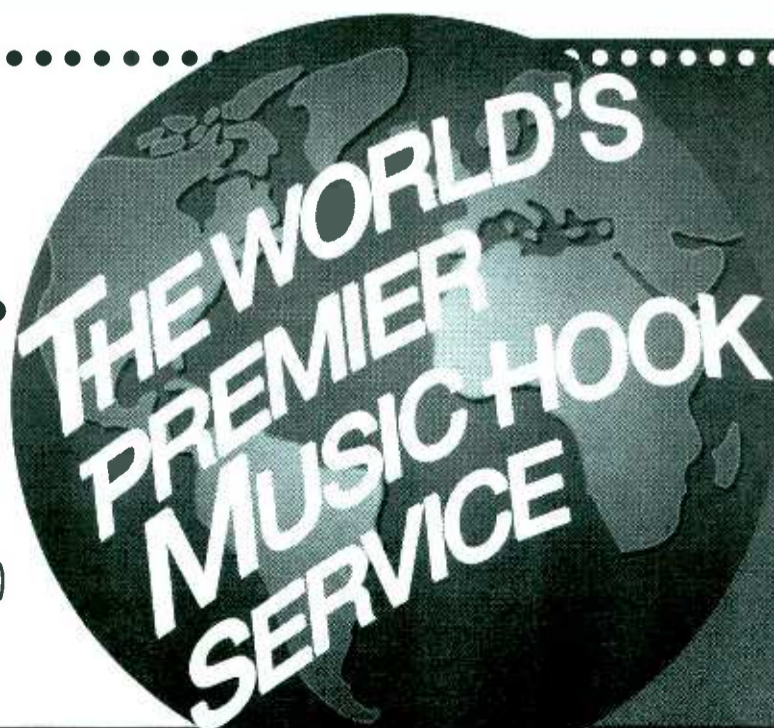
- Women 12-17: **Jewel**, **Puff Daddy** "Missing," **Sugar Ray**, **LeAnn Rimes**, **Verve Pipe** "Freshmen," **Will Smith** "Men," **Notorious B.I.G.** "Mo," **Matchbox 20**, **Third Eye Blind** "Semi-Charmed," and **Backstreet Boys** "Quit."

- Women 18-24: **Jewel**, **LeAnn Rimes**, **Matchbox 20**, **Will Smith**, **Sugar Ray**, **Puff Daddy**, **Notorious B.I.G.**, **Dave Matthews Band** "Crash," **Tonic** "If," and **Verve Pipe**.

- Women 25-34: **LeAnn Rimes**, **98 Degrees** "Invisible," **Jewel**, **Backstreet Boys**, **Third Eye Blind** and **Tonic** (tie), **Allure** "All," **Verve Pipe**, **Sugar Ray**, and **Will Smith**.

**Clear.
Consistent.
Quality.**

(It makes a **WORLD** of difference)



HOOKS
UNLIMITED



CHR/POP TOP 50

OCTOBER 3, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	1	1	1	JEWEL Foolish Games (Atlantic)	6738	6437	6170	5666	131/0
11	8	5	2	SUGAR RAY Fly (Lava/Atlantic)	6056	5213	4134	3372	134/0
5	5	4	3	MATCHBOX 20 Push (Lava/Atlantic)	5895	5542	5097	4510	125/0
3	3	2	4	BACKSTREET BOYS Quit Playing Games (With...) (Jive)	5585	5753	5764	5549	125/1
1	2	3	5	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	5456	5585	5834	5713	124/0
19	11	7	6	LEANN RIMES How Do I Live (Curb)	4827	4265	3710	2789	115/4
4	4	6	7	SPICE GIRLS 2 Become 1 (Virgin)	4741	5145	5460	5257	115/0
7	7	8	8	SISTER HAZEL All For You (Universal)	4054	4213	4302	4306	108/0
6	6	9	9	WILL SMITH Men In Black (Columbia)	3708	3977	4490	4404	97/0
13	13	12	10	98 DEGREES Invisible Man (Motown)	3638	3641	3455	3115	107/0
10	10	10	11	MARIAH CAREY Honey (Columbia)	3552	3831	3933	3733	102/0
20	15	14	12	PAULA COLE I Don't Want To Wait (Imago/WB)	3519	3239	3060	2740	120/1
8	9	11	13	OMC How Bizarre (Huh!/Mercury)	3417	3692	3948	4242	107/0
18	14	15	14	TONIC If You Could Only See (Polydor/A&M)	3333	3180	3068	2826	99/0
27	22	17	15	BOYZ II MEN 4 Seasons Of Loneliness (Motown)	3279	2813	2561	2075	117/2
21	16	16	16	SARAH MCLACHLAN Building A Mystery (Arista)	3112	2956	2909	2697	113/2
—	33	21	17	ROBYN Show Me Love (RCA)	3085	2361	1508	523	126/10
9	12	13	18	ROBYN Do You Know (What It Takes) (RCA)	2961	3324	3616	3736	89/0
26	20	18	19	PEACH UNION On My Own (Mute/Epic)	2896	2781	2585	2213	120/2
25	25	20	20	MIGHTY MIGHTY BOSSTONES The Impression... (Big Rig/Mercury)	2673	2517	2459	2220	103/4
16	17	19	21	PUFF OADY & FAITH EVANS I'll Be Missing... (Bad Boy/Arista)	2542	2720	2768	2838	72/0
31	27	24	22	EN VOGUE Too Gone, Too Long (EastWest/EEG)	2314	2280	1986	1619	104/2
BREAKER			23	ALLURE All Cried Out (Crave)	2159	1963	1661	1327	85/3
BREAKER			24	IMANI COPPOLA Legend Of A Cowgirl (Columbia)	2086	1974	1674	1158	106/5
15	19	22	25	MEREDITH BROOKS Bitch (Capitol)	2067	2359	2624	2905	74/0
30	29	29	26	AMY GRANT Takes A Little Time (A&M)	1901	1845	1825	1655	85/1
50	37	32	27	SMASH MOUTH Walkin' On The Sun (Interscope)	1751	1378	1054	645	101/12
23	23	25	28	AQUA Barbie Girl (MCA)	1575	2172	2520	2430	74/0
14	18	23	29	WALLFLOWERS The Difference (Interscope)	1544	2338	2731	2979	55/0
29	28	31	30	DAVE MATTHEWS BAND Crash Into Me (RCA)	1411	1650	1844	2035	48/0
39	34	34	31	NOTORIOUS B.I.G. Mo Money Mo Problems (Bad Boy/Arista)	1401	1314	1205	1015	58/1
—	—	38	32	ELTON JOHN Candle In The Wind 1997 (Rocket/A&M Associated)	1356	1025	524	98	50/10
41	38	36	33	FLEETWOOD MAC Silver Springs (Reprise)	1249	1128	993	813	75/3
DEBUT			34	CHUMBAWAMBA Tubthumping (Republic/Universal)	1235	406	163	—	100/57
49	41	37	35	ELTON JOHN Something About The Way... (Rocket/A&M Associated)	1177	1082	924	662	97/3
—	47	41	36	INOJ Love You Down (So So Def/Columbia)	1176	918	729	582	43/4
—	49	43	37	FIONA APPLE Criminal (Work)	1162	811	572	480	75/11
12	24	30	38	HANSON Where's The Love (Mercury)	1136	1663	2495	3267	44/0
47	42	40	39	FOREST FOR THE TREES Dream (DreamWorks/Geffen)	1028	933	862	704	69/3
28	30	33	40	MR. PRESIDENT Coco Jambo (Warner Bros.)	1003	1373	1733	2061	37/0
DEBUT			41	DURAN DURAN Electric Barbarella (Capitol)	961	481	50	—	85/19
44	36	35	42	JANET I/Q-TIP & JONI MITCHELL Got 'Til It's Gone (Virgin)	944	1166	1070	803	57/0
—	—	44	43	SHAWN COLVIN You And The Mona Lisa (Columbia)	933	770	436	29	68/6
35	35	39	44	BLESSIO UNION OF SOULS I Wanna Be There (Capitol)	836	1021	1110	1251	31/0
45	43	42	45	BLUES TRAVELER Most Precarious (A&M)	835	829	852	797	48/1
DEBUT			46	HANSON I Will Come To You (Mercury)	832	44	—	—	85/30
—	—	47	47	ROLLING STONES Anybody Seen My Baby? (Virgin)	727	635	487	104	52/6
DEBUT			48	USHER You Make Me Wanna... (LaFace/Arista)	699	482	187	78	43/11
—	50	48	49	SUBLIME Wrong Way (Gasoline Alley/MCA)	666	582	542	544	53/2
—	—	50	50	TEXAS Say What You Want (Mercury)	651	485	369	296	53/7

This chart reflects airplay from September 22-28. Songs ranked by total plays. Highlighted songs indicate Breaker.
134 CHR/Pop reporters. 134 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

BREAKERS®

ALLURE

All Cried Out (Crave)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2159/196	85/3	23

IMANI COPPOLA

Legend Of A Cowgirl (Columbia)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2086/112	106/5	24

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
MARIAH CAREY Butterfly (Columbia)	75
CHUMBAWAMBA Tubthumping (Republic/Universal)	57
SHE MOVES Breaking All The Rules (Geffen)	48
HANSON I Will Come To You (Mercury)	30
DURAN DURAN Electric Barbarella (Capitol)	19
MARY J. BLIGE Everything (MCA)	14
OASIS Don't Go Away (Epic)	12
SMASH MOUTH Walkin' On The Sun (Interscope)	12
FIONA APPLE Criminal (Work)	11
SALT-N-PEPA R U Ready (Red Ant/London/Island)	11
USHER You Make Me Wanna... (LaFace/Arista)	11

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SUGAR RAY Fly (Lava/Atlantic)	+843
CHUMBAWAMBA Tubthumping (Republic/Universal)	+829
HANSON I Will Come To You (Mercury)	+788
ROBYN Show Me Love (RCA)	+724
LEANN RIMES How Do I Live (Curb)	+562
DURAN DURAN Electric Barbarella (Capitol)	+480
BOYZ II MEN 4 Seasons Of Loneliness (Motown)	+466
SMASH MOUTH Walkin' On The Sun (Interscope)	+373
MARIAH CAREY Butterfly (Columbia)	+371
MATCHBOX 20 Push (Lava/Atlantic)	+353

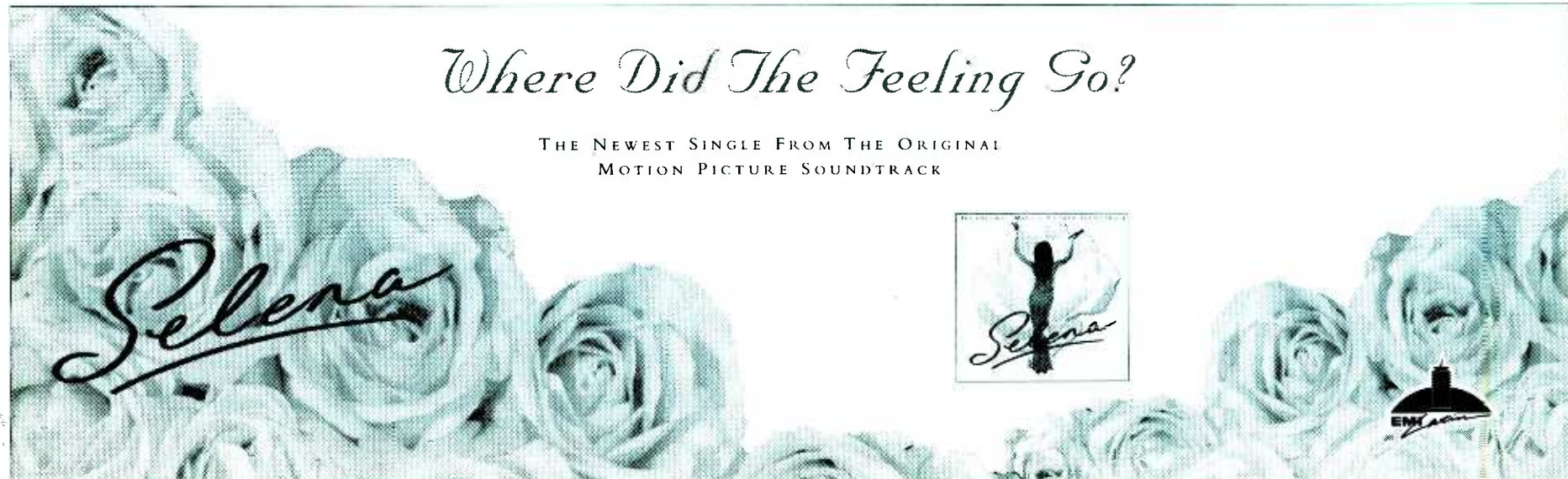
HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
SHAWN COLVIN Sunny Came Home (Columbia)
MARK MORRISON Return Of The Mack (Atlantic)
VERVE PIPE The Freshmen (RCA)
WALLFLOWERS One Headlight (Interscope)
AZ YET Hard To Say I'm Sorry (LaFace/Arista)
SAVAGE GARDEN I Want You (Columbia)
DUNCAN SHEIK Barely Breathing (Atlantic)
CARDIGANS Lovefool (Mercury)
SPICE GIRLS Say You'll Be There (Virgin)
HANSON Mmm Bop (Mercury)

Breakers: Songs registering 2000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

Where Did The Feeling Go?

THE NEWEST SINGLE FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK



NEW & ACTIVE

OASIS Don't Go Away (*Epic*)

Total Plays: 636, Total Stations: 59, Adds: 12

3RD PARTY Love Is Alive (*DV8/A&M*)

Total Plays: 537, Total Stations: 41, Adds: 6

MARIAH CAREY Butterfly (*Columbia*)

Total Plays: 491, Total Stations: 83, Adds: 75

AALIYAH The One I Gave My Heart To (*BlackGround/Atlantic*)

Total Plays: 464, Total Stations: 48, Adds: 7

JOCK JAM Jock Jam (*Tommy Boy*)

Total Plays: 454, Total Stations: 16, Adds: 0

GARY BARLOW So Help Me Girl (*Arista*)

Total Plays: 432, Total Stations: 47, Adds: 10

LE CLICK Don't Go (*Logic*)

Total Plays: 327, Total Stations: 22, Adds: 5

LOS UMBRELLOS No Tengo Dinero (*Flex/Virgin*)

Total Plays: 322, Total Stations: 11, Adds: 1

SUNDAYS Summertime (*DGC/Geffen*)

Total Plays: 309, Total Stations: 29, Adds: 2

SALT-N-PEPA R U Ready (*Red Ant/London/Island*)

Total Plays: 222, Total Stations: 35, Adds: 11

BILLIE MYERS Kiss The Rain (*Universal*)

Total Plays: 209, Total Stations: 22, Adds: 3

REFUGEE CAMP ALL-STARS Avenues (*Arista*)

Total Plays: 207, Total Stations: 21, Adds: 0

911 Love Sensation (*Saban/Ginga/Virgin*)

Total Plays: 206, Total Stations: 12, Adds: 2

JAMIROQUAI Alright (*Work*)

Total Plays: 183, Total Stations: 18, Adds: 1

COOLIO F/40 THEVZ C U When U Get There (*Tommy Boy*)

Total Plays: 181, Total Stations: 8, Adds: 1

NU FLAVOR Heaven (*Reprise*)

Total Plays: 166, Total Stations: 8, Adds: 0

PETER CETERA F/AZ YET You're The Inspiration (*River North*)

Total Plays: 152, Total Stations: 8, Adds: 0

REAL MCCOY (If You're Not In...) I'm Outta Here! (*Arista*)

Total Plays: 148, Total Stations: 9, Adds: 0

MARY J. BLIGE Everything (*MCA*)

Total Plays: 132, Total Stations: 20, Adds: 14

DJ COMPANY Forever Young (*Crave*)

Total Plays: 130, Total Stations: 11, Adds: 0

Songs ranked by total plays



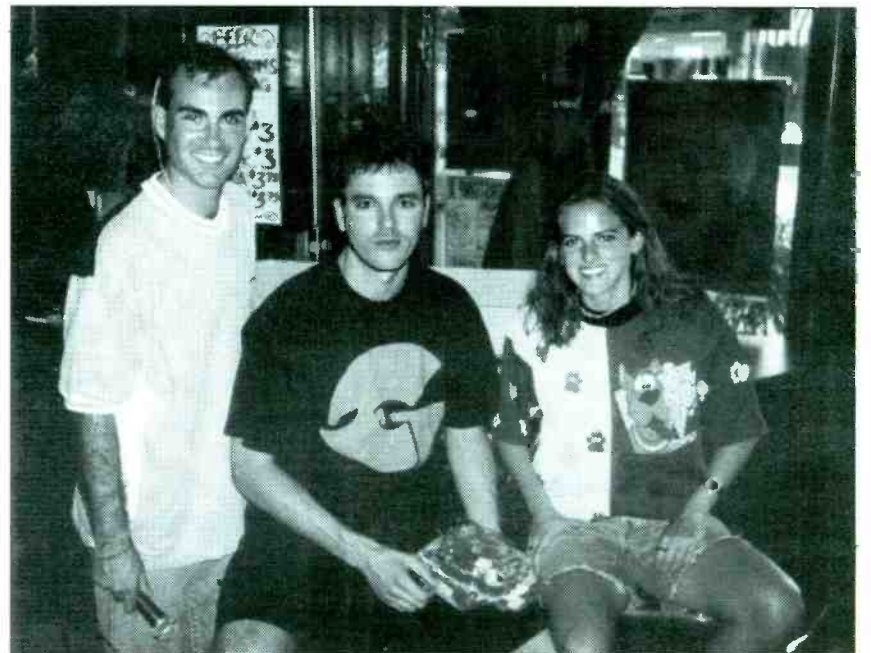
THERE GOES THE NEIGHBORHOOD! — That's right, CHR Asst. Editor Jay Levy (second from right) actually escaped from his corner cubicle long enough to head to the east coast and visit some new friends at WHTZ (Z100)/New York. After a full tour of the station and a look at its "Wall Of Fame," we all caught a "quality moment" in the studios. Busy, but gracious, hosts included (l-r) MD Cubby Bryant, PD Tom Poleman, and new APD Kid Kelly.



IT'S A JAI JAM — RCA held a listening party for Jai (third from left) recently, and the result was the discovery of something quite smooth and soulful. Surrounded by Jai's band members are (front, l-r) RCA VP/Nat'l Promo Geary Tanner, KYSR/L.A. PD Angela Perelli, RCA Sr. VP Ron Geslin, KIIS/L.A. PD Dan Kieley, and (back, c) RCA Regional Marketing/Promotion Kim Langbecker.

NEW RELEASES

ADDS OCTOBER 7

Backstreet Boys**"As Long As You Love Me" (Jive)****Meredith Brooks****"What Would Happen" (Capitol)****Chumbawamba****"Tubthumping" (Republic/Universal)****Donna Lewis & Richard Marx****"At The Beginning" (Atlantic)****No Mercy****"Kiss You All Over" (Arista)****Nu Flavor****"Heaven" (Reprise)****Taja Seville****"I & I" (550 Music)****Somethin' For The People****"My Love Is The Shhh!" (Warner Bros.)****Tony Toni Tone****"Boys & Girls" (Mercury)****Wallflowers****"Three Marlenas" (Interscope)**

VERY-CHARMED NIGHT — Third Eye Blind played the Sapphire Club in Orlando recently, and WXXL-FM was there for a one-on-one interview after the show. Master and mistress of ceremonies for the night were 'XXL night guy Kid Cruz (l) and weekender Nikki Night, who took time to pose with TEB lead singer Stephan Jenkins.



DOUBLE HAPPINESS — WBBO-FM (B-95)/Monmouth-Ocean closed out the summer with their "Beach Bash I" recently. Among those to perform and celebrate were Samantha Cole, Shaggy, 3rd Party, Robin S., and the Blackout Allstars. Caught up in the afterglow here are B-95 morning show co-host Michelle Pollino (l) and Ms. Cole.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Buffalo, NY; Erie, PA; Harrisburg, PA; Lincoln, NE; Myrtle Beach, SC; Portland, OR; Seattle, WA; Tulsa, OK) with their respective PDs, APDs, MDs, and current playlists. The table is organized into columns by market.

134 Total Reporters
134 Current Reporters
134 Current Playlists



HIP HOP TOP 20

Table with columns: LW, TW, ARTIST, TITLE, LABEL(S), TOTAL PLAYS, TW, LW, TOTAL STATIONS/ADDS. Lists top 20 hip hop songs including Busta Rhymes, Mase, Notorious B.I.G., Foxy Brown/Drumhill, L.L. Cool J, Bone Thugs-N-Harmony, Will Smith, Firm, Master P, Puff Daddy & Faith Evans, Mack 10, Shaggy, Wyclef Jean, Lil' Kim, Salt-N-Pepa, Timbaland & Magoo, MIA X F/Master P & Foxy Brown, Jagged Edge, Puff Daddy & The Family, and Lost Boyz.

This chart reflects airplay from September 22-28. Songs ranked by total plays. 47 CHR/Rhythmic reporters and 87 Urban reporters combine from the Custom Chart function on R&R ONLINE. Rap titles are manually extrapolated. For complete reporter lists refer to Rhythmic and Urban sections. © 1997, R&R Inc.

NEW & ACTIVE

Table listing new and active songs with columns: Artist, Title, Label, Total Plays, Total Stations, Adds. Includes songs like 'Misdeemeanor' by Elliott, 'Kiss And Tell' by Brownstone, 'We're Not Making Love No More' by Drum Hill, etc.

Songs ranked by total plays

NEW RELEASES

ADDS OCTOBER 7

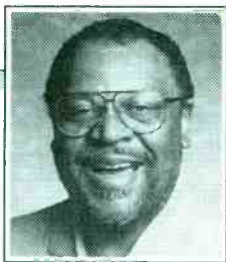
- Toni Braxton w/Kenny G "How Could An Angel... (LaFace/Arista)"
Jerky Boys "Jerk Baby Jerk" (Ratchet/Mercury)
Billy Lawrence "Up & Down" (EastWest/EEG)
No Mercy "Kiss You All Over" (Arista)



A LIL' STORY ABOUT BEATSTOCK — Once upon a recent time, over 50 dance acts (past and present) descended upon Floyd Bennett Field in Brooklyn, NY for a one-day jam-fest called "Beatstock." Metropolitan Recording artist Lil' Suzy was one of 50 jammin' acts that had the crowd shakin' through the night.

CHR/RHYTHMIC REPORTERS
Stations and their adds listed alphabetically by market

Grid of market lists for CHR/Rhythmic Reporters across various cities including Albuquerque, Chicago, Greensboro, Los Angeles, New York, Providence, San Antonio, San Francisco, etc. Each list includes reporter names and station/add counts.



WALT LOVE

From Spinning Singles To Tackling Tough Topics

■ WJLB/Detroit afternoon host's programs are the 'Talk Of The Town'

As consolidation continues to change the shape and texture of radio, people in the industry are trying to find out what it all means to them — how they fit in and what new opportunities there are for them to advance or expand their professional horizons.

In my daily conversations with people in all levels of radio, I hear a variety of ideas for survival in these uncertain times. For example, in a recent chat with former WJLB-FM/Detroit MD Frankie Darcell, who now handles afternoons at the mainstream Urban powerhouse,

Frankie Darcell

I discovered that she's successfully augmented her professional skills by adding a Sunday morning talk show to her resume. Furthermore, the radio talk show helped spawn a version on local cable TV.

Darcell, a 17-year industry veteran, previously served as MD/air talent at WPEG-FM/Charlotte, working with then-PD Michael Saunders. Saunders is now PD at WJLB, but, interestingly, Darcell had already been at WJLB for more than a year before her former PD moved up to the Motor City. Obviously, a good working relationship with him has helped Darcell explore various ways to gain additional experience.

Her talk career began four years ago, and it was a total fluke. During the course of her afternoon shift, Darcell started taking calls and doing some female-oriented talk between records and over record intros. This later became a regular feature called "Talk Of The Town."

"I created 'Talk Of The Town' by accident, when Steve Hegwood was still here as our PD, back in June 1993," Darcell explains. "He told me that he wanted me to focus on the women in the city of Detroit — 52% of those who live in the city are African-American women, and almost 60% of those women have children and are considered the head of the household. The actual percentage of African Americans is 76%.

"When Steve hired me, he wanted me to come into the market and talk directly to the women in the city. So, I began to think about what kinds of issues women would talk about among themselves. It just so happens that when I got on the air,

☐

I try to leave the audience hanging with the most controversial comment right before going off the air, to keep people talking. I purposely try not to get in a whole bunch of calls, so people will continue to talk about the issue when they get home that evening or the next day in the office.

I asked where I could find a new hairstylist. The phones went crazy with all kinds of calls! Women began to call the request lines and say, 'Go to this place on the eastside,' while others said, 'Go to this other place on the westside to get your hair done.' Then someone else said to me, 'You know what, girl? That's the talk of the town, since you're new here. Everybody's talking about it in the beauty salons.' I said to myself, 'That's a good hook!'"

The Oprah Of Detroit

It was at that point that Darcell decided to call her show "Talk Of The Town" and maintain a focus on women's issues. She says, "I talk about things that women talk about every day at home, in the beauty salons, at work during lunch or a coffee break, or at church. I focus on those women's issues, the kind that interest you regardless of what type of woman you are — whether you drink coffee, cappuccino, wine, beer, or whatever. I've been called the Oprah Winfrey of Detroit. Our thing has taken off and has done exceptionally well for the four years I've been doing the show."

How can one do a talk show focusing on women's issues while continuing to play music and stick with the station's mass-appeal presentation? Darcell replies, "I get on the air at 2pm, and I air a produced drop that asks, 'What will she talk about today?' Before Hegwood

left, one of the things he passed along was the fact that we are, and would continue to be, a music-intensive radio station. However, through our research we found out that people were not only listening for the music, but also to find out what I was going to talk about that particular day. So, I build interest in my topic from 2pm until 3:40 or so. The talk starts then and runs until 5:50. I go off the air at 6pm. I try to generate a buzz prior to the first segment and leave the audience hanging with the most controversial comment right before going off the air, to keep people talking. The lines always jam up when I'm going off the air. I do that intentionally. I purposely try not to get in a whole bunch of calls, so people will continue to talk about the issue when they get home that evening or the next day in the office."

And how is this talk properly balanced with the music? "If I don't have a long song intro, I don't put on a call. I have to keep my show extremely tight. If I have a record that has a 20-second intro within the first quarter-hour, it's very important to me to find a comment that's 16 to 18 seconds, so I can get in and out of the record. I do not stop the music in order to put my calls on the air. All of this is done over intros. When the song is over, I usually do a cold break, mention what the topic is, and just continue to roll.

"Most importantly, people are listening for the music. But, at the same time, they are listening be-



DO THE MATH — Biv Ten/Motown recording group 702 recently stopped in the 313 (area code, that is) to visit with WJLB/Detroit afternooner/talk show host Frankie Darcell (second from l). I guess if Darcell decided to join the group, they'd be Biv Ten/Motown act 1015!

cause I tend to be quite controversial and say what the average person is thinking. That's what makes the show so exciting. People say to me all the time, 'I can't believe you said that — but I was sure thinking it!' I'm very, very real and down-to-earth with what I'm saying. I get the opportunity to create theater of the mind by being the person you would talk to at home."

Audience Assists Added Programming

Darcell's successful audience interaction helped create two additional opportunities. The first was a Sunday edition of "Talk Of The Town" that airs between 9-10am. Darcell says, "Saunders had the vision to move the show because of the success it had in weekdays. On the Sunday show, I focus on more-serious topics, but I still maintain the same kind of personality that I use during the week by being very straight with listeners. What it did is drive a group of people who don't usually listen to talk to our program on Sunday mornings. The first Sunday morning show I did was July 6."

Once the Sunday show was established, the opportunity arose for a televised version of it. Darcell says, "It's produced by Omari Productions. My actual producer is Michael Joseph. We still use the

WJLB logo, and we still use all of the WJLB hooks within the show. It comes on Comcast Cable here in Detroit and runs in its entirety on Tuesday evenings at 7pm. It's also rebroadcast twice during the week, depending on the scheduling at Comcast. So far, we've done the first four shows live in the WJLB studios — kind of like what Howard Stern does for E! Entertainment Television. We're currently looking at going on location to a couple of different places — including prisons — and we're about to do a show from my living room. We're also going to go to some key places in Detroit to do the show. The WJLB logo is shown very clearly. This is another opportunity for us to market the radio station and the show."

Changing Business, Shifting Goals

Why did Darcell decide to give up her MD position to concentrate on her on-air performance? "After almost 10 years of doing the music, I had to really look at my strengths and weaknesses — I tell this to young people at the high schools and colleges I speak at all the time. Part of making the decision to let the music go and move on is seeing the shrinkage of Urban radio in terms of LMAs, duopolies, mergers, and buyouts in our industry. We all have to look at the fact that radio is not what it used to be five or six years ago. This made me realize that I had to get my career in line, and what I really wanted to do was get some control.

"To be a PD was really my initial goal. Look at what's happening with syndication and network programming in the industry. Pretty soon, they'll have VPs/Programming from somewhere in L.A. or New York, and all they'll need locally are people to operate the radio station. The opportunities and growth in programming are dwindling. So, for me, it's about looking at my strengths in being on the air. The fact is, I've always wanted to get into television and be executive producer of a TV show. 'Talk Of The Town' is beginning to make that happen for me. This is a wonderful opportunity for me to move into TV, and I'm really excited about it all."

UC DATABANK

Blacks, Hispanics Gain Spending Clout

Total Hispanic and African-American disposable income is estimated to have risen 66% and 54%, respectively, between 1990 and 1997, according to the Selig Center for Economic Growth at the University of Georgia. Disposable income for the U.S. as a whole jumped 41%.

The Hispanic share of U.S. spending rose from 5.2% to 6.1% in the period, to an estimated \$348 billion. The African-American share rose from 7.5% to 8.2%, to an estimated \$469 billion. Total U.S. spending is estimated at \$5.7 trillion.

The gains are driven by expected trends in population growth and a slight improvement in income, says economist Jeffrey Humphreys, Selig's forecasting director. What surprised him was the distribution of growth. Brisk local economies boosted spending in states and counties that have been historically overwhelmingly Anglo.

Hispanic spending at least doubled in Nevada, Utah, and Georgia. And African-American spending in Minnesota has almost doubled since 1990.

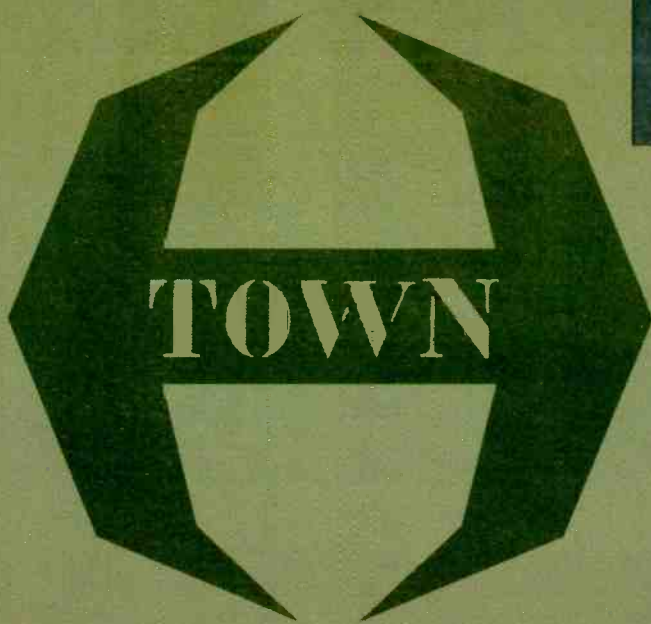
The figures suggest more blacks and Hispanics are willing and able to enter new geographic markets to find opportunity.

Source: Wall Street Journal — Sept. 3, 1997

R&R Urban Chart **46** - **38**
Breaker 1019 Plays

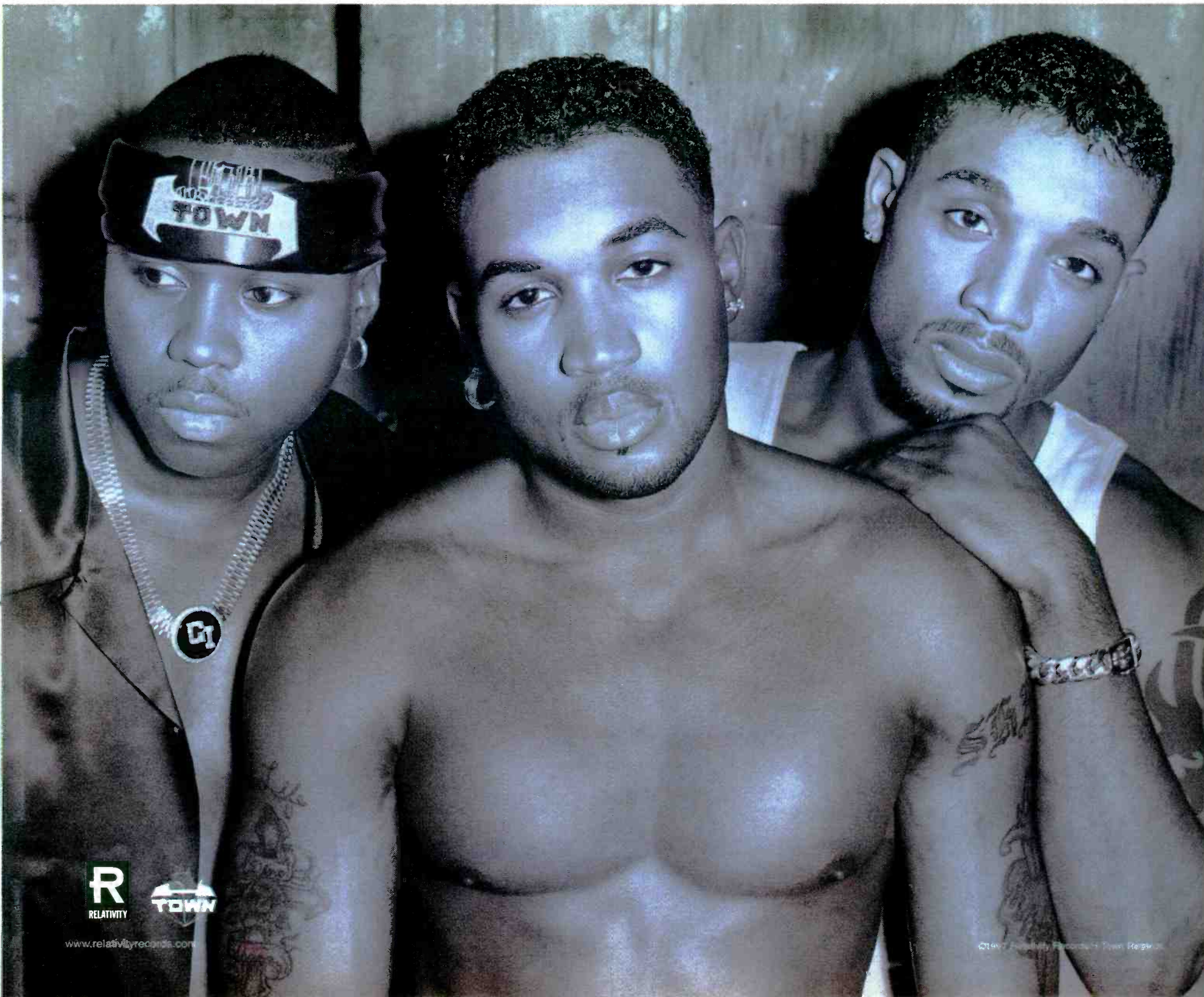
New This Week:
WUSL, WCHB, WEDR, WAMO
WKKV, WJMZ, WJTT, WMNX

Single Blowing Out At Retail!
#21 Best Selling Single Camelot
#18 Best Selling Single Blockbuster



H-TOWN

They Like It Slow



www.relativityrecords.com

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This is what happens when you can't let go.

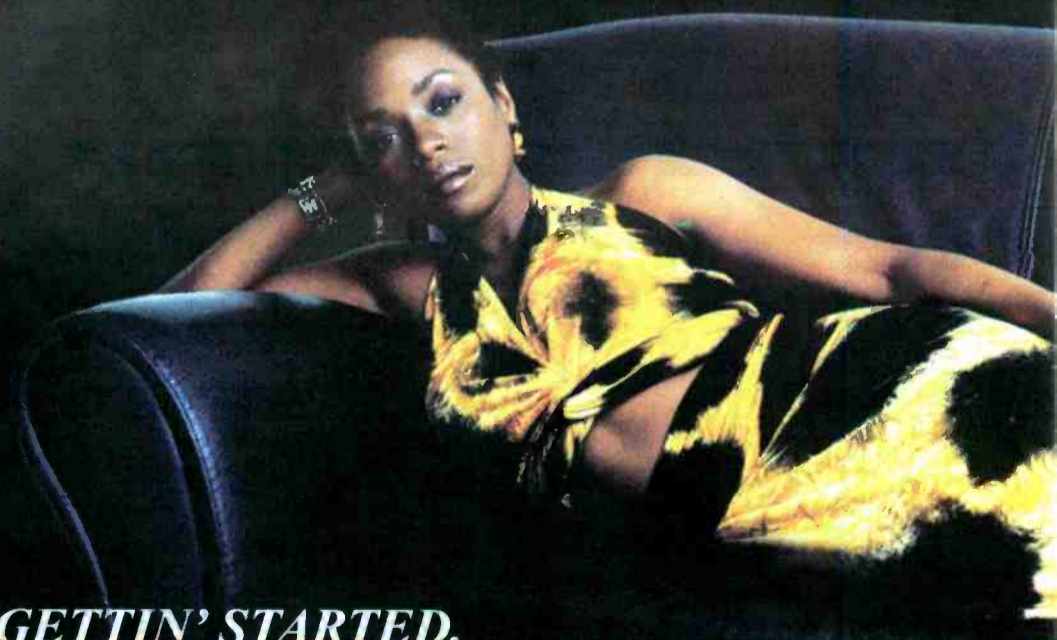
infatuation

from

L A U R N E Á

The follow-up to her first single "Can't Let Go"
FROM HER DEBUT ALBUM "BETTA LISTEN"

GOING FOR ADDS OCTOBER 6 and 7.



THIS LOVE AFFAIR'S JUST GETTIN' STARTED.

Produced by "Jon-John" for Yab Yum Entertainment, Inc.
Executive Producers: Tracey E. Edmonds and Michael McQuarn
Management: Benny Medina for Handprint Entertainment

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67508

ARTIST BREAKDOWN

ARTIST: **KIMBERLY SCOTT**

LABEL: **Columbia**

Ever since she could talk, she sang. She was a singing baby," says her mom. Impressive? Very. Believable? Definitely!

Born in Washington, DC, now residing in Maryland, recording artist **Kimberly Scott** has a voice that expands far beyond her 11 years. Influenced by Mariah Carey and Whitney Houston, this young lady became known around town as the "small kid with the big voice." Her introduction to VP/Urban Promotion



Artist Breakdown highlights artists with strong chart momentum.

Roland Lewis was inevitable. This intelligent, creative, and outgoing pre-teen made such a big impression on Lewis that Columbia entered into negotiations with Longevity Records (the label to which Scott was signed), in order put her on its roster.

She may be young, but this "old soul" is very aware of her environment and she has such energy, she wants to do it all! Scott even co-wrote a song on her soon-to-be-released CD entitled *Ain't Nothin' But A Party*.

"Tuck Me In," Scott's debut single, landed the fifth spot on R&R's Most Added list last week, after competing with such heavyweights as LSG, Salt-N-Pepa, L.L. Cool J, and Heavy D. With 52 out of our 87 mainstream Urban stations embracing this "small kid with the big voice," would I be presumptuous in predicting phenomenal success for this bright, young, talented Maryland native? I don't think so. However, fair warning to the remaining 35 PDs, don't sleep on this one!

—Tanya O' Quinn
R&R Urban Assistant Editor

IN MY OPINION

with **Monica Starr, PD**

Boyz II Men
A Song For Mama
(Motown)

MX 92.3 WMXD/Detroit

The song of 1997 is going to turn out to be "A Song For Mama" by Boyz II Men. It's a feel-good song for our troubled times. There are kids with little respect for their parents and parents with little concern for their children. Here in Detroit a 12 year old recently shot his mother. Nationally, Betty Shabazz's grandson sets a fire that results in her death. Susan Smith kills her young children and blames it on a black man, resulting in civil rights violations for African Americans during the investigation.

"A Song For Mama" will do for R&B music what "Dear Mama" by 2Pac did for hip-hop and rap. Because R&B is more universal, it will have great appeal and impact. In the movie *Soul*



Food, the song is played in its entirety both at the beginning and at the end of the movie. Speaking from experience, by the end of the movie when the song is played again, the emotional impact is heightened.

I believe the appeal for "A Song For Mama" will transcend the usual lifespan of a single. It will be huge by Thanksgiving, experience a resurgence at Christmas time, and by Mother's Day '98 it will be back in a strong rotation. (Also, look for Oprah to do something with this one.)

It's good to have a song like this during times like these, especially for African Americans. It brings family values back to the forefront where they belong.

ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Monday (10/6) and Tuesday (10/7).

- GERALD ALBRIGHT** About Last Night (*Atlantic*)
- TONI BRAXTON w/ KENNY G** How Could An Angel ... (*LaFace/Arista*)
- BOBBY BROWN** Feeling Inside (*MCA*)
- MARIAH CAREY** Butterfly (*Columbia*)
- LATHUN** Freak It (*So So Def/Columbia*)
- LAURNEA** Infatuation (*Yab Yum/Epic*)
- BILLY LAWRENCE** Up And Down (*EastWest/Elektra/EEG*)
- LUNIZ** Jus Me & You (*Noo Trybe/Virgin*)
- MJG** That Girl (*Universal*)
- PLAYA** Don't Stop The Music (*Def Soul/Def Jam/Mercury*)
- WILL SMITH** Just Cruisin' (*Columbia*)

To Whom It May Concern:

The liner notes of the LL Cool J album "Mr. Smith," released by Def Jam Records in 1995 identify Mr. Hubert Laws as a co-writer of the song "Mr. Smith," which appears on the album. This is to confirm that Mr. Laws' contribution to the song was only with respect to its music. Mr. Laws had no part in creating or approving the lyrics of the song "Mr. Smith."

Def Jam Records, Inc.



a PolyGram company

You've heard about it, read about it, spoke about it,.

O Meba

AVAILABLE NOW!!

COAST TO COAST

**Produced by:
BUD'DA ANDERSON**

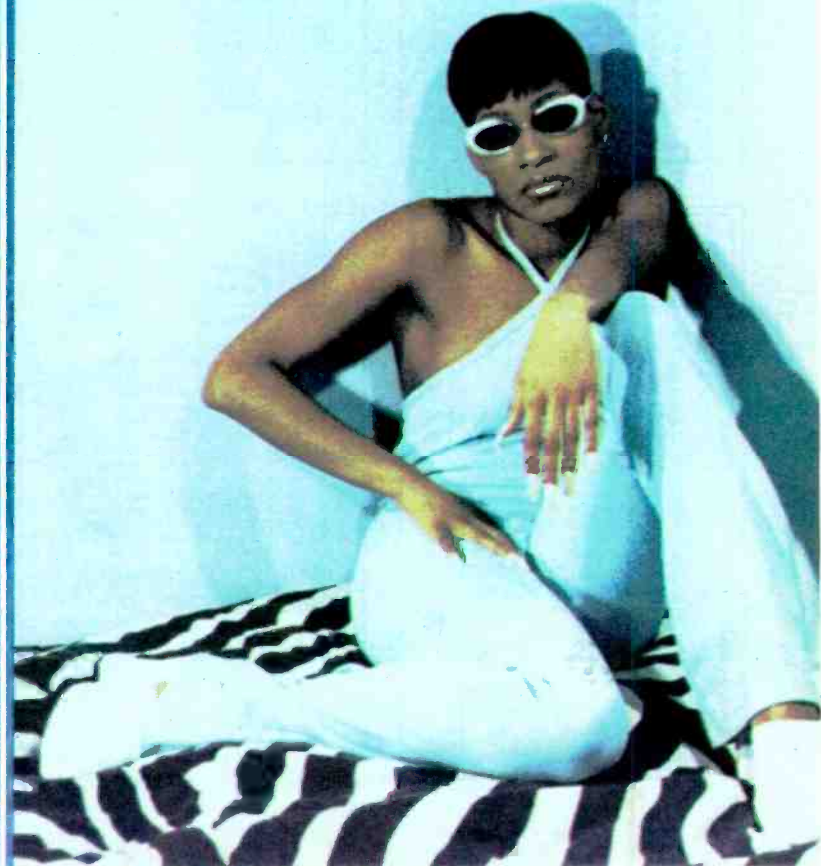
Now It's In Your EAR!!!

ROLL CALL!!

- | | |
|---------|---------|
| WTLZ-FM | WIIZ |
| WQHH | WFSS |
| KRVV-FM | KCJB |
| WJFX-FM | KALO-AM |
| WJZD | WPGC-FM |
| WESE | WIZF-FM |
| WTMG | WGZB |
| WXQL | WCKX |
| KHRN | KMOJ |
| WMUA | WZAK |
| WRVS | WZHT |
| KDKS | WCHB |
| WLJM | KPRS |
| KYEA | WSIU |
| WYNN-FM | WZIP |
| KMJJ-FM | WUJC |
| WAGF | WCSB |
| WHNR-AM | WRUW |
| WIBB | WJFX |
| WJJN-FM | WBLS |
| KPRS-FM | WNAA |
| KIPR | WKND |
| WJTT | |



NOW..FEEL ME



DON'T SLEEP

URBAN PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL URBAN REPORTERS ON R&R ONLINE

MARKET #1 WBLB/New York (212) 592-0554 Michaels/Campbell. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like MARIHA CAREY/Honey, BOYZ II MEN/4 Seasons Of...

MARKET #2 KKBT/Los Angeles (213) 634-1800 Austin/Smider. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like NOTORIOUS B.I.G./Lovin' You Tonight, MARY J. BLIGE/Can Love You...

MARKET #3 WGCI/Chicago (312) 427-4800 Smith/Cologne. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like JANET F/O-TIP.../Got 'Til It's Gone, USHER/You Make Me Wanna...

MARKET #5 WPHI/Philadelphia (215) 884-9400 Micfox. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like USHER/You Make Me Wanna..., MASE/Feel So Good...

MARKET #5 WUSL/Philadelphia (215) 483-8900 Alan/Cooper. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like BOYZ II MEN/4 Seasons Of..., MARIHA CAREY/Honey...

MARKET #6 KKDA/Dallas (972) 263-9911 Cheatham. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like SOMETHIN' FOR.../My Love Is The Shhh!, BUSTARHYMES/Put Your Hands...

MARKET #7 WCHB/Detroit (313) 871-0590 Arnold/Preston. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like JANET F/O-TIP.../Got 'Til It's Gone, USHER/You Make Me Wanna...

MARKET #7 WJLB/Detroit (313) 965-2000 Saunders/G. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like MARY J. BLIGE/Everything, GINUWINE/It Do Anything...

MARKET #8 WKYS/Washington (301) 306-1111 Williams/Lisa. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like DRU HILL/Never Make A Promise, BUSTARHYMES/Put Your Hands...

MARKET #10 WJLO/Boston (617) 427-2222 Anderson/Gousby. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like BOYZ II MEN/4 Seasons Of..., JANET F/O-TIP.../Got 'Til It's Gone...

MARKET #11 WEDR-FM 99 JAMZ/WEDR/Miami (305) 623-7711 Allan/Thomas. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like GOD'S PROPERTY/Stomp, FOXY BROWN/DRU HILL/Big Bad Mamma...

MARKET #12 HOT 97.5 WHTA/Atlanta (404) 765-9750 Taylor/Zulu. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like MASTER P/Hov Ya Do Dat, MIA X/MASTER P/FOXY/The Party Don't Stop...

MARKET #18 KMJM/St. Louis (314) 692-5108 Atkins. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like SOMETHIN' FOR.../My Love Is The Shhh!, JOE/The Love Scene...

MARKET #20 WAMO 106 JAMZ/WAMO/Pittsburgh (412) 471-2181 Atkins/Kelley. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like USHER/You Make Me Wanna..., MARY J. BLIGE/Everything...

MARKET #21 WTMP/Tampa (813) 620-1300 Washington. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like SOMETHIN' FOR.../My Love Is The Shhh!, MARIHA CAREY/Honey...

MARKET #23 WZAK/Cleveland (216) 621-9300 Rust/Stephens. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like TOTAL/What About Us, BOYZ II MEN/4 Seasons Of...

MARKET #25 WIZ/Cincinnati (513) 679-6000 Fields/Jones. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like MARIHA CAREY/Honey, DRU HILL/Never Make A Promise...

MARKET #26 HOT 103 JAMZ/KPRS/Kansas City (816) 763-2040 Weaver/Fears. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like SAM SALTER/After 12, Before 6, USHER/You Make Me Wanna...

MARKET #30 WKKV/Milwaukee (414) 321-1007 Bell/Hart. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like MARIHA CAREY/Honey, JOE/The Love Scene...

MARKET #30 WNDV/Milwaukee (414) 469-9668 Robinson. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like MARIHA CAREY/Honey, JANET F/O-TIP.../Got 'Til It's Gone...

FIND COMPLETE PLAYLISTS FOR ALL URBAN AC REPORTERS ON R&R ONLINE

MARKET #32 WCKX/Columbus, OH (614) 464-0020 Strong. Playlist for 96.1 FM Adult Satisfaction!

MARKET #33 KSJL/San Antonio (210) 271-9600 Andrews/Olivarez. Playlist for 96.1 FM Adult Satisfaction!

MARKET #2 KJLH/Los Angeles (310) 330-5550 Winston. Playlist for RHYTHM 102.3 KJLH

MARKET #3 WVVA/Chicago (312) 360-9000 Myrick/Muhammad. Playlist for 105.3 FM 1480 AM

MARKET #5 WDAS/Philadelphia (610) 617-8500 Allan/Davis. Playlist for 105.3 FM 1480 AM

MARKET #34 WOWI/Norfolk (757) 466-0009 Holiday/Mauzone. Playlist for 105.3 FM

MARKET #36 WPEG/Charlotte (704) 333-0131 Carson/Quick. Playlist for 98.7 FM

MARKET #6 KRBB/Dallas (214) 630-3011 Bacole. Playlist for V100

MARKET #7 WNXD/Detroit (313) 965-2000 Starr/Rankin. Playlist for 105.3 FM

MARKET #8 WMMJ/Washington (301) 306-1111 Gilmore. Playlist for MAJIC 102.3 FM

MARKET #37 WTLC/Indianapolis (317) 923-1456 Buchanan. Playlist for 96.1 FM

MARKET #38 WJHM/Orlando (407) 333-0072 Allen/Hollywood. Playlist for 96.1 FM

MARKET #9 KMJQ/Houston (713) 623-2108 Conner/Boatner. Playlist for MAJIC 102

MARKET #11 WHQT/Miami (305) 759-4311 Kidd/Michaels. Playlist for HOT 102.3

MARKET #12 WALR/Atlanta (404) 688-0068 McClendon/Stevens. Playlist for KISS 104.7

MARKET #39 WQUE/New Orleans (504) 827-6000 Stevens. Playlist for 93.7 FM

MARKET #41 WBLK/Buffalo (716) 852-9933 Dillard/Sims. Playlist for 93.7 WBLK

MARKET #17 KATZ/St. Louis (314) 692-5108 Atkins. Playlist for 100.3 KISS fm

MARKET #17 KMJH/Phoenix (602) 265-2442 Jackson/Higgs. Playlist for Majik 107

MARKET #18 KZOK/St. Louis (314) 991-7797 Love/Taylor. Playlist for MIX 97.1



URBAN AC TOP 30

OCTOBER 3, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
			1	BOYZ II MEN 4 Seasons Of Loneliness (Motown)	939	922	748	510	36/0
1	1	2	2	JOE The Love Scene (Jive)	831	844	851	923	32/0
2	2	3	3	MARIAH CAREY Honey (Columbia)	817	789	779	725	35/1
12	4	4	4	PATTI LABELLE Shoe Was On The Other Foot (MCA)	745	664	560	464	34/1
14	10	6	5	MILESTONE I Care 'Bout You (LaFace/Arista)	641	565	493	443	29/2
22	12	7	6	ERYKAH BADU Other Side Of The Game (Kedar/Universal)	629	540	453	323	31/2
25	13	8	7	LUTHER VANDROSS When You Call On Me/Baby... (LV/Epic)	615	536	440	308	35/3
19	16	9	8	MARY J. BLIGE Everything (MCA)	551	516	423	356	23/1
5	6	5	9	ROME Do You Like This (RCA)	526	571	525	573	27/1
11	7	10	10	DRU HILL Never Make A Promise (Island)	523	512	508	486	23/1
8	9	12	11	KENNY LATTIMORE For You (Columbia)	476	488	495	504	18/0
16	17	14	12	JONATHAN BUTLER Do You Love Me? (N2K Encoded Music)	453	425	394	387	24/1
BREAKER			13	JANET I/Q-TIP & JONI MITCHELL Got 'Til It's Gone (Virgin)	441	337	299	230	26/5
3	5	11	14	PATTI LABELLE When You Talk About Love (MCA)	436	491	553	716	23/0
10	8	13	15	GOD'S PROPERTY Stomp (B-Rite/Interscope)	434	469	500	494	21/0
15	20	15	16	VANESSA WILLIAMS Happiness (Mercury)	392	393	363	393	25/2
BREAKER			17	BRIAN MCKNIGHT You Should Be Mine... (Mercury)	386	346	336	280	20/3
9	14	16	18	O'JAYS What's Stopping You (Global Soul/Volcano)	367	364	436	500	19/0
BREAKER			19	SIMONE HINES Yeah! Yeah! Yeah! (Epic)	359	331	314	275	19/0
BREAKER			20	RAHSAAN PATTERSON Spend The Night (MCA)	357	291	197	118	22/0
BREAKER			21	COLOUR CLUB Tenderness (JVC)	350	299	212	188	22/1
13	15	19	22	MAXWELL Whenever Wherever Whatever (Columbia)	333	336	424	463	18/1
-	28	23	23	EN VOGUE Too Gone, Too Long (EastWest/EEG)	323	311	275	189	19/0
DEBUT			24	LSG My Body (EastWest/EEG)	280	109	-	-	27/5
-	27	29	25	SAM SALTER After 12, Before 6 (LaFace/Arista)	253	267	290	257	13/0
18	22	28	26	ADRIANA EVANS Love Is All Around (Loud/PMP/RCA)	229	274	330	356	16/1
-	30	30	27	4.0 Have A Little Mercy (Savvy/Perspective/A&M)	226	231	214	174	14/0
4	11	24	28	DIONNE FARRIS Hopeless (Columbia)	222	310	458	577	15/0
DEBUT			29	VANESSA RUBIN That Was Then This Is Now (RCA)	218	218	180	171	18/0
DEBUT			30	EARTH, WIND & FIRE When Love Goes Wrong (Pyramid)	203	195	159	138	15/1

This chart reflects airplay from September 22-28. Songs ranked by total plays. Highlighted songs indicate Breaker.
37 Urban AC reporters. 37 current playlists. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent.
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NEW & ACTIVE

K-CI & JOJO Last Night's Letter (MCA)

Total Plays: 193, Total Stations: 11, Adds: 1

H-TOWN They Like It Slow (Relativity)

Total Plays: 193, Total Stations: 17, Adds: 1

TARAL Distant Lover (Motown)

Total Plays: 188, Total Stations: 9, Adds: 0

USHER You Make Me Wanna... (LaFace/Arista)

Total Plays: 187, Total Stations: 10, Adds: 1

ERIC BENET True To Myself (Warner Bros.)

Total Plays: 180, Total Stations: 14, Adds: 2

BEBE WINANS In Harm's Way (Atlantic)

Total Plays: 170, Total Stations: 23, Adds: 4

GOD'S PROPERTY You Are The Only One (B-Rite/Interscope)

Total Plays: 168, Total Stations: 11, Adds: 0

MYRON We Can Get Down (Island)

Total Plays: 157, Total Stations: 6, Adds: 1

ALLURE All Cried Out (Crave)

Total Plays: 155, Total Stations: 8, Adds: 0

KEYSTONE If It Ain't Love (Qwest/WB)

Total Plays: 138, Total Stations: 8, Adds: 0

Songs ranked by total plays

BREAKERS

JANET I/Q-TIP & JONI MITCHELL

Got 'Til It's Gone (Virgin)

TOTAL PLAYS/INCREASE
441/104

TOTAL STATIONS/ADDS
26/5

CHART
13

BRIAN MCKNIGHT

You Should Be Mine... (Mercury)

TOTAL PLAYS/INCREASE
386/40

TOTAL STATIONS/ADDS
20/3

CHART
17

SIMONE HINES

Yeah! Yeah! Yeah! (Epic)

TOTAL PLAYS/INCREASE
359/28

TOTAL STATIONS/ADDS
19/0

CHART
19

RAHSAAN PATTERSON

Spend The Night (MCA)

TOTAL PLAYS/INCREASE
357/66

TOTAL STATIONS/ADDS
22/0

CHART
20

COLOUR CLUB

Tenderness (JVC)

TOTAL PLAYS/INCREASE
350/51

TOTAL STATIONS/ADDS
22/1

CHART
21

MOST ADDED

ARTIST TITLE LABEL(S)

ADDS

- WILL DOWNING** All About You (Mercury) 16
- BRIGETTE MCWILLIAMS** Morning (Virgin) 14
- UNCLE SAM** I Don't Ever Want To See... (Stonecreek/Epic) 6
- JANET I/Q-TIP & JONI MITCHELL** Got 'Til It's Gone (Virgin) 5
- LSG** My Body (EastWest/EEG) 5
- CHANGING FACES** All Of My Days (Big Beat/Atlantic) 4
- BEBE WINANS** In Harm's Way (Atlantic) 4
- BRIAN MCKNIGHT** You Should Be Mine... (Mercury) 3
- MO3** Everyday (Get Hooked/Noo Trybe/Virgin) 3
- SWV I/REDMAN** Lose My Cool (RCA) 3
- LUTHER VANDROSS** When You Call On Me/Baby... (LV/Epic) 3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)

TOTAL PLAY INCREASE

- LSG** My Body (EastWest/EEG) +171
- JANET I/Q-TIP & JONI MITCHELL** Got 'Til It's Gone (Virgin) +104
- BEBE WINANS** In Harm's Way (Atlantic) +97
- ERYKAH BADU** Other Side Of The Game (Kedar/Universal) +89
- PATTI LABELLE** Shoe Was On The Other Foot (MCA) +81
- LUTHER VANDROSS** When You Call On Me/Baby... (LV/Epic) +79
- UNCLE SAM** I Don't Ever Want To See... (Stonecreek/Epic) +77
- MILESTONE** I Care 'Bout You (LaFace/Arista) +76
- WILL DOWNING** All About You (Mercury) +68
- KIMBERLY SCOTT** Tuck Me In (Columbia) +68

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)

- TEDDY PENDERGRASS** Give It To Me (Sure Fire)
- BILLY PORTER** Show Me (DVB/A&M)
- CHANGING FACES** G.H.E.T.T.O.U.T. (Big Beat/Atlantic)
- BONEY JAMES** Sweet Thing (Warner Bros.)
- BABYFACE** Every Time I Close My Eyes (Epic)
- LUTHER VANDROSS** I Can Make It Better (LV/Epic)
- ERYKAH BADU** Next Lifetime (Kedar/Universal)
- REFUGEE CAMP ALLSTARS** The Sweetest Thing (Columbia)
- TONI BRAXTON** I Love Me Some Him (LaFace/Arista)
- TRINA BROUSSARD** Inside My Love (Columbia)

Breakers: Songs registering 350 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

colour club
"TENDERNESS"



Urban AC 21 BREAKER
On 22 stations and growing!

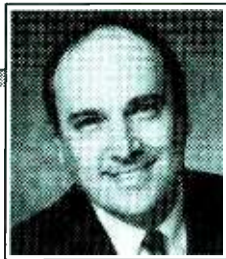
New At: **WBHK**

Power Moves:

- WKXI 31-35** **WNFQ 30-33** **WDLT 30-33**
- WPAL-AM 28-28** **WSOJ 23-24** **WIMX 17-22**
- WNHC 17-18** **KXOK 14-16** **WFLM 12-13**
- KMJQ 9-12**

For more information contact:
Jeff Neben; VP Promotion or
Paul Perrodin; National Urban Promotion Manager
(213) 878-0101





MIKE KINOSHIAN

Lite Rock Producing Impressive Midday Numbers

Strong midday performance is critically important to an AC's success. To gauge how well the format did in the spring Arbitron among women 25-54 in that daypart, I examined all 265 rated markets. Results of that research appear below.

KOIT-FM/San Francisco and WRCH/Hartford are among those in the format pacing their particular markets in the in-office listening environment.

"We're basically an at-work, utility-type radio station," remarks KOIT PD Bill Conway. "Our focus is women in offices, and we do quite well with it."

Prior to arriving at the Bonneville Lite Rock station, Conway programmed AC KYXY/San Diego and was clearly well aware that cross-town Country KSON was a big competitor for those midday in-office listeners. "They went after it hot and heavy.

ACs can't take for granted that they'll always win that battle. You have to work at it, because other formats are also working hard at it."

In the late '70s "Urban Cowboy" days, Conway was himself a Country programmer at WBCS/Milwaukee. At that time — from both database marketing and promotional standpoints — Country, he recalls, started going after at-work listening. "Country stations have universally embraced database marketing. In fact, it was probably the first format to go after it, because Country partisans really are passionate about the format and want to listen to it all the time.

"It's an adult format that appeals to the right age group but is somewhat limited to markets where Country will do well. It expands from the South to the upper Midwest. Both AC and Country appeal to the same age groups, and the music is targeted to adults. In addition, Country can be dayparted so it doesn't go too far to the extreme. It can be an acceptable alternative for adults in an office."

Bay Area Duo

San Francisco is one of more than 30 Top 100 market cases where ACs rank first and second middays among women 25-54. Crosstown K-IOI is less than one share behind KOIT-FM in the runner-up position. "K-101 is packaged as an upbeat, aggressive station, while KOIT's positioned as the Lite Rock station," Conway notes. "As mentioned in one of the sessions at the NAB Radio Show in New Orleans, stations have to work at in-office listening



ACs can't take for granted that they'll always win the in-office listening battle. You have to work at it, because other formats are also working hard at it.

—Bill Conway

to win it, because some other formats have opportunities as well. ACs realize how very important it is to our format to come out of morning drive and take that cue. We must make sure that we can catch people listening to us at work.

"Classic Rock can give AC some at-work listening competition, because it's music that people in that age group want to hear. Smaller retail places might tend to put on a Classic Rock station. We pay attention to all stations that can take audience away from us."

During the interview process for the KOIT job, Conway was told by Bonneville officials that the station was probably the cleanest station in America. "By gosh, they were right. We don't do any big on-air promotional activities. Occasionally, we'll give away concert tickets for appropriate artists like Celine Dion or Gloria Estefan, but it must be for a perfect core artist.

"We concentrate on making sure our music's tight and that we're playing the right songs in power rotation. Larry Ickes is our veteran midday personality. He has a deep, smooth, mellow voice. He's genuinely a nice guy, and it comes across that way on the air."

As part of Bonneville's community service commitment, KOIT still does a seven-minute noontime newscast. "That's very different these days," Conway says. News Director Vickie Jenkins prepares the cast that Ickes delivers. "We typically do a four-unit commercial break followed by a five-minute newscast and a two-minute public affairs feature. That's a good chunk taken out of the hour, but I don't think it hurts

us at all. It's part of our core values, and we believe we must give something back to the community."

Noting the importance of cross-promoting KOIT's midday listening benefits in other dayparts, Conway says, "I don't want to just preach to the choir. Even on the weekends, we'll push the fact that we can make the workday go smoother for our listeners and take out some of the stress."

AC's Lifeblood

WRCH boasts the Top 50 markets' most substantial women 25-54 midday share and enjoys a better than two-to-one advantage over its nearest challenger — which just happens to be sister ARS (soon to be CBS) Hot AC WTIC-FM. "The 9am-5pm workday is the lifeblood of this station," stresses "Lite 100.5" WRCH PD Allan Camp. "If we don't have that, we have nothing.



Allan Camp

"One great thing about ARS is that we have individual PDs, and one person doesn't dictate what every station will play. By design, WRCH and WTIC-FM have a slight overlap so nobody can drop a spike between us."

Primarily concerned with having his own house in order, Camp explains, "I've seen many programmers follow their competition too closely and overreact. I don't want to do that. I'm certainly aware of the competition, but I don't overdo it." Office lunches and a 5000-member fax network are big parts of Lite 100.5's off-air midday promotional campaign. "The fax network's great, because there's no on-air clutter. We coupon in it and use it for movie screenings. You have to be sure that what's included in the fax is nice and big to catch the reader's attention. E-mail is probably the next challenge, and I'm very excited because it gives us a chance to reach the many men on the Internet."

Until recently, Lite 100.5 had been saluting one office a week, so Camp started sending out station personalities in the van about three times a week. "They hit people who have been in the office pool a long time. We bring them bagels and office products like cubes and boom boxes. It creates the warm fuzzies. You only need a couple of them with a diary. Music is what's winning middays for us, but the more people we can shake hands with, the better."

A Big Hit In The Offices

Based on spring Arbitron numbers, ACs/Hot ACs — in 31% of Top 100 market situations — rank first and second in midday listening (10am-3pm) among women 25-54. Here's where the format's packing a strong midday one-two punch.

Hot ACs are designated by an asterisk (*) and Pop/Alternative Hot ACs by +. In market No. 67, WKDD/Akron and below-the-line WDOK/Cleveland are tied for No. 1, a situation noted by @.

Rank	Market	#1	#2
4	San Francisco	KOIT-FM	KIOI
6	Detroit	WNIC	WKQI*
9	Houston	KODA	KHMX*
11	Miami	WLYF	WFLC
15	Long Island	WALK	WKJY, WLTW
17	St. Louis	KEZK	KYKY*
22	Cleveland	WQAL*	WDOK
25	Cincinnati	WRRM	WWNK*
28	Sacramento	KZZO+	KGBY
29	Milwaukee	WKTI*	WMYX*
30	San Jose	KBAY	KEZR*
33	Norfolk	WWDE*	WFOG-FM
35	Salt Lake City	KSFI	KBEE*
38	Orlando	WMGF	WOMX*
40	Buffalo	WJYE	WMJQ
42	Hartford	WRCH	WTIC-FM*
43	Memphis	WRVR	WMC-FM*
45	Las Vegas	KSNE	KMZQ
47	Monmouth-Ocean	WJLK*	WLTW
48	Raleigh	WRAL*	WRSN
49	West Palm Beach	WRMF	WEAT-FM
54	Dayton	WMMX*	WLQT
56	Richmond	WTVR-FM	WMXB*
58	Honolulu	KSSK-FM	KRTR
59	Greenville, SC	WSPA-FM	WMYI
66	Grand Rapids	WLHT	WOOD-FM
67	Akron@	WKDD*	WDOK
69	El Paso	KTSM-FM	KSII*
75	Toledo	WRVF	WWWM*
77	Springfield, MA	WMAS-FM	WHYN-FM
83	New Bedford	WWLI	WSNE*

In the remaining 165 markets, the percentage of ACs able to duplicate that same feat dropped to 11%, including:

Rank	Market	#1	#2
101	Morristown, NJ	WLTW	WPLJ*
103	York, PA	WARM-FM	WROZ
107	Worcester, MA	WSRS	WXLO+
108	Gainesville, FL	WKTK	WMFQ
110	Lancaster, PA	WROZ	WARM-FM
112	Bridgeport, CT	WEZN	WEBE
119	Fort Pierce, FL	WEAT-FM	WMBX+
162	Portland, ME	WMGX*	WHOM
165	Anchorage, AK	KMXS*	KYMG
171	Kalamazoo, MI	WFAT	WQLR
184	Santa Barbara, CA	KSBL	KRUZ+
191	Danbury, CT	WDAQ*	WEZN
196	Santa Maria, CA	KBOX	KRUZ+
201	Tri-Cities, WA	KEYW*	KONA
203	Lake Charles, LA	KHLA	KBIU
209	Sioux Falls, SD	KELO-FM	KMXC*
232	Sussex, NJ	WNNJ	WSUS
239	Columbia, MO	KPLA	KTXV*

Los Angeles is the only Top 10 market where AC is not No. 1 among females 25-54 in midday. Top-ranking stations in this particular category are: WLTW/New York, WLIT/Chicago, KOIT-FM/San Francisco, WBEB/Philadelphia, WNIC/Detroit, KVIL/Dallas, WASH/Washington, KODA/Houston, and WMJX/Boston.

Number One By Format, All Markets Combined

AC	44.6%
Country	29.4%
CHR	8.6%
Hot AC	8.6%
Oldies	2.7%
UC	2.7%
Classic Rock	1.0%
Spanish	0.6%
Adult Alternative	0.3%
B/EZ	0.3%
NAC/Smooth Jazz	0.3%
News/Talk	0.3%



AC TOP 30

OCTOBER 3, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	2	2	1	ELTON JOHN Something About... (Rocket/A&M Associated) 2501	2376	2312	2125	108/0	
1	1	1	2	LEANN RIMES How Do I Live (Curb) 2423	2406	2387	2292	101/0	
3	3	3	3	BACKSTREET BOYS Quit Playing Games (With My Heart) (Jive) 2287	2076	1996	1924	95/5	
4	4	4	4	FLEETWOOD MAC Silver Springs (Reprise) 2017	1979	1931	1764	93/0	
9	7	6	5	AMY GRANT Takes A Little Time (A&M) 1930	1816	1576	1365	93/0	
8	5	5	6	JEWEL Foolish Games (Atlantic) 1904	1867	1734	1498	80/3	
12	10	7	7	DARYL HALL & JOHN OATES Promise Ain't Enough (Push) 1683	1524	1393	1180	85/2	
-	18	10	8	ELTON JOHN Candle In The Wind 1997 (Rocket/A&M Associated) 1459	1285	672	145	81/10	
15	13	11	9	GARY BARLOW So Help Me Girl (Arista) 1443	1217	946	807	90/6	
18	14	12	10	SPICE GIRLS 2 Become 1 (Virgin) 1341	1118	912	626	76/7	
7	8	8	11	SHAWN COLVIN Sunny Came Home (Columbia) 1195	1347	1560	1611	75/0	
5	6	9	12	NATALIE COLE A Smile Like Yours (Elektra/EEG) 967	1295	1675	1714	66/0	
6	9	13	13	PAUL CARRACK For Once In Our Lives (Ark 21) 910	1116	1415	1674	59/0	
10	11	14	14	MONICA For You I Will (Warner Sunset/Atlantic) 855	1050	1284	1365	57/0	
25	22	19	15	CHICAGO The Only One (Reprise) 804	651	489	253	58/5	
11	12	15	16	MICHAEL BOLTON Go The Distance (Columbia) 748	867	1015	1183	57/0	
21	21	21	17	BARRY MANILOW I Go Crazy (Arista) 667	562	508	450	57/3	
29	25	24	18	PAULA COLE I Don't Want To Wait (Imago/WB) 659	474	371	186	36/8	
-	-	28	19	JIM BRICKMAN The Gift (Windham Hill) 613	302	-	-	62/27	
24	24	23	20	AMBROSIA I Just Can't Let Go (Warner Bros.) 565	475	429	297	47/3	
14	16	17	21	PETER CETERA Do You Love Me That Much? (River North) 565	681	797	896	42/0	
13	15	16	22	JAMES TAYLOR Little More Time With You (Columbia) 555	684	876	1076	44/0	
DEBUT			23	MARIAH CAREY Butterfly (Columbia) 551	145	51	-	44/30	
20	20	20	24	SISTER HAZEL All For You (Universal) 538	612	603	482	24/1	
22	23	22	25	BETH NIELSEN CHAPMAN Happy Girl (Reprise) 395	495	474	427	29/0	
DEBUT			26	DONNA LEWIS & RICHARD MARX At The Beginning (Atlantic) 367	-	-	-	34/34	
27	26	25	27	PAUL MCCARTNEY Young Boy (Capitol) 357	334	322	231	36/4	
28	29	26	28	98 DEGREES Invisible Man (Motown) 332	326	292	223	23/3	
17	17	18	29	MICHAEL LINGTON & BOBBY CALDWELL Tell It Like It Is (Nu Groove) 331	665	690	687	28/0	
-	30	29	30	JOHN TESH Avalon (GTSP) 323	265	211	156	32/4	

This chart reflects airplay from September 29-October 5. Songs ranked by total plays. Highlighted songs indicate Breaker. 108 AC reporters. 108 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1997, R&R Inc.

NEW & ACTIVE

AARON NEVILLE Say What's In My Heart (A&M)

Total Stations: 32, Adds: 7, Plays: 295, WRCH 7 (7), WWL1 10 (5), WAFY 10 (11), WHUD 6 (7), WJBR 7, WGSY 10 (10), WTCB 7 (7), WMGF 5 (5), WTVR 5, WOOF 15 (15), WAHR 10 (10), KHLA 5 (5), WVEZ 5, WRVR 9 (9), WLMG 24 (24), WLTS 20 (19), KVLV 5 (5), KMGL 8 (7), WAJI 5 (5), WTPI 12 (10), WFMK 10, WGLM 7 (7), WSWT 10, WTRC 12 (12), WLTE 5, KEFM 5 (5), KELO 12 (5), KRNO 10 (10), KYMG 22, KJNS 5 (5), KWAV 3 (3), KISC 9 (9).

ATLANTA RHYTHM SECTION Alien (Southern Tracks)

Total Stations: 24, Adds: 0, Plays: 291, WAFY 10 (11), WHUD 9 (9), WLZW 10 (10), WKWK 20 (20), WPCH 11 (11), WBBQ 5 (5), WGSY 35 (35), WTCB 10 (10), WPEZ 17 (17), WTVR 5 (5), WDFE 25 (25), WOOF 15 (15), WAHR 10 (10), WTFM 12 (12), WMXS 21 (21), WAJI 5 (5), WFMK 20 (20), WGLM 5 (7), KDAT 4 (5), WQLR 7 (7), KJNS 5 (7), KWAV 15 (15), KZST 6 (5), KISC 9 (9).

SARAH MCLACHLAN Building A Mystery (Arista)

Total Stations: 18, Adds: 4, Plays: 285, WHYN 14 (14), WFPG 14 (14), WMJQ 28 (28), WHUD 13 (13), WTCB 7, WINK 11, WRMF 15 (22), WGIN 16 (16), WAHR 10 (10), WJDX 22 (21), WTFM 18 (18), KHLA 24 (24), WHBC 18, KATF 5 (5), WQLR 14, KYMG 22 (24), KGBY 28 (28), KZST 6 (5).

PETER CETERA I/AZ YET You're The Inspiration (River North)

Total Stations: 23, Adds: 5, Plays: 258, WLIF 6, WGSY 10 (10), WTCB 3 (3), WINK 42 (42), WLRQ 11 (11), WMGF 5 (5), WVEZ 5, WMXS 10, KMGL 5, WHBC 33 (33), WLOT 10 (10), WCRZ 7 (7), WAJI 5 (5), WFMK 20 (10), WGLM 17 (17), WSWT 16 (16), WRWC 12 (12), WRVF 2 (1), WQLR 21 (14), KELO 5 (5), KOST 5, KJNS 5 (3), KWAV 3 (3).

BEE GEES Still Waters (Run Deep) (Polydor/A&M Associated)

Total Stations: 28, Adds: 3, Plays: 222, WRCH 7 (7), WWL1 5, WXKC 7 (7), WAFY 10 (11), WHUD 7 (6), WBEZ 5 (8), WGSY 10 (10), WTCB 7 (7), WMGF 10 (10), WAHR 10 (10), KHLA 5 (5), WMXS 21 (21), WLTS 4 (4), KKMJ 7 (7), KVLV 9 (7), KMGL 5 (5), WLT 10 (10), WAJI 5 (5), WFMK 10 (10), WGLM 7 (7), WRWC 8 (8), WQLR 14 (14), WLTE 5, KELO 12 (5), KKLI 3 (3), KSNF 5, KWAV 5 (3), KISC 9 (9).

BOYZ II MEN 4 Seasons Of Loneliness (Motown)

Total Stations: 23, Adds: 5, Plays: 216, WRCH 7 (7), WYJB 8 (8), WLIF 8 (8), WALK 5, WHUD 14 (13), WGSY 20 (20), WLRQ 8, WTVR 5 (5), WRMF 14 (14), WDFE 10 (10), WOOF 15 (8), WTFM 12 (8), WMXS 10 (10), KVLV 14 (14), KVLV 8, WHBC 12 (18), WFMK 10 (10), WGLM 5 (7), WRVF 1, WLTE 10 (10), KGBX 5, KJNS 5 (5), KWAV 10 (10).

CARLY SIMON Ev'ry Time We Say Goodbye (Arista)

Total Stations: 22, Adds: 2, Plays: 198, WRCH 7 (7), WWL1 15 (10), WSRS 5, WLIF 8 (6), WARM 6 (6), WPCH 7 (7), WGSY 10, WEAT 6 (6), WDEF 10 (10), WAHR 10 (10), WRRM 7 (8), WAJI 5 (5), WTPI 8 (8), WFMK 20 (10), WGLM 7 (7), WRWC 17 (17), WLTE 8 (8), KEFM 5 (5), KELO 5 (5), KKLI 9 (9), KWAV 10 (5), KKCW 13 (13).

JOHN WAITE When You Were Mine (Pure/Mercury)

Total Stations: 19, Adds: 5, Plays: 175, WWL1 10 (10), WMAS 16 (16), WAFY 11 (10), WHUD 8 (6), WKWK 5 (5), WGSY 10 (10), WTCB 7 (7), WTVR 5, WDFE 10 (10), WOOF 8 (8), WTFM 10, WMXS 21, KVLV 7, KMGL 5, WFMK 10 (10), WGLM 7 (7), WRWC 8 (8), WQLR 14 (14), KWAV 3 (3).

EN VOGUE Too Gone, Too Long (EastWest/EEG)

Total Stations: 14, Adds: 0, Plays: 169, WVAF 5 (5), WAFY 11 (10), WHUD 7 (7), WSHH 8 (7), WKWK 5 (5), WTCB 16 (16), WRMF 17 (12), WOOF 8 (8), WMXS 21 (21), WFMK 20 (20), KELO 5 (5), KYMG 22 (24), KWAV 15 (15), KISC 9 (9).

LINDA EDER Only Love (Atlantic)

Total Stations: 12, Adds: 0, Plays: 86, WRCH 7 (7), WWL1 10 (10), WLIF 7 (6), WJBR 10 (10), WGSY 10 (10), WTVR 5 (5), WLTS 6 (5), WFMK 10 (10), WGLM 5 (5), WLTE 8 (8), KELO 5 (5), KWAV 3 (3).

JACKSON BROWNE The Next Voice You Hear (Elektra/EEG)

Total Stations: 11, Adds: 11, Plays: 78, WWL1 5, WAFY 9, WSHH 4, WGSY 15, WTCB 7, WDFE 5, WTFM 10, KMGL 5, WFMK 10, WGLM 5, KWAV 3.

VENICE If I Were You (Vanguard)

Total Stations: 11, Adds: 3, Plays: 74, WWL1 5 (dr), WAFY 10 (11), WHUD 6 (5), WKWK 5, WGSY 10 (10), WTCB 7 (7), WOOF 8 (8), KVLV 6 (6), WGLM 7 (7), KWAV 3 (3), KISC 7.

Songs ranked by total plays. Station call letters followed by number of plays.

BREAKERS

No Songs Qualified For Breaker Status This Week

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
DONNA LEWIS & RICHARD MARX At The Beginning (Atlantic)	34
MARIAH CAREY Butterfly (Columbia)	30
JIM BRICKMAN The Gift (Windham Hill)	27
JACKSON BROWNE The Next Voice You Hear (Elektra/EEG)	11
ELTON JOHN Candle In The Wind 1997 (Rocket/A&M Associated)	10
PAULA COLE I Don't Want To Wait (Imago/WB)	8
AARON NEVILLE Say What's In My Heart (A&M)	7
SPICE GIRLS 2 Become 1 (Virgin)	7
GARY BARLOW So Help Me Girl (Arista)	6
BACKSTREET BOYS Quit Playing Games (With...) (Jive)	5
BOYZ II MEN 4 Seasons Of Loneliness (Motown)	5
CHICAGO The Only One (Reprise)	5
PETER CETERA I/AZ YET You're The Inspiration (River North)	5
JOHN WAITE When You Were Mine (Pure/Mercury)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARIAH CAREY Butterfly (Columbia)	+406
DONNA LEWIS & RICHARD MARX At The Beginning (Atlantic)	+367
JIM BRICKMAN The Gift (Windham Hill)	+311
GARY BARLOW So Help Me Girl (Arista)	+226
SPICE GIRLS 2 Become 1 (Virgin)	+223
BACKSTREET BOYS Quit Playing Games (With...) (Jive)	+211
PAULA COLE I Don't Want To Wait (Imago/WB)	+185
ELTON JOHN Candle In The Wind... (Rocket/A&M Associated)	+174
DARYL HALL & JOHN OATES Promise Ain't Enough (Push)	+159
CHICAGO The Only One (Reprise)	+153

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
JEWEL You Were Meant For Me (Atlantic)
CHICAGO Here In My Heart (Reprise)
KENNY LOGGINS For The First Time (Columbia)
BRYAN ADAMS I'll Always Be Right There (A&M)
R. KELLY I Believe I Can Fly (Jive)
TONI BRAXTON I Don't Want To (LaFace/Arista)
DUNCAN SHEIK Barely Breathing (Atlantic)
TONI BRAXTON Un-break My Heart (LaFace/Arista)
JIM BRICKMAN w/MARTINA McBRIDE Valentine (Windham Hill)
ERIC CLAPTON Change The World (Reprise)

Breakers: Songs registering 875 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

WIL WKX WLZR WMZQ WPGC WRUF WRVA WSNE WTP1 WWDB WWWW CHOM KNIX WCSX WGST WHCN WTPA KTFM KBOS WSSL KSFO WISH KKLT CIMX KLTY WDFE KZLA WZTR



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Stations and their adds listed alphabetically by market

AC

Table listing radio stations under the 'AC' section, including call letters, city, PD, and add information.

HOT AC

Table listing radio stations under the 'HOT AC' section, including call letters, city, PD, and add information.

108 Total Reporters
108 Current Reporters
108 Current Playlists

88 Total Reporters
88 Current Reporters
87 Current Playlists
Reported Frozen Playlist (1):
KVSF/Fresno, CA



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3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	1	1	1	JEWEL Foolish Games (Atlantic) 3389 3441 3360 2991 88/1					
1	2	2	2	SISTER HAZEL All For You (Universal) 3261 3271 3257 3122 84/0					
4	3	3	3	PAULA COLE I Don't Want To Wait (Imago/WB) 2973 2900 2777 2438 84/1					
5	5	5	4	SARAH MCLACHLAN Building A Mystery (Arista) 2818 2710 2617 2200 81/3					
3	4	4	5	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG) 2537 2744 2722 2449 74/2					
8	7	7	6	MATCHBOX 20 Push (Lava/Atlantic) 2224 2189 2112 1720 64/2					
6	6	6	7	OMC How Bizarre (Huh!/Mercury) 2094 2365 2320 2074 63/0					
9	9	9	8	TONIC If You Could Only See (Polydor/A&M) 1941 1871 1813 1701 62/1					
20	15	10	9	SUGAR RAY Fly (Lava/Atlantic) 1826 1624 1402 1015 57/5					
7	8	8	10	SHAWN COLVIN Sunny Came Home (Columbia) 1812 1904 1939 2064 66/3					
23	19	15	11	LEANN RIMES How Do I Live (Curb) 1685 1368 1139 763 52/5					
12	11	11	12	VERVE PIPE The Freshmen (RCA) 1502 1566 1617 1621 52/1					
11	10	12	13	WALLFLOWERS One Headlight (Interscope) 1438 1530 1660 1653 55/0					
15	16	14	14	AMY GRANT Takes A Little Time (A&M) 1405 1382 1325 1268 58/2					
13	14	13	15	DUNCAN SHEIK Barely Breathing (Atlantic) 1370 1431 1403 1468 56/0					
19	18	17	16	FLEETWOOD MAC Silver Springs (Reprise) 1294 1237 1175 1092 50/2					
18	17	19	17	BACKSTREET BOYS Quit Playing Games (With My Heart) (Jive) 1261 1206 1206 1093 42/4					
22	20	20	18	MIGHTY MIGHTY BOSSTONES The Impression... (Big Rig/Mercury) 1128 1068 927 829 40/1					
14	13	16	19	WALLFLOWERS The Difference (Interscope) 1125 1271 1412 1315 43/1					
10	12	18	20	SHERYL CROW A Change Would Do You Good (A&M) 1087 1215 1454 1670 40/0					
BREAKER			21	SMASH MOUTH Walkin' On The Sun (Interscope) 1067 856 700 460 40/5					
26	22	22	22	FIONA APPLE Criminal (Work) 1021 936 841 665 39/3					
21	21	21	23	ELTON JOHN Something About The Way... (Rocket/A&M Associated) 1004 960 872 847 44/1					
BREAKER			24	SPICE GIRLS 2 Become 1 (Virgin) 880 835 828 672 33/1					
-	26	23	25	ELTON JOHN Candle In The Wind 1997 (Rocket/A&M Associated) 841 935 689 194 33/1					
-	29	26	26	PEACH UNION On My Own (Mute/Epic) 691 663 516 370 41/3					
-	30	30	27	TEXAS Say What You Want (Mercury) 619 548 447 329 32/3					
30	28	27	28	LIVE Turn My Head (Radioactive) 614 650 623 466 26/1					
DEBUT			29	CHUMBAWAMBA Tubthumping (Republic/Universal) 570 288 173 101 28/14					
DEBUT			30	SHAWN COLVIN You And The Mona Lisa (Columbia) 557 389 311 189 33/9					

This chart reflects airplay from September 29-October 5. Songs ranked by total plays. Highlighted songs indicate Breaker. 88 Hot AC reporters. 87 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1997, R&R Inc.

NEW & ACTIVE

BLUES TRAVELER Most Precarious (A&M)
Total Stations: 24, Adds: 6, Plays: 488, WBMX 7, WKLI 10 (15), WLCE 25, WKEE 26 (13), WQWZ 29 (17), WKZL 50 (51), WAEV 22 (22), WMC 17 (6), KMMY 18, KKYV 18, KDMX 22 (33), KHMX 17 (7), WTMX 44 (13), WVMX 16, WQAL 10 (10), WWWW 5, KMXC 10, KMXB 7 (7), KLLY 20 (21), KVSR 35 (35), KOSO 10 (10), KBBT 40 (41), KLLC 23 (19), KRUZ 7 (7).

IMANI COPPOLA Legend Of A Cowgirl (Columbia)
Total Stations: 21, Adds: 4, Plays: 472, WKEE 11, WJLK 11, WQWZ 29 (25), WQSM 16 (15), WKZL 25 (24), WPLL 19 (22), WPTE 21, WSHE 22, WMXB 14 (19), KZPP 35 (29), WMMX 7 (7), WKGI 16 (10), KVUU 29 (19), KMXB 35 (25), KVSR 34 (34), KYSR 36 (38), KBBT 8 (5), KFMB 51 (50), KLLC 25 (19), KRUZ 7 (7), KPLZ 21 (17).

OASIS Don't Go Away (Epic)
Total Stations: 19, Adds: 9, Plays: 379, WBMX 23 (24), WLCE 25, WNSR 21 (21), WOMP 4, WKZL 15, WPTE 21 (21), WSHE 22, WMXB 7, WMTX 20 (14), KDMX 24 (23), WKDD 14, WTMX 12 (13), WALC 47 (10), KALC 5, KLLY 15, KVSR 25 (25), KBBT 18, KZZO 29 (33), KLLC 32 (30).

SUNDAYS Summertime (DGC/Geffen)
Total Stations: 14, Adds: 3, Plays: 368, WBMX 15 (15), WKLI 10, WLCE 25 (25), WPLL 29 (20), WPTE 30 (21), WMTX 24, KKYV 35 (27), KMXC 20 (15), WALC 48 (48), KLLY 15, KOSO 21 (21), KBBT 32 (35), KZZO 40 (38), KLLC 24 (20).

BIG HEAD TODD & THE MONSTERS Please Don't Tell Her (Revolution)
Total Stations: 10, Adds: 0, Plays: 284, WBMX 26 (12), WXLO 12 (12), WQWZ 34 (25), WKZL 46 (22), WPTE 21 (21), WMXB 15 (14), WTMX 44 (44), KALC 45 (54), KLLY 20 (35), KOSO 21 (21).

ROLLING STONES Anybody Seen My Baby? (Virgin)
Total Stations: 15, Adds: 2, Plays: 281, WDAQ 15 (15), WMMX 18 (18), WXLO 12 (12), WKLI 10, WKEE 26 (25), WOMP 4 (4), WCGQ 16 (12), WXIL 29 (29), WAKS 8 (9), KMMY 18 (18), WKDD 14 (14), WTMX 44 (44), WQAL 5, KMXC 29 (16), KFMB 33 (31).

SNEAKER PIMPS 6 Underground (Virgin)
Total Stations: 10, Adds: 1, Plays: 269, WPTE 10, WSHE 26 (22), WMXB 29 (34), KAMX 30, WALC 33 (84), KLLY 30 (40), KVSR 34 (34), KYSR 36 (14), KBBT 15 (7), KLLC 26.

DURAN DURAN Electric Barbarella (Capitol)
Total Stations: 17, Adds: 5, Plays: 240, WKEE 12, WJLK 11 (5), WOMP 13 (19), WBBE 7 (7), WPLL 38 (20), WPTE 10, WAKS 5 (5), WMTX 7 (5), KKO 10 (9), KMMY 10, KSMG 9 (8), WTMX 12 (13), KMXC 10, KVSR 20 (18), KBBT 29 (34), KLLC 32 (35), KEYW 5.

FOREST FOR THE TREES Dream (DreamWorks/Geffen)
Total Stations: 9, Adds: 1, Plays: 226, KAMX 22 (22), WALC 48 (48), KALC 32 (30), KMXS 5 (5), KLLY 15, KVSR 34 (34), KFMB 16 (21), KLLC 37 (48), KPLZ 17 (17).

98 DEGREES Invisible Man (Motown)
Total Stations: 10, Adds: 1, Plays: 224, WKEE 49 (32), WOMP 27 (24), WQSM 22 (7), WAKS 6 (6), WMXL 19 (19), KURB 33 (17), WMC 6, KSII 45 (43), WVMX 6 (26), KEYW 11 (14).

DARYL HALL & JOHN OATES Promise Ain't Enough (Push)
Total Stations: 10, Adds: 1, Plays: 209, WSNE 25 (25), WKYE 17 (17), WAKS 22 (25), WMJY 7 (7), WMC 6, KMMY 18 (18), WMMX 30 (30), WAZY 36 (23), WWWW 20 (20), KMAJ 28 (28).

MARIAH CAREY Butterfly (Columbia)
Total Stations: 14, Adds: 13, Plays: 206, WDAQ 15, WSNE 15, WPLJ 15, WQSM 25, WKYE 13, WWDE 11, WAKS 14 (15), WMXL 19, KURB 16, WMC 6, KSII 5, WMYX 27, WWWW 5, KYKY 20.

TOAD THE WET SPROCKET Crazy Life (Columbia)
Total Stations: 9, Adds: 1, Plays: 202, WBMX 14 (8), WXLO 18 (18), WNSR 21 (10), WKZL 15, WPTE 30 (30), KDMX 13 (15), KZPP 27 (27), KLLY 15 (21), KFMB 49 (53).

BILLIE MYERS Kiss The Rain (Universal)
Total Stations: 14, Adds: 5, Plays: 184, WWWW 10, WJLK 5, WOMP 17 (18), WQWZ 17 (14), WQSM 7, WPTE 21 (21), WMXB 16 (7), WMTX 7, KAMX 20 (22), WQAL 5 (5), WMMX 15 (7), WKGI 10 (10), KSTZ 19 (20), KLLC 15.

JOHN WAITE When You Were Mine (Pure/Mercury)
Total Stations: 12, Adds: 3, Plays: 161, WDAQ 15 (15), WQWZ 14, WCGQ 12 (10), WQSM 7 (5), WBBE 7 (7), WAKS 16 (5), KMMY 10 (10), WMMX 15 (15), WAZY 29 (22), WWWW 12 (8), KMAJ 14, KBBE 10.

WALLFLOWERS Three Marlenas (Interscope)
Total Stations: 9, Adds: 4, Plays: 153, WBMX 12 (12), WNSR 21, WLNK 26, WKZL 17 (20), KMXB 20 (12), KLLY 15, KVSR 25 (25), KOSO 10, KRUZ 7 (7).

JEN TRYNNIN Getaway (February) (Squint/WB)
Total Stations: 9, Adds: 1, Plays: 150, WBMX 15 (15), WKLI 10 (15), WPLL 32 (32), WMXB 15 (14), KAMX 24, KSMG 9 (8), KMXS 5 (5), KOSO 10 (10), KRUZ 30 (30).

Songs ranked by total plays. Station call letters followed by number of plays.

BREAKERS

SMASH MOUTH Walkin' On The Sun (Interscope)

TOTAL PLAYS/INCREASE: 1067/211
TOTAL STATIONS/ADDS: 40/5
CHART: 21

SPICE GIRLS

2 Become 1 (Virgin)

TOTAL PLAYS/INCREASE: 880/45
TOTAL STATIONS/ADDS: 33/1
CHART: 24

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
CHUMBAWAMBA Tubthumping (Republic/Universal)	14
MARIAH CAREY Butterfly (Columbia)	13
SHAWN COLVIN You And The Mona Lisa (Columbia)	9
OASIS Don't Go Away (Epic)	9
BLUES TRAVELER Most Precarious (A&M)	6
DURAN DURAN Electric Barbarella (Capitol)	5
BILLIE MYERS Kiss The Rain (Universal)	5
LEANN RIMES How Do I Live (Curb)	5
SMASH MOUTH Walkin' On The Sun (Interscope)	5
SUGAR RAY Fly (Lava/Atlantic)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LEANN RIMES How Do I Live (Curb)	+317
CHUMBAWAMBA Tubthumping (Republic/Universal)	+282
SMASH MOUTH Walkin' On The Sun (Interscope)	+211
SUGAR RAY Fly (Lava/Atlantic)	+202
MARIAH CAREY Butterfly (Columbia)	+191
SHAWN COLVIN You And The Mona Lisa (Columbia)	+168
OASIS Don't Go Away (Epic)	+165
BLUES TRAVELER Most Precarious (A&M)	+121
SARAH MCLACHLAN Building A Mystery (Arista)	+108
IMANI COPPOLA Legend Of A Cowgirl (Columbia)	+103

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
DAVE MATTHEWS BAND Crash Into Me (RCA)
SAVAGE GARDEN I Want You (Columbia)
JEWEL You Were Meant For Me (Atlantic)
10,000 MANIACS More Than This (Geffen)
MEREDITH BROOKS Bitch (Capitol)
HANSON Mmm Bop (Mercury)
PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)
INDIGO GIRLS Shame On You (Epic)
NO DOUBT Don't Speak (Trauma/Interscope)
ABRA MOORE Four Leaf Clover (Arista Austin/Arista)

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CAROL ARCHER

Keeping The Fox From The Henhouse

□ Mike McVay discusses his new alliance with NAC specialists OpTiMum

McVay Media has been a dominant force in consulting most mainstream formats — Country, CHR, Oldies, News/Talk, and, especially, AC. With McVay's recent purchase of veteran rock consultancy Burkhart/Douglas, all colorations of that format became part of the company's mix, too. Then, last week, McVay Media officially brought upstart NAC consultancy OpTiMum (named for principles Bob O'Connor, Courtney Thompson, and Rich McMillan) into its fold. I asked founder/President Mike McVay where smooth jazz — embodied by OTM — fits in his business plan.



Mike McVay

had incredible belief in it. I thought it would be a great marriage.

"One thing I looked at was where format owners are gravitating to; I want to be the company that helps them do it, whatever the choice. If we're consulting three of their formats, and there's a fourth out there being consulted by someone else, why would I want to let the fox in the henhouse? By offering those formats ourselves, we can preserve those relationships. Secondly, it's really cost-effective for a radio owner to come to a guy who's consulting several other stations already, because the consultant can give them discounts, as well as allow them to save on travel and other things.

"Under this agreement, OpTiMum is a completely self-sustaining and free-standing company. Because of their involvement with Courtney Thompson and his direct-marketing company [Broadcast Direct], there will probably be strong cross-referrals both ways. I'll be able to refer them with the strongest conviction that they will

"Courtney, Bob, and Rich are guys with a sharp growth curve," McVay explains. "When we sat down to talk about philosophies and expectations for the format, they

do a very good job for a client who owns an NAC station. They are the right people for us to align with. They are very passionate about the format. It's a difficult thing; a lot of owners didn't come from the NAC format but find themselves in a position with four or five stations and say, 'Well, I've got to put something on, so it might as well be NAC.'

"OTM will receive from us the thinking of Mike McVay — how to build a consulting company, how to superserve a client and exceed a client's expectations — as well as referrals back and forth. The benefit that my company accrues is that Courtney brings a great number of contacts to the table because of his direct marketing, which increases my networking ability five-fold.

"The biggest thing we're going to bring to the table is broad radio knowledge — how the NAC format fits with other stations. Years from now, when we sit down and look back on what came out of this, we'll see we formed a strong bond to help position the clusters we consulted. I want to make sure each station in a cluster is strong but won't hurt the other stations."

Level Playing Field

McVay is asked if he views the McVay/OpTiMum affiliation as one with the potential to level NAC's playing field, thereby altering Broadcast Architecture's dramatic foothold on the format to date. "I think it will eventually, but

I don't think it will immediately," he suggests. "[BA CEO] Frank Cody is a very sharp guy who has done a stellar job in building a very strong company. I have a great deal of respect for him.

"When it comes to top-of-mind awareness [of consultants], in AC, it's McVay Media, although we do other formats. For Country, it's Rusty Walker; even though we do Country, he's the guy you think of.



Radio's great untapped potential is called 'off,' and that's an area where NAC needs to pull listeners from.

And in NAC, it's Frank. It's going to be some time before OpTiMum is thought of as being at an equal point with BA, but we're coming close to leveling the playing field. Frank can't consult all of them."

How will OpTiMum's vision of NAC differ from Broadcast Architecture's? "In broad strokes, OTM is very much in line with my thinking in regard to the role vocals and adult contemporary play in the format," McVay says. "OTM tends to view NAC more as a pure format, rather than a hybrid of AC."

And under what circumstances would McVay counsel a client to consider flipping to or signing on an NAC outlet? "If the NAC franchise is available in your market, you have to give it serious consideration, because it gives you a position. There are so many radio stations out there that sound alike. In this day of intense need to differentiate your product, if you can be different in a product category, that's a benefit. That's why you see so many people going into NAC now who didn't look at it in the past. If I own four or five FM stations, and I have a chance to own a category with each of them, that's something I definitely want to do."

Familiar Trends

When it comes to predicting upcoming trends in the format, McVay says familiarity — along with usage benchmarks — will be its hallmark. "NAC is still teaching the newcomer who the artists



KIND OF A DRAG — Enthusiastic supporters of "the golden-throated one," k.d. lang (third from left), showed up at L.A.'s elegant Atlas Bar & Grill for an intimate piano/vocal performance of selections from her CD Drag. On hand to greet her afterward were (l-r) Carol Archer, non-industry pal Lisa Horton, OpTiMum Sr. VP Bob O'Connor and friend Rebecca Alfaro, and keyboard legend Jeff Lorber. Archer made a point to present lang with a sign reading, "Thank you for not asking me not to smoke."

are and what the music is," he says. "You'll see it become more usage-driven, meaning that TV commercials will show exactly how and where people can use the station. If it were me, I'd mail tapes or CDs of my NAC station and invite them to pop them into their players, enjoy it, then tell them they can get that music any time they want just by turning on the radio. I'd do heavy television. I'd touch the database. And I'd go after all forms of listeners. Radio's great untapped potential is called 'off,' and that's an area where NAC needs to pull listeners from.

"NAC is going to move increasingly from a niche to a much broader format, but that will take time. Any format in its early stages needs more than its two superstars on the covers of mainstream magazines. Despite the 10th anniversaries of several big-market stations, the NAC format is really only a couple of years old when it comes to being across the entire country; we're still witnessing its childhood.

"One of the reasons the NAC format pulls only a three or four share in many markets is because they haven't totally committed to it as a format. They're playing games with crossover AC vocals and trying to trick listeners. That's why I like the people at OpTiMum: They're really committed to NAC as a pure format, and they're going out and building NAC's own artists.

"The artists are there. NAC has to scream from the mountaintops, 'We've got something special, something new, here it is!' Ten years ago, the Country Music Association spent the time and money researching the mass market as an industry, and Country radio took off only after they figured out how to make that format mass-appeal. That's something NAC should do."

'NAC's My Friend & Companion'

Lastly, what are the lessons NAC must learn from AC that it hasn't yet? "Usage," McVay concludes. "It's more than at-work, in-office listening. NAC is accepting

a submissive role as Easy Listening used to. We know we're going to get played in a doctor's office. We know we're the instrumental format that will be there in the future for the person who doesn't want to hear words. But usage needs to focus on more than just the office. NAC's my friend and companion. It's what I listen to when I'm running errands. It's what gets me up and going in the morning and helps me relax at night.

"The next angle is personality. NAC jocks are probably confused by what they've heard from consultants, even including OpTiMum. But when I turn on an NAC station, generally what I hear are jocks who sound like they're reading liners. Princess Diana was just killed — tell me about that! Don't



When I turn on an NAC station, I hear jocks who sound like they're reading liners. Princess Diana was just killed — tell me about that! Don't make me feel like I have to go to another radio station to get a check on reality.

make me feel like I have to go to another radio station to get a check on reality.

"That's where AC has really grown in recent years. When I began consulting 10 or 12 years ago, CHRs had all the big morning shows, and people would tune to AC when they got to work. But once we put big morning shows on AC, all that changed. Once music image is established, you can build on personality, and that should be on the morning show. You don't need it the rest of the day, but the morning show should be telling me what to do and where to go."



If the NAC franchise is available in your market, you have to give it serious consideration, because it gives you a position. In this day of intense need to differentiate your product, if you can be different in a product category, that's a benefit.



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OCTOBER 3, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	EMPHASIS TRACKS (PLAYS)	
5	3	2	1	1 AVENUE BLUE Nightlife (<i>Mesa/Bluemoon</i>)	956	+29	"Nightlife" (938)	"Always" (13)
7	6	4	2	2 RICK BRAUN Body And Soul (<i>Mesa/Bluemoon</i>)	869	+64	"Venice" (775)	"Notorious" (51)
6	5	3	3	VARIOUS ARTISTS A Twist Of Jobim (<i>I.E./Verve</i>)	852	-9	"Favela" (740)	"Dindi" (60)
1	1	1	4	PHILLIPE SAISSE Next Voyage (<i>Verve Forecast</i>)	827	-137	"Moanin'" (768)	"Riviera" (49)
15	11	10	5	JOYCE COOLING Playing It Cool (<i>Heads Up</i>)	788	+181	"South" (760)	"Imagine" (10)
4	7	7	6	BONEY JAMES Sweet Thing (<i>Warner Bros.</i>)	739	+40	"Sweet" (552)	"Nothin'" (79)
2	2	5	7	ERIC MARIENTHAL Easy Street (<i>I.E./Verve</i>)	634	-134	"Easy" (455)	"Summer" (151)
9	8	9	8	CHRIS BOTTI Midnight Without You (<i>Verve Forecast</i>)	605	-35	"Regroov" (472)	"Way" (125)
17	15	13	9	3RD FORCE Vital Force (<i>Higher Octave</i>)	587	+71	"Real" (527)	"Moonlight" (45)
13	12	12	10	DAVID GARFIELD & FRIENDS Tribute To Jeff (<i>Zebra</i>)	571	+23	"Together" (537)	"Lowdown" (27)
3	4	6	11	PAUL TAYLOR Pleasure Seeker (<i>Countdown/Unity</i>)	571	-161	"Pleasure" (556)	"Allure" (15)
8	9	8	12	PAUL HARDCASTLE Hardcastle 2 (<i>JVC</i>)	556	-98	"Peace" (552)	"Jokers" (4)
10	10	11	13	STEVE WINWOOD Junction Seven (<i>Virgin</i>)	552	-47	"Plenty" (524)	"Mercy" (17)
20	18	14	14	14 BRAXTON BROTHERS Steppin' Out (<i>Kokopelli</i>)	518	+5	"Sunset" (502)	"Eventide" (12)
29	20	16	15	15 JOE SAMPLE Sample This (<i>Warner Bros.</i>)	517	+24	"Chain" (420)	"Night" (54)
—	28	23	16	16 RIPPINGTONS Black Diamond (<i>Peak/Windham Hill Jazz</i>)	502	+61	"Diamond" (495)	"Life" (5)
24	23	18	17	17 EARL KLUGH The Journey (<i>Warner Bros.</i>)	501	+11	"Last" (344)	"Walk" (117)
18	16	17	18	PATRICE RUSHEN Signature (<i>Discovery</i>)	489	-4	"Days" (469)	"Sneaky" (16)
30	25	22	19	19 RONNIE LAWS Tribute To Eddie Harris (<i>Blue Note</i>)	483	+29	"Listen" (483)	
—	—	25	20	20 JONATHAN BUTLER Do You Love Me? (<i>N2K Encoded Music</i>)	479	+47	"Elizabeth" (415)	"Do" (64)
28	24	24	21	21 VANESSA WILLIAMS Next (<i>Mercury</i>)	459	+22	"Start" (393)	"Surrender" (39)
16	17	20	22	TIM WEISBERG Undercover (<i>Fahrenheit</i>)	449	-21	"Herbie's" (426)	"Moondance" (13)
22	21	21	23	KENNY G The Moment (<i>Arista</i>)	446	-17	"Northern" (372)	"Havana" (53)
—	29	26	24	24 BOB MAMET Adventures In Jazz (<i>Atlantic</i>)	445	+13	"News" (435)	"Adventures" (10)
14	13	15	25	RAY OBIEDO Sweet Summer Days (<i>Windham Hill</i>)	437	-75	"Sweet" (292)	"Current" (107)
12	14	19	26	KEN NAVARRO Smooth Sensation (<i>Positive</i>)	421	-63	"Smooth" (354)	"Kiss" (59)
—	—	29	27	27 CRAIG CHAQUICO Once In A Blue Universe (<i>Higher Octave</i>)	384	+12	"Lights" (293)	"Universe" (43)
23	26	28	28	SOUNDTRACK A Smile Like Yours (<i>Elektra/EEG</i>)	367	-35	"Smile" (367)	
DEBUT			29	29 VARIOUS ARTISTS Sweet Emotions (<i>Instinct</i>)	319	+12	"Sunset" (308)	"Good" (7)
DEBUT			30	30 BRIAN CULBERTSON Secrets (<i>Bluemoon/Atlantic</i>)	307	+60	"Good" (307)	

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
JIM BRICKMAN The Gift (<i>Windham Hill</i>)	17
THOM ROTELLA Can't Stop (<i>Telarc</i>)	8
DARYL HALL & JOHN OATES Marigold Sky (<i>Push</i>)	7
PAT METHENY Imaginary Day (<i>Warner Bros.</i>)	7
KIRK WHALUM Colors (<i>Warner Bros.</i>)	7
PIECES OF A DREAM Pieces (<i>Blue Note</i>)	6
LUTHER VANDROSS The Best Of Love Volume 2 (<i>LV/Epic</i>)	6
DAVID BENOIT American Landscape (<i>GRP</i>)	5
KUH Precious (<i>Gold Coast/Navarre</i>)	5
AARON NEVILLE To Make Me Who I Am (<i>A&M</i>)	5
DOC POWELL Don't Let The Smooth Jazz... (<i>Discovery</i>)	5
BOB JAMES Playin' Hooky (<i>Warner Bros.</i>)	4
BERNARD OATTES Rules Of My Heart (<i>Countdown/Unity</i>)	4
BRIAN CULBERTSON Secrets (<i>Bluemoon/Atlantic</i>)	3
RICHARD SMITH First Kiss (<i>Heads Up</i>)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOYCE COOLING Playing It Cool (<i>Heads Up</i>)	+181
AARON NEVILLE To Make Me Who I Am (<i>A&M</i>)	+163
LUTHER VANDROSS The Best Of Love Volume 2 (<i>LV/Epic</i>)	+154
BOB JAMES Playin' Hooky (<i>Warner Bros.</i>)	+105
DAVID BENOIT American Landscape (<i>GRP</i>)	+87
BERNARD OATTES Rules Of My Heart (<i>Countdown/Unity</i>)	+73
KIRK WHALUM Colors (<i>Warner Bros.</i>)	+73
3RD FORCE Vital Force (<i>Higher Octave</i>)	+71
DARYL HALL & JOHN OATES Marigold Sky (<i>Push</i>)	+70
RICK BRAUN Body And Soul (<i>Mesa/Bluemoon</i>)	+64
RIPPINGTONS Black Diamond (<i>Peak/Windham Hill Jazz</i>)	+61
BRIAN CULBERTSON Secrets (<i>Bluemoon/Atlantic</i>)	+60
JONATHAN BUTLER Do You Love Me? (<i>N2K Encoded Music</i>)	+47
BONEY JAMES Sweet Thing (<i>Warner Bros.</i>)	+40
PIECES OF A DREAM Pieces (<i>Blue Note</i>)	+40

This chart reflects airplay from September 17-23. Albums ranked by total plays, with plays from all cuts from an album combined. 54 NAC reporters. 54 current playlists. © 1997, R&R Inc.

NAC NOTES By Carol Archer

Legions of loyal **Rippingtons** fans have spoken! The supergroup's maiden **Windham Hill Jazz** release, *Black Diamond*, debuted at the top position in contemporary jazz album sales this week, displacing **Kenny G's** *Moments*, which held that slot for the past 50 weeks. Congratulations to Russ Freeman, his Ripps, everyone at WHJ, and indie Beth Lewis.

As MD of KFRC/San Francisco, I added Runt's "We Gotta Get You A Woman" in 1970 and I've been a hardcore fan of **Todd Rundgren's** ever since. Nearly 30 years later, the esteemed artist/writer/producer has reemerged with a CD, *With A Twist* (**Guardian**), whose arrangements and

production textures are blessedly compatible with this format. Rundgren's classic song "Can We Still Be Friends" has never sounded more wistful, more poignant, than it does today. Is that because the passing years have increased our appreciation of relationships — mine, yours, and your listeners? "Memories linger on/it's like a sweet sad old song."

Will Downing's track "Island" (**Mercury**) is an utterly gorgeous, evocative song, with instrumental support from the likes of Jonathan Butler and Marcus Miller. (Will the phrase "session envy" lose its luster if I use it here two weeks in a row?) It merits your highest consideration.

The title track from **Richard Smith's** *First Kiss* (**Heads Up**) is so in-pocket it went on **KTWV** (**The Wave**)/L.A. out of the box, as did **Rahsaan Patterson's** lovely "Spend The Night" (**MCA**). Please don't use the word "clone" and these illustrious call letters in the same sentence!

Watch for edits from **Vibraphonic's** *On A Roll* (**Hollywood**). I like the tunes "One For The Road," "Nothing Comes Close," and "Keep On Movin'."

For a sumptuous, thrilling musical treat, give **Dave Grusin's** *West Side Story* (**N2K**) a listen. It doesn't get much better than this, folks.



October 16th

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Stations and their adds by track listed alphabetically by market

<p>WHRL/Albany, NY OM/PD: Brant Curtiss PIECES OF A DREAM "Smile" THOM ROTELLA "Story" CHAQUICO F/WHITE "Lights" KUH "Loving" DAVID BENOIT "Soliel"</p> <p>KNK/Anchorage, AK GM/PD: Dean Williams 3RD FORCE "Real" DOC POWELL "You" ERIC MARIENTHAL "Summer" JIM BRICKMAN "Dreams" TAMARA DANIELSSON "Feel" AFTERTOUGH "Sunday" BOB JAMES "Again"</p> <p>KAJZ/Austin, TX PD: Ted Carson MD: Candace Andrews No Adds</p> <p>KSMJ/Bakersfield, CA PD/MD: Joel Widdows JIM BRICKMAN "Dreams" LUTHER VANDROSS "Call" PIECES OF A DREAM "Smile"</p> <p>WSJZ/Boston, MA PD/MD: Bill George BRIAN CULBERTSON "Good"</p> <p>WJZK/Charleston, SC PD/MD: Tom Kennedy JIM BRICKMAN "Dreams" HALL & OATES "Promise" THOM ROTELLA "Story"</p> <p>WCCJ/Charlotte, NC PD: James Alexander APD/MD: Greg Morgan HALL & OATES "Promise" PIECES OF A DREAM "Smile"</p> <p>WNUA/Chicago, IL VP/Prog: Paul Goldstein MD: Steve Stiles ERIC MARIENTHAL "Summer" KIRK WHALUM "Only"</p> <p>WVAE/Cincinnati, OH OM: T.J. Holland APD/MD: Steve Wiersman BONEY JAMES "Sweet"</p> <p>WNWV/Cleveland, OH PD/MD: Bernie Kimble PIECES OF A DREAM "Smile" DOC POWELL "You" DAVID BENOIT "Soliel" AARON NEVILLE "Say"</p>	<p>WZJZ/Columbus, OH PD/MD: Bill Harman VINCE ANDREWS "Looking"</p> <p>KOAI/Dallas, TX PD: Michael Fischer MD: Ken Glaser BOB BALDWIN "Summer" DOC POWELL "You" JIM BRICKMAN "Dreams" GOTA "Sweet"</p> <p>JRN/Denver, CO PD: Steve Hibbard MD: Greg Allen JIMMY SOMMERS "James" BONEY JAMES "Sweet"</p> <p>KHIH/Denver, CO PD: Becky Taylor MD: Cheri Marquart JIM BRICKMAN "Dreams" HALL & OATES "Promise"</p> <p>WVMV/Detroit, MI PD/MD: Tom Sleeper JOYCE COOLING "South" BOB MAMET "News"</p> <p>WGUF/Ft. Myers, FL PD/MD: Bill Gray PAT METHENY GROUP "Follow" HALL & OATES "Promise" JIM BRICKMAN "Dreams" KUH "Dreaming"</p> <p>KEZL/Fresno, CA PD/MD: Mike Vasquez EARL KLUGH "Last" DAVID BENOIT "Soliel" MICHAEL PAULO "Bumpin'"</p> <p>WFSJ/Jacksonville, FL PD: Hank Dole MD: Craig Williams LUTHER VANDROSS "Call" AARON NEVILLE "Say" DON DIEGO "Top" DAVID BENOIT "Lost" KIRK WHALUM "Only"</p> <p>KCIY/Kansas City, MO PD: Bret Michael MD: Michelle Chase No Adds</p> <p>WEZV/Lafayette, IN PD/MD: Bob Miller KIRK WHALUM "Only" DAVID BENOIT "Soliel" KUH "Dreaming" MIKE SIMS "People" CHICAGO "Only" BERNWARD KOCH "Heart" LORIE LINE "Jacksons"</p>	<p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart RAHSAAN PATTERSON "Spend" RICHARD SMITH "First"</p> <p>WSJW/Louisville, KY PD: Brian Conn URBAN KNIGHTS "Summer" AARON NEVILLE "Say" KIRK WHALUM "Only" THOM ROTELLA "Story" JIM BRICKMAN "Dreams"</p> <p>WLVE/Miami, FL PD: Shirley Maldonado BERNARD OATES "Rules" HALL & OATES "Promise" MIKE SIMS "People" KIRK WHALUM "Only" ANDREW OH "Happy" JIM BRICKMAN "Dreams"</p> <p>WJZI/Milwaukee, WI PD: Fred Heller APD/MD: Chris Moreau LUTHER VANDROSS "Call" 3RD FORCE "Real"</p> <p>KMJZ/Minneapolis, MN PD: Rob Moore MARILYN SCOTT "Room" PAT METHENY GROUP "Follow" GIPSY KINGS "Obsession" BRAXTON BROTHERS "Sunset" BRIAN TARQUIN "Last" KUH "Precious"</p> <p>KSBR/Mission Viejo, CA MD: Wally Davidson PAT METHENY GROUP "Follow" THOM ROTELLA "Story" DAVID BENOIT "Soliel" RICHARD SMITH "Method"</p> <p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff PAT METHENY GROUP "Follow" TIM WEISBERG "Moondance" TIM WEISBERG "Viva" NOVA MENCIO "Breeze"</p> <p>KXDC/Monterey, CA PD/MD: Scott O'Brien JIM BRICKMAN "Dreams" BOB JAMES "Mind" DAVID BENOIT "Soliel" CHRIS SPHEERIS "Quiver"</p>	<p>WQCD/New York, NY PD: Steve Williams MD: Rick Laboy PIECES OF A DREAM "Smile" KIRK WHALUM "Only" NELSON RANGELL "Rest" DOC POWELL "You"</p> <p>WJCD/Norfolk, VA MD: Larry Hollowell No Adds</p> <p>KTNT/Oklahoma City, OK PD: Steve English MD: Stephanie Stewart BOB JAMES "Mind" BRIAN CULBERTSON "Good"</p> <p>KOSJ/Dmaha, NE PD: Kurt Owens KENNY G "Northern" JIM BRICKMAN "Dreams" THOM ROTELLA "Story"</p> <p>WLDQ/Orlando, FL PD: Steve Huntington PAT METHENY GROUP "Follow" DAVID BENOIT "Soliel" PAUL HOWARDS "Beyond" ANDREW OH "Happy" STEVE WINWOOD "Gotta" SWING OUT SISTER "Now" JOE HENDERSON/STING "Ain't"</p> <p>WJZJ/Philadelphia, PA PD: Ann Gress MD: Michael Tozzi ERIC MARIENTHAL "Summer" THOM ROTELLA "Story"</p> <p>KYDT/Phoenix, AZ PD/MD: Nick Francis CHRIS BOTTI "Regroovable" THOM ROTELLA "Story" BOB MAMET "News"</p> <p>WJJP/Pittsburgh, PA PD: Carl Anderson MD: Herschel BERNARD OATES "Rules" HALL & OATES "Promise" KIRK WHALUM "Only"</p> <p>KKJZ/Portland, OR MD: Hal Murray ERIC MARIENTHAL "Summer"</p> <p>WSMJ/Richmond, VA PD/MD: Tommy Fleming JIM BRICKMAN "Dreams"</p>	<p>KQBR/Sacramento, CA PD: Clifford Brown, Jr. APD/MD: Ed Lee CHRIS BOTTI "Regroovable" RIPPINGTONS "Life" DOC POWELL "You" HIRAM BULLOCK "Amazonas" KUH "Kuh's" KUH "Follow"</p> <p>KSSJ/Sacramento, CA OM: Don Langford APD/MD: Ken Jones No Adds</p> <p>KCLC/St. Charles, MO PD: Rich Reigert MD: Terry Ward PAT METHENY GROUP "Follow" TODD RUNDGREN "Can" AARON NEVILLE "Say" THOM ROTELLA "Story"</p> <p>KBZN/Salt Lake City, UT PD: Rob Riesen JIM BRICKMAN "Dreams"</p> <p>KCJZ/San Antonio, TX PD/MD: Norm Miller APD: Cody Robbins JIM BRICKMAN "Dreams" GATO BARBIERI "Mystica"</p> <p>KIFM/San Diego, CA PD: Mike Shepard APD/MD: Kelly Cole JIM BRICKMAN "Dreams" DOC POWELL "Elie's" BRIAN TARQUIN "Last"</p> <p>KBLX/San Francisco, CA PD: Kevin Brown MD: Ron Cadet ERIC MARIENTHAL "Summer" GOTA "Sweet" RIPPINGTONS "Life" L.A. JAZZ SYNDICATE "Love"</p> <p>KKSF/San Francisco, CA VP/DM: Lee Hansen MD: Blake Lawrence PETE BELASCO "Mind" PAT METHENY GROUP "Follow" OIANA KRALL "Miss"</p> <p>KMGQ/Santa Barbara, CA PD: Vince Garcia MD: Steve Bauer DAVID BENOIT "Soliel" JIM BRICKMAN "Dreams" MICHAEL LINGTON "Harlem" COUNT BASIC "Sunset" BOB JAMES "Mind"</p>	<p>KJZY/Santa Rosa, CA PD: Gordon Zlot MD: Rob Singleton BOB JAMES "Mind" THOM ROTELLA "Story" GIPSY KINGS "Salsa"</p> <p>KWJZ/Seattle, WA PD/MD: Carol Handley KENNY G "Northern" PIECES OF A DREAM "Smile" LUTHER VANDROSS "Call"</p> <p>WJZT/Tallahassee, FL HERB ALPERT "Beba" JONATHAN BUTLER "Elizabeth" CHRIS BOTTI "Regroovable" VANESSA WILLIAMS "Start" DON DIEGO "Top"</p> <p>WSJT/Tampa, FL PD/MD: Ross Block BONEY JAMES "Sweet" BRIAN CULBERTSON "Good" LUTHER VANDROSS "Call" RICHARD SMITH "First"</p> <p>KDAS/Tulsa, OK PD/MD: Ron Allen LUTHER VANDROSS "Call" HALL & OATES "Promise" AARON NEVILLE "Say" BERNARD OATES "Rules"</p> <p>WJZW/Washington, DC PD/MD: Steve Kosbau BERNARD OATES "Rules" JIM BRICKMAN "Dreams"</p> <p>KWSJ/Wichita, KS PD/MD: Nancy Johnson JIM BRICKMAN "Dreams"</p>
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54 Total Reporters
54 Current Reporters
54 Current Playlists

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CYNDEE MAXWELL

Rock Stands Behind Days Of The New

□ Grass-roots buildup, enthusiasm from major-market PDs, and pure talent prove sufficient to propel young band to the top

By Frank Correia

Does Rock break records? Some may argue the point, but you don't have to look any further than **Outpost/Geffen** recording artist **Days Of The New** for the answer. Although the band members' average age is 17, their first single, "Touch, Peel, And Stand," has taken anything but baby steps to No. 1 on the Active Rock chart.

The dark, acoustic mood of the album mixed with the intense and introspective lyrics of singer/songwriter **Travis Meek** has prompted both Rock panels to enthusiastically embrace the young band. And rock audiences have responded with the same fervor. Sales continue to grow on the debut album, which has sold 52,000 to date, and that's without a video on MTV. Geffen Head/Rock Promotion **Warren Christensen** leads off with his take on the young upstarts from Louisville.

Talent, Passion, And Spark

"Rock radio can put a feather in its cap on Days Of The New; they broke this band," Christensen says. "In any situation, stations from all walks of life are going to come in when you have a real exciting record. When a fresh-sounding record comes out that people can really embrace and love, that passion comes out in huge ways."

Free shows in Boston and Chicago have accentuated the zeal of rock fans for the band. "That's all I think anyone's ever looking for at any record company, that real spark on an artist. When you see it, you just get out the bellows and start fanning away."

The fire is now spreading to Alternative radio as well. "Alternative radio's real smart when it comes to things like that," Christensen explains. "It sees a record that's a hit, and it's going to play it. The bottom line is, this record's a hit."

Christensen says the passion for the band can even be seen in Rock's research. "It's 60% familiar and testing at the tops of their lists. For the people familiar with the song, it's their favorite record on the station. That's the kind of thing that's really driven this record. From Day One, we've had the phones, we've had the sales, and we've even had the call-out, which sometimes can be tough."

Another important piece of the puzzle fell into place when K-Mart and Wal Mart joined the retail scene. "That's the rock audience, as far as



OUTDOOR ACOUSTICS — Days Of The New singer/songwriter **Travis Meek** gets in touch with nature at **KUFO/Portland's Rock Fest**.

I'm concerned. You've gotta have records at Wal Mart and K-Mart to really start selling some units. So many of these Rock stations are in mainstream markets where they've got a couple of mom-and-pops and 30 Wal Marts and K-Marts. That's where they shop. Sure, there's a Tower Records in this city and that city, but there's a Wal Mart and K-Mart on every corner."

Although Days Of The New's early success points to a destiny as a core Rock artist, Christensen doesn't think they are saviors of the format. "I don't think there's a savior for Rock, because I don't think the format is in trouble. I think it's a great format."

While don't see instantaneous reaction from Rock radio, the fact of the matter is that Rock builds careers. It builds bands that are around forever; that's why Metallica and Aerosmith are still around. Rock is all about longevity. In 10 years, Days Of The New will be 27-year-olds. In a lot of ways, I see the genius in Travis that I saw in Kurt Cobain and Axl Rose. The creativeness and desire to make great music are there."

Hometown Help

The first station behind Days Of The New was in the band's hometown of Louisville. WTFX (The Fox) first played the band on a prime-time local show, and then played matchmaker last year at an annual charity event called Harvest Showcase, where the band was discovered by **Outpost Recording's** Scott Litt. Although 'TFX OM

Michael Lee steadfastly refuses to take any credit for the band's success, his station provided the initial boost and has continued to support the young band.

"I think this is one of the artists for the second half of the '90s," Lee says. "They're going to be a core artist for a lot of stations in Active and Alternative, even though Alternative's been a little slow to react to it."

"It reminds me of how metal broke Soundgarden, Alice In Chains, and Nirvana. At the time, what there was of Alternative really shunned them until it became vogue to like them. This group could be on half the stations in any town. It's a very, very solid record."

Lee's research has also been solid. "With the first test, you expect a lot of unfamiliarity and a low net score, but it started out strong and has grown by leaps and bounds. It started at 60%, went to 69%, and then 75% in three different tests. Right now it's testing No. 2 overall with only 12% unfamiliarity. For a new band, even if they are a hometown act, to score this high in research this early shows you how strong the band is."

Strength In Numbers

That kind of muscle has also shown in sales, particularly those cultivated by WAAF/Boston. To date, 7400 pieces have moved out of Beantown, with secondary markets like Hartford, Providence, and Springfield, MA selling 813, 684, and 540 pieces, respectively. Although the rest of the country is catching up now, the WAAF sales story leads the way. "At this particular moment in time, if you break down the markets that WAAF seriously influenced, they've basically sold 30% of our records so far," Christensen notes.

"The third time I heard the song, my gut told me it was going to be big," WAAF PD **Dave Douglas** says. "Once we put it on, it took less than two weeks before the audience was responding. In research, it is consistently one of our best currents, with a lot of familiarity and strength in all demos."

A Newbury Comics in-store appearance also highlighted the level of fan interest. "We gave it five days of promotion, and 500 people showed up," Douglas says. "The store couldn't hold everybody; they were lined up two and three deep outside the windows, looking in."

"I think that they've got the potential to have a very long career. Their songwriting is really what's driving their success. I've been told that



Days Of The New

they've got a lot of new material already planned for their next project; that's really the key. Slipping up on that sophomore effort is largely, in my opinion, due to the fact bands tour so much. They don't devote enough time to the songwriting. When it comes time for the second album, they don't have anything creatively to put into it."

Sounds Right

Another early proponent of the record was Jacobs Media's **Bill Jacobs**, who believes the format's been looking for a sound like this for a while. "It's really reminiscent of a lot of the music styles that made Active Rock explode within the last two or three years. What we're seeing now in research is that we were right, it's exploding."

Jacobs also points out that the "grunge is dead" notion may be premature. "I think it's a matter of finding available titles that have that sound. I don't know if the audience has given up on them. Days Of The New really popped quickly in call-

impressive for a totally unknown band with one song on the radio.

"There's just something special about that record; no cliché would do it justice. You look for something that's great, but something that doesn't sound like everything else, too. It doesn't hurt that the writer and singer in the band is a 17-year-old kid who's got such a bright future ahead of him. It doesn't feel like just another record, it feels like a band."

Accommodating Acoustics

WNOR/Norfolk was on the record out of the box, with a recent test even showing the song ahead of Metallica. Days Of The New has specifically caught on with the upper demo. "We aim for 20-34-year-olds, and the 30-34 demo has been the best-testing demo from the beginning," says PD **Harvey Kojan**.

Kojan points out that Days Of The New may be a relief to the upper demos. "Just about everything we play, with the exception of Tonic and this song, rocks as hard as it can. This is kind of a break from that. It isn't a ballad, it isn't wimpy, and it isn't the Wallflowers or Verve Pipe. It rocks, but it rocks in a kind of cool, acoustic way."

For WRCX/Chicago APD/MD **Jo Robinson**, the band is a great find for the format and fans alike. "Our audience got it immediately. The song was special, because people were immediately requesting it; the band is special, because they are equally as great live as they are on CD; and the record's really deep. For our format, which really wants to develop bands, it's an ideal situation that only comes along once or twice a year. We're behind them 150%."

Christensen notes that WRCX's early support was instrumental. "When someone like Dave Richards says this is the best record he's heard in the last five years, people are going to listen and give it a shot," he explains. "We did a free show for RCX early on, and 600 people jammed into this 500-seat club. It was a phenomenal event. Dave was blown away, raved about the band even more, and wanted them back for Rockstock's side stage. That kind of station support and passion is what breaks bands."

"It's been a top-five tester for us since we started testing it," Robinson adds. "They're steadily selling 500+ units here a week, and we're the only station playing them. It's a joy, because all the factors are in place for this to be a really big band that broke out of Rock."



I see the genius in Travis that I saw in Kurt Cobain and Axl Rose. The creativeness and desire to make great music are there.

—Warren Christensen



out at a time when very few things are popping. I think we're just waiting to hear some good stuff. The two buzz records are Days and Creed. Creed is sort of grunge-lite, and Days has been construed as Alice In Chains unplugged. If we get a great grunge album from Pearl Jam in '98, Lord knows that Active Rock will play the hell out of it. As more stuff in that mode comes out, we will play it if it sounds good."

Jacobs' faith in the single persuaded WYSP/Philadelphia APD **Neal Mirsky** to give it a listen. "I was grabbed by it immediately," Mirsky says. "It was almost a no-brainer." Research and sales in Philadelphia have proven both Mirsky and Jacobs right. "It's one of my top-three-testing currents," Mirsky says. "They've sold over 1300 copies here to date, which is pretty



Warren Christensen

Stations and their adds listed alphabetically by market

ACTIVE ROCK

Table listing radio stations in the ACTIVE ROCK market, including call letters, market, PD, and playlist details.

ROCK

Table listing radio stations in the ROCK market, including call letters, market, PD, and playlist details.

79 Total Reporters
79 Current Reporters
77 Current Playlists

Reported Frozen Playlist (2):
WQB/Ann Arbor, MI
KFMX/Lubbock, TX

84 Total Reporters
84 Current Reporters
84 Current Playlists

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
3	1	1	1	ROLLING STONES Anybody Seen My Baby? (Virgin)	1774	1907	1859	1316	81/0
1	2	2	2	AEROSMITH Pink (Columbia)	1647	1684	1787	1802	77/0
6	4	3	3	DAYS OF THE NEW Touch, Peel, And Stand (Outpost/Geffen)	1537	1345	1259	1146	76/0
42	17	8	4	KENNY WAYNE SHEPHERD Slow Ride (Revolution)	1101	999	701	260	78/4
11	9	9	5	MIGHTY JOE PLUM Live Through This (Fifteen...) (Atlantic)	1073	968	887	864	63/0
2	3	4	6	SAMMY HAGAR Marching To Mars (MCA)	1058	1280	1447	1418	60/0
5	6	5	7	TONIC If You Could Only See (Polydor/A&M)	1025	1088	1185	1237	65/0
7	7	7	8	MATCHBOX 20 Push (Lava/Atlantic)	948	1031	1093	1122	68/0
32	21	12	9	COLLECTIVE SOUL Blame (Atlantic)	902	772	607	380	65/2
4	5	6	10	LIVE Turn My Head (Radioactive)	804	1044	1227	1291	54/0
22	19	14	11	BLUES TRAVELER Most Precarious (A&M)	790	756	660	558	57/3
17	15	15	12	STIR One Angel (Aware/Capitol)	731	730	760	735	58/0
8	8	10	13	PAUL RODGERS Soul Of Love (V&V)	684	823	984	1076	43/0
12	10	11	14	GOO GOO DOLLS Lazy Eye (Warner Sunset/WB)	678	782	885	860	44/0
10	11	17	15	COLLECTIVE SOUL Listen (Atlantic)	646	714	868	1028	50/1
21	20	19	16	TALK SHOW Hello Hello (Atlantic)	640	632	614	579	52/0
13	12	13	17	CRY OF LOVE Sugarcane (Columbia)	633	764	849	835	45/0
26	25	22	18	FOO FIGHTERS Everlong (Roswell/Capitol)	602	544	498	477	46/2
14	14	16	19	JONNY LANG Hit The Ground Running (A&M)	597	717	788	829	50/0
30	26	23	20	JOHN FOGERTY Blueboy (Warner Bros.)	572	536	492	412	45/3
16	16	18	21	GENESIS Congo (Atlantic)	558	658	753	743	35/0
BREAKER	22			WALLFLOWERS Three Marlenas (Interscope)	554	335	141	8	51/8
BREAKER	23			CREED My Own Prison (Wind-up)	523	462	366	355	49/7
BREAKER	24			CHRIS DUARTE GROUP Cleopatra (Silvertone)	520	444	417	374	40/0
15	18	21	25	BLUES TRAVELER Carolina Blues (A&M)	519	592	679	747	44/0
BREAKER	26			OFFSPRING I Choose (Columbia)	512	481	489	464	44/3
44	33	29	27	GREEN DAY Hitchin' A Ride (Reprise)	493	448	379	243	41/0
45	37	31	28	NIXONS The Fall (MCA)	472	434	339	241	39/1
24	28	26	29	OUR LADY PEACE Superman's Dead (Columbia)	469	484	475	502	41/0
—	42	34	30	SMASH MOUTH Walkin' On The Sun (Interscope)	451	352	272	170	36/4
23	23	25	31	COREY STEVENS My Neighborhood (Eureka/Discovery)	444	489	515	529	38/0
DEBUT	32			FLEETWOOD MAC The Chain (Reprise)	384	190	107	64	47/9
—	43	36	33	EVERCLEAR Everything To Everyone (Tim Kerr/Capitol)	366	327	265	168	36/2
25	29	32	34	METALLICA Bleeding Me (Elektra/EEG)	343	378	459	482	25/0
18	24	33	35	MEGADETH Trust (Capitol)	342	374	501	702	27/1
41	38	38	36	SISTER HAZEL All For You (Universal)	330	319	332	263	20/1
19	22	24	37	COUNTING CROWS Have You Seen Me Lately? (DGC/Geffen)	324	510	595	669	26/0
37	36	37	38	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	289	319	355	309	22/0
DEBUT	39			MEGADETH Almost Honest (Capitol)	268	112	38	13	40/13
—	50	48	40	SEVEN MARY THREE Lucky (Mammoth/Atlantic)	252	208	189	180	25/3
—	—	47	41	MATTHEW RYAN Guilty (A&M)	246	211	117	14	37/8
20	31	40	42	JACKYL Locked & Loaded (Epic)	220	280	399	581	19/0
DEBUT	43			COOL FOR AUGUST Trials (Warner Bros.)	212	182	170	119	30/2
28	34	39	44	VERVE PIPE Villains (RCA)	207	299	374	461	20/0
38	40	41	45	FLEETWOOD MAC Silver Springs (Reprise)	206	276	301	301	24/0
29	32	42	46	38 SPECIAL Fade To Blue (Razor & Tie)	205	268	394	455	18/0
31	39	43	47	LYNYRD SKYNYRD Bring It On (CMC)	204	238	325	405	15/0
—	49	—	48	JIMMIE'S CHICKEN SHACK High (Rocket/A&M Associated)	202	191	204	191	20/1
DEBUT	49			THIRD EYE BLIND Graduate (Elektra/EEG)	200	159	133	74	20/0
33	41	44	50	FAITH NO MORE Last Cup Of Sorrow (Slash/Reprise)	196	236	280	377	15/0

This chart reflects airplay from September 22-28. Songs ranked by total plays. Highlighted songs indicate Breaker. 84 Rock reporters. 84 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

NEW & ACTIVE

SUGAR RAY Fly (Lava/Atlantic)
Total Plays: 181, Total Stations: 13, Adds: 1

OASIS Don't Go Away (Epic)
Total Plays: 169, Total Stations: 19, Adds: 3

FRESHMENTS Good Year (Mercury)
Total Plays: 165, Total Stations: 19, Adds: 1

JASON BONHAM BAND Drown In Me (MJJ/Work)
Total Plays: 161, Total Stations: 29, Adds: 13

TEA PARTY Temptation (Atlantic)
Total Plays: 159, Total Stations: 22, Adds: 3

KULA SHAKER Hush (Columbia)
Total Plays: 153, Total Stations: 26, Adds: 6

ROLLING STONES Saint Of Me (Virgin)
Total Plays: 148, Total Stations: 22, Adds: 15

DREAM THEATER Burning My Soul (EastWest/EEG)
Total Plays: 140, Total Stations: 19, Adds: 4

HEADSWIM Hype (550 Music)
Total Plays: 138, Total Stations: 20, Adds: 3

SAMMY HAGAR Both Sides Now (MCA)
Total Plays: 122, Total Stations: 38, Adds: 30

Songs ranked by total plays

BREAKERS®

WALLFLOWERS

Three Marlenas (Interscope)

TOTAL PLAYS/INCREASE: 554/219
TOTAL STATIONS/ADDS: 51/8
CHART: 22

CREED

My Own Prison (Wind-up)

TOTAL PLAYS/INCREASE: 523/61
TOTAL STATIONS/ADDS: 49/7
CHART: 23

CHRIS DUARTE GROUP

Cleopatra (Silvertone)

TOTAL PLAYS/INCREASE: 520/76
TOTAL STATIONS/ADDS: 40/0
CHART: 24

OFFSPRING

I Choose (Columbia)

TOTAL PLAYS/INCREASE: 512/31
TOTAL STATIONS/ADDS: 44/3
CHART: 26

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
SAMMY HAGAR Both Sides Now (MCA)	30
ROLLING STONES Saint Of Me (Virgin)	15
YES Open Your Eyes (Beyond)	14
JASON BONHAM BAND Drown In Me (MJJ/Work)	13
MEGADETH Almost Honest (Capitol)	13
ROLLING STONES Flip The Switch (Virgin)	10
FLEETWOOD MAC The Chain (Reprise)	9
ROLLING STONES Low Down (Virgin)	8
MATTHEW RYAN Guilty (A&M)	8
WALLFLOWERS Three Marlenas (Interscope)	8

MOST INCREASED PLAYS

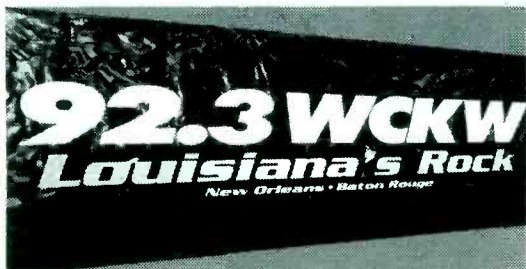
ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
WALLFLOWERS Three Marlenas (Interscope)	+219
FLEETWOOD MAC The Chain (Reprise)	+194
DAYS OF THE NEW Touch, Peel, And... (Outpost/Geffen)	+192
MEGADETH Almost Honest (Capitol)	+156
ROLLING STONES Saint Of Me (Virgin)	+144
JASON BONHAM BAND Drown In Me (MJJ/Work)	+142
COLLECTIVE SOUL Blame (Atlantic)	+130
MIGHTY JOE PLUM Live Through This... (Atlantic)	+105
SAMMY HAGAR Both Sides Now (MCA)	+103
KENNY WAYNE SHEPHERD Slow Ride (Revolution)	+102

HOTTEST RECURRENTS

WALLFLOWERS The Difference (Interscope)
OFFSPRING Gone Away (Columbia)
JONNY LANG Lie To Me (A&M)
WALLFLOWERS One Headlight (Interscope)
COREY STEVENS One More Time (Eureka/Discovery)
VERVE PIPE The Freshmen (RCA)
SAMMY HAGAR Little White Lie (MCA)
AEROSMITH Falling In Love... (Columbia)
AEROSMITH Hole In My Soul (Columbia)
JOHN FOGERTY Walking In A Hurricane (Warner Bros.)

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

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ROCK PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ROCK REPORTERS ON R&R ONLINE

MARKET #2 KLOS/Los Angeles (310) 840-4836 Duncan/Wilde

MARKET #5 WMMR/Philadelphia (610) 771-0933 Bonadonna/Zipeto

MARKET #12 WKL/Atlanta (404) 325-0960 Ervin/Sturgis

MARKET #14 KQRS/Minneapolis (612) 545-5601 Hamilton/Endersee

MARKET #16 WBAB/Long Island (516) 587-1023 Buchmann/Weliman

MARKET #17 KDKB/Phoenix (602) 897-9300 Maranville/Lea

MARKET #20 WQVE/Pittsburgh (412) 937-1441 Hart/Winter

MARKET #25 WEBN/Cincinnati (513) 621-9326 Richards/Jamie

MARKET #29 KCAL/Riverside (909) 793-3554 Shaw/Mathews

MARKET #31 WHYY/Providence (401) 438-6110 Weston/Schifino

MARKET #39 WKCF/New Orleans (504) 831-8811 Levett

MARKET #42 WCCF/Hartford (860) 233-4426 Dresner/Karolyi

MARKET #43 KOMP/Las Vegas (702) 876-1460 Culotta/Marty

MARKET #46 WRAT/Monmouth (908) 681-3800 Craft/Lane

MARKET #47 96 WCMF/WCMT/Rochester, NY (716) 272-7260 Jacobs/Kane

MARKET #51 WFYV/Jacksonville (904) 642-1055 Moore/Carlson

MARKET #52 WTFX/Louisville (502) 560-1069 Future/Boh

MARKET #53 KATT/Oklahoma City (405) 848-0100 Baker/Daniels

MARKET #56 XL102/WRXL/Richmond (804) 756-6400 Illes/Maybee

MARKET #57 WPYX/Albany, NY (518) 785-9800 Cooper

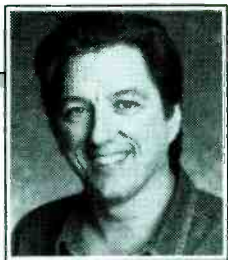
Table with 4 columns: SW, W, LW, TW. Lists artists and titles such as ROLLING STONES/Anybody Seen My...

Table with 4 columns: SW, W, LW, TW. Lists artists and titles such as CREE'D/My Own Prison...

Table with 4 columns: SW, W, LW, TW. Lists artists and titles such as DAYS OF THE NEW/Touch, Peel, And...

Table with 4 columns: SW, W, LW, TW. Lists artists and titles such as AEROSMITH/Pink...

Table with 4 columns: SW, W, LW, TW. Lists artists and titles such as MATCHBOX 20/Push...



SKY DANIELS

Alternative Gets Into The Holiday Spirit

■ The format demonstrates it has a year-round conscience

Here come the holidays. Have you gotten your annual conscience pangs yet? Every year, as the calendar page turns to late November, erstwhile cynical personalities vainly attempt to demonstrate how "caring" they are by throwing a few toys in a box and taking a photo with a Marine in a Santa suit.

There are those, however, who recognize a true responsibility to help their communities not just at Christmas and Thanksgiving, but year-round. The holidays merely provide yet another opportunity to make that connection.

Pulling The Heartstrings

WRZX/Indianapolis PD **Scott Jameson** recently got a firsthand reminder of what his station can do beyond entertaining. Jameson reflects, "For four years, we've done an annual 'X-103 XMAS Concert.' The proceeds from the show have gone to benefit the Pleasant Run Children's Home in Indianapolis. I decided this year to tour the home with my staff prior to beginning the promotion of the event.

"Most of the time, we're insulated. We get money from benefit concerts, cut a check, and that's the extent of our involvement. The tour of the home was inspirational. You can't help but be affected, looking into the eyes of children. Some of these kids come from broken homes, some have been abused. All of them are living a life

without a family. I turned to my promotion director upon leaving and told her I couldn't believe how grateful I was for my own upbringing. I went home that night and called my parents just to thank them for being good parents."

Jameson has sensed the impact of the encounter on his staff as well. "When the jocks go on-air to talk up the event, there is a passion in their voices. They know what it is we are trying to accomplish, and they care personally."

Jameson admits that adopting such an on-air stance might seem atypical for many Alternative personalities. He elaborates, "This format, by design, avoids conventional thinking. It thinks sideways. Typically, it doesn't play it straight. But when it comes to helping your community, even this offbeat format can get serious. You can pull on the heartstrings without being phony or corny."

Jameson feels confident in dedicating the airwaves to helping out, extending the commitment beyond typical PSA consciousness. He wonders, though, if the audience

always responds in kind. "We would like to think the audience has a conscience, but that's an area where you won't find any qualifying data. You put on a holiday concert and wonder, 'Are they going to the show for entertainment purposes, or are they going to help?' Even if the charitable cause is only a mental tiebreaker, it's important to take the lead."

Shore Culture Creates Caring Bond

Nestled on the Jersey shore in Asbury Park, WHTG/Monmouth-Ocean can't help feeling a connection to the environment. Recently exited PD **TJ Bryan** concedes, "We position ourselves as 'Modern Rock From The Jersey Shore.' The ocean, the beach, it's our culture. We do an annual Christmas show, our 'WHTG Snow-Ball,' where the proceeds go to benefit both the Surfrider Foundation and the Community Food Bank. We also ask attendees to bring food items to the event. However, while we remain committed to being involved with the community, we don't know if we'll do a Snow-Ball this year. Like every Alternative concert idea, it's getting old, and it's a real pain in the ass to produce."

WHTG does other things to help the community though. Bryan says, "We can connect with our locality on a more personal level than our New York City competitors. We show up in the streets and on the beaches. This is a way to create a real sense of locality and community. We do an annual 'Fall Beach Sweep,' where we join in with listeners to clean the beaches. The turnout is always amazing, and the Clean Ocean Action group appreciates our efforts. As cynical as this audience can get, if you present the right idea in the right context, they do respond."

Perfect Format For Charity Involvement

Jeff Stevens, PD at WXEG/Dayton, believes in keeping the station's conscience alive throughout the year. He says, "We don't just get involved in some holiday stunt. We do bicycle drives where we get people to donate old bicycles, and we repair them and give them to needy kids. We put together a CD from our annual Edgefest and sell it during the holidays, with the proceeds

11

Most of the time, we're insulated. We get money from benefit concerts, cut a check, and that's the extent of our involvement. The tour of the children's home was inspirational. You can't help but be affected, looking into the eyes of children.

—**Scott Jameson**

benefiting Project Christmas Smiles, a group that gives toys to kids.

"One additional means of raising funds this year came through the parking fee we charge. We took a portion of the proceeds and helped the Children's Services Agency in a unique way.

"Our Operations Manager, Tom Carroll, had been dealing with the agency, trying to figure out how we might assist them for the holidays. The representative from the agency had a very specific need. She showed Tom how the various kids were always going to different temporary foster homes and were forced to carry their personal belongings — clothes, toothbrush, and the like — in paper bags. Tom immediately got the idea of buying duffel bags for these children. The audience really responded to that request."

Stevens believes that it helps to be specific in describing your charitable efforts. He says, "People are wary of typical charity drives. They wonder where the money really ends up, and if they're really helping the truly needy. Tell them that their money is going to buy a suitcase for a poor child being schlepped from foster home to foster home, giving them a shred of dignity, and watch the results."

Stevens is convinced that Alternative is the perfect format to get vitally involved with its audience. He explains, "This audience is cause-minded. They're young and hopeful. They are willing to do the work, if they know it's meaningful. The type of event counts. I once got involved in what I thought was a stretch for the station. We urged listeners to come to a tree-planting event at a place way out in the middle of nowhere. Even on a day where the rain was pouring down, 50 people showed up willing to plant trees. This audience has great environmental concerns, they care about issues of drug rehabilitation, and they always care about kids."

Even in a "sin city" like Reno, NV, a collective consciousness drives people to lend a helping hand, according to KRZQ PD **Rob "Blaze" Brooks**. Brooks states, "We stay involved all year. A key element to our community involvement is keeping the message light-hearted and fun. When we do a Toys For Tots drive, we lend a

snowboarding twist to it. If they bring a toy to a lift site, they get \$5 off a lift ticket to go snowboarding.

"A lot of what we do is tied to the outdoors around Lake Tahoe. We joined in with the League To Save Lake Tahoe and went around painting reminders on storm grates: No Dumping.



Rob Brooks

"You really have to rally the listeners to get them mobilized. We make it easy for them to feel compelled to get involved. We'll call their employers on-air and talk them into giving the office a day off to help a cause."

Brooks believes the tone of a station's request is essential. He says, "We don't preach or champion causes from a soapbox. We don't neglect our responsibility, but we don't come off like bleeding hearts, either. We try to act responsibly and do our part. We also try to make it fun for the listener to be involved. When we did a drive for the Cancer Society, we rewarded the attendees with a Primus and Luscious Jackson show.

"You have to accept the fact that sometimes, even in the face of emergencies or tragedies — like last year's Reno floods — the audience comes to your station for relief, not a reminder of the tragedy. The audience doesn't want to be forced to be caring. The reason more stations seem to get involved during the holidays is because the audience is more conditioned to expect charitable interests at that time. If the audience is into it, we'll always do our part."

11

The audience doesn't want to be forced to be caring. The reason more stations seem to get involved during the holidays is because the audience is more conditioned to expect charitable interests at that time.

—**Rob Brooks**

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CHUMBAWAMBA "Tubthumping" UNIVERSAL

Alternative **7-5** Weekly Audience: **32 Mil**

GOLDFINGER "This Lonely Place" UNIVERSAL

Alternative **21-18** Weekly Audience: **7 Mil**

REEL BIG FISH "Sell Out" UNIVERSAL

Alternative #15 **CERTIFIED GOLD!**

Weekly Audience: **9 Mil**

SISTER HAZEL "All For You" UNIVERSAL

Alternative **34** **CERTIFIED GOLD!**

Weekly Audience: **57 Mil**

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HOLLY McNARLAND "Numb"

COMING SOON...

REEL BIG FISH "She Has A Girlfriend Now"

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OCTOBER 3, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
			1	SMASH MOUTH Walkin' On The Sun (Interscope) 3882 3837 3947 3598 107/0					
			2	SUGAR RAY Fly (Lava/Atlantic) 3326 3643 3905 3608 97/0					
			3	FOO FIGHTERS Everlong (Roswell/Capitol) 3175 2985 2862 2560 104/0					
			4	FIONA APPLE Criminal (Work) 2810 2725 2733 2414 92/0					
			5	CHUMBAWAMBA Tubthumping (Republic/Universal) 2752 2342 1661 1060 102/4					
			6	GREEN DAY Hitchin' A Ride (Reprise) 2693 2520 2349 1834 100/0					
			7	EVERCLEAR Everything To Everyone (Tim Kerr/Capitol) 2682 2330 2036 1434 107/0					
			8	MIGHTY MIGHTY BOSSTONES The Rascal King (Big Rig/Mercury) 2529 2467 2348 1964 96/0					
				SUBLIME Wrong Way (Gasoline Alley/MCA) 2121 2336 2664 2499 72/0					
				SARAH MCLACHLAN Building A Mystery (Arista) 2108 2283 2523 2519 77/0					
			11	OUR LADY PEACE Superman's Dead (Columbia) 2019 2015 2052 1751 74/1					
			12	OASIS Don't Go Away (Epic) 2014 1573 1080 548 104/9					
				THIRD EYE BLIND Graduate (Elektra/EEG) 1942 1982 1914 1678 90/1					
				TALK SHOW Hello Hello (Atlantic) 1793 1862 1877 1626 86/0					
				REEL BIG FISH Sell Out (Mojo/Universal) 1788 1871 2077 1908 75/1					
			16	FOREST FOR THE TREES Dream (DreamWorks/Geffen) 1695 1643 1613 1393 81/0					
			17	SUNDAYS Summertime (DGC/Geffen) 1671 1582 1512 1231 85/3					
			18	GOLDFINGER This Lonely Place (Mojo/Universal) 1588 1409 1143 795 90/3					
			19	DAYS OF THE NEW Touch, Peel, And Stand (Outpost/Geffen) 1541 1253 1063 691 66/4					
				MATCHBOX 20 Push (Lava/Atlantic) 1446 1559 1858 1942 62/1					
			21	311 Prisoner (Capricorn/Mercury) 1397 1396 1236 1022 87/4					
				BLUES TRAVELER Most Precarious (A&M) 1304 1306 1287 1146 66/1					
				OASIS D'You Know What I Mean (Epic) 1302 1690 2179 2447 52/0					
			24	SEVEN MARY THREE Lucky (Mammoth/Atlantic) 1259 1123 1051 760 65/5					
				BECK Jack-Ass (DGC/Geffen) 1253 1596 1776 1798 61/0					
				PRODIGY Breathe (Mute/Maverick/WB) 1012 1214 1346 1329 64/1					
			27	LONGPIGS On And On (Mother/Island) 1005 699 416 168 72/8					
				LIVE Turn My Head (Radioactive) 985 1329 1704 2003 43/0					
			29	SAVE FERRIS Come On Eileen (Starpool/Epic) 948 694 478 356 66/6					
				LOVE SPIT LOVE Long Long Time (Maverick/WB) 935 981 916 836 60/0					
			31	WALLFLOWERS Three Marlenas (Interscope) 879 557 228 87 55/6					
				FILTER & CRYSTAL METHOD (Can't You) Trip... (Immortal/Epic) 859 929 1033 1003 57/1					
			33	OFFSPRING I Choose (Columbia) 835 700 525 265 58/11					
			34	SISTER HAZEL All For You (Universal) 779 772 829 713 31/2					
			35	VERVE Bitter Sweet Symphony (Hut/Virgin) 736 478 268 132 53/12					
			36	BLINK 182 Dammit (Growing Up) (Cargo/MCA) 676 520 350 297 58/7					
			37	JARS OF CLAY Crazy Times (Silvertone) 666 638 553 432 45/2					
			38	MATCHBOX 20 3am (Lava/Atlantic) 661 505 420 314 35/8					
			39	K'S CHOICE A Sound That Only You Can Hear (550 Music) 652 518 374 154 50/7					
			40	SUBLIME Doin' Time (Gasoline Alley/MCA) 647 551 530 486 40/7					
			41	TANYA DONELLY Pretty Deep (Reprise) 612 586 520 425 43/1					
			42	DANCE HALL CRASHERS Lost Again (510/MCA) 597 546 501 427 41/0					
			43	REFRESHMENTS Good Year (Mercury) 577 528 463 367 47/2					
				CATHERINE WHEEL Delicious (Mercury) 577 594 639 584 40/0					
			45	LETTERS TO CLEO Anchor (Revolution) 554 459 325 79 46/7					
			46	HONEYRODS Love Bee (Capricorn/Mercury) 532 458 458 404 41/0					
				WALLFLOWERS The Difference (Interscope) 525 564 624 824 28/0					
			48	JAMIROQUAI Alright (Work) 523 416 328 282 32/3					
			49	U2 Please (Island) 467 77 10 8 57/23					
			50	COLLECTIVE SOUL Blame (Atlantic) 463 417 335 194 30/4					

This chart reflects airplay from September 22-28. Songs ranked by total plays. Highlighted songs indicate Breaker. 109 Alternative reporters. 109 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

NEW & ACTIVE

BLUR M.O.R. (Virgin)
Total Plays: 462, Total Stations: 36, Adds: 1

SQUIRREL NUT ZIPPERS Put A Lid On It (Mammoth)
Total Plays: 447, Total Stations: 34, Adds: 0

JUNKSTER Mr. Blue (RCA)
Total Plays: 446, Total Stations: 37, Adds: 0

MIGHTY JOE PLUM Live Through This (Fifteen...) (Atlantic)
Total Plays: 437, Total Stations: 19, Adds: 1

LESS THAN JAKE Dopeman (Capitol)
Total Plays: 419, Total Stations: 33, Adds: 3

MPX Chick Magnet (Tooth & Nail/A&M)
Total Plays: 397, Total Stations: 40, Adds: 5

CREED My Own Prison (Wind-up)
Total Plays: 384, Total Stations: 25, Adds: 3

SUMMERCAMP Should I Walk Away (Maverick/Reprise)
Total Plays: 335, Total Stations: 36, Adds: 7

TRANSISTER Look Who's Perfect Now (Interscope)
Total Plays: 297, Total Stations: 28, Adds: 1

JIMMIE'S CHICKEN SHACK High (Rocket/A&M Associated)
Total Plays: 295, Total Stations: 21, Adds: 1

Songs ranked by total plays.

BREAKERS

LONGPIGS On And On (Mother/Island)

TOTAL PLAYS/INCREASE: 1005/306
TOTAL STATIONS/ADDS: 72/8
CHART: 27

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
U2 Please (Island)	23
LIVE Rattlesnake (Radioactive)	20
MARCY PLAYGROUND Sex & Candy (Mammoth/Capitol)	14
CORNERSHOP Brimful Of Asha (Luaka Bop/WB)	13
VERVE Bitter Sweet Symphony (Hut/Virgin)	12
OFFSPRING I Choose (Columbia)	11
CHARLATANS UK How High (MCA)	9
OASIS Don't Go Away (Epic)	9
LONGPIGS On And On (Mother/Island)	8
MATCHBOX 20 3am (Lava/Atlantic)	8

USDA Approved
LONGPIGS "ON & ON"
R&R: D 65 - 27 1005 SPINS +306
BDS: DEBUT 32* 645 SPINS +174
New This Week: 99X and WBUR
Already on at: KROQ, LIVE-105, WBCN, WXRK, WHFS, WXRK, KNDD, KOME, 91X, XHRM, KDGE, KPNT, X96, KNRK, WLUM, WEDG, KEDG and many more!!

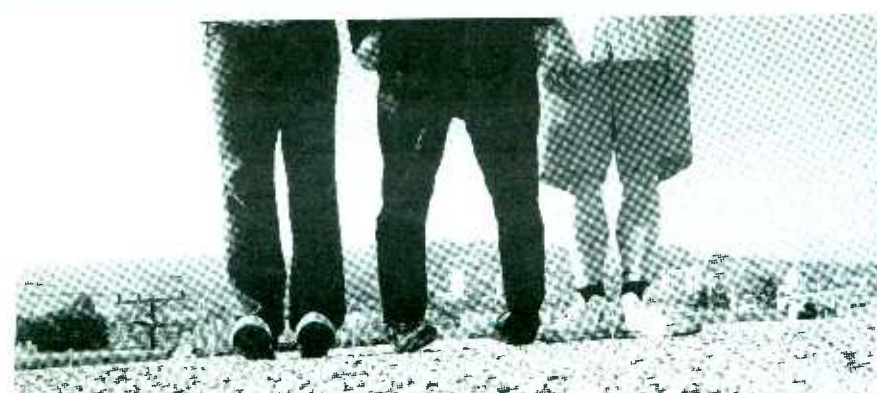
MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
OASIS Don't Go Away (Epic)	+441
CHUMBAWAMBA Tubthumping (Republic/Universal)	+410
U2 Please (Island)	+390
EVERCLEAR Everything To Everyone (Tim Kerr/Capitol)	+352
WALLFLOWERS Three Marlenas (Interscope)	+322
LONGPIGS On And On (Mother/Island)	+306
DAYS OF THE NEW Touch, Peel, And... (Outpost/Geffen)	+288
VERVE Bitter Sweet Symphony (Hut/Virgin)	+258
SAVE FERRIS Come On Eileen (Starpool/Epic)	+254
FOO FIGHTERS Everlong (Roswell/Capitol)	+190

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
TONIC If You Could Only See (Polydor/A&M)
THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)
SNEAKER PIMPS 6 Underground (Virgin)
MIGHTY MIGHTY BOSSTONES The Impression... (Big Rig/Mercury)
BLUR Song 2 (Virgin)
VERVE PIPE Villains (RCA)
K'S CHOICE Not An Addict (550 Music)
VERVE PIPE The Freshmen (RCA)
COLLECTIVE SOUL Listen (Atlantic)
DAVE MATTHEWS BAND Crash Into Me (RCA)

Breakers: Songs registering 1000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



Green Day **HEAVY ROTATION**

6 R&R Alternative 2633 spins +173
6* Monitor 1907 BDS spins +94
US tour starts October 30th

7 R&R Active Rock 1476 spins +141
6* Monitor 794 BDS spins +41
Nimrod in stores October 14th

Hitchin' A Ride

FROM THE MAKERS OF
TRAINSPOTTING

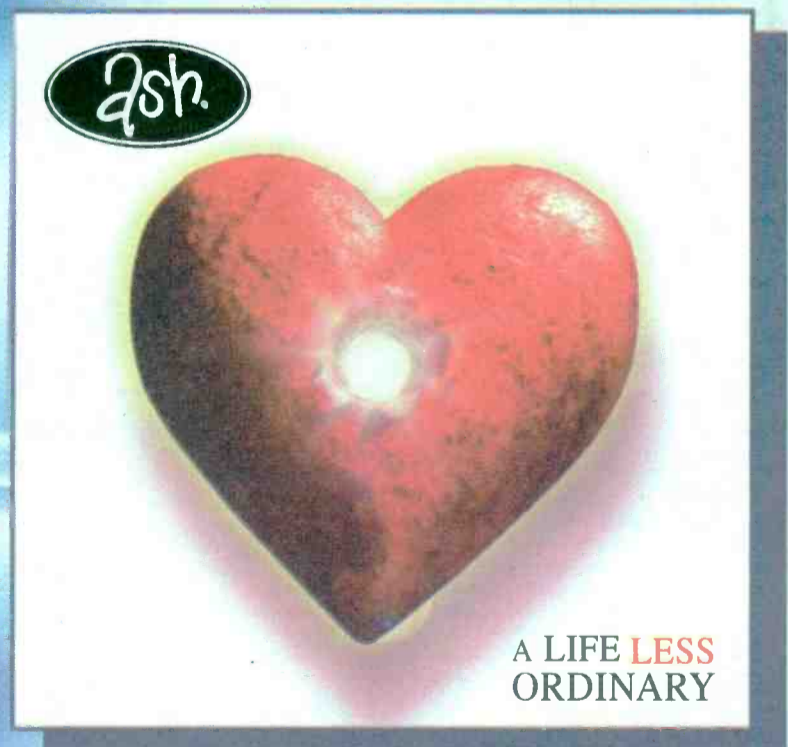
EWAN MCGREGOR

CAMERON DIAZ

**a life less
ordinary**

THE ORIGINAL MOTION PICTURE SOUNDTRACK

Including:
the track "A LIFE LESS ORDINARY" by **ASH**



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THE ORIGINAL MOTION PICTURE SOUNDTRACK INCLUDES NEW TRACKS BY
**BECK • LUSCIOUS JACKSON • FOLK IMPLOSION
REM • UNDERWORLD • THE CARDIGANS •
SNEAKER PIMPS • AND FAITHLESS**

Beck "Deadweight"

**Early Believers: 91X The Flash WBTZ
Adds October 6**



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BreakThrough

Artist:

LONGPIGS

TRACK: "ON AND ON"
 LP: THE SUN IS OFTEN OUT
 PRODUCER: KEVIN BACON/JONATHAN QUARMBY
 LABEL: MOTHER/ISLAND

being afforded the track by stations like WHFS/Washington (14- 23), KXRK/Salt Lake City (1- 30), KNRK/Portland (11- 20), and KOME/San Jose (add at 20).

The quiet beauty of "On And On" doesn't capture the intense emotionalism of the band live. Vocalist **Crispin Hunt**, along with **Richard Hawley** (guitars), **Simon Stafford** (bass), and **Dee Boyle** (drums) built a tour following supporting **Radiohead**, **Supergrass**, and others over a three-year period. Again, the passion in performance recalls.

• **Influences:** David Bowie, Lou Reed, Iggy Pop, Beatles

• **Artist POV:** Hunt reflects on his influences by saying, "I always wanted to be in an original band. My favorite bands are people like Lou Reed, Iggy Pop, Beatles, Stones, and Bowie. They've all very much done their own thing. They struggled for it, but in the end got the respect they deserve."
 —Sky Daniels

essentials: U2 associations abound, as would be expected with an act signed to **Mother** [U2's label]. The associations transcend just the business ties, though. Programmers are deriving a sense of the open, honest passion in ballads that U2 created with some of their mid-period work. This is one of the most haunting, beautiful songs on the radio today. It's easy to anticipate a multiformat follow-through to Pop/Alternative and beyond. That assuredness is evident in the play increases

Matchbox 20
 "3AM" (Lava/Atlantic)
 WARQ/Columbia, SC
 PD Susan Groves



Matchbox 20 is one of those bands that the first time I heard the album, I wanted to sit down and listen to the whole thing immediately! (That doesn't happen very often!)

The whole CD is one hit after another and, apparently, the audience agrees because *Yourself Or Someone Like You* has just gone double platinum. "3AM," the most recent single, is already pulling in requests from WARQ listeners. Of course, that may be because our audience has known that song for years. It's the one song on the album that is left over from [lead vocalist] Rob Thomas's former group, *Aware*, that spent a good deal of time working the club circuit here. ■ Thomas says the song is about his mother, though it took him a while to tell her that, because the song doesn't exactly paint a positive image. Personal strife aside, it makes for a great song and with the roll Matchbox 20 is on, they can do no wrong. Their sound is a perfect mix — while the rock chicks dig this band — not just "Push" but the whole sound. If you think this band is just a one-hit, play "3AM" and you'll know better.

Susan Groves ON THE RECORD

Big payoff from the **Cure's** goodwill gestures to the format last year as stations are calling in "Wrong Number" ... **Hollywood** and **Trauma** are doing a little mouth-to-"Mouth" with two versions of the **Bush** track generating chatter, one from the *American Werewolf* soundtrack, and the other from the forthcoming remix record ... **Interscope** may have another breakout, as **Space Monkeys** is orbiting the buzz universe ... Can we praise **Beck** enough? Anyone who witnessed his *Tonight Show* touching duet with **Willie Nelson** (to be reprised at Farm Aid) knows he is capable of anything. Look for huge action on the *A Life Less Ordinary* soundtrack ...

ON THE RADIO With Sky Daniels

Chumbawamba is making a beeline for *Numero Uno* ... **Jars Of Clay** stunned Alternative with its No. 7 sales debut ... Plenty of retail anticipation for the **Tibetan Freedom Album** (just ask R&R's retail guru **Mark Cope**) ... **RECORD OF THE WEEK:** **Cure**.



Breakthrough Artist highlights breaking artists with strong chart momentum.

marcy playground

"Sex and Candy" The first single from the self-titled album Marcy Playground

NEW AT:

- | | | | |
|------|------|------|------|
| KROQ | KNDD | KPNT | KGDE |
| KNRX | WXSJ | WBZF | WRRV |
| KFMZ | WTGE | KNRK | KWOD |
| WKDF | KHTY | | |

ALREADY ON:

- | | | | | | |
|-------------------------------------|------|------|------|------|---------|
| WXRK | 91X | KOME | KRZQ | KTEG | LIVE105 |
| 99X | KTCL | KICT | WENZ | WRAX | |
| TOP PHONES @ 99X KOME KITS 91X WENZ | | | | | |



ALTERNATIVE REPORTERS

Stations and their adds listed alphabetically by market

<p>WEQX/Albany, NY PD: Ian Harrison APD: Kevin Quinn 1 U2 "Best" 2 GARAGELAND "Fingerpops" 3 311 "Prisoner" 4 PAULA COLE "Wart" 5 TONIC "Daughter" 6 CHARLATANS UK "High"</p> <p>WQBK/Albany, NY DM/MD: Dan Binder MD: Kelly McNamara 1 LIVE "Rattle" 2 LIFE OF AGONY "Weeds" 3 CRYSTAL METHOD "Busy"</p> <p>KTEG/Albuquerque, NM PD: Skip Isley APD/MD: Julie Hoyt 5 ABRA MOORE "Places"</p> <p>KWHL/Anchorage, AK DM/MD: J. J. Michaels APD/MD: Dan Thomas 11 MATCHBOX 20 "Push" 3 DUMBIDERS "Brick" 4 K'S CHOICE "Sound" 5 HOLLY MCNARLAND "Numb"</p> <p>WNNX/Atlanta, GA DM: Brian Philips PD: Leslie Fram MD: Sean Demery 1 LONGPIS "On" 2 U2 "Please" 3 JARVIS OF CLAY "Crazy"</p> <p>WJSE/Atlantic City, NJ DM/MD: Dave King 1 DURAN DURAN "Electric" 2 TAJA SEVELLE "I" 3 MATCHBOX 20 "Jam" 4 CHARLATANS UK "High" 5 CORNERSHOP "Brimful" 6 KACY CROWLEY "Mouthville" 7 JAMIE BLAKE "Yell" 8 FLUKE "Absurd"</p> <p>WRXR/Augusta, GA PD: Chuck Williams 1 OFFSPRING "Choose" 2 SUNDAYS "Summertime" 3 SEVEN MARY THREE "Lucky"</p> <p>KROX/Austin, TX PD: Sara Trexler APD/MD: Lloyd Hocutt 10 CORNERSHOP "Brimful" 2 DAYS OF THE NEW "Touch" 3 LETTERS TO CLEO "Anchor" 4 VERVE "Symphony"</p> <p>WTGE/Baton Rouge, LA DM/MD: Travis Johnson 1 MARCY PLAYGROUND "Sex" 2 GARAGELAND "Fingerpops" 3 VERVE "Symphony" 4 LESS THAN JAKE "Dopeman"</p> <p>WRAX/Birmingham, AL PD: Dave Rossi MD: Hurricane Shane 24 BARENAKED LADIES "Brian" 22 CAKE "Shackles" 14 REFRESHMENTS "Warmed" 11 THIRO EYE BLIND "How" 6 BEN FOLDS FIVE "Brick" 5 JARVIS OF CLAY "Crazy" 4 GOLDFINGER "Love" 3 SUMMERCAMP "Should"</p> <p>KQXR/Boise, ID PD: Dan McColly MD: Tim Johnstone 1 SEVEN MARY THREE "Lucky" 2 WALLFLOWERS "Martinas" 3 VERVE "Symphony" 4 CORNERSHOP "Brimful"</p> <p>WBCN/Boston, MA VP/Programming: Dedipus APD: Steven Strick MD: Carter Alan No Adds</p> <p>WFMX/Boston, MA MD: Laurie Gail 1 G LOVE & SPECIAL "Stepping" 2 KELLY SEAL 6000 "Shag" 3 CRYSTAL METHOD "Busy" 4 SMASH MOUTH "Friends"</p> <p>WEOG/Bufalo, NY DM: John Hager APD/MD: Rich Wall 10 BLUR "M.O.R." 9 SUBLINE "Don"</p> <p>WBTZ/Burlington, VT PD: Stephanie Hindley MD: Steve Picard 20 MIGHTY MIGHTY "Noise" 18 BECK "Toss" 12 U2 "Please" 11 MOBY "James" 6 G LOVE & SPECIAL "Stepping"</p> <p>WPGU/Champaign, IL PD: Naomi Adams APD: Les "The Pleasure Boy" MD: Pete Schiecke 1 LETTERS TO CLEO "Anchor" 1 CORNERSHOP "Brimful" 1 MOPX "Check" 1 MATCHBOX 20 "Jam" 1 U2 "Please"</p> <p>WAVF/Charleston, SC PD: Rob Cressman MD: Janda Baldwin 1 EDWIN COLLINS "Flow" 2 U2 "Please" 3 ERIC MATTHEWS "Parade"</p>	<p>WEND/Charlotte, NC PD: Jack Daniel MD: Rick Brewer 4 OFFSPRING "Choose" 3 BLINK 182 "Dammit" 2 LIVE "Rattle" 1 BLUES TRAVELER "Precious"</p> <p>WKQX/Chicago, IL PD: Alex Luke APD/MD: Mary Shuminas 1 LIVE "Rattle" 2 TONIC "Daughter" 3 VERVE "Symphony"</p> <p>WQAG/Cincinnati, OH PD/MD: Matthew Harris APD: Sterling Schiesler 14 U2 "Please" 7 SUBLINE "Don" 3 VERVE "Symphony"</p> <p>WDXY/Cincinnati, OH PD: Dave Tellmann MD: Dorsie Fyffe 1 TRAVIS "Rock" 1 MORRISSEY "Meat" 1 CHAMPS "Cramp" 1 FRODO "Grudge" 1 THOMPSON "Thompson Lottery" 1 SUNDAYS "Wart" 1 HELIUM "Leons" 1 BARENAKED LADIES "Brian"</p> <p>WENZ/Cleveland, OH PD: Sean Robertson 1 WANNABES "Might" 2 CORNERSHOP "Brimful" 3 U2 "Please" 4 LIVE "Rattle"</p> <p>KFMZ/Columbia, MO PD: Paul Maloney 2 LONGPIS "On" 1 U2 "Please" 3 MARCY PLAYGROUND "Sex"</p> <p>WARQ/Columbia, SC PD: Susan Groves MD: Genny Layne 1 LIVE "Rattle" 1 BETTER THAN EZRA "Normal"</p> <p>WWCO/Columbus, OH PD: Jane Purcell MD: Andy Davis 1 COLLECTIVE SOUL "Blame" 2 TRANSISTER "Perfect"</p> <p>WZAZ/Columbus, OH PD: Greg Ausham MD: Mark Pennington 1 TANYA DONNELLY "Primo" 2 K'S CHOICE "Sound" 3 SNEAKER PIMPS "Spin"</p> <p>KDGE/Dallas, TX PD: Joel Folger MD: Mike Peer 1 MOBY "James" 2 SPACE MONKEYS "Sugar"</p> <p>WXEG/Dayton, OH PD: Jeff Stevens MD: Alien Rantz 1 WALLFLOWERS "Martinas" 2 PAULA COLE "Wart"</p> <p>WKRO/Daytona Beach, FL PD: Taft Moore MD: Aaron Schatz 2 OASIS "Away"</p> <p>KTCL/Denver, CO PD: John Hayes 1 TAJA SEVELLE "I" 5 MOBY "James" 5 PIETASTERS "Out" 5 PORTSHEAD "Mine" 5 IVY "Best"</p> <p>KKOM/Des Moines, IA PD: J. Michael McKoy MD: Sophia John 2 U2 "Please" 1 SEVEN MARY THREE "Lucky" 1 HURRICANE #1 "Step" 1 MOPX "Check"</p> <p>CIMX/Detroit, MI Program Mgr: Murray Brookshaw PD/MD: Vince Cannova 1 JAMIROQUAI "Alright"</p> <p>WPLT/Detroit, MI PD: Garrett Michaels APD: Alex Tear 2 U2 "Please" 1 MATCHBOX 20 "Jam" 1 CHUMBAWAMBA "Tub" 1 SUMMERCAMP "Should"</p> <p>KNRQ/Eugene, OR PD: Stu Allen MD: Cia 1 SUBLINE "Don" 1 SISTER HAZEL "Af" 1 OFFSPRING "Choose" 1 LETTERS TO CLEO "Anchor"</p> <p>KFGX/Fargo, ND PD: Jay Thomas No Adds</p> <p>WBZF/Florence, SC PD/MD: Rich Allen APD: Price Clark 14 DRIVIN' N' CRYIN' "Paid" 14 MARCY PLAYGROUND "Sex" 7 OASIS "Away" 7 MOPX "Check" 5 U2 "Please" 5 MOBY "James" 5 CHARLATANS UK "High"</p>	<p>KFRF/Fresno, CA PD: Don O'Neal "ASIS" "Away"</p> <p>WEJE/Ft. Wayne, IN DM: Sean Smyth Co-APD: Weasel APD/MD: Jamie Marchiori 3 SAVE FERRIS "Eisen" 2 BLINK 182 "Dammit" 2 311 "Prisoner" 1 REFRESHMENTS "Year" 1 SUMMERCAMP "Should" 1 U2 "Please"</p> <p>WGRD/Grand Rapids, MI MD: Margot Smith 10 LIVE "Rattle" 1 WALLFLOWERS "Martinas" 1 K'S CHOICE "Sound"</p> <p>WXNR/Greenville, NC PD: Jay Lopez MD: Neal Douhne 1 DAYS OF THE NEW "Touch"</p> <p>WQXA/Harrisburg, PA PD: John Moschitta MD: Scott McFadden 1 MIGHTY JOE PLUM "Live" 1 MOTLEY CRUE "Beauty"</p> <p>WMRQ/Hartford, CT PD: Jay Beau Jones APD/MD: Dave Hill 1 MOBY "James"</p> <p>KPOI/Honolulu, HI PD: Brock Whaley MD: Nikki Basque 1 CORNERSHOP "Brimful" 1 SUMMERCAMP "Should" 1 LETTERS TO CLEO "Anchor"</p> <p>KTBZ/Houston, TX PD: Jim Trapp APD: Steve Robison MD: David Sadol 5 311 "Prisoner" 5 U2 "Love" 1 LIVE "Rattle" 1 U2 "Please"</p> <p>WRZX/Indianapolis, IN PD: Scott Jameson MD: Michael Young 1 BLINK 182 "Dammit" 1 LIVE "Rattle" 1 PRODDY "Breathe"</p> <p>WPLA/Jacksonville, FL PD: Jim Randall APD: Beaner MD: Greg Brady 1 OASIS "Away" 1 LIVE "Rattle"</p> <p>KCCX/Kansas City, MO PD: Jon Anthony APD: Dave Horn MD: Jason Justice No Adds</p> <p>KCHZ/Kansas City, MO PD: Frank Copsidas APD: Todd Haller MD: Drew Bennett No Adds</p> <p>KLZR/Kansas City, MO PD: Roger The Dodger MD: Bob Osburn 1 K'S CHOICE "Sound" 1 CORNERSHOP "Brimful" 1 BLACKWATER "Blood"</p> <p>WNFZ/Knoxville, TN OM/MD/MD: Jonathan Pirkle 27 U2 "Please" 1 TAJA SEVELLE "I" 1 OASIS "Away" 1 LIVE "Rattle" 1 CHARLATANS UK "High" 1 EVA TROUT "Beautiful" 1 ABRA MOORE "Places"</p> <p>KFTE/Lafayette, LA PD: Hans "Fast Eddie" Nelson MD: Rob Courtney 1 CRYSTAL METHOD "Busy" 1 VERVE "Symphony" 1 CHARLATANS UK "High" 1 OASIS "Away"</p> <p>WVOX/Lansing, MI PD: Chris Brunt MD: Jacent Jackson 1 BARENAKED LADIES "Brian" 1 OFFSPRING "Choose"</p> <p>KEDG/Las Vegas, NV PD: John Griffin MD: Freddy Snakeskin 1 SEVEN MARY THREE "Lucky" 1 311 "Prisoner"</p> <p>KXTE/Las Vegas, NV PD: Mike Stern MD: Chris Ripley 1 DEFTONES "Summer"</p> <p>WXZZ/Lexington, KY 9 DURAN DURAN "Electric" 9 SISTER HAZEL "Af" 7 LETTERS TO CLEO "Anchor" 7 MOPX "Check" 7 BETH ORTON "Cred" 6 SUBLINE "Don" 4 CHUMBAWAMBA "Tub"</p>	<p>WLIR/Long Island, NY PD: Jeff Levine APD: Gary Cee MD: Lynda Lopez 1 GOLDFINGER "Lonely" 1 SAVE FERRIS "Eisen"</p> <p>KROQ/Los Angeles, CA VP/Prog.: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Worden 5 FOO FIGHTERS "Hero" 1 MARCY PLAYGROUND "Sex" 1 LORDS OF ACID "Ripper"</p> <p>WLRS/Louisville, KY PD: Dennis Dillon MD: Gina Guliano 7 REEL BIG FISH "Self" 2 U2 "Please" 1 OASIS "Away"</p> <p>WMAD/Madison, WI PD: Pat Frawley MD: Amy Hudson 1 LETTERS TO CLEO "Anchor" 1 LIVE "Rattle" 1 BLINK 182 "Dammit"</p> <p>WRXQ/Memphis, TN PD: Tony Williams MD: John Michael 5 MATCHBOX 20 "Jam" 2 U2 "Please"</p> <p>WLUM/Milwaukee, WI PD: Tommy Wilde APD: Chuck Summers MD: Zerin Bulut 3 JEWEL "Forth" 1 SPACE MONKEYS "Sugar" 1 K'S CHOICE "Sound" 1 DURAN DURAN "Electric"</p> <p>KEGE/Minneapolis, MN PD: John Lassman MD: Mike Hanson 12 U2 "Please" 1 BEHAN JOHNSON "World"</p> <p>WHTG/Monmouth-Ocean, NJ MD: Shelley Miller 16 SARAH MCLACHLAN "Surrender" 13 PAT DINIZIO "12" 12 RADIOHEAD "Karma" 11 RADIOHEAD "Paranoid" 11 FILTER & CRYSTAL "Trio" 2 CORNERSHOP "Brimful" 2 FIREWATER "Strang" 2 MONSTER MAGNET "Gimme" 1 OFFSPRING "Choose" 1 FUTURE BIBLE HEROES "Lonely" 1 OUR LADY PEACE "Superman" 1 BLUR "Beetlebum"</p> <p>WWSK/Myrtle Beach, SC PD: Buzz Elliott MD: Andie Summers 12 COLLECTIVE SOUL "Blame" 10 SUMMERCAMP "Should"</p> <p>WKDF/Nashville, TN PD: Kidd Redd MD: Sheri Sexton 1 MARCY PLAYGROUND "Sex" 1 THIRO EYE BLIND "Graduate"</p> <p>WRRV/Newburgh, NY PD: Greg D'Brien MD: Andrew Boris 1 LIVE "Rattle" 2 U2 "Please" 1 SUBLINE "Don" 1 MARCY PLAYGROUND "Sex" 1 CORNERSHOP "Brimful"</p> <p>KKND/New Orleans, LA PD: Vince Richards MD: Rod Ryan 1 CHUMBAWAMBA "Tub" 1 FOO FIGHTERS "Hero" 1 BIG WRECK "Out" 1 SUMMERCAMP "Should"</p> <p>WXRK/New York, NY PD: Steve Kingston 1 "CREED" "My" 1 HOWARD STERN "Tortured" 1 U2 "Please"</p> <p>WROX/Norfolk, VA PD: Perry Stone APD/MD: Al Mitchell 1 BLINK 182 "Dammit" 1 GOLDFINGER "Lonely" 1 JAMIROQUAI "Alright" 1 LONGPIS "On" 1 SUBLINE "Don" 1 SUNDAYS "Summertime" 1 VERVE "Symphony" 1 WALLFLOWERS "Martinas"</p> <p>KQRX/Odessa, TX DM: Frank Hall MD: J.J. Toons MD: Shawn Staughter 1 FLUKE "Absurd" 1 BIG WRECK "Out" 1 MATCHBOX 20 "Jam" 1 LIVE "Rattle" 1 SIZE 14 "Clare" 1 SUNDAYS "Summertime" 1 CHARLATANS UK "High"</p> <p>KGDE/Omaha, NE PD: Lynn Barstow MD: Scott Papek 1 CREED "My" 1 MOPX "Check" 1 MARCY PLAYGROUND "Sex" 1 WALLFLOWERS "Martinas"</p> <p>KNRX/Oklahoma City, OK PD: Mike McCoy MD: Geno Pearson 1 MATCHBOX 20 "Jam" 1 VERVE "Symphony" 1 MARCY PLAYGROUND "Sex"</p>	<p>WIXO/Peoria, IL PD: Jay Nunley MD: Russ "Ian" Schenck 1 OASIS "Away" 1 DAYS OF THE NEW "Touch" 1 LETTERS TO CLEO "Anchor" 1 LONGPIS "On"</p> <p>WPLY/Philadelphia, PA PD: Jim McGuinn APD: Doug Kubinski MD: Preston Elliot 1 HUFFAMOOSE "Wart" 1 LIVE "Rattle"</p> <p>KEDJ/Phoenix, AZ PD: Shellie Hart MD: Chris Patyk 19 LESS THAN JAKE "Dopeman" 15 CHUMBAWAMBA "Tub" 7 JIMMIE'S CHICKEN "High" 6 G LOVE & SPECIAL "Stepping"</p> <p>KZON/Phoenix, AZ PD: Paul Peterson MD: Kevin Mannion 7 LIVE "Rattle" 3 K'S CHOICE "Sound" 1 PIETASTERS "Out" 1 DURAN DURAN "Electric" 1 LOVE SPT LOVE "Teasr"</p> <p>WVOX/Pittsburgh, PA PD: Ali Castellini MD: Lenny Diana 1 LIVE "Rattle" 1 REFRESHMENTS "Year"</p> <p>WCYY/Portland, ME PD: Herb Ivy MD: Brian James 1 OFFSPRING "Choose" 1 BLINK 182 "Dammit" 1 JAMIROQUAI "Alright"</p> <p>KNRK/Portland, OR PD: Mark Hamilton 1 MARCY PLAYGROUND "Sex" 1 OFFSPRING "Choose" 1 VERVE "Symphony"</p> <p>WDST/Poughkeepsie, NY PD/MD: Nic Harcourt DM: Jimmy Buff APD: Dave Doud 8 OLIVE "Aone" 8 SNEAKER PIMPS "Spin" 6 MARCY PLAYGROUND "Sex" 2 WALLFLOWERS "Martinas"</p> <p>WBRU/Providence, RI PD: Tim Schiavello MD: Mike Green 1 MATCHBOX 20 "Jam" 1 LONGPIS "On" 1 BLUR "Jaga" 1 OFFSPRING "Choose"</p> <p>WDGE/Providence, RI PD/MD: Brent Peterson APD: John Allers 1 WALLFLOWERS "Martinas"</p> <p>KORB/Quad Cities, IA-IL PD: Steve Gunner 1 COLLECTIVE SOUL "Blame" 1 OFFSPRING "Choose" 1 OASIS "Away" 1 SUMMERCAMP "Should"</p> <p>KRZQ/Reno, NV PD: Rob "Blaze" Brooks APD: Smilin' Marty MD: Heather Pierce 1 SNEAKER PIMPS "Spin"</p> <p>WBZU/Richmond, VA PD: J.J. Quest MD: Mike Scott 1 BETH ORTON "Cred"</p> <p>KCXX/Riverside, CA DM/MD: Dwight Arnold APD: John DeSantis MD: Lisa Axe No Adds</p> <p>WNVE/Rochester, NY PD/MD: Erick Anderson 1 U2 "Please" 1 K'S CHOICE "Sound" 1 DEFTONES "Summer"</p> <p>KWOD/Sacramento, CA PD: Ron Bunce 4 ABRA MOORE "Places" 1 MARCY PLAYGROUND "Sex" 1 OLIVE "Aone" 1 TAJA SEVELLE "I"</p> <p>KPNT/St. Louis, MO PD: Allan Fee MD: Adam Potts 22 KULA SHAKER "Hush" 13 LIVE "Rattle" 1 MARCY PLAYGROUND "Sex"</p> <p>WOSC/Salisbury-Ocean City, MD DM: Jim Hays PD: T.J. Roberts MD: Paula Sangeleer 7 SAVE FERRIS "Eisen" 6 OFFSPRING "Choose" 3 HOLLY MCNARLAND "Numb" 3 CHARLATANS UK "High"</p> <p>KXRK/Salt Lake City, UT VP/Ops. & Prog.: Mike Summers MD: Sean Ziebarth 22 DAYS OF THE NEW "Touch"</p>	<p>XHRM/San Diego, CA OM/MD: Jay Isbell APD/MD: Brynn Capella 1 MOPX "Check" 1 SPACE MONKEYS "Sugar" 1 CHARLATANS UK "High"</p> <p>XTRA/San Diego, CA PD: Bryan Schock MD: Chris Muckley 6 MORRISSEY "Satan" 6 BT "Peace" 5 PIETASTERS "Out" 1 ROYAL CROWN REVUE "Barbers" 1 SNEAKER PIMPS "Spin"</p> <p>KITS/San Francisco, CA VP/Programming: Richard Sands APD: Roland West MD: Aaron Axelsen 20 SMASH MOUTH "Friends" 2 OFFSPRING "Choose" 1 SPACE MONKEYS "Sugar" 1 PRODDY "Smack"</p> <p>KSLS/San Luis Obispo, CA PD: Dave Christopher MD: Adam Burnes 15 SAVE FERRIS "Eisen" 1 DURAN DURAN "Electric"</p> <p>KOME/San Jose, CA DM: Ron Nenni PD/MD: Jay Taylor 18 SAVE FERRIS "Eisen" 13 LIVE "Rattle"</p> <p>KHTY/Santa Barbara, CA Co-PD: Samantha Mattern Co-PD: Deanne Saffren 1 U2 "Please" 1 VERVE "Symphony" 1 CORNERSHOP "Brimful" 1 CORNERSHOP "Brimful"</p> <p>KJEE/Santa Barbara, CA GM/MD: Eddie Gutierrez APD: John Schroeter 5 MOBY "James" 2 CORNERSHOP "Brimful" 1 VERVE "Symphony"</p> <p>KNOD/Seattle, WA PD: Phil Manning MD: Kim Monroe 13 OLIVE "Aone" 1 SNEAKER PIMPS "Spin" 1 MARCY PLAYGROUND "Sex"</p> <p>WHMP/Springfield, MA PD: Adam Wright MD: Nick Danjer 1 BEN FOLDS FIVE "Brick" 1 BIG WRECK "Out" 1 LIVE "Rattle" 1 U2 "Please" 1 BLINK 182 "Dammit" 1 LESS THAN JAKE "Dopeman"</p> <p>KTOZ/Springfield, MO PD: Melody Lee MD: Shell Scott No Adds</p> <p>WKRL/Syracuse, NY PD: Mimi Griswold APD: Scorch 7 SEVEN MARY THREE "Lucky" 1 BIG WRECK "Out" 1 OFFSPRING "Choose" 1 CHARLATANS UK "High" 1 DEATH IN VEGAS "Dirt" 1 CRYSTAL METHOD "Busy"</p> <p>WXSR/Tallahassee, FL PD: Rick Schmidt APD: Evan Deaney MD: Chaz 1 MARCY PLAYGROUND "Sex" 1 HOLLY MCNARLAND "Numb"</p> <p>KFMA/Tucson, AZ PD: Suzie Dunn 1 RADIOHEAD "Karma" 1 BEN FOLDS FIVE "Brick" 1 LONGPIS "On" 1 SHOG BOMB "747"</p> <p>KMYZ/Tulsa, OK PD: Paul Krieger MD: Jane Shassererre 1 MOPX "Check" 1 LONGPIS "On" 1 SUBLINE "Don" 1 LIVE "Rattle" 1 BIG WRECK "Out"</p> <p>WHFS/Washington, DC PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise 1 CORNERSHOP "Brimful" 1 SAVE FERRIS "Eisen"</p> <p>WPBZ/West Palm Beach, FL PD: John D'Connell MD: Robert English 1 PORTSHEAD "Mine"</p> <p>KICT/Wichita, KS PD: Ron Eric Taylor MD: Sherry McKinnon 1 COLLECTIVE SOUL "Blame" 1 CREED "My"</p> <p>WSFM/Wilmington, NC DM: John Stephens PD: Blaine Kellis MD: Janice Sutter 12 VERVE "Symphony" 10 LONGPIS "On" 1 U2 "Please"</p>
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109 Total Reporters
109 Current Reporters
109 Current Playlists

Note: KEGE/Minneapolis, MN has returned to the Alternative panel.

BLINK 182 (Growing Up) from their new album **Dude Ranch**

Add
80,000 Units Scanned "Dammit"
R&R Alternative 47-38
Program Monitor Debut 40*
On over 50 stations "Dammit!"
Top 5 Phones at: KROQ
KEDJ 91X KOME KXTE

ADD
MCA MUSIC

ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE

MARKET #1
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(212) 314-9230
Kingston/Booker

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
26	32	32	39		SMASH MOUTH/Walkin' On The Sun
18	35	38			TOOL/Anemna
22	38	36			SNEAKER PIMPS/6 Underground
34	36	39			FOO FIGHTERS/Everlong
13	29	36			OASIS/Don't Go Away
34	37	34			SUGAR RAY/Fly
24	20	31			SUBLIME/Do In Time
24	25	26			GREEN DAY/Hitchin' A Ride
21	25	25			CHUMBAWAMBA/Tubthumping
16	24	25			FILTER & CRYSTAL.../(Can't You) Trip...
15	25	25			OFFSPRING/Choose
22	27	24			DAYS OF THE NEW/Touch, Peel, And...
22	20	23			EVERCLEAR/Everything To...
21	22	22			FOO FIGHTERS/Monkey Wrench
26	20	23			SUBLIME/Wrong Way
21	26	20			BLUR/Song 2
15	-	-			OFFSPRING/Gone Away
38	36	29			MATCHBOX 20/Push
32	37	18			MIGHTY MIGHTY.../The Impression...
14	17	18			THIRD EYE BLIND/Graduate
21	26	25			TALK SHOW/Hello Hello
21	25	22			OUR LADY PEACE/Superman's Dead
-	12	16			FOO FIGHTERS/My Hero
-	-	-			MARCY PLAYGROUND/Sex & Candy
20	20	15			LIVE/Turn My Head
20	19	14			FIONA APPLE/Criminal
21	15	14			OASIS/You Know What...
14	10	13			PRODIGY/Breathe
-	-	-			TONIC/I You Could Only...
-	3	11			BLINK 182/Dammit (Growing Up)

MARKET #2
KROQ/Los Angeles
(818) 567-1067
Weatherly/Sandblom/Worden

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
26	32	32	39		CHUMBAWAMBA/Tubthumping
29	39	32	37		FOO FIGHTERS/Everlong
28	37	36	36		SMASH MOUTH/Walkin' On The Sun
34	37	33	31		THIRD EYE BLIND/Graduate
19	27	28	29		FIONA APPLE/Criminal
32	28	24	28		OASIS/Don't Go Away
26	25	19	27		BECK/Jack-Ass
16	20	19	27		SUBLIME/Wrong Way
30	35	28	25		SUGAR RAY/Fly
29	30	20	25		SAVE FERRIS/Come On Eileen
-	8	23	23		SMASH MOUTH/Why Can't We Be
-	-	20	23		OLIVE/You're Not Alone
8	12	18	22		LESS THAN JAKE/Dopeman
18	22	17	21		THIRD EYE BLIND/How It's Going To Be
-	-	-	21		VERVE/Bitter Sweet
15	16	14	20		SNEAKER PIMPS/Spin Spin Sugar
13	23	16	19		FOREST FOR THE TREES/Dream
20	22	18	19		SUBLIME/Do In Time
15	17	15	18		PRODIGY/Breathe
33	28	18	18		GREEN DAY/Hitchin' A Ride
20	24	17	17		LONGPIGS/On And On
9	9	12	17		311/Prisoner
14	16	15	17		BLINK 182/Dammit (Growing Up)
7	12	16	17		MIGHTY MIGHTY.../The Rascal King
27	28	22	13		OFFSPRING/Choose
18	22	15	13		SUNDAYS/Summertime
22	22	18	12		EVERCLEAR/Everything To...
22	11	8	10		SARAH MCLACHLAN/Sweet Surrender
-	-	-	5		U2/Please
-	-	-	5		FOO FIGHTERS/My Hero

MARKET #3
Q101/WKQX/Chicago
(312) 527-8348
Luke/Shuminas

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
31	40	40	39		REEL BIG FISH/Sell Out
22	37	41	39		FOO FIGHTERS/Everlong
26	38	39	39		CHUMBAWAMBA/Tubthumping
42	39	39	39		SUGAR RAY/Fly
40	40	39	38		SMASH MOUTH/Walkin' On The Sun
25	30	34	30		SARAH MCLACHLAN/Building A Mystery
5	27	27	33		GOLDFINGER/This Lonely Place
4	18	20	20		OUR LADY PEACE/Superman's Dead
7	26	25	25		OASIS/Don't Go Away
25	26	24	24		GREEN DAY/Hitchin' A Ride
40	38	34	34		SUBLIME/Wrong Way
23	29	27	24		EVERCLEAR/Everything To...
23	26	28	23		BECK/Jack-Ass
38	29	27	21		FIONA APPLE/Criminal
-	17	20	17		K'S CHOICE/A Sound That Only...
24	23	25	19		THIRD EYE BLIND/Graduate
19	26	27	19		HOVERPHONIC/2Wicky
25	24	24	17		PRODIGY/Breathe
17	18	17	16		MIGHTY MIGHTY.../The Rascal King
18	25	20	15		SUNDAYS/Summertime
-	17	15	15		TALK SHOW/Hello Hello
28	28	23	13		FOREST FOR THE TREES/Dream
-	10	13	13		BJORK/Joga
6	15	18	13		311/Prisoner
18	13	13	12		OFFSPRING/Choose
-	27	12	12		THIRD EYE BLIND/How It's Going To Be
-	25	14	11		BLINK 182/Dammit (Growing Up)
-	6	10	10		EVA TRUOT/Beautiful South
-	-	-	10		MATCHBOX 20/3am

MARKET #4
LIVE 105/KITS/San Francisco
(415) 512-1053
Sands/West/Axelsen

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
41	38	39	41		FOO FIGHTERS/Everlong
29	24	27	37		EVERCLEAR/Everything To...
42	41	41	36		CHUMBAWAMBA/Tubthumping
34	28	30	30		OASIS/Don't Go Away
-	10	32	28		SAVE FERRIS/Come On Eileen
8	23	26	27		THIRD EYE BLIND/Graduate
15	8	8	26		SUNDAYS/Summertime
28	39	42	24		SUGAR RAY/Fly
37	23	21	24		THIRD EYE BLIND/How It's Going To Be
-	16	21	23		CORNERSHOP/Brmful Of Asha
-	18	22	22		OLIVE/You're Not Alone
-	19	22	22		MARCY PLAYGROUND/Sex & Candy
-	25	27	21		DURAN DURAN/Electric Barbarella
36	38	37	21		SUBLIME/Wrong Way
-	18	25	21		JAMIROQUAI/Airight
-	16	20	20		VERVE/Bitter Sweet
22	19	20	20		SNEAKER PIMPS/Spin Spin Sugar
-	20	20	19		MOBY/James Bond Theme
22	16	19	20		LONGPIGS/On And On
-	19	20	20		SMASH MOUTH/Why Can't We Be...
-	18	20	20		OFFSPRING/Choose
9	6	6	19		SUBLIME/Do In Time
34	38	34	17		GREEN DAY/Hitchin' A Ride
21	18	16	16		MIGHTY MIGHTY.../The Rascal King
40	10	14	14		BECK/Jack-Ass
7	7	7	13		FOREST FOR THE TREES/Dream
35	20	16	12		SMASH MOUTH/Walkin' On The Sun
11	10	13	12		OASIS/You Know What...
-	9	10	12		DAFT PUNK/Around The World
17	9	8	12		DANCE HALL CRASHERS/Lost Again

MARKET #5
Y100/WPLI/Philadelphia
(610) 565-8900
McGuinn/Kubinski/Elliott

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
37	38	37	39		SUGAR RAY/Fly
30	35	35	38		SMASH MOUTH/Walkin' On The Sun
37	40	37	38		MIGHTY MIGHTY.../The Impression...
37	37	37	37		MATCHBOX 20/Push
39	38	37	37		FIONA APPLE/Criminal
30	36	37	37		SISTER HAZEL/All For You
35	38	37	37		THIRD EYE BLIND/Semi-Charmed Life
28	29	30	33		SARAH MCLACHLAN/Building A Mystery
28	32	32	32		COUNTING CROWS/Have You Seen Me...
26	31	25	32		SUNDAYS/Summertime
23	24	25	31		FOREST FOR THE TREES/Dream
30	29	15	31		MERCY RIVER/Wannabe
25	24	24	30		SNEAKER PIMPS/6 Underground
28	31	29	30		DMC/How Bizarre
30	32	29	29		BLUES TRAVELER/Most Precarious
25	29	25	28		REEF/Place Your Hands
17	21	20	28		EVERCLEAR/Everything To...
22	24	25	27		TONIC/I You Could Only...
25	20	20	27		REEL BIG FISH/Sell Out
-	16	25	20		OASIS/Don't Go Away
14	22	27	24		MIGHTY MIGHTY.../The Rascal King
21	16	21	21		GOLDFINGER/This Lonely Place
28	25	27	21		SUBLIME/Wrong Way
20	20	21	21		LOVE SPIT LOVE/Long Long Time
9	9	10	12		SAVE FERRIS/Come On Eileen
20	20	12	17		SQUIRREL NUT ZIPPER/Put A Lid On It
14	17	16	16		COWBOY MOUTH/Jeany Says
12	16	16	16		GREEN DAY/Hitchin' A Ride
26	33	20	15		SHAWN COLVIN/Sunny Came Home

MARKET #6
KDGE/Dallas
(972) 770-7777
Folger/Smith/Peer

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
47	46	47	43		SUGAR RAY/Fly
28	32	31	38		CHUMBAWAMBA/Tubthumping
22	24	47	38		PRODIGY/Breathe
46	44	44	38		SMASH MOUTH/Walkin' On The Sun
34	31	19	35		SARAH MCLACHLAN/Building A Mystery
27	26	34	31		FIONA APPLE/Criminal
9	7	30	32		JEWEL/Foolish Games
29	28	20	30		BECK/Jack-Ass
21	22	27	30		MIGHTY MIGHTY.../The Rascal King
22	16	27	30		OASIS/You Know What...
26	35	27	26		OUR LADY PEACE/Superman's Dead
25	22	25	25		LIVE/Turn My Head
27	26	20	25		THIRD EYE BLIND/Graduate
20	20	21	23		MATCHBOX 20/3am
9	12	18	22		311/Prisoner
4	2	22	21		FOO FIGHTERS/Everlong
21	18	18	21		SISTER HAZEL/All For You
-	22	20	20		GOLDFINGER/This Lonely Place
29	28	19	21		SUBLIME/Wrong Way
27	30	19	19		FOREST FOR THE TREES/Dream
16	19	16	18		EVERCLEAR/Everything To...
11	16	23	17		SEVEN MARY THREE/Lucky
-	10	13	14		TAJA SEVILLER/I & I
-	10	13	14		OASIS/Don't Go Away
11	15	14	13		TEXAS/Say What You Want
10	12	11	11		LONGPIGS/On And On
10	10	12	11		GREEN DAY/Hitchin' A Ride
11	9	10	10		IMANI COPPOLA/Legend Of A Cowgirl
13	15	12	10		SUNDAYS/Summertime
-	-	-	9		DAYS OF THE NEW/Touch, Peel, And...

MARKET #5
WPLT/Detroit
(313) 871-3030
Michaels/Tear

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
50	50	47	47		BARENAKED LADIES/Brian Wilson
27	42	50	47		SUGAR RAY/Fly
49	43	47	46		THIRD EYE BLIND/Semi-Charmed Life
46	48	45	46		PAULA COLE/Don't Want To Wait
29	40	45	45		TONIC/I You Could Only...
51	49	50	41		SISTER HAZEL/All For You
48	46	42	41		SARAH MCLACHLAN/Building A Mystery
29	25	29	31		SHAWN COLVIN/Sunny Came Home
51	50	39	31		OMC/How Bizarre
30	33	31	30		TOAD THE WEET.../Crazy Life
28	30	25	29		INDIGO GIRLS/Shame On You
50	39	30	29		MIGHTY MIGHTY.../The Impression...
20	24	28	28		SUNDAYS/Summertime
28	28	27	27		DAVE MATTHEWS BAND/Crash Into Me
16	17	26	27		SMASH MOUTH/Walkin' On The Sun
25	28	25	27		BARENAKED LADIES/The Old Apartment
20	17	16	27		JEN TRYNIN/Getaway (February)
24	28	24	26		MATCHBOX 20/Push
29	30	27	26		FIONA APPLE/Criminal
-	15	25	25		BIG HEAD TODD.../Please Don't Tell...
25	24	24	24		BETTER THAN EZRA/Normal Town
12	14	14	23		MIGHTY MIGHTY.../The Rascal King
-	18	23	23		HUFFAMOOSE/Wait
24	20	21	21		JEWEL/Foolish Games
30	26	21	21		LIVE/Turn My Head
19	17	16	20		BLUES TRAVELER/Most Precarious
33	19	18	19		VERVE PIPE/The Freshmen
14	20	19	18		FOREST FOR THE TREES/Dream
-	17	18	18		OLIVE/You're Not Alone
12	16	18	18		ECHO & THE BUNNYMEN/Nothing Lasts...

MARKET #7
89X/CIMX/Detroit
(313) 961-6397
Brookshaw/Connova

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
46	38	42	42		EVERCLEAR/Everything To...
45	47	44	41		GREEN DAY/Hitchin' A Ride
39	38	39	40		SUGAR RAY/Fly
36	39	36	40		SMASH MOUTH/Walkin' On The Sun
-	29	40	38		THIRD EYE BLIND/Semi-Charmed Life
16	23	40	39		OASIS/Don't Go Away
48	39	38	39		FOO FIGHTERS/Everlong
38	40	38	39		FIONA APPLE/Criminal
-	4	35	35		CHUMBAWAMBA/Tubthumping
41	21	35	35		SARAH MCLACHLAN/Sweet Surrender
14	17	14	13		VERVE/Bitter Sweet
39	39	39	39		SARAH MCLACHLAN/Building A Mystery
29	29	29	29		BRAIN VAN 3000/Onking In LA
21	23	22	26		TALK SHOW/Hello Hello
-	24	25	25		BARENAKED LADIES/Brian Wilson
26	24	28	22		

ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE

'THUMPIN' INTO THE TOP 5 CHUMBAWAMBA 'TUBTHUMPING'

7 - 5

Republic
UNIVERSAL RECORDS

the X 105.9 MARKET #20
WXDX/Pittsburgh (412) 937-1441 Castellini/Diana

PLAYS ARTIST/TITLE

3W	2W	LW	TW	ARTIST/TITLE
26	31	35	35	FIONA APPLE/Criminal
28	31	33	35	SARAH MCLACHLAN/Building A Mystery
30	32	32	35	SUGAR RAY/Fly
30	31	34	35	MATCHBOX 20/Push
25	23	22	34	SEVEN MARY THREE/Lucky
30	34	33	34	REEL BIG FISH/Sell Out
31	32	33	34	SMASH MOUTH/Walkin' On The Sun
27	25	21	33	SMASHING PUMPKINS/The End Is...
32	33	34	33	ARTIFICIAL JOY CLUB/Sick & Beautiful
29	33	31	31	SUBLIME/Wrong Way
26	24	25	27	DHARMA SONS/Com Everyday
-	-	-	-	OASIS/Don't Go Away
16	25	22	26	OUR LADY PEACE/Superman's Dead
26	23	22	25	GREEN DAY/Hitchin' A Ride
25	24	21	24	EVERCLEAR/Everything To
20	30	31	24	MIGHTY MIGHTY /The Rascal King
14	16	22	24	FOO FIGHTERS/Everlong
17	25	21	24	VERVE PIPE/Villains
-	-	-	-	WALLFLOWERS/Three Marlenas
26	24	20	23	TALK SHOW/Hello Hello
-	-	-	-	CHUMBAWAMBA/Tubthumping
15	15	13	17	BLUES TRAVELER/Most Precarious
-	-	-	-	LOVE SPIT LOVE/Long Long Time
15	13	15	16	FILTER & CRYSTAL /.(Can't You) Trip
-	-	-	-	OFFSPRING/I Choose
-	-	-	-	GOLDFINGER/This Lonely Place
1	1	15	14	MIGHTY JOE PLUM/Live Through This
15	14	13	14	LETTERS TO CLEO/Anchor
11	10	13	14	PRODIGY/Breathe
15	15	13	13	FOREST FOR THE TREES/Dream

KTCL MARKET #22
KTCL/Denver (303) 623-9330 Hayes

PLAYS ARTIST/TITLE

3W	2W	LW	TW	ARTIST/TITLE
23	31	30	32	CHUMBAWAMBA/Tubthumping
31	30	32	31	APOLLO FOUR FORTY/Ain't Talkin'...
30	31	31	31	SUGAR RAY/Fly
31	31	30	30	FOREST FOR THE TREES/Dream
31	30	30	30	SMASH MOUTH/Walkin' On The Sun
18	17	23	29	LESS THAN JAKE/Dopeman
22	22	24	29	GOLDFINGER/This Lonely Place
30	31	29	29	SARAH MCLACHLAN/Building A Mystery
20	24	27	29	MIGHTY MIGHTY.../The Rascal King
25	24	24	25	LIONROCK/Fire Up The Shoesaw
22	23	23	25	LOVE SPIT LOVE/Long Long Time
22	23	25	24	FIONA APPLE/Criminal
10	10	17	24	EVERCLEAR/Everything To
24	24	24	24	THIRD EYE BLIND/Graduate
24	25	23	23	311/Prisoner
30	30	32	23	FOO FIGHTERS/Everlong
32	31	30	23	BECK/Jack-Ass
17	22	23	22	SUNDAYS/Summertime
26	23	26	22	PRODIGY/Breathe
-	-	-	-	DLIVE/You're Not Alone
13	21	25	21	SUBLIME/Don't Time
-	-	-	-	SAVE FERRIS/Come On Eileen
9	9	11	16	CATHERINE WHEEL/Delicious
9	8	9	14	GREEN DAY/Hitchin' A Ride
12	13	13	14	VERVE PIPE/Villains
6	9	9	10	LONGPIS/On And On
8	9	9	10	HOVERPHONIC/2Wicky
5	5	8	10	K'S CHOICE/A Sound That Only...
5	5	10	10	TRANSISTER/Look Who's...
-	-	-	-	SUMMERCAMP/Should I Walk Away

107.9END MARKET #23
CLEVELAND'S MODERN ROCK WENZ/Cleveland (216) 861-0100 Robertson

PLAYS ARTIST/TITLE

3W	2W	LW	TW	ARTIST/TITLE
48	48	48	48	SUBLIME/Wrong Way
46	47	46	50	SUGAR RAY/Fly
47	46	48	47	FIONA APPLE/Criminal
48	49	46	47	SARAH MCLACHLAN/Building A Mystery
12	48	46	47	GREEN DAY/Hitchin' A Ride
49	47	45	47	OUR LADY PEACE/Superman's Dead
49	46	47	46	OUR LADY PEACE/Superman's Dead
20	21	20	45	FOO FIGHTERS/Everlong
-	-	-	-	OASIS/Don't Go Away
-	-	-	-	KULA SHAKER/Hush
17	19	24	21	GOLDFINGER/This Lonely Place
21	23	22	20	TALK SHOW/Hello Hello
16	21	22	20	EVERCLEAR/Everything To
-	-	-	-	MARCY PLAYGROUND/Sex & Candy
19	24	20	20	CHUMBAWAMBA/Tubthumping
21	22	20	20	SUNDAYS/Summertime
21	22	20	20	BECK/Jack-Ass
-	-	-	-	REFRESHMENTS/Good Year
20	22	26	19	BLUES TRAVELER/Most Precarious
19	22	22	19	THIRD EYE BLIND/Graduate
19	21	21	19	SQUIRREL NUT ZIPPERS/Put A Lid On It
19	24	20	19	SEVEN MARY THREE/Lucky
-	-	-	-	LETTERS TO CLEO/Anchor
17	20	25	18	MIGHTY MIGHTY /The Rascal King
19	25	24	18	FOREST FOR THE TREES/Dream
18	20	24	18	LOVE SPIT LOVE/Long Long Time
-	-	-	-	VERVE/Butter Sweet
17	20	20	18	K'S CHOICE/A Sound That Only...
18	19	20	18	TANYA DONELLY/Pretty Deep

94.7NBA MARKET #24
KNRK/Portland, OR (503) 223-1441 Hamilton

PLAYS ARTIST/TITLE

3W	2W	LW	TW	ARTIST/TITLE
43	45	44	44	SMASH MOUTH/Walkin' On The Sun
17	16	43	43	BLUES TRAVELER/Most Precarious
32	48	45	43	EVERCLEAR/Everything To
43	21	40	43	FOO FIGHTERS/Everlong
18	48	44	43	OUR LADY PEACE/Superman's Dead
20	44	43	42	THIRD EYE BLIND/Graduate
7	25	44	41	CHUMBAWAMBA/Tubthumping
-	-	-	-	DURAN DURAN/Electric Barbarella
19	21	21	21	BEN HARPER/Faded
-	-	-	-	LONGPIS/On And On
-	-	-	-	OASIS/Don't Go Away
19	20	21	21	REFRESHMENTS/Good Year
-	-	-	-	SAVE FERRIS/Come On Eileen
20	20	20	20	GOLDFINGER/This Lonely Place
20	20	21	20	MIGHTY MIGHTY.../The Rascal King
19	20	20	20	SQUIRREL NUT ZIPPERS/Put A Lid On It
19	19	20	19	FOREST FOR THE TREES/Dream
43	43	19	19	SUBLIME/Wrong Way
43	43	19	19	SUGAR RAY/Fly
20	20	18	18	OASIS/Don't Go Away
43	43	17	17	FIONA APPLE/Criminal
19	21	18	18	SUNDAYS/Summertime
10	16	15	15	GREEN DAY/Hitchin' A Ride
27	19	18	15	SARAH MCLACHLAN/Building A Mystery
9	10	10	10	CATHERINE WHEEL/Delicious
11	10	9	10	DEPECHE MODE/Useless
11	9	7	9	FILTER & CRYSTAL /.(Can't You) Trip
7	7	9	9	GARAGELAND/Fingerpops
-	-	-	-	LESS THAN JAKE/Dopeman
11	9	7	8	311/Prisoner

907.1 MARKET #25
WAQZ/Cincinnati (513) 621-9326 Harris/Jamie

PLAYS ARTIST/TITLE

3W	2W	LW	TW	ARTIST/TITLE
29	38	36	50	LIVE/Turn My Head
34	30	36	48	SMASH MOUTH/Walkin' On The Sun
40	52	49	47	SUGAR RAY/Fly
19	23	34	43	PAULA COLE/ Don't Want To Wait
-	-	-	-	IMANI COPPOLA/Legend Of A Cowgirl
-	-	-	-	DAVE MATTHEWS BAND/Crash Into Me
8	21	32	36	OASIS/Don't Go Away
52	51	36	36	SARAH MCLACHLAN/Building A Mystery
42	39	44	35	DAVE MATTHEWS BAND/Tripping Billies
43	45	51	33	JEWEL/Foolish Games
31	31	31	30	MIGHTY MIGHTY /The Rascal King
32	21	22	30	REEL BIG FISH/Sell Out
19	21	29	26	SUNDAYS/Summertime
12	16	17	24	SUBLIME/Wrong Way
18	19	22	22	FOREST FOR THE TREES/Dream
15	15	20	21	CHUMBAWAMBA/Tubthumping
18	18	20	20	BLUES TRAVELER/Most Precarious
15	15	18	19	THIRD EYE BLIND/Graduate
16	19	16	19	BECK/Jack-Ass
-	-	-	-	LONGPIS/On And On
17	18	15	15	FIONA APPLE/Criminal
25	29	17	15	DUNCAN SHEIK/She Runs Away
-	-	-	-	SAVE FERRIS/Come On Eileen
-	-	-	-	U2/Peace
14	13	12	14	GREEN DAY/Hitchin' A Ride
26	22	13	13	RADIOHEAD/Let Down
15	18	12	12	BUCK-O-NINE/My Town
3	10	12	12	EVERCLEAR/Everything To
7	13	13	11	FREDDY JONES BAND/Wonder
-	-	-	-	SHAWN COLVIN/You And The Mona

97X MARKET #25
WOXY/Cincinnati (513) 523-4114 Tellmann/Yftle

PLAYS ARTIST/TITLE

3W	2W	LW	TW	ARTIST/TITLE
1	11	24	26	VERVE/Bitter Sweet
-	-	-	-	BJORK/Joga
-	-	-	-	PORTRAITHEAD/All Mine
1	13	12	19	CORNERSHOP/Brimful Of Asha
13	10	12	16	OASIS/My Big Mouth
11	14	12	16	SUNDAYS/Summertime
1	11	12	15	CATHERINE WHEEL/Satellite
12	11	13	15	TOBIN SPROUT/All Used Up
14	11	13	14	SARAH MCLACHLAN/Sweet Surrender
12	12	14	14	SARAH MCLACHLAN/Adia
13	11	14	14	RADIOHEAD/Karma Police
20	12	15	14	CATHERINE WHEEL/Delicious
12	14	14	14	LOVE SPIT LOVE/Long Long Time
12	10	12	14	MORRISSEY/Satan Rejected My...
21	18	17	14	PAUL WELTER/Should Have...
11	13	13	14	SEAHORSE/Blinded By The Sun
1	12	13	14	LETTERS TO CLEO/Anchor
24	25	14	14	GREEN DAY/Hitchin' A Ride
1	16	12	14	SOUTHERN CULTURE.../Shotgun
13	15	12	14	ECHO & THE BUNNYMAN/Nothing Lasts
12	13	12	14	PRIMUM/Over The Falls
1	12	12	13	MUFFS/Outer Space
1	12	12	13	RADIOHEAD/Subterranean
-	-	-	-	JULIAN COPE/Made Of Constant...
1	12	10	13	PAUL WELTER/Peacock Suit
13	14	13	13	GUIDED BY VOICES/Am A Tree
1	10	11	13	WHISKEY/Don't Waste Yesterday's News
11	13	10	13	OLD 97'S/Four Leaf Clover
13	13	13	13	BARBARA MANNING/End Of The Rainbow
23	21	17	13	TANYA DONELLY/Pretty Deep

the X 107.3 MARKET #26
KCXX/Kansas City (816) 254-1073 Anthony/Justice

PLAYS ARTIST/TITLE

3W	2W	LW	TW	ARTIST/TITLE
41	40	40	39	SUGAR RAY/Fly
49	39	39	39	FOO FIGHTERS/Everlong
40	39	39	39	SNEAKER PIMPS/6 Underground
41	39	39	39	SUBLIME/Wrong Way
40	39	39	39	SMASH MOUTH/Walkin' On The Sun
27	29	27	30	MIGHTY MIGHTY /The Rascal King
26	24	26	30	GREEN DAY/Hitchin' A Ride
25	23	26	30	FIONA APPLE/Criminal
-	-	-	-	DAYS OF THE NEW/Touch, Peel, And...
24	25	27	29	TALK SHOW/Hello Hello
18	24	27	28	THIRD EYE BLIND/Graduate
18	24	27	28	PRODIGY/Breathe
24	24	28	22	OUR LADY PEACE/Superman's Dead
20	18	20	18	EVERCLEAR/Everything To
20	18	20	18	LONGPIS/On And On
18	17	17	17	TANYA DONELLY/Pretty Deep
13	18	17	16	GOLDFINGER/This Lonely Place
14	17	16	14	WALLFLOWERS/Three Marlenas
18	15	11	9	SQUIRREL NUT ZIPPERS/Put A Lid On It
3	5	11	9	CHUMBAWAMBA/Tubthumping
5	5	13	9	OASIS/Don't Go Away
-	-	-	-	INSANE CLOWN POSSE/Halls Of Illusions
-	-	-	-	SAVE FERRIS/Come On Eileen
-	-	-	-	OFFSPRING/I Choose

CHANNEL 95 FM MARKET #26
KCHZ/Kansas City (816) 696-3700 Copsidas/Bennett

PLAYS ARTIST/TITLE

3W	2W	LW	TW	ARTIST/TITLE
18	38	54	52	JARS OF CLAY/Crazy Times
38	49	48	52	SUGAR RAY/Fly
54	51	51	50	FIONA APPLE/Criminal
48	51	51	50	SMASH MOUTH/Walkin' On The Sun
-	-	-	-	PAULA COLE/ Don't Want To Wait
18	19	39	39	JAMIROQUAI/Alright
38	38	36	39	EVERCLEAR/Everything To
34	38	40	39	SUBLIME/Wrong Way
48	52	52	38	SARAH MCLACHLAN/Building A Mystery
17	39	40	38	IMANI COPPOLA/Legend Of A Cowgirl
33	37	37	38	WALLFLOWERS/The Difference
15	14	40	38	CHUMBAWAMBA/Tubthumping
33	39	37	37	THIRD EYE BLIND/Semi-Charmed Life
17	17	20	21	GREEN DAY/Hitchin' A Ride
17	17	20	21	HANSON/Where's The Love
16	15	14	19	FOREST FOR THE TREES/Dream
16	15	15	18	AQUA/Barbie Girl
17	18	18	18	OASIS/Don't Go Away
8	8	19	18	GOLDFINGER/This Lonely Place
14	12	11	17	BLUES TRAVELER/Most Precarious
-	-	-	-	SUMMERCAMP/Should I Walk Away
-	-	-	-	DURAN DURAN/Electric Barbarella
34	15	16	14	PET SHOP BOYS/Somewhere
16	16	16	14	SUNDAYS/Summertime
16	15	11	14	LIVE/Turn My Head
-	-	-	-	SAVE FERRIS/Come On Eileen
14	11	13	12	JEWEL/Foolish Games
-	-	-	-	TEXAS/Say What You Want
-	-	-	-	JAVI/Believe
51	49	11	10	MATCHBOX 20/Push

the LAZER MARKET #27
KLZR/Kansas City (913) 843-1320 Roger The Dodger/Osburn

PLAYS ARTIST/TITLE

3W	2W	LW	TW	ARTIST/TITLE
37	38	39	40	EVERCLEAR/Everything To
38	37	39	39	FOO FIGHTERS/Everlong
23	24	35	39	GREEN DAY/Hitchin' A Ride
39	37	38	38	311/Prisoner
20	35	37	38	MIGHTY MIGHTY.../The Rascal King
38	38	38	38	SMASH MOUTH/Walkin' On The Sun
24	21	22	36	OUR LADY PEACE/Superman's Dead
15</				

NEW MUSIC SPECIALTY SHOWS

Hanging At The Cornershop

Week two in the Cornershop plan for (Specialty show) world dominance, and the 'Shopsters actually increased their lead. Those staying committed to the Corner include KNDD/Seattle, WPLY/Philadelphia, and XHRM/San Diego. Verve and Bjork likewise held tough, refusing to give ground to newcomers Southern Culture On The Skids (play included WXRK/NY and WAQZ/Cincinnati) and KMFDM (nice support from WBCN/Boston, KPNT/St. Louis, and others). There were some impressive debuts from Future Bible Heroes, Ivy, and Philbryte (great promo item for the kids!). A huge buzz is taking off on Marcy Playground. Look for the BT full-length to roar.

Record To Watch: Shelter.

WENZ/Cleveland

Prey To The Underground

Larry Collins

Sunday, September 21

Special "Trip To Indonesia" Show



LINCOLN Blow (Slash/London)

MISTLE THRUSH Sha Sha (egg)

SALARYMAN Inca Picnic (12 Inch)

LAUGHING US I Jus 1 A Make Luv 2 U (Risk)

TUGBOAT ANNIE Vendetta (Kimchee/Big Top)

NOTWIST The String (Zero Hour)

NEGATIVELAND A Most Successful ... (Sealand)

FLUKE Absurd (Astralwerks/Caroline)

ERIC MATTHEWS My Morning Parade (Sub Pop)

CAMBER Hollowed Out (Deep Elm)



TOP 20 ARTISTS

Ranked by total number of shows reporting artist.

- 1 CORNERSHOP (Warner Bros.)
- 2 VERVE (Hut/Virgin)
- 3 BJORK (Elektra/EEG)
- 4 SOUTHERN CULTURE ON... (DGC/Geffen)
- 5 PORTISHEAD (Go! Beat!/London/Island)
- 6 KMFDM (Wax Trax/TVT)
- 7 MOBY (Elektra/EEG)
- 8 BRAD (Epic)
- 9 FUTURE BIBLE HEROES (Slow River/Rykodisc)
- 10 IVY (Atlantic)
- 11 PIETASTERS (Hellcat/Epitaph) Airplay Includes: KGDE, KXTE, WROX
- 12 FLUKE (Astralwerks/Caroline) Airplay Includes: KOME, WXDX, XHRM
- 13 MARCY PLAYGROUND (Mammoth/Capitol) Airplay Includes: KNDD, WAQZ
- 14 HELIUM (Matador) Airplay Includes: WHTG, WKRO, WQBK
- 15 MECCA BODEGA (LML/Hybrid) Airplay Includes: KNRK, KNRX, KTBZ
- 16 PHILBRYTE (Ignition) Airplay Includes: KPNT, WBRU, WOSC
- 17 LETTERS TO CLEO (Revolution) Airplay Includes: KGDE, KNRX, WAQZ
- 18 CHARLATANS UK (MCA) Airplay Includes: KEDG, KPNT, WBCN
- 19 BT (Perfecto/Kinetic/Reprise) Airplay Includes: WBCN, WBTZ, XHRM
- 20 RADIOHEAD (Capitol) Airplay Includes: WBTZ, WPLY, WXDX



Cornershop

Compiled by Rich Michalowski

SPECIALTY SHOW REPORTERS

Shows and their Top 5 songs listed alphabetically by market

WEQX/Albany, NY Download Sunday 7-10pm DeAnna Mach Ivy "The Best Thing" David Byrne "Dance On Vaseline" Garageland "Fingerpops" Alana Davis "32 Flavors" Marcy Playground "Sex And Candy"	WEJE/Ft. Wayne, IN New Music Show Sunday 8:30-9:30pm Weasel Insane Clown Posse "Halls Of Illusion" Kula Shaker "Hush" Pietasters "Out All Night" Pizzicato 5 "It's A Beautiful Day" Verve "Bitter Sweet..."	WHTG/Monmouth, NJ Goin' Underground Sunday 9pm-midnight Jeff Raspe Edwyn Collins "The Magic Piper Of..." Helium "Ocean Of Wine" Fluid Ounces "Record Stack" Hurricane #1 "Step Into My World" Stak Sound System "Amazed By You"	WDGE/Providence, RI House Of New Edge Music Tuesday 11pm-midnight John Ailers Creed "My Own Prison" Tonic "Soldier's Daughter" Life Of Agony "Weeds" Insane Clown Posse "Halls Of Illusion" Pietasters "Out All Night"
WQBK/Albany, NY Over The Edge Monday midnight-2am Kelli McHamara U2 "Please" Brendan Lynch "Get Over Yourself" Primal Scream "Burning Wheel" Morphine "All Wrong" KMFDM "Megalomaniac"	WQXA/Harrisburg, PA The Sunday Morning News Sunday 8-10am Bill Hanson Kelley Deal 6000 "Shag" Joykiller "Supervision" Beautiful South "Don't Marry Her" Southern Culture "Shot Gun" Cornershop "Brimful Of Asha"	KKND/New Orleans, LA The Deep End Monday-Thursday 8-10pm Laura Jones Royal Finger Bowl "Who Ate My Sucker?" Koko "Me" Oasis "Heroes" Verve "The Drugs Don't Work" Bjork "Joga"	WOSC/Salisbury, MD Before The Buzz Monday-Thurs. 11pm-midnight Paula Sangeleur Creed "My Own Prison" Cornershop "Brimful Of Asha" Ben Harper "Faded" Cowboy Mouth "Love Of My Life" Save Ferris "Come On Eileen"
WBCN/Boston, MA Nocturnal Emissions Sunday 8-10pm Oedipus Crystal Method "Busy Child" Path Simms "1999" Taja Sewell "I And I" Cornershop "Brimful Of Asha" Bjork "Joga"	KTBT/Houston, TX Lunar Rotation Sunday 7-9pm David Sadei Cramps "Like A Bad Girl" Helium "Vibrations" Mecca Bodega "Love On The A Train" Poe "A Rose Is A Rose" U2/Sinead O'Connor "I'm Not Your Baby"	WXRK/New York, NY The Buzz Sunday midnight-2am Matt Pinfield Blur "M.O.R." Goldfinger "This Lonely Place" Sevendust "Black" Life Of Agony "Weeds" Marcy Playground "Sex And Candy"	XHRM/San Diego, CA Whatever Sunday 8pm-midnight Greg Pearson BT "Love, Peace & Grease" Shelter "Alone Of My 8-Day" Phibryte "Merry Go Round" Ivy "The Best Thing" David Holmes "Gitty Shaker"
WEDG/Buffalo, NY Over And Beyond Sunday 9-10:30pm Brad Maybe Garageland "Finger Pops" Stereolab "Miss Modular" Verve "Bitter Sweet" Radiohead "Karma Police" U2/Sinead O'Connor "I'm Not Your Baby"	KCCX/Kansas City, MO Living Room Sunday 8-10pm Stan & Joel Outhouse "Strange Eyes" James Taylor "Brave Beyond" Verbow "Holidy" Honeydogs "Rumor Has It" House Of Large Sizes "Carpool Lung"	WROX/Norfolk, VA Nocturnal Transmissions Monday 7:30-9:30pm Al Mitchell Southern Culture "Shot Gun" James Taylor "Dirty Harry" Pizzicato 5 "It's A Beautiful Day" Shelter "Whole Wide World" Insane Clown Posse "Halls Of Illusion"	XTRA/San Diego, CA Floorboard Wednesday midnight-2am Action DJ Hilary Fu Manchu "Unknown World" Apples In Stereo "Get There Fine" Morphine "I Know You (Part 2)" Duran Duran "Electric Barbarella" Mr. T Experience "Swiss Army Girl"
WBTZ/Burlington, VT Spinning Unrest Sunday 9-10:30pm Steve Picard Catherine Wheel "Phantom Of The..." Cornershop "Brimful Of Asha" Pizzicato 5 "Angelo We Love You" Negativland "A Most Successful..." Mecca Bodega "Love On The A Train"	KLZR/Kansas City, MO Nocturnal Transmission Sunday 11pm-1am Ray Velasquez Ganja Kru "New Frontiers" Dillinja "Lemon D-Add Trak" Propellerheads "Spybreak" Sister Machine Gun "Think" Jame Myerson "Lonely World" Way Out West "Blue"	KNRX/Oklahoma City, OK Xtremities Sunday 8:30-10pm Geno Pearson Cramps "Crampstomp" Verve "Bitter Sweet" Old 97's "Timebomb" Portishead "All Mine" Hurricane #1 "Step Into My World"	KITS/San Francisco, CA Transmitter Adjustment Sunday 10pm-midnight Aaron Axelsen/Rick Stuart Verve "Sonnet" Apples In Stereo "Silver Light" Fuzz Townsend "If I Fell" David Holmes "I Don't Die Just Yet" Bjork "Bachelorette"
WAQZ/Cincinnati, OH Before The Revolution Weeknights midnight-1am Matthew Harris G. Love & Special "Steppin' Stone" Hooverphonic "2Wicky" Marcy Playground "Sex And Candy" Transistor "Look Who's Perfect" Verve "Bitter Sweet..."	WWDX/Lansing, MI Above The Pale Sunday 9-10:30pm Jacent Jackson Cowboy Mouth "Love Of My Life" Chemical Brothers "Elektrobank" Apollo Four Forty "Am I Talkin'..." Blink 182 "Dammit" Cornershop "What Is Happening"	KGDE/Omaha, NE New From The Edge Monday midnight-2am Scott Papek Greg Gang "My Love Is Real" Prodigy "Smack My Bitch Up" Taja Sewell "I And I" Smoking Popes "I Know You Love Me" Ganja Kru "Plague That Never..."	KOME/San Jose, CA Nocturnal Noise Saturday midnight-1am Jeanette Graprevic Verve "The Drugs Don't Work" Garageland "Nude Star" Fat Boy Slim "Going Out Of..." Smoking Popes "I Know You Love Me" Ganja Kru "Plague That Never..."
WOXY/Cincinnati, OH Gridlxxx Sunday 11pm-1am Dan Cromer Tobin Sprout "Since I..." Cornershop "Good To Be On The..." Frogs "Weird On The Avenue" Cramps "Super Good" Luna "Pup Tent"	KEDG/Las Vegas, NV Area 51 Sunday 9-11pm Kevin Carter Marsun "Take It Easy Chicken" Charlatans UK "How High" Sister Machine Gun "Think" 12 Volt Sex "High 15" Southern Culture... "40 Miles To Vegas"	WPLY/Philadelphia, PA Y NOT Sunday 9-10:30pm Dan Fein Ben Folds Five "She Don't Use Jelly" Cornershop "Brimful Of Asha" Mia Johnson "Smart" Radiohead "Karma Police" Southern Culture... "House Of Bamboo"	KJEE/Santa Barbara, CA Dissonate Tendrils Sunday 10:20pm-midnight John Shroeter Portishead "All Mine" Pietasters "Out All Night" Incubus "Redefined" Bjork "Joga" Talvin Singh "Fight 10408"
WENZ/Cleveland, OH Prey To The Underground Sunday 10pm-midnight Larry Collins Mistle Thrush "Sha Sha" Lincoln "Blow" Salaryman "Inca Picnic" Laughing Us "I Jus 1 A Make..." Tugboat Annie "Vendetta"	KXTE/Las Vegas, NV It Hurts When I Pee Sunday 10pm-midnight Chris Ripley Sevendust "Bitch" Lump Sum "Faith" Cramps "Like A Bad Girl..." Creed "My Own Prison" Incubus "Redefined"	WXDX/Pittsburgh, PA Edge Of The X Sunday 9-11pm All Castellini/Brandon Davis Radiohead "Karma Police" Tonic "Soldier's Daughter" Prodigy "Serenal Thinka" Brad "Secret Girl" Big Wreck "The Oaf"	KNDD/Seattle, WA Loudspeaker Sunday 10-11pm Bill Reid/Marco Collins Marcy Playground "Sex And Candy" Cornershop "Brimful Of Asha" Doktor Cosmos "Holiday" Chemical Brothers "Elektrobank" Edwyn Collins "The Magic Piper Of..."
KGDE/Dallas, TX The Adventure Club Sunday 7-10pm Josh Joykiller "Another Girl" Pizzicato 5 "It's A Beautiful Day" Stereolab "This Flower Called..." Nick Heyward "The Man You..." Verve "Sonnet"	KROQ/Los Angeles, CA Rodney On The Roo Sunday 9-10pm midnight-2am Rodney Bingenheimer Wilsons "Monday Without You" Ivy "This Is The Day" Travis "Happy" Descendents "Lucky" Knockoutpill "Leader"	KNRK/Portland, OR Something Cool Sunday 9-11pm Jamie Cooley/Jaym Sayd Bjork "Joga" Interpreters "Glorious" Pavement "Stereogone" Mecca Bodega "Love On The A Train" Brad "Secret Girl"	KPNT/St. Louis, MO New Music/Sunday Sunday 7-9:30pm Les Aaron Ash "Life Less Ordinary" Insane Clown Posse "Halls Of Illusion" Transistor "Look Who's Perfect..." Oasis "Stand By Me" MXPX "Chick Magnet"
WXEG/Dayton, OH The Edge Spin Cycle Sunday 9-10:30pm Allen Rantz Moby "James Bond Theme" U2 "Please" Summercamp "Should I Walk..." Blur "M.O.R." Save Ferris "Come On Eileen"	WRXQ/Memphis, TN The Eleventh Hour Sunday 11pm-midnight Maxwell Verve "Bitter Sweet..." Dubstar "Stars" Hooverphonic "2Wicky" Jamroquar "Alright" Bjork "Joga"	WOST/Poughkeepsie, NY Indie Flux Thursday 10-11pm Nic Harcourt Tobin Sprout "A Little Odd" Interpreters "I Remember" KMFDM "Megalomaniac" Future Bible Heroes "Lonely Days" Joey Ramone "1969"	WXSX/Tallahassee, FL Underground Lounge Sunday 8-10pm Rob The Lounge Lizard Holly McLaughland "Kumb" Sneaker Pimps "Spin Spin Sugar" Kooki "Me" Cornershop "Brimful Of Asha" Star 69 "Burning Down The..."
WKRO/Daytona Beach, FL Brave New World Tuesday 10-11pm Aaron "with a K" Schatz Verve "Bitter Sweet..." Caroline Spine "Sullivan" Helium "Medieval People" Superchunk "Watery Hands" Barenaked Ladies "Brian Wilson"	WLUM/Milwaukee, WI Sunday Night Music Revolution Sunday 7-11pm Terry Havel Oblivious "What's The Matter..." Laughing Us "I Jus 1 A Make..." Gufs "Smile" Manbreak "Kop Karma" Freshwater Collins "Step On In"	WBRU/Providence, RI Breaking And Entering Wednesday midnight-2am Mike Green Roni Size/Reprazent "New Forms" Hooverphonic "2Wicky" Tobin Sprout "Get Out Of My Throat" Syrup USA "Joe De Vor" Dillinja "Silver Blade"	WHFS/Washington, DC Now Hear This Sunday 8-10:30pm Dave Marsh Sweet 75 "Lay Me Down" Kelley Deal 6000 "Shag" Luna "Bobby Peru" Dambuilders "Break Up With..." Pink Noise Test "Girl Can't Tell You"

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Delving Into The Height Of Depth

■ Sets-FM format is the epitome of artist development

Imagine "Two-Fer Tuesday" every day of the week. That's the format of KXST (Sets-FM)/San Diego. The home of former Classic Hits KCBQ first started using the Sets concept with its classic hits/classic rock library in early 1996, after changing calls to KXST. A year later, the station changed the music to Adult Alternative, but kept the Sets notion.

Sets-FM co-founders Bob Hughes and Jonathan Schwartz flipped the music when it became clear that then-Adult Alternative KUPR would be leaving the format due to an ownership change. Hughes says, "Although KUPR attracted a lot of attention in San Diego, it was never that successful. Its reputation far exceeded its ratings.

"We were looking for something that would develop that kind of passion from listeners and that would be able to generate higher ratings. We did some research and discovered the Sets concept was a handy way to position an Adult Alternative station."

Hughes credits Bob Henabery as the originator of Sets-FM, saying that he has "always been a real thinker about the structure and form of radio. He came up with the Sets idea about 10 years ago and has pitched it to every major

We did some research and discovered the Sets concept was a handy way to position an Adult Alternative station.

—Bob Hughes

broadcaster in the country. No one took him up on it until we did."

Hughes and Schwartz conducted a few research projects and discovered that the idea tested well with the audience. "Our experience with it, from a ratings point of view in the North County, has been very strong." KXST's adult 18-34, 18-49, 25-44, and 25-54 AccuRatings results are usually in the top five, according to Hughes.

Most of Sets-FM's advertisers are based in San Diego's North

County area. However, the station is in the final preparation phase of installing a new transmitter at a different location, which will extend its coverage to the entire southern part of the county.

Keeping Current

"Artist development" is always a key issue in the industry, and with Sets-FM's "two-fer" format, the station is really putting its money where its mouth is. Says Hughes, "We have an artist-focus versus other stations that have a song-focus. In our research, people said things like, 'I listen to [crosstown Classic Rock] KGB, which plays three songs by Elton John, but what about all the songs he did in the '80s and '90s?'"

That kind of question brings up the issue of how the station deals with current product. Hughes explains that although the Verve Pipe's "The Freshmen" was a big hit at a number of formats (including Adult Alternative), the rest of the album didn't necessarily contain Adult Alternative-friendly titles. Since there wasn't another Verve Pipe album to fall back on, Sets-FM was unable to add the band to its playlist. "We add CDs in depth. When we put an artist on the air, we add two, three, or four tracks from a new CD at once. Record companies love that." The station's current playlist clocks in at 112 titles by 64 artists.

PD Dona Shaieb says that the only exception to the Sets rule is when the outlet broadcasts a concert, which is more than a double play yet still sticks to Sets' depth philosophy. "We've done various specials and live concerts. Last week we broadcast a one-hour, 15-minute live concert with Maia Sharp from a venue called the Abbey."

Qualitative-based sales are naturally an important aim for KXST. The broad target audience is adults 25-44, with a focus on 30-40-year-olds. Hughes admits the Sets con-

cept doesn't appeal to everyone, saying, "It's not our intention to be a mass-appeal radio station. We're looking for a particular kind of listener, and it looks like we're getting it. It's someone who is very upscale. It's the type of listener who has a six-barrel CD changer in the trunk of their Lexus; who, frankly, would prefer listening to the CD player than the radio because there aren't any stations, other than Sets 102, that cater to their musical tastes."

Controlled Depth

As with any fairly new entry in a market, the station is still keeping close to the heart of the format. But when it does break away for special programming, it's for

We're trying to get our listeners to be aware of the fact that we are bringing them new songs.

—Dona Shaieb

live concert broadcasts (as previously mentioned) and for new features like "Fresh Music Friday," which puts an emphasis on at least two new artists and/or songs per hour. "For example," Shaieb says, "we'll play the new one from Jackson Browne followed by an older song. We're trying to get our listeners to be aware of the fact that we are bringing them new songs."

The manner of song pairing varies every time. Shaieb discusses her programming strategy for new artists with only one album, such as Fiona Apple. "I usually pull three tracks from the album: a primary (the single), and a couple of other songs to support it. I listen to the entire album and pull songs that complement the primary track. In the case of Fiona Apple, I chose 'Shadowboxer' and 'The First Taste' to support the single, 'Criminal.'"

Each time "Criminal" comes up, the other two tracks rotate in following it. Of course, with a core artist like Jackson Browne, there is a library full of tracks to support each play of the current single. Shaieb says this programming method provides more familiarity, even with the secondary tracks.

That familiarity certainly helps to sell records too. Hughes recounts the story of a 50-year-old auto dealer in San Diego County who is an avid user

Sets 102 Playlist

Here are the top 30 titles and their corresponding plays-per-week on KXST-FM (Sets-FM)/San Diego's current playlist for the week ending 9/26/97.

26	TOADTHE WET SPROCKET	Crazy Life
23	WALLFLOWERS	Three Marlenas
23	BLUES TRAVELER	Most Precarious
22	MATCHBOX 20	Push
22	SARAH MCLACHLAN	Building A Mystery
15	SISTER HAZEL	All For You
14	FIONA APPLE	Criminal
12	PAULA COLE	I Don't Want To Wait
11	MATCHBOX 20	3am
11	MATCHBOX 20	Back 2 Good
10	ROLLING STONES	Anybody Seen My Baby?
10	BIG HEADTODD AND THE MONSTERS	Please Don't Tell Her
10	FABULOUS THUNDERBIRDS	Highwater
10	FREDDY JONES BAND	Wonder
9	SHERYL CROW	A Change Would Do You Good
9	DAVE MATTHEWS BAND	Tripping Billies
9	JACKOPIERCE	Trials
9	PAUL MCCARTNEY	Young Boy
9	STEVE WINWOOD	Spy In The House Of Love
9	ABRA MOORE	Four Leaf Clover
9	DEL AMITRI	What I Think She Sees
9	FIONA APPLE	Shadowboxer
8	PRETENDERS	Goodbye
7	WIDESPREAD PANIC	Aunt Avis
7	SHAWN COLVIN	You And The Mona Lisa
7	DOG'S EYE VIEW	Falling In Place
7	INDIGO GIRLS	Get Out The Map
7	WORLD PARTY	Call Me Up
7	JACKSON BROWNE	The Next Voice You Hear
7	DAR WILLIAMS	Are You Out There

of radio. "He listens to all the stations and has heard the Sister Hazel single on five or six stations in the market. He heard a set of Sister Hazel on our station, the single and another track, and stopped on his way home to buy the CD. That exposure of the two songs changed Sister Hazel from a song into an artist that he knew he would like."

Flesh Out That Artist!

Sets 102 has also been instrumental in the live concert scene for new artists. In relation to the Sharp concert, Shaieb says, "We presented Maia, set up the venue, named it the 'Fresh Music Showcase,' and are going to try to arrange for a fresh artist regularly. The Abbey was formerly a restaurant, and before that it actually was a priest's abbey. It's a perfect venue for acoustic music."

Live performances on the air are another avenue where Sets-FM excels and distinguishes itself from the rest. "We're taking the focus on the artist and expanding it," says Hughes. "One of the key points of differentiation between Sets 102 and other stations is that we really want to focus on the art-

ists and introduce the audience to them in depth."

A Few Minor Adjustments

The station's current transmitter location causes "a lot of terrain shadowing to the South," says Hughes. "Despite that, we're producing better ratings in the target demos than KUPR ever did at its best." In the near future, that problem will be eased as preparations are made for a new transmitter to be erected on a different site.

Co-founder Schwartz adds, "The transmitter relocation will allow us to effectively double the number of people that we can reach in San Diego. We're moving it from San Marcos to Lake San Marcos."

Shaieb concludes, "We're getting a brand new digital transmitter and a brand new tower. We're upgrading this in a mighty way."

WXPB Arbitron Results

Arbitron ratings for non-commercial radio stations are distributed through the Radio Research Consortium, and available through Maximiser if the specific stations are selected. Here are the results for WXPB/Philadelphia's last four books (Summer 96-Fall 96-Winter 97-Spring 97), based on Monday-Sunday, 6am-midnight, AQH share, Persons 12+, In The Metro: 1.4-1.5-1.4-1.6

TALK BACK TO R&R!

Do you have questions, comments, or feedback regarding this column or other issues?

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ADULT ALTERNATIVE ALBUMS

OCTOBER 3, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	EMPHASIS TRACKS (PLAYS)
1	1	1	1	SARAH MCLACHLAN Surfacing (Arista)	852	-33	"Mystery" (671) "Surrender" (146)
2	2	2	2	BLUES TRAVELER Straight On Till Morning (A&M)	833	-16	"Precarious" (780) "Carolina" (48)
8	4	3	3	ROLLING STONES Bridges To Babylon (Virgin)	801	+146	"Anybody" (629) "Saint" (107)
4	6	4	4	PAULA COLE This Fire (Imago/WB)	614	+17	"Wait" (571) "Cowboys" (38)
3	3	6	5	WALLFLOWERS Bringing Down The Horse (Interscope)	608	+20	"Marlenas" (480) "Difference" (62)
5	5	5	6	FIONA APPLE Tidal (Work)	521	-68	"Criminal" (508) "Shadowboxer" (7)
6	7	7	7	JOHN FOGERTY Blue Moon Swamp (Warner Bros.)	473	-65	"Blueboy" (409) "Hot" (17)
9	9	9	8	TOAD THE WET SPROCKET Coit (Columbia)	462	-8	"Fear" (421) "Crazy" (27)
15	13	11	9	FREDDY JONES BAND Lucid (Capricorn/Mercury)	442	+20	"Wonder" (418) "Walk" (6)
7	8	8	10	MATCHBOX 20 Yourself Or Someone Like You (Lava/Atlantic)	442	-37	"Push" (255) "3am" (177)
12	12	12	11	SISTER HAZEL Somewhere More... (Universal)	417	+8	"All" (381) "Happy" (17)
11	11	10	12	FLEETWOOD MAC The Dance (Reprise)	407	-33	"Silver" (261) "Chain" (85)
19	14	13	13	SUNDAYS Static & Silence (DGC/Geffen)	400	-7	"Summertime" (400)
—	—	20	14	JEN TRYNNIN Gun Shy Trigger Happy (Squint/WB)	307	+40	"Getaway" (303) "Writing" (4)
30	20	16	15	SHAWN COLVIN A Few Small Repairs (Columbia)	306	-1	"Mona" (235) "Sunny" (59)
17	16	15	16	DAR WILLIAMS End Of The Summer (Razor & Tie)	299	-18	"There" (263) "Hear" (22)
—	22	21	17	SMASH MOUTH Fush Yu Mang (Interscope)	289	+28	"Walkin'" (289)
18	18	17	18	INDIGO GIRLS Shaming Of The Sun (Epic)	282	-16	"Map" (172) "Shame" (100)
10	10	14	19	HUFFAMOOSE We've Been Had Again (Interscope)	282	-45	"Wait" (262) "James" (15)
16	19	19	20	SUGAR RAY Floored (Lava/Atlantic)	280	+7	"Fly" (280)
DEBUT	—	—	21	JACKSON BROWNE The Next Voice You Hear... (Elektra/EEG)	279	+84	"Voice" (279)
—	—	25	22	OASIS Be Here Now (Epic)	274	+39	"Away" (226) "Mean" (48)
28	28	24	23	MIGHTY MIGHTY BOSSTONES Let's Face It (Mercury)	273	+37	"Rascal" (146) "Impression" (123)
—	—	28	24	WHISKEYTOWN Stranger's Almanac (Outpost/Geffen)	245	+23	"Days" (239) "Excuse" (2)
23	26	26	25	TONIC Lemon Parade (Polydor/A&M)	233	0	"Could" (233)
—	—	27	26	JARS OF CLAY Much Afraid (Silvertone)	227	-1	"Crazy" (227)
DEBUT	—	—	27	BEHAN JOHNSON Behan Johnson (RCA)	224	+19	"World" (219) "Someone" (3)
21	21	23	28	THIRD EYE BLIND Third Eye Blind (Elektra/EEG)	221	-33	"Life" (211) "Graduate" (7)
13	15	18	29	LIVE Secret Samadhi (Radioactive)	200	-83	"Turn" (199) "Rattle" (1)
29	30	—	30	SHERYL CROW Sheryl Crow (A&M)	195	-10	"Home" (122) "Change" (63)

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
STEVE EARLE El Corazon (Warner Bros.)	11
SHERYL CROW Sheryl Crow (A&M)	4
MATTHEW RYAN Mayday (A&M)	4
BARENAKED LADIES Rock Spectacle (Reprise)	3
JARS OF CLAY Much Afraid (Silvertone)	3
PISTOLEROS Hang On To Nothing (Hollywood)	3
U2 Pop (Island)	3
JACKSON BROWNE The Next Voice... (Elektra/EEG)	2
CHUMBAWAMBA Tubthumper (Universal)	2
ALANA DAVIS Blame It On Me (Elektra/EEG)	2
MATCHBOX 20 Yourself Or Someone Like You (Lava/Atlantic)	2
SMASH MOUTH Fush Yu Mang (Interscope)	2
PATTI SMITH Peace And Noise (Arista)	2
JEN TRYNNIN Gun Shy Trigger Happy (Squint/WB)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ROLLING STONES Bridges To Babylon (Virgin)	+146
JACKSON BROWNE The Next Voice... (Elektra/EEG)	+84
BARENAKED LADIES Rock Spectacle (Reprise)	+63
CHUMBAWAMBA Tubthumper (Universal)	+59
U2 Pop (Island)	+52
LOVE SPIT LOVE Trysome Eatone (Maverick/WB)	+41
JEN TRYNNIN Gun Shy Trigger Happy (Squint/WB)	+40
OASIS Be Here Now (Epic)	+39
MIGHTY MIGHTY BOSSTONES Let's Face It (Mercury)	+37
SMASH MOUTH Fush Yu Mang (Interscope)	+28
STEVE EARLE El Corazon (Warner Bros.)	+27
TEXAS White On Blonde (Mercury)	+27
EVERCLEAR So Much For... (Tim Kerr/Capitol)	+24
MATTHEW RYAN Mayday (A&M)	+23
WHISKEYTOWN Stranger's Almanac (Outpost/Geffen)	+23

This chart reflects airplay from September 22-28. Albums ranked by total plays, with plays from all cuts from an album combined. 39 Adult Alternative reporters. 38 current playlists. © 1997, R&R Inc.

REPORTERS

Stations and their adds by track listed alphabetically by market

WXLE/Albany, NY PD: Neil Hunter EVA TROUT "Beautiful" ABRA MOORE "Places"	WXRV/Boston, MA PD: Joanne Doody MD: Mike Mullane 12 SHERYL CROW "Home" 11 PISTOLEROS "Guardian" 8 DANIEL CARTIER "Decided" 2 BARENAKED LADIES "Brian"	WDOO/Chattanooga, TN OM: Danny Howard PD: Chris Adams 15 KENNY WAYNE SHEPHERD "Slow" 15 HUFFAMOOSE "James" 15 LOVE SPIT LOVE "Long" 15 OASIS "Away" 5 MATTHEW RYAN "Gully" 5 JACKSON BROWNE "Voice"	KBCO/Denver, CO PD: Dave Benson MD: Scott Arbough 26 ROLLING STONES "Saint" 8 SARAH MCLACHLAN "Surrender" ROLLING STONES "Control"	KXPT/Las Vegas, NV PD: Chris Fox MD: J.D. Davis BARENAKED LADIES "Apartment"	WKOC/Norfolk, VA PD: Perry Stone MD: Holly Williams JACKSON BROWNE "Voice" JONNY LANG "Missing"	KENZ/Salt Lake City, UT PD: Bruce Jones APD/MD: Dom Casual 17 SMASH MOUTH "Walkin'" 15 CHUMBAWAMBA "Tub"	KRSH/Santa Rosa, CA PD: Joe Zuest MD: Bill Bowker 2 DELBERT MCDLINTON "Leap" 2 ROLLING STONES "Mean" SHERYL CROW "Home" ROLLING STONES "Saint" NEIL COTY "Tainted"	WRNX/Springfield, MA PD: Tom Davis MD: Bruce Stebbias 4 ROLLING STONES "Control" 3 ROLLING STONES "Already" 3 ROLLING STONES "Saint" MATCHBOX 20 "3am" COLLECTIVE SOUL "Listen" MATTHEW RYAN "Guilty"
KGSR/Austin, TX PD: Jody Denberg MD: Susan Castle ROLLING STONES "Saint" STEVE EARLE "Telephone" BOB DYLAN "Feel" JARS OF CLAY "Crazy" JON DEE GRAHAM "100"	WNCS/Burlington, VT PD: Greg Hooker MD: Jody Peterson 12 VAN MORRISON "Once" 5 FREDDY JONES BAND "Back" 4 FREDDY JONES BAND "Better" 2 FREDDY JONES BAND "Moon" SHAWN COLVIN "Mona" MATCHBOX 20 "3am" BARENAKED LADIES "Brian" ROLLING STONES "Saint" BLUES TRAVELER "Canadian"	WXRT/Chicago, IL VP/Programming: Norm Wiener MD: Patty Marth 12 ROLLING STONES "Saint" 10 ROLLING STONES "Low" 10 ROLLING STONES "Control" STEVE EARLE "Telephone"	KXPK/Denver, CO PD: Gary Schoenwetter MD: Eric Schmidt 3 VERVE "Symphony"	WMMM/Madison, WI PD: Pat Gallagher MD: Tom Teuber 7 ROLLING STONES "Saint" BOB DYLAN "Heaven" STEVE EARLE "Telephone" JEN TRYNNIN "Getaway" U2 "Please"	KINK/Portland, OR PD: Dennis Constantine APD/MD: Anita Garock 2 PAUL MCCARTNEY "Beautiful" 1 PAUL MCCARTNEY "Somedays" 1 JAMES TAYLOR "Walking" ALANA DAVIS "Flavors" LAURA LOVE "Come" BETH ORTON "Cried" SQUIRREL NUT ZIPPERS "Lid" BOB DYLAN "Feel"	KXST/San Diego, CA PD/MD: Dona Shaieb MATTHEW RYAN "Guilty" JOHN HIATT "Pirate" SARAH MCLACHLAN "Surrender" FLEETWOOD MAC "Chain" JARS OF CLAY "Overjoyed" MATTHEW RYAN "Step" MATTHEW RYAN "Disappoint"	KMTT/Seattle, WA OM: Chris Mays APD: Jason Parker MD: Dean Carlson 21 SARAH MCLACHLAN "Surrender" 4 U2 "Please" 3 STEVE RAY VAUGHAN "Pride" 3 JARS OF CLAY "Crazy" 1 STEVE RAY VAUGHAN "Scuttie" ROLLING STONES "Saint" ROLLING STONES "Control"	WHPT/Tampa, FL PD: Chuck Beck 23 INOIGO GIRL "S "Shame" 7 ZIGGY MARLEY "People" SHERYL CROW "Home" JAI "Believe" WHISKEYTOWN "Days"
WRNR/Baltimore, MD PD: Phil Harrell MD: Damian Einstein 6 STEVE EARLE "Telephone" 2 PATTI SMITH "1959" CATHY CURTIS "Soulfully"	WMVY/Cape Cod, MA PD/MD: Barbara Dacey 1 STEVE EARLE "Telephone" 1 PATTI SMITH "1959" 1 BOB DYLAN "Dirt" 1 ROLLING STONES "Saint" 1 JOAN BAEZ "Mermaid" 1 RON SEXSMITH "Blonde" 1 ANI DI FRANCO "Fire"	KBXR/Columbia, MD OM: Michael Perry PD/MD: Dave "Keeler" Fulham 5 ROLLING STONES "Saint" 4 ROLLING STONES "Low" SHERYL CROW "Home" STEVE EARLE "Telephone"	CIDR/Detroit, MI PD: Murray Brookshaw MD: Ann Deisi STEVE EARLE "Telephone" SHERYL CROW "Home" CHANTAL KREVIJAZUK "Surrounded" LOREENA MCKENITT "Mummers" SARAH MCLACHLAN "Surrender" PHILOSOPHER KINGS "Man"	KTCZ/Minneapolis, MN PD: Lauren MacLeash APD/MD: Jane Fredericksen U2 "Please" ABRA MOORE "Places"	KTHX/Reno, NV PD: Bruce Van Dyke MD: David Chaney 7 MATTHEW RYAN "Guilty" 7 U2 & SINEAD O'CONNOR "Baby" 7 STEVE EARLE "Telephone" 7 RUTH BROWN "Gonna"	KFOG/San Francisco, CA PD: Paul Marzalek APD/MD: Bill Evans 10 ROLLING STONES "Saint" 8 ROLLING STONES "Flip" WALLFLOWERS "Marienas" LISA LOEB "Do"	WXKR/Toledo, OH PD: Dusty Scott MD: Laura Lee LIVE "Rattle" DAYS OF THE NEW "Touch" MATCHBOX 20 "3am"	
WBOS/Boston, MA PD: Jim Herron MD: Cliff Nash 7 MATCHBOX 20 "3am" 7 CHUMBAWAMBA "Tub"	WXRC/Charlotte, NC PD/MD: Hal Rowe PISTOLEROS "Guardian" PISTOLEROS "Jackie"	KKZN/Dallas, TX PD: Amy Doyle 18 ROLLING STONES "Saint" ABRA MOORE "Places" COREY STEVENS "Time" JARS OF CLAY "Crazy" PISTOLEROS "Guardian"	WJBF/Ft. Myers, FL PD: Stephanie Davis MD: Kurt Schreiner U2 "Please" EVERCLEAR "Everything"	WTTN/Indianapolis, IN PD/MD: Rich Anton WALLFLOWERS "Bleeders" JEN TRYNNIN "Getaway"	WMAX/Rochester, NY PD: Tom Sheridan MD: David Joslin No Adds	KOTR/San Luis Obispo, CA PD: Drew Ross MD: Dean Kattari 10 STEVE EARLE "Telephone" 6 ROGER HODGSON "Trick" 4 DELBERT MCDLINTON "Somebody" 4 BJORK "Joga" 4 JANIS IAN "Black" 4 GREEN ROMANCE ORCH "Birtle" 4 SIMON TOWNSHEND BAND "Steps"	WVVR/St. Louis, MO PD: Mike Richter MD: Scott Strong 1 SHAWN COLVIN "Mona" 1 SMASH MOUTH "Walkin'" 1 FIONA APPLE "Criminal"	39 Total Reporters 39 Current Reporters 38 Current Playlists Reported Frozen Playlist (1): WXPB/Philadelphia, PA

"Nothing But Time"

the first single from the album

Royal Fingerbowl

HAPPY BIRTHDAY, SABO!

"A lonesome blend of Alt/Country, Zydeco, and low-down Dixie Jazz."
— Austin American-Statesman

"... twisted, totally hip shit."
— Bruce Warren/WXPB

WXPB! WRLT! KGSR! KPIG! KRSH! KTHX! KOTR!



Management:
Scott Aiges/Arts International Group
(5C4) 827-9855
email: rockof@aol.com

OCTOBER 3, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	2	1	1	BLUES TRAVELER Most Precarious (A&M)	780	792	719	589	39/0
1	1	2	2	SARAH MCLACHLAN Building A Mystery (Arista)	671	742	800	806	29/0
6	3	3	3	ROLLING STONES Anybody Seen My Baby? (Virgin)	629	652	607	457	33/0
4	5	5	4	④ PAULA COLE I Don't Want To Wait (Imago/WB)	571	545	537	517	29/0
3	4	4	5	FIONA APPLE Criminal (Work)	508	564	583	545	27/1
24	17	9	6	⑥ WALLFLOWERS Three Marlenas (Interscope)	480	399	284	203	27/1
9	9	7	7	⑦ TOAD THE WET SPROCKET Whatever I Fear (Columbia)	421	416	397	385	27/0
12	11	10	8	⑧ FREDDY JONES BAND Wonder (Capricorn/Mercury)	418	398	375	326	31/0
5	6	6	9	JOHN FOGERTY Blueboy (Warner Bros.)	409	456	482	476	26/0
16	12	8	10	SUNDAYS Summertime (DGC/Geffen)	400	407	350	280	28/0
10	10	11	11	⑪ SISTER HAZEL All For You (Universal)	381	376	376	368	16/0
30	25	18	12	⑫ JEN TRYNIN Getaway (February) (Squint/WB)	303	263	218	169	27/2
27	19	19	13	⑬ SMASH MOUTH Walkin' On The Sun (Interscope)	289	261	245	191	13/2
13	15	17	14	⑭ SUGAR RAY Fly (Lava/Atlantic)	280	273	290	311	13/0
BREAKER	15	15	15	JACKSON BROWNE The Next Voice You Hear (Elektra/EEG)	279	195	53	—	29/2
17	16	16	16	DAR WILLIAMS Are You Out There (Razor & Tie)	263	275	288	273	20/0
8	7	13	17	HUFFAMOOSE Wait (Interscope)	262	322	441	423	19/0
14	14	14	18	FLEETWOOD MAC Silver Springs (Reprise)	261	300	292	307	24/0
7	8	12	19	MATCHBOX 20 Push (Lava/Atlantic)	255	375	423	434	14/0
—	29	23	20	⑳ WHISKEYTOWN 16 Days (Outpost/Geffen)	239	219	185	154	24/1
—	—	25	21	㉑ SHAWN COLVIN You And The Mona Lisa (Columbia)	235	205	155	116	24/2
21	21	21	22	TONIC If You Could Only See (Polydor/A&M)	233	233	239	237	8/0
28	26	22	23	JARS OF CLAY Crazy Times (Silvertone)	227	228	218	182	18/3
—	—	29	24	㉔ OASIS Don't Go Away (Epic)	226	187	136	53	15/1
—	—	26	25	㉕ BEHAN JOHNSON World Keeps Spinning (RCA)	219	201	169	130	19/0
20	22	20	26	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	211	240	235	243	8/0
11	13	15	27	LIVE Turn My Head (Radioactive)	199	283	345	360	12/0
DEBUT	28	28	28	㉘ TEXAS Say What You Want (Mercury)	193	166	179	155	13/0
22	20	24	29	PRETENDERS Goodbye (Hollywood)	178	212	241	231	18/0
DEBUT	30	30	30	㉚ MATCHBOX 20 3am (Lava/Atlantic)	177	93	50	29	15/5

This chart reflects airplay from September 22-28. Songs ranked by total plays. Highlighted songs indicate Breaker. 39 Adult Alternative reporters. 38 current playlists. © 1997, R&R Inc.

NEW & ACTIVE

CHUMBAWAMBA Tubthumping (Republic/Universal)
Total Plays: 177, Total Stations: 9, Adds: 2

MIGHTY MIGHTY BOSSTONES The Rascal King (Big Rig/Mercury)
Total Plays: 146, Total Stations: 6, Adds: 0

SARAH MCLACHLAN Sweet Surrender (Arista)
Total Plays: 146, Total Stations: 13, Adds: 4

COLLECTIVE SOUL Blame (Atlantic)
Total Plays: 131, Total Stations: 9, Adds: 0

SHERYL CROW Home (A&M)
Total Plays: 122, Total Stations: 16, Adds: 5

MATTHEW RYAN Guilty (A&M)
Total Plays: 113, Total Stations: 19, Adds: 4

ROLLING STONES Saint Of Me (Virgin)
Total Plays: 107, Total Stations: 17, Adds: 13

JOHN HIATT Pirate Radio (Capitol)
Total Plays: 106, Total Stations: 17, Adds: 2

INDIGO GIRLS Shame On You (Epic)
Total Plays: 100, Total Stations: 7, Adds: 1

BARENAKED LADIES Brian Wilson (Reprise)
Total Plays: 96, Total Stations: 13, Adds: 3

Songs ranked by total plays

BREAKERS®

JACKSON BROWNE
The Next Voice You Hear (Elektra/EEG)
TOTAL PLAYS/INCREASE: 279/84
TOTAL STATIONS/ADDS: 29/2
CHART: 15

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
ROLLING STONES Saint Of Me (Virgin)	13
STEVE EARLE Telephone Road (Warner Bros.)	11
SHERYL CROW Home (A&M)	5
MATCHBOX 20 3am (Lava/Atlantic)	5
U2 Please (Island)	5
SARAH MCLACHLAN Sweet Surrender (Arista)	4
ROLLING STONES Out Of Control (Virgin)	4
MATTHEW RYAN Guilty (A&M)	4
BARENAKED LADIES Brian Wilson (Reprise)	3
JARS OF CLAY Crazy Times (Silvertone)	3
ABRA MOORE Strangest Places (Arista Austin/Arista)	3
PISTOLEROS My Guardian Angel (Hollywood)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ROLLING STONES Saint Of Me (Virgin)	+105
JACKSON BROWNE The Next Voice You Hear (Elektra/EEG)	+84
MATCHBOX 20 3am (Lava/Atlantic)	+84
SHERYL CROW Home (A&M)	+82
WALLFLOWERS Three Marlenas (Interscope)	+81
BARENAKED LADIES Brian Wilson (Reprise)	+63
CHUMBAWAMBA Tubthumping (Republic/Universal)	+59
U2 Please (Island)	+59
JEN TRYNIN Getaway (February) (Squint/WB)	+40
SARAH MCLACHLAN Sweet Surrender (Arista)	+39
OASIS Don't Go Away (Epic)	+39

Breakers: Songs registering 250 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

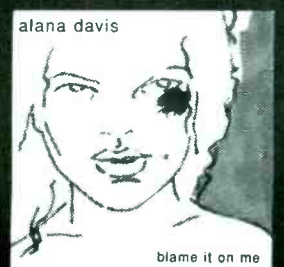


alana davis 32 flavors

Couldn't wait: CIDR KINK WRLT
Currently on tour with Ziggy Marley & The Melody Makers

the premiere single and video
from her debut album blame it on me

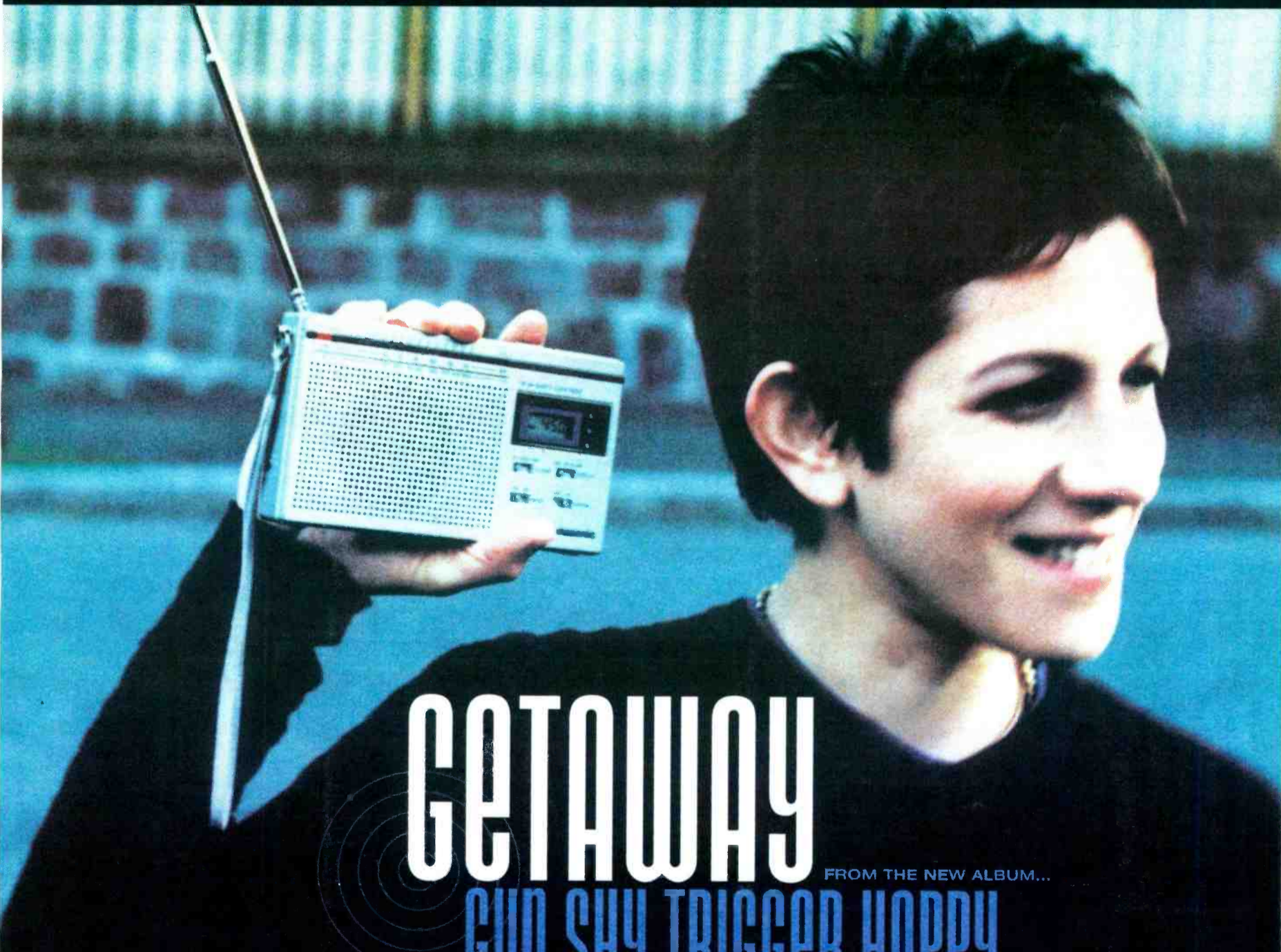
the 21-year-old soul-folk singer's gently rocking blame it on me is one of this season's stellar debuts." - time magazine



produced by ed tuton
co-produced by alana davis
management: jeffrey evan kwatnetz

blame it on me

JEN TRYUMIN



GETAWAY

FROM THE NEW ALBUM...

GUN SHY TRIGGER HAPPY

PRODUCED BY MIKE DENNEEN. CHRIS JONES MANAGEMENT ©1997 Warner Bros. Records Inc. www.wbr.com



R&R AA ALBUMS 20 - 14

R&R AA TRACKS 18 - 12

On Tour With Paula Cole!

BREAKING AT ADULT ALTERNATIVE!


ADULT ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE




MARKET #3
WXRT/Chicago
 (773) 777-1700
 Winer/Martin

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
25	20	18	12	25	ROLLING STONES/Anybody Seen My...
11	12	11	11	12	ROLLING STONES/Saint Of Me
6	11	10	10	10	SARAH McLACHLAN/Building A Mystery
6	11	10	10	10	WACO BROTHERS/Do You Think...
6	11	10	10	10	ROLLING STONES/Low Down
8	11	10	10	10	ROLLING STONES/Duv Of Control
8	11	10	10	10	TANYA DONNELLY/Pretty Deep
10	14	11	10	10	FREDDY JONES BAND/Wonder
7	10	9	9	9	PAT DINIZIO/A World Apart
7	10	9	9	9	LET COVER SALMON/Better
10	14	9	9	9	LOVE SPLIT LOVE/Long Long Time
10	14	9	9	9	SUNDAYS/Summertime
12	7	8	8	8	SNACKER PIMPS/G Undergound
6	7	8	8	8	WORLD PARTY/Call Me Up
6	7	8	8	8	DAVID BYRNE/Dance On Vaseline
9	10	7	8	8	ABRA MOORE/Four Leaf Clover
9	6	8	8	8	COLLECTIVE SOUL/Link
6	8	8	8	8	HUFFAMOOSE/Wat
12	10	7	8	8	GENESIS/Congo
7	9	8	7	7	ZIGGY MARLEY/People Get Ready
8	5	7	7	7	U2/Please
8	8	7	7	7	BIG HEAD TODD.../Please Don't Tell...
8	5	7	7	7	JEWELLV12 Cadillac
6	7	7	7	7	DEL AMITRI/What I Think She...
8	10	6	7	7	WIDESPREAD PANIC/Aunt Avis
8	10	6	7	7	WIDESPREAD PANIC/Aunt Avis
8	10	6	7	7	BEN HARPER/Glory & Consequence
8	10	6	7	7	DOG'S EYE VIEW/Homecoming Parade
6	7	7	7	7	INXS/Just A Man
6	11	6	7	7	BECK/Jack-Ass
8	6	8	6	7	DEL AMITRI/Not Where It's At



MARKET #4
KFOG/San Francisco
 (415) 543-1045
 Marszalek/Evans

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
6	16	18	23	23	WIDESPREAD PANIC/Aunt Avis
7	17	21	22	22	BIG BLUE HEARTS/Nobody Wants Her
21	20	19	22	22	TOAD THE WET.../Whatever I Fear
18	20	22	20	20	FREDDY JONES BAND/Wonder
21	19	20	19	19	PRETENDERS/Goodbye
8	15	23	18	18	JOHNNY LANG/Hit The Ground...
22	20	19	18	18	BLUES TRAVELER/Most Precarious
7	9	18	18	18	HUFFAMOOSE/Wat
20	22	17	17	17	BONESHAKERS/Cold Sweat
21	20	17	17	17	SARAH McLACHLAN/Building A Mystery
20	18	11	11	11	DAVE MATTHEWS BAND/Tripping Billies
22	22	11	11	11	ROLLING STONES/Anybody Seen My...
13	14	11	10	10	JOHN FOGERTY/Blueboy
8	9	10	10	10	ROBBEN FORD/In The Beginning
10	10	10	10	10	ROLLING STONES/Saint Of Me
10	10	10	10	10	SARAH McLACHLAN/Sweet Surrender
20	11	9	9	9	ABRA MOORE/Four Leaf Clover
9	7	9	9	9	INDIGO GIRLS/Get Out The Map
9	7	9	9	9	JOHN HIATT/Little Head
9	7	9	9	9	FLEETWOOD MAC/Silver Springs
10	7	8	8	8	FLEETWOOD MAC/Dreams
10	7	8	8	8	ROLLING STONES/Fip The Switch
6	10	8	8	8	BLAKE MORGAN/Lately
9	10	9	9	9	FLEETWOOD MAC/The Chain
7	7	8	8	8	BUCKWHEAT/Trouble
10	7	7	7	7	PAUL MCCARTNEY/Young Boy
10	6	7	7	7	STEVIE RAY VAUGHAN/Scuttie Buttin'
7	5	7	7	7	WALLFLOWERS/The Difference
7	10	7	7	7	LIVE/Turn My Head
6	7	5	6	6	BIG HEAD TODD.../Please Don't Tell...



MARKET #6
KKZN/Dallas
 (214) 526-2400
 Doyle

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
22	24	25	27	28	BETTER THAN EZRA/Desperately Wanting
23	24	25	27	28	WALLFLOWERS/Three Marienas
22	24	25	27	28	ABRA MOORE/Four Leaf Clover
25	25	25	27	28	PAULA COLE/I Don't Want To Wait
25	24	25	26	26	DAVE MATTHEWS BAND/Tripping Billies
25	24	25	26	26	SARAH McLACHLAN/Building A Mystery
10	14	16	16	16	BLUES TRAVELER/Most Precarious
17	23	24	24	24	FIONA APPLE/Criminal
23	26	24	23	23	ROLLING STONES/Anybody Seen My...
21	25	26	26	26	SARAH McLACHLAN/Building A Mystery
18	18	18	18	18	ROLLING STONES/Saint Of Me
13	18	24	17	17	FLEETWOOD MAC/Silver Springs
12	11	13	16	16	WHISKEYTOWN/16 Days
12	11	13	16	16	FREDDY JONES BAND/Wonder
12	13	16	15	15	TOAD THE WET.../Whatever I Fear
19	24	24	14	14	THIRD EYE BLIND/Semi-Charmed Life
11	9	8	14	14	SISTER HAZEL/AI For You
11	9	8	13	13	SHAWN COLVIN/You And The Mona...
10	15	13	13	13	DOG'S EYE VIEW/Homecoming Parade
10	13	15	13	13	CHANTAL KREVIK/Just Surround
7	14	12	12	12	STEVE RAY VAUGHAN/Letter To My...
23	24	24	22	22	JEN TRYNIN/Getaway (February)
23	24	24	22	22	MATCHBOX 20/Push
24	24	24	20	20	COUNTING CROWS/Daylight Fading
23	8	10	10	10	BIG HEAD TODD.../Please Don't Tell...
9	7	8	8	8	CHRIS QUARTE GROUP/Cleopatra
9	7	8	8	8	BARNEKED LADIES/Brian Wilson
6	7	8	8	8	MATTHEW RYAN/Guilty
8	9	10	9	9	ROBERT EARL KEEN/Livelland
6	6	7	9	9	GREG GARING/My Love Is Real



MARKET #7
CIDR/Detroit
 (313) 961-6397
 Brookshaw/Delisi

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
29	31	30	31	31	PAULA COLE/I Don't Want To Wait
16	28	31	31	31	JAI/ Believe
31	30	30	30	30	WALLFLOWERS/Three Marienas
14	28	31	29	29	ROLLING STONES/Anybody Seen My...
22	22	28	28	28	JEN TRYNIN/Getaway (February)
30	28	22	22	22	SARAH McLACHLAN/Building A Mystery
8	6	17	22	22	WHISKEYTOWN/16 Days
30	31	24	22	22	JOHN FOGERTY/Blueboy
11	19	21	21	21	BEHAN JOHNSON/World Keeps Spinning
11	19	21	21	21	BLUES TRAVELER/Most Precarious
30	31	26	20	20	HUFFAMOOSE/Wat
22	21	22	14	14	FLEETWOOD MAC/Silver Springs
21	14	10	12	12	FIONA APPLE/Criminal
22	13	10	12	12	TOAD THE WET.../Whatever I Fear
12	11	10	12	12	DEL WILLIAMS/Are You Out There
21	22	14	11	11	JEN TRYNIN/Getaway (February)
8	11	11	10	10	ALANA DAVIS/32 Flavours
4	5	10	10	10	DUNCAN SHEIKS/She Runs Away
8	11	10	10	10	HOLLY COLE/Here Have All...
8	11	10	10	10	JEB LOY NICHOLS/As The Rain
9	10	11	10	10	EDWIN MACLEAN/See The Sky Again
11	11	10	9	9	BEN HARPER/Faded
11	11	10	9	9	MATCHBOX 20/3am
13	11	11	8	8	SHAWN COLVIN/You And The Mona...
8	9	4	8	8	SHAWN COLVIN/You And The Mona...
8	9	4	8	8	STEWART FRANK/Upon Seeing Simone
6	10	7	7	7	GREG GARING/My Love Is Real
6	6	7	9	9	BARNEKED LADIES/Brian Wilson



MARKET #10
WBOS/Boston
 (617) 254-9267
 Herron/Nash

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
30	30	30	45	45	PAULA COLE/I Don't Want To Wait
30	30	45	45	45	SARAH McLACHLAN/Building A Mystery
45	45	45	45	45	TONIC/If You Could Only
45	45	45	45	45	FIONA APPLE/Criminal
45	45	45	45	45	MATCHBOX 20/Push
45	45	45	45	45	SISTER HAZEL/AI For You
45	45	45	45	45	THIRD EYE BLIND/Semi-Charmed Life
30	15	15	30	30	TEXAS/Say What You Want
30	30	30	30	30	BLUES TRAVELER/Most Precarious
30	30	30	30	30	ROLLING STONES/Anybody Seen My...
30	30	30	30	30	COLLECTIVE SOUL/Blame
30	30	30	30	30	MIGHTY MIGHTY.../The Impression...
7	30	30	30	30	JEN TRYNIN/Getaway (February)
45	45	45	45	45	SNACKER PIMPS/G Undergound
30	21	21	21	21	FLEETWOOD MAC/Silver Springs
21	21	21	21	21	VERVE PIPE/The Freshmen
21	21	21	21	21	SHAWN COLVIN/Sunny Came Home
21	21	21	21	21	DAVE MATTHEWS BAND/Crash Into Me
21	21	21	21	21	BRUCE SPRINGSTEEN/Secret Garden
21	21	21	21	21	PAULA COLE/Here Have All...
21	21	21	21	21	JEWELLV12 Cadillac
21	21	21	21	21	WALLFLOWERS/One Headlight
7	15	15	15	15	OASIS/Don't Go Away
7	15	15	15	15	SMASH MOUTH/Walkin' On The Sun
7	15	15	15	15	SHAWN COLVIN/You And The Mona...
7	15	15	15	15	BEHAN JOHNSON/World Keeps Spinning
7	15	15	15	15	FREDDY JONES BAND/Wonder
7	15	15	15	15	SUNDAYS/Summertime
7	15	15	15	15	MATCHBOX 20/3am
7	15	15	15	15	CHUMBAWAMBA/Tubthumping



MARKET #10
WXRW/Boston
 (508) 374-4733
 Doody/Mullaney

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
25	24	24	25	25	DAR WILLIAMS/Are You Out There
10	11	19	23	23	BILLIE MYERS/Kiss The Rain
11	9	13	21	21	CHUMBAWAMBA/Tubthumping
2	15	20	20	20	JACKSON BROWNE/The Next Voice...
6	12	18	20	20	JOE JACKSON/Anger (It Just)
24	26	22	20	20	SMASH MOUTH/Walkin' On The Sun
23	24	20	20	20	JARS OF GLAY/Crazy Times
21	17	18	19	19	SUGAR RAY/Fly
18	26	24	18	18	ROLLING STONES/Anybody Seen My...
13	16	14	14	14	BLUES TRAVELER/Carolina Blues
14	13	14	14	14	JOHN FOGERTY/Swamp River Days
14	13	14	14	14	BLUES TRAVELER/Most Precarious
15	12	14	13	13	FLEETWOOD MAC/Bleed To Love Her
12	13	13	13	13	SARAH McLACHLAN/Ada
14	12	13	13	13	SARAH McLACHLAN/Building A Mystery
24	25	13	13	13	BRAD/The Day Brings
12	13	13	13	13	TOAD THE WET.../Whatever I Fear
10	11	13	13	13	JEN TRYNIN/Getaway (February)
12	11	12	13	13	FLEETWOOD MAC/Silver Springs
12	10	12	12	12	GREG GARING/My Love Is Real
1	9	12	12	12	U2 & SINÉAD O'CONNOR/I'm Not Your Baby
1	7	12	12	12	TEXAS/Say What You Want
8	11	11	11	11	SHERYL CROW/Home
8	11	11	11	11	INDIGO GIRLS/Get Out The Map
12	11	11	11	11	CATIE CURTIS/Soulfully
11	12	11	11	11	LONGPIGS/On And On
12	10	11	11	11	WHISKEYTOWN/16 Days
10	7	11	11	11	PISTOLEROS/My Guardian Angel
13	10	7	10	10	JOHN FOGERTY/Blueboy
7	13	11	10	10	INDIGO GIRLS/It's Alright



MARKET #13
KMTT/Seattle
 (206) 233-1037
 Mays/Carison

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
24	26	26	21	21	INDIGO GIRLS/Get Out The Map
7	21	21	21	21	BLUES TRAVELER/Most Precarious
21	21	21	21	21	SARAH McLACHLAN/Sweet Surrender
21	21	21	21	21	JACKSON BROWNE/The Next Voice...
25	24	24	24	24	WHISKEYTOWN/16 Days
18	24	20	20	20	ROLLING STONES/Anybody Seen My...
24	25	25	19	19	PAULA COLE/I Don't Want To Wait
11	12	12	13	13	BRAD/The Day Brings
11	11	11	11	11	BETH ORTON/She Cried Your Name
10	10	9	9	9	JOHN FOGERTY/Rad Rad Boy
11	11	11	9	9	SHERYL CROW/Home
11	11	11	9	9	DOG'S EYE VIEW/Homecoming Parade
11	8	9	9	9	WALLFLOWERS/Three Marienas
11	11	11	9	9	SHAWN COLVIN/You And The Mona...
25	26	26	9	9	FIONA APPLE/Criminal
9	11	8	8	8	BOB DYLAN/Million Miles
9	18	18	8	8	FREDDY JONES BAND/Wonder
7	7	7	7	7	WIDESPREAD PANIC/Aunt Avis
6	6	7	7	7	JEN TRYNIN/Getaway (February)
11	11	11	7	7	BEN HARPER/Glory & Consequence
6	6				

OPENINGS

OPENINGS

OPENINGS

OPENINGS

NATIONAL

Urgent! Radio Personnel Needed

Due to the number of our registrants being placed all across the country, as more and more radio stations use our service, NATIONAL, the acknowledged leader in radio personnel placement since 1961, needs to replenish our supply of available talent. We have radio stations in all size markets, all formats asking us to fill openings, both male and female. If you are seriously seeking a career move, contact NATIONAL immediately. For complete registration information call:

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StarStation

Afternoon Drive Assistant Program Director

StarStation, ABC Radio Networks' Mainstream 24-Hour Adult Contemporary format, has an opening for an afternoon air personality/Asst. Program Director. Ideal candidate has 3 to 5 years major market experience in AC, Hot AC or CHR Radio. Is detail-oriented, self-motivated and has excellent production skills. Previous experience in a 24-Hour Satellite-delivered format a plus.

Send Tape and Resume to:

Peter Stewart
c/o StarStation
ABC Radio Networks
13725 Montfort Drive
Dallas, TX 75240
No Phone Calls Please
Equal Opportunity Employer



EAST

Harrisburg's Rock station seeks morning news person/air personality. Females encouraged, T&R: WTPA, Chris James, Box 9350, Harrisburg, PA 17108 EOE (10/03)

On air in Pittsburgh! AT for top-rated lite AC and Classic Rock stations. T&R: WLTJ/WRRK, John Gallagher, 7 Parkway Center, Pittsburgh, PA 15220 EOE (10/03)

PA. AC seeks morning talent, production and remote AT. T&R: WCCR, Ron Smith, Box 688, Clarion, PA 16214 EOE (10/03)

Seeking night personality ASAP! Production. Remotes. T&R: WCHA, Mark Bradley, Box 479, Chambersburg, PA 17201 EOE (10/03)

Seeking an energetic, creative PD for Country format. T&R: WDSB, personnel, Atlantic Starr Communications, Inc., 5595 W. Denney's Rd., Dover, DE 19901 or Fax: (302) 674-5978 EOE (10/03)



Morning Show co-host/promotions coordinator needed for top-rated Central PA Rock/AC. Candidate must be topical, witty, relate to thirtysomething lifestyle, showprep with host, and enjoy appearances. Promotional/marketing duties include development, planning, and execution of on-air promotions and station events/remotes. T&R to: Jim Pettiford, Operations Manager, WKSJ, P.O. Box 3638, Williamsport, PA. 17701. No Calls. EOE

WASH-FM in Washington, DC is looking for a major-market marketing director. Candidate must possess a minimum of 5 years radio or advertising marketing experience. Send portfolio and resume to Steve Streit, VP of AC Programming c/o WASH-Fm, 3400 Idaho Ave., NW, Washington, DC 20016. EEO

PROMOTIONS DIRECTOR EXPERIENCED

Contests, added value promotions, database marketing, direct mail. If your creative talents need an outlet, and you're ready to move into a more responsible position, we should talk. Coordinate promotions for two FMs and an AM and handle a short air shift in state-of-the-art digital studios (some voice tracking). Send resume, aircheck cassette and samples of your promotional work to: Human Resources, WFLS Radio, 616 Amelia Street, Fredericksburg, VA 22401. WFLS is a 50,000 watt Country music station with a first class facility in the Washington, DC ADI. EEO.

Major-market PD/Operations Manager needed for WASH-FM in Washington, DC. Candidate needs to have a minimum of 5 years radio programming experience. Send station composite tape and resume to Steve Streit, VP of AC Programming, c/o WASH-FM, 3400 Idaho Ave., NW, Washington, DC 20016. EEO



If you are an MD and/or Asst. PD in a large or medium market, or a small market programmer and desire your opportunity to take the PD chair with a great company, read on! Saga Country leader WPOR/Portland, ME is looking for an up-and-coming programming star. People, programming, and music skills are essential, along with a working knowledge of marketing and promotion. Selector experience preferred. Send your package right away to: Joel Raab Associates, 760 N. Woodbourne Road, Suite D. Langhorne, PA 19047. EOE



WRDX/Wilmington, DE
Brand new Rock station - three great opportunities
Morning host and co-host - ability to entertain, play a lot of music, and orchestrate local information package. Teams OK.
Midday air talent - must be concise, but relevant and love the music.
Experienced professionals only who love long hours, hard work, perform well in public, and can do awesome production.
Immediate openings, so rush tapes to Harve Alan, Director/Rock Programming, Atlantic Star Communications, 444 Westport Ave., Norwalk, CT 06851. Females encouraged to apply. EOE

BROADCAST SALES

Radio stations WSJS/WTQR/WXRA have sales positions open now. If you have previous sales experience and seek a career with a great company, you need to apply now. There are sales trainee positions also available for those looking to break into the outside sales field. We provide training and all the tools needed to be successful. Fax your resume to Tom Hamilton at 777-3930 or call 727-8826. We are an EOE.

WRRK/Pittsburgh has an immediate opening for a Program Director. Candidates should have a minimum of 3 years programming experience, preferably, but not necessarily in Rock formats. Responsibilities and needed skills include a strong track record in talent management and motivation, computer skills, marketing, database development, promotion, creative imaging production, research analysis, budgeting, and integration with senior management, sales, and consultant. This is a highly competitive market and the qualified candidate must be an aggressive winner. Send your qualifications and references to: Gregg Frischling, 7 Parkway Center, Suite 780, Pittsburgh, PA 15220. EOE

NEWS DIRECTOR Leading small-market News/Talk station seeking experienced reporter to anchor morning news program and coordinate aggressive news coverage for a growing four-station group. Sports play-by-play a plus. EOE. Send resume, tape, and writing sample to: Grant Bosse, WTSL, 31 Hanover St., Suite 4, Lebanon, NH 03766. E-mail grant.bosse@XL92.com

HOT AC/PD

WYHT-FM/Mansfield, OH seeks PD for Hot AC who can perform daytime airshift, has excellent people skills, and is willing to be involved in the community. Requirements include previous PD experience or minimum 2 years as MD or APD. Selector experience a big plus. T&R to: Dan Hayden, Pathfinder Consulting, 1145 Kensington Rd., Kensington, CT 06037. EOE

Real Program Director Wanted.

Passion for the product... Appreciation for high maintenance talent... Experience at very successful stations—in any capacity.

Knowledge of CHR techniques. No wimps, report writers, or GM toadies.

The job of a great PD is to defend the product. Creating it is easy.

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New York City 10169

Include: resume, references, sample of on-air promos you've written. Prove you love entertainment-based talk. No talk experience? No problem. Nobody will know you've sent the resume. Don't have a cow, man. EEOC.



PRODUCTION MANAGER

Sinclair Communications of Wilkes-Barre, Inc. is looking for a Production Manager! Qualified applicants will have at least 3-5 years experience in a production environment and be extremely organized and creative. You will be responsible for a seven person team of production pros producing for four different stations. We offer a competitive salary, 401k, and other great benefits.

Rush your package to:
Stu Schroeder
Sinclair Communications
305 Highway 315
Pittston, PA 18640
EOE

OPPORTUNITIES

OPENINGS

SOUTH

Seeking proven talent for a proven station. Morning personality and other dayparts. T&R: WQZY, Jaybo Jackson, Box 130, Dublin, GA 31040 EOE (10/03)

PD/Production Director for Country format. T&R: KWED, 609 East Court St., Seguin, TX 78155 EOE (10/03)

Nashville's power Country has openings for all shifts. T&R: WZPC, Brian Krysz, 1824 Murfreesboro Rd., Nashville, TN 37217 EOE (10/03)

WE PLACE TALENT!

NETWORK placement wins "Announcer of Year" from CMA! Majors to beginners - if you take job searching seriously too, call us for free information.

(407) 679 8090

Successful Soft AC in beautiful Top 50 market seeks MORNING SHOW! Are you: Locally oriented? Mom-friendly? Fun? (OK, at least *clever*!) Radio & Records, 10100 Santa Monica Blvd., #370, 5th Floor, Los Angeles, CA 90067. EOE

92.5 WING FM

220,000-Watt AC Washington, DC Shadow Market F/T Openings Expected - No morning shows please. Can you relate to an AC audience? Can you produce 8-track digital? Love appearances? Women & Moms 25-54 are our target. Benefits: Great. Pay: Decent. 1-3 years experience preferred. Females strongly encouraged. Must understand and deliver the basics. Send package to: Steve Murphy, OM, Box 3300, Winchester, VA 22604. EOE

OPENINGS

THIS is going to be FUN!

High-energy CHR in Texas is rebuilding, and seeking fun-loving, high-personality jocks to make it happen. Mornings, middays, and nights are wide open. Also seeking PD/MD. Radio & Records, 10100 Santa Monica Blvd., #371, 5th Floor, Los Angeles, CA 90067. EOE

Does the "Opportunity of a Lifetime" light go on in your head when you hear "KDMX Top 10 marketing opening for the next great night talent in America." Work for Nationwide Communications in Dallas doing 7pm to midnight now if you: Breathe today's modern AC artists, live the lifestyle, do great production, and have on-air delivery that slays adult females! Send T&R to: Jimmy Steal at KDMX: 14001 North Dallas Parkway #1210, Dallas, TX 75240. KDMX Dallas is an EOE and proud member of Nationwide Communications.

Tennessee's top-rated News/Talk station has a rare opening for a Morning Talk Show Host. Must be topical, good wit, and willing to be involved in the community. Send package including pics to Mike Hammond, DBC, P.O. Box 11167, Knoxville, Tennessee 37939.

Job Description: Gulfstar Communications-Beaumont seeks Director of Sales. Candidate will oversee four radio stations. Minimum two years successful broadcast sales management. College degree preferred. Contact Jim Ray, P.O. Box 5488, Beaumont, TX 77726. Equal Opportunity Employer.

OPENINGS

MARKETING/PROMOTIONS

Will your work create top-of-mind awareness in one of the most challenging entertainment markets on Earth? Can you manage our brand and image, create memorable events and promotions, form partnerships, and write with power to push us to market dominance? You must be able to market our product in an environment that competes with DisneyWorld and hundreds of other larger-than-life attractions. We are a broadcast outlet in Orlando with the resources of one of the nation's most prestigious groups. Show us how you can put those resources to work. Send presentation to: Radio & Records, 10100 Santa Monica Blvd., #372, 5th Floor, Los Angeles, CA 90067. EOE

MIDWEST

Seeking a midday AT with some Selector experience. T&R: WEJE, Sean Smyth, 2000 Lower Huntington Rd., Fort Wayne, IN 46819 EOE (10/03)

COUNTRY ON-AIR TALENT WANTED

Are you a driven, winning on-air talent who loves radio? If your answer is yes, we would like to hear from you! Work for one of the country's biggest, best radio companies, Chancellor Media Corporation. Opportunities available in all dayparts in major markets like Detroit, Minneapolis, Phoenix, Washington, DC & Cincinnati. Send tape and resume to Chancellor Country Programming, 625 Eden Park Drive, Ste. 1050, Cincinnati, OH 45202. EOE

www.ronline.com

OPENINGS

RARE PRODUCTION OPPORTUNITY

WXRT and WSCR in Chicago are looking for a great production director. You will direct a three-person staff plus be responsible for creating dazzling image production and commercials for two of the country's premier Adult Rock and Sports Talk radio stations. This is not a job for beginners, but if you are a creative genius with great pipes, a skilled writer and are highly organized with 3 years or more experience, please send T&R to: Harvey Wells c/o WSCR/WXRT, 4949 W. Belmont, Chicago, IL 60641. Experience with Sonic solutions digital work stations a plus. WSCR and WXRT are CBS owned radio stations and are equal opportunity employers. Minorities and female candidates are encouraged to apply. No phone calls please.

WHOK-FM is looking to fill two on-air positions immediately! We need a part-timer as well as a full-time host to be our next "overnight" sensation for this Jacor Country combo. Send tapes and resumes to:

Mike Eiland
WHOK-FM
1301 Dublin Road
Columbus, OH 43215
NO PHONE CALLS PLEASE!

SALES MANAGER

Connoisseur Communications is searching for a sales manager for WRQK/Canton, OH. Qualifications should include the following: 3+ years management experience, recruiting, coaching and training local sales staff, understanding of yield management practices, strategic planning and tactical execution, account management, creation and development of NTR and proven track record of performance. Send resumes to: Tom Love, WRQK, P.O. Box 7579, Canton, OH 44705. EOE

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OPENINGS

Contemporary Christian WHPZ-FM, South Bend, IN is looking to fill Morning Drive with a creative, adult communicator. Rush T&R and short letter of testimony to: Position, WHPZ-FM, 61300 S. Ironwood Rd., South Bend, Indiana 46614. EOE

KDLR/DeVils Lake, ND has an immediate announcer opening—mornings— Prefer minimum two years experience. Must be information-oriented. Not a typical DJ position. T&R to: Dale Alwin, KDLR, Box 190, Devils Lake, ND 58301. EOE

WEST

California Medium Market seeks killer morning show. CHR/Top 40. T&R: KSEQ, Charlie Wolff, 617 W. Tulare Ave., Visalia, CA 93277 EOE (10/03)

KRKT has midday opening for a great communicator. Experience necessary! T&R: KRKT, Mike Peterson, 1207 E. 9th, Albany, OR 97321 EOE (10/03)

Immediate opening for afternoon drive. Good production a must. Females/minorities encouraged. T&R: KVRQ, Todd Martin, 514 E. Bellvue Rd., Atwater, CA 95301 EOE (10/03)

KKRZ Portland is accepting applications for part-time announcers and board-ops. T&R: KKRZ, Charles Hall, 4949 SW Macadam Ave., Portland, OR 97201 EOE (10/03)

Enthusiastic, experienced talent for CR, middays or PM drive plus production. T&R: Dan McColly, 5601 Cassia St., Boise, ID 83705 EOE (10/03)

"KAY-SON in the morning" is looking for a new team member for our ensemble. Tony & Kris want to know, are you:



- Creative, passionate, and dedicated to winning?
- Able to contribute while fulfilling a specific morning-show role?
- A great in-studio producer who sees & hears the "big picture"?
- Funny, talented, and easy to get along with?
- Not currently in prison?

If so, we have a great opportunity in America's finest city at America's finest radio station. Please rush tape, resume, references and a cover letter outlining how your talents match our specific needs. Send to: Human Resources Director, 1615 Murray Canyon Rd., Suite 710, San Diego, CA 92108. Absolutely no phone calls. EEO

LA MEDIA: "blah blah PRODUCTION/IMAGING EXPERT blah blah HISTORY OF SUCCESS blah blah CREATIVE IMPACT, PLAYS BANJO blah blah FEMALE, GEN-X AUDIENCE. T&R: Angela Perelli/KYSR, 3500 West Olive Avenue, Suite 250, Burbank, CA 91505. EOE

Increase your exposure with Mediastream's Talent Pool! For \$25.95 your aircheck will be posted on the Internet. To be heard send tapes and resume to: P.O. Box 1736, Fond du Lac, WI 54936-1736. (414) 926-9620 or www.mediastream.com

OPENINGS



Citadel Communications Corporation

Immediate East and West Coast Openings! Nearly 100 Stations Nationwide

Citadel Communications is a solid, long-term operating company looking for experienced Program Directors for Hot AC, Country, AC, Active Rock, News/Talk, and Classic Rock.

The following are some of the other current openings:

- Production Wizard to help with imagery in multiple formats
- Hot AC Killer Personality Afternoon Drive Communicator
- CHR Morning Host
- Hot AC Middays
- Morning Team Host for Hot Country
- Start Up in Market #62

If your current company is replacing you with satellite mornings or night shows or even thinking about it, send your stuff now, lets beat 'em at the local level.

Open the line of communications. We are building the country's largest and best talent bank for anticipated future openings and expansion.

Rush T&R and station composite programming philosophy whichever applies to:

Scott G. Mahalick
434 Bearcat Drive
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KKXX has immediate openings for a morning co-host and for a midday air talent. If you're energetic, outgoing, a team player and committed to winning, what are you waiting for? Rush your tape, resume and other stuff to Chris Squires, 1100 Mohawk Street, Suite 280, Bakersfield, CA 93309. No calls please. EOE

PROJECT MANAGER for a radio research firm in Los Angeles. Must manage multiple deadlines, work flow schedules, and quality control. Knowledge of WP, WS, Foxbase & Songtrack preferred. Fax resume to (818) 888-8168.



AM 620 K-NEWS, Portland is looking for a night performer. You need to push the buttons, play the hits and perform the hot topics. No politics. Local talk in a great city for a great company. Tapes and resumes to: Duane Link, Jacor Portland, 4949 S.W. Macadam Ave., Portland Oregon, 97201. EOE

POSITIONS SOUGHT

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

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To appear in the following week's issue, your ad must be received by Thursday noon (PDT), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: (310) 203-8727. Only free positions sought ads are accepted by email—kmumaw@rronline.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067

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RADIO & RECORDS

10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$299.00 per year (plus applicable state sales tax) in the United States or \$695.00 overnight delivery (U.S. funds only), \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two Ratings Report & Directory issues and other special publications. Refunds are prorated based on the actual value of issues received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Nothing may be reproduced in whole or in part without written permission from the Publisher. The terms Back Page, Breakers, Most Added, R&R, Compact Data, and Street Talk are registered trademarks of Radio & Records. © 1997. POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067.

MARKETPLACE

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PERSONALITY PLUS#116: KKBT/John London, KFMB-FM/Jeff & Jer, WDRZ/Kelly & Kline, KKFR/Bruce Kelly, OKOB/Doc & Woody, \$7.50
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PEOPLE #P-352: ST LOUISI AC WALC, KYKY, KEZY, ADR KSHE, KPNT, WVRV, KSD, City WIL, WKQI, UC KMAJ, Gold KLOU, KHHT, \$7.50
PROFLE #P-353: KANSAS CITY CHR KMXV, AC KLTH, KUDL, ADR KCFX, KQRC, KYYS, KISF, City WDAF, KRFK, KREQ, UC KPRS, Gold KCMO, \$7.50
PROMO VAULT #PV-30: promo samples - all formats, all market sizes, Cassette, \$10
SWEEPER VAULT #SV-16: Sweeper & Legal ID samples, all formats, Cassette, \$10
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VIDEO #V9: Chicago's WTMX/Eric & Kathy, WPNT/Mary DeBaggis, St. Louis WXXX/Steve & D.C., Detroit's WJLB/Mason & Co., WYCD/Dr. Don, Phoenix's KDKB/Tim & Mark, KNIX/Steve Goddard, 2 hot hrs. VHS \$25!
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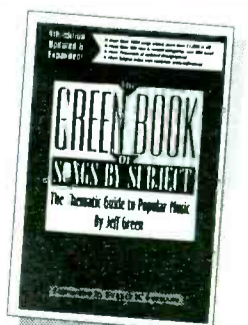
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Marketplace

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310-553-4330 Fax: 310-203-8727



CHR/POP

LW	TW	
1	1	JEWEL Foolish Games (<i>Atlantic</i>)
5	2	SUGAR RAY Fly (<i>Lava/Atlantic</i>)
4	3	MATCHBOX 20 Push (<i>Lava/Atlantic</i>)
2	4	BACKSTREET BOYS Quit Playing Games (With...) (<i>Jive</i>)
3	5	THIRD EYE BLIND Semi-Charmed Life (<i>Elektra/EEG</i>)
7	6	LEANN RIMES How Do I Live (<i>Curb</i>)
6	7	SPICE GIRLS 2 Become 1 (<i>Virgin</i>)
8	8	SISTER HAZEL All For You (<i>Universal</i>)
9	9	WILL SMITH Men In Black (<i>Columbia</i>)
12	10	98 DEGREES Invisible Man (<i>Motown</i>)
10	11	MARIAH CAREY Honey (<i>Columbia</i>)
14	12	PAULA COLE I Don't Want To Wait (<i>Imago/WB</i>)
11	13	OMC How Bizarre (<i>Huh!/Mercury</i>)
15	14	TONIC If You Could Only See (<i>Polydor/A&M</i>)
17	15	BOYZ II MEN 4 Seasons Of Loneliness (<i>Motown</i>)
16	16	SARAH MCLACHLAN Building A Mystery (<i>Arista</i>)
21	17	ROBYN Show Me Love (<i>RCA</i>)
13	18	ROBYN Do You Know (What It Takes) (<i>RCA</i>)
18	19	PEACH UNION On My Own (<i>Mute/Epic</i>)
20	20	MIGHTY MIGHTY BOSSTONES The Impression... (<i>Big Rig/Mercury</i>)
19	21	PUFF DADDY & FAITH EVANS I'll Be Missing... (<i>Bad Boy/Arista</i>)
24	22	EN VOGUE Too Gone, Too Long (<i>EastWest/EEG</i>)
27	23	ALLURE All Cried Out (<i>Crave</i>)
26	24	IMANI COPPOLA Legend Of A Cowgirl (<i>Columbia</i>)
22	25	MEREDITH BROOKS Bitch (<i>Capitol</i>)
29	26	AMY GRANT Takes A Little Time (<i>A&M</i>)
32	27	SMASH MOUTH Walkin' On The Sun (<i>Interscope</i>)
25	28	AQUA Barbie Girl (<i>MCA</i>)
23	29	WALLFLOWERS The Difference (<i>Interscope</i>)
31	30	DAVE MATTHEWS BAND Crash Into Me (<i>RCA</i>)

CHR begins on Page 82.

CHR/RHYTHMIC

LW	TW	
2	1	USHER You Make Me Wanna... (<i>LaFace/Arista</i>)
1	2	MARIAH CAREY Honey (<i>Columbia</i>)
5	3	BOYZ II MEN 4 Seasons Of Loneliness (<i>Motown</i>)
3	4	NOTORIOUS B.I.G. Mo Money Mo Problems (<i>Bad Boy/Arista</i>)
4	5	WILL SMITH Men In Black (<i>Columbia</i>)
6	6	MARY J. BLIGE Everything (<i>MCA</i>)
11	7	ALLURE All Cried Out (<i>Crave</i>)
7	8	JANET I/Q-TIP & JONI MITCHELL Got 'Til It's Gone (<i>Virgin</i>)
20	9	SOMETHIN' FOR THE PEOPLE My Love Is The Shhh! (<i>Warner Bros.</i>)
9	10	PUFF DADDY & FAITH EVANS I'll Be Missing... (<i>Bad Boy/Arista</i>)
12	11	NU FLAVOR Heaven (<i>Reprise</i>)
8	12	INOJ Love You Down (<i>So So Def/Columbia</i>)
10	13	SPICE GIRLS 2 Become 1 (<i>Virgin</i>)
13	14	BACKSTREET BOYS Quit Playing Games (With...) (<i>Jive</i>)
15	15	LIL' KIM Not Tonight (<i>Undeas/Big Beat/Atlantic</i>)
17	16	DRU HILL Never Make A Promise (<i>Island</i>)
18	17	ROME I Belong To You (Every...) (<i>RCA</i>)
23	18	AALIYAH The One I Gave My Heart To (<i>BlackGround/Atlantic</i>)
16	19	98 DEGREES Invisible Man (<i>Motown</i>)
14	20	AQUA Barbie Girl (<i>MCA</i>)
27	21	MASE Feel So Good (<i>Bad Boy/Arista</i>)
19	22	CHANGING FACES G.H.E.T.T.O.U.T. (<i>Big Beat/Atlantic</i>)
24	23	BUSTA RHYMES Put Your Hands Where My... (<i>Elektra/EEG</i>)
45	24	L.L. COOL J Phenomenon (<i>Def Jam/Mercury</i>)
21	25	FOXY BROWN/DRU HILL Big Bad... (<i>Violator/Def Jam/RAL/Mercury</i>)
29	26	ROBYN Show Me Love (<i>RCA</i>)
22	27	EN VOGUE Too Gone, Too Long (<i>EastWest/EEG</i>)
30	28	BRIAN MCKNIGHT You Should Be Mine... (<i>Mercury</i>)
25	29	JOE The Love Scene (<i>Jive</i>)
28	30	WYCLEF JEAN Guantanamo (<i>Ruffhouse/Columbia</i>)
31	31	MACK 10 Backyard Boogie (<i>Priority</i>)
35	32	BONE THUGS-N-HARMONY If I Could Teach... (<i>Ruthless/Relativity</i>)
—	33	SALT-N-PEPA R U Ready (<i>Red Ant/London/Island</i>)
33	35	TOTAL What About Us (<i>LaFace/Arista</i>)

CHR begins on Page 82.

URBAN

LW	TW	
2	1	MARIAH CAREY Honey (<i>Columbia</i>)
1	2	MARY J. BLIGE Everything (<i>MCA</i>)
5	3	JANET I/Q-TIP & JONI MITCHELL Got 'Til It's Gone (<i>Virgin</i>)
6	4	TOTAL What About Us (<i>LaFace/Arista</i>)
8	5	BOYZ II MEN 4 Seasons Of Loneliness (<i>Motown</i>)
7	6	SOMETHIN' FOR THE PEOPLE My Love Is The Shhh! (<i>Warner Bros.</i>)
9	7	BRIAN MCKNIGHT You Should Be Mine... (<i>Mercury</i>)
4	8	USHER You Make Me Wanna... (<i>LaFace/Arista</i>)
14	9	ERYKAH BADU Other Side Of The Game (<i>Kedar/Universal</i>)
3	10	JOE The Love Scene (<i>Jive</i>)
13	11	VANESSA WILLIAMS Happiness (<i>Mercury</i>)
18	12	NEXT Butta Love (<i>Arista</i>)
19	13	BUSTA RHYMES Put Your Hands Where My... (<i>Elektra/EEG</i>)
17	14	GOD'S PROPERTY You Are The Only One (<i>B-Rite/Interscope</i>)
16	15	MILESTONE I Care 'Bout You (<i>LaFace/Arista</i>)
15	16	SAM SALTER After 12, Before 6 (<i>LaFace/Arista</i>)
23	17	ALLURE All Cried Out (<i>Crave</i>)
21	18	K-CI & JOJO Last Night's Letter (<i>MCA</i>)
20	19	IMMATURE I'm Not A Fool (<i>MCA</i>)
26	20	MASE Feel So Good (<i>Bad Boy/Arista</i>)
27	21	EN VOGUE Too Gone, Too Long (<i>EastWest/EEG</i>)
11	22	MYRON We Can Get Down (<i>Island</i>)
25	23	SIMONE HINES Yeah! Yeah! Yeah! (<i>Epic</i>)
31	24	MISSY "MISDEMEANOR" ELLIOTT Sock It 2 Me (<i>EastWest/EEG</i>)
28	25	PATTI LABELLE Shoe Was On The Other Foot (<i>MCA</i>)
10	26	ROME Do You Like This (<i>RCA</i>)
22	27	DRU HILL Never Make A Promise (<i>Island</i>)
32	28	AALIYAH The One I Gave My Heart To (<i>BlackGround/Atlantic</i>)
12	29	FOXY BROWN/DRU HILL Big Bad... (<i>Violator/Def Jam/RAL/Mercury</i>)
30	30	LUTHER VANDROSS When You Call On Me/Baby... (<i>LV/Epic</i>)
40	31	MASTER P I Miss My Homies (<i>No Limit/Priority</i>)
—	34	L.L. COOL J Phenomenon (<i>Def Jam/Mercury</i>)
—	35	LSG My Body (<i>EastWest/EEG</i>)
39	37	BROWNSTONE Kiss And Tell (<i>MJJ/Work</i>)
46	38	H-TOWN They Like It Slow (<i>Relativity</i>)

URBAN begins on Page 94.

HOT AC

LW	TW	
1	1	JEWEL Foolish Games (<i>Atlantic</i>)
2	2	SISTER HAZEL All For You (<i>Universal</i>)
3	3	PAULA COLE I Don't Want To Wait (<i>Imago/WB</i>)
4	4	SARAH MCLACHLAN Building A Mystery (<i>Arista</i>)
5	5	THIRD EYE BLIND Semi-Charmed Life (<i>Elektra/EEG</i>)
7	6	MATCHBOX 20 Push (<i>Lava/Atlantic</i>)
6	7	OMC How Bizarre (<i>Huh!/Mercury</i>)
9	8	TONIC If You Could Only See (<i>Polydor/A&M</i>)
10	9	SUGAR RAY Fly (<i>Lava/Atlantic</i>)
8	10	SHAWN COLVIN Sunny Came Home (<i>Columbia</i>)
15	11	LEANN RIMES How Do I Live (<i>Curb</i>)
11	12	VERVE PIPE The Freshmen (<i>RCA</i>)
12	13	WALLFLOWERS One Headlight (<i>Interscope</i>)
14	14	AMY GRANT Takes A Little Time (<i>A&M</i>)
13	15	DUNCAN SHEIK Barely Breathing (<i>Atlantic</i>)
17	16	FLEETWOOD MAC Silver Springs (<i>Reprise</i>)
19	17	BACKSTREET BOYS Quit Playing Games (With...) (<i>Jive</i>)
20	18	MIGHTY MIGHTY BOSSTONES The Impression... (<i>Big Rig/Mercury</i>)
16	19	WALLFLOWERS The Difference (<i>Interscope</i>)
18	20	SHERYL CROW A Change Would Do You Good (<i>A&M</i>)
24	21	SMASH MOUTH Walkin' On The Sun (<i>Interscope</i>)
22	22	FIONA APPLE Criminal (<i>Work</i>)
21	23	ELTON JOHN Something About The Way... (<i>Rocket/A&M Associated</i>)
25	24	SPICE GIRLS 2 Become 1 (<i>Virgin</i>)
23	25	ELTON JOHN Candle In The Wind 1997 (<i>Rocket/A&M Associated</i>)
26	26	PEACH UNION On My Own (<i>Mute/Epic</i>)
30	27	TEXAS Say What You Want (<i>Mercury</i>)
27	28	LIVE Turn My Head (<i>Radioactive</i>)
—	29	CHUMBAWAMBA Tubthumping (<i>Republic/Universal</i>)
—	30	SHAWN COLVIN You And The Mona Lisa (<i>Columbia</i>)

AC begins on Page 104.

AC

LW	TW	
2	1	ELTON JOHN Something About... (<i>Rocket/A&M Associated</i>)
1	2	LEANN RIMES How Do I Live (<i>Curb</i>)
3	3	BACKSTREET BOYS Quit Playing Games (With...) (<i>Jive</i>)
4	4	FLEETWOOD MAC Silver Springs (<i>Reprise</i>)
6	5	AMY GRANT Takes A Little Time (<i>A&M</i>)
5	6	JEWEL Foolish Games (<i>Atlantic</i>)
7	7	DARYL HALL & JOHN OATES Promise Ain't Enough (<i>Push</i>)
10	8	ELTON JOHN Candle In The Wind 1997 (<i>Rocket/A&M Associated</i>)
11	9	GARY BARLOW So Help Me Girl (<i>Arista</i>)
12	10	SPICE GIRLS 2 Become 1 (<i>Virgin</i>)
8	11	SHAWN COLVIN Sunny Came Home (<i>Columbia</i>)
9	12	NATALIE COLE A Smile Like Yours (<i>Elektra/EEG</i>)
13	13	PAUL CARRACK For Once In Our Lives (<i>Ark 21</i>)
14	14	MONICA For You I Will (<i>Warner Sunset/Atlantic</i>)
19	15	CHICAGO The Only One (<i>Reprise</i>)
15	16	MICHAEL BOLTON Go The Distance (<i>Columbia</i>)
21	17	BARRY MANILOW I Go Crazy (<i>Arista</i>)
24	18	PAULA COLE I Don't Want To Wait (<i>Imago/WB</i>)
28	19	JIM BRICKMAN The Gift (<i>Windham Hill</i>)
23	20	AMBROSIA I Just Can't Let Go (<i>Warner Bros.</i>)
17	21	PETER CETERA Do You Love Me That Much? (<i>River North</i>)
16	22	JAMES TAYLOR Little More Time With You (<i>Columbia</i>)
—	23	MARIAH CAREY Butterfly (<i>Columbia</i>)
20	24	SISTER HAZEL All For You (<i>Universal</i>)
22	25	BETH NIELSEN CHAPMAN Happy Girl (<i>Reprise</i>)
—	26	DONNA LEWIS & RICHARD MARX At The Beginning (<i>Atlantic</i>)
25	27	PAUL MCCARTNEY Young Boy (<i>Capitol</i>)
26	28	98 DEGREES Invisible Man (<i>Motown</i>)
18	29	MICHAEL LINGTON/BOBBY CALDWELL Tell It Like It Is (<i>Nu Groove</i>)
29	30	JOHN TESH Avalon (<i>GTSP</i>)

No Songs Qualified For Breaker Status This Week.

AC begins on Page 104.

ACTIVE ROCK

LW	TW	
1	1	DAYS OF THE NEW Touch, Peel... (<i>Outpost/Geffen</i>)
4	2	FOO FIGHTERS Everlong (<i>Roswell/Capitol</i>)
2	3	AEROSMITH Pink (<i>Columbia</i>)
3	4	OFFSPRING I Choose (<i>Columbia</i>)
6	5	CREED My Own Prison (<i>Wind-up</i>)
5	6	TALK SHOW Hello Hello (<i>Atlantic</i>)
7	7	GREEN DAY Hitchin' A Ride (<i>Reprise</i>)
11	8	MIGHTY JOE PLUM Live Through This (Fifteen...) (<i>Atlantic</i>)
12	9	JIMMIE'S CHICKEN SHACK High (<i>Rocket/A&M Associated</i>)
9	10	OUR LADY PEACE Superman's Dead (<i>Columbia</i>)
13	11	ROLLING STONES Anybody Seen My Baby? (<i>Virgin</i>)
15	12	NIXONS The Fall (<i>MCA</i>)
17	13	SMASH MOUTH Walkin' On The Sun (<i>Interscope</i>)
16	14	EVERCLEAR Everything To Everyone (<i>Tim Kerr/Capitol</i>)
10	15	MEGADETH Trust (<i>Capitol</i>)
8	16	GOO GOO DOLLS Lazy Eye (<i>Warner Sunset/WB</i>)
25	17	KENNY WAYNE SHEPHERD Slow Ride (<i>Revolution</i>)
23	18	COLLECTIVE SOUL Blame (<i>Atlantic</i>)
19	19	TOOL Aenema (<i>Freeworld</i>)
20	20	TONIC If You Could Only See (<i>Polydor/A&M</i>)
14	21	SAMMY HAGAR Marching To Mars (<i>MCA</i>)
22	22	METALLICA Bleeding Me (<i>Elektra/EEG</i>)
18	23	LIVE Turn My Head (<i>Radioactive</i>)
37	24	MEGADETH Almost Honest (<i>Capitol</i>)
27	25	THIRD EYE BLIND Graduate (<i>Elektra/EEG</i>)
21	26	FAITH NO MORE Last Cup Of Sorrow (<i>Slash/Reprise</i>)
30	27	COOL FOR AUGUST TRIALS (<i>Warner Bros.</i>)
24	28	STIR One Angel (<i>Aware/Capitol</i>)
26	29	SUGAR RAY Fly (<i>Lava/Atlantic</i>)
33	30	CELLOPHANE Down (<i>Virgin</i>)

ROCK begins on Page 116.

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Breakers In Blue

NATIONAL AIRPLAY OVERVIEW OCTOBER 3, 1997

URBAN AC

LW	TW	ARTIST	SON	Label
1	1	BOYZ II MEN	4 Seasons Of Loneliness	(Motown)
2	2	JOE	The Love Scene	(Jive)
3	3	MARIAH CAREY	Honey	(Columbia)
4	4	PATTI LABELLE	Shoe Was On The Other Foot	(MCA)
6	5	MILESTONE	I Care 'Bout You	(LaFace/Arista)
7	6	ERYKAH BADU	Other Side Of The Game	(Kedar/Universal)
8	7	LUTHER VANDROSS	When You Call On Me/Baby...	(LV/Epic)
9	8	MARY J. BLIGE	Everything	(MCA)
5	9	ROME	Do You Like This	(RCA)
10	10	DRU HILL	Never Make A Promise	(Island)
12	11	KENNY LATTIMORE	For You	(Columbia)
14	12	JONATHAN BUTLER	Do You Love Me?	(N2K Encoded Music)
18	13	JANET I/O-TIP & JONI MITCHELL	Got 'Til It's Gone	(Virgin)
11	14	PATTI LABELLE	When You Talk About Love	(MCA)
13	15	GOD'S PROPERTY	Stomp	(B-Rite/Interscope)
15	16	VANESSA WILLIAMS	Happiness	(Mercury)
17	17	BRIAN MCKNIGHT	You Should Be Mine...	(Mercury)
16	18	D'JAYS	What's Stopping You	(Global Soul/Volcano)
21	19	SIMONE HINES	Yeah! Yeah! Yeah!	(Epic)
27	20	RAHSAAN PATTERSON	Spend The Night	(MCA)
26	21	COLOUR CLUB	Tenderness	(JVC)
19	22	MAXWELL	Whenever Wherever Whatever	(Columbia)
23	23	EN VOGUE	Too Gone, Too Long	(EastWest/EEG)
—	24	LSG	My Body	(EastWest/EEG)
29	25	SAM SALTER	After 12, Before 6	(LaFace/Arista)
28	26	ADRIANA EVANS	Love Is All Around	(Loud/PMP/RCA)
30	27	4.0	Have A Little Mercy	(Savvy/Perspective/A&M)
24	28	DIONNE FARRIS	Hopeless	(Columbia)
—	29	VANESSA RUBIN	That Was Then This Is Now	(RCA)
—	30	EARTH, WIND & FIRE	When Love Goes Wrong	(Pyramid)

URBAN begins on Page 94.

ROCK

LW	TW	ARTIST	SON	Label
1	1	ROLLING STONES	Anybody Seen My Baby?	(Virgin)
2	2	AEROSMITH	Pink	(Columbia)
3	3	DAYS OF THE NEW	Touch, Peel, And Stand	(Outpost/Geffen)
8	4	KENNY WAYNE SHEPHERD	Slow Ride	(Revolution)
9	5	MIGHTY JOE PLUM	Live Through This (Fifteen...)	(Atlantic)
4	6	SAMMY HAGAR	Marching To Mars	(MCA)
5	7	TONIC	If You Could Only See	(Polydor/A&M)
7	8	MATCHBOX 20	Push	(Lava/Atlantic)
12	9	COLLECTIVE SOUL	Blame	(Atlantic)
6	10	LIVE	Turn My Head	(Radioactive)
14	11	BLUES TRAVELER	Most Precarious	(A&M)
15	12	STIR	One Angel	(Aware/Capitol)
10	13	PAUL RODGERS	Soul Of Love	(Vel/Vel)
11	14	GOO GOO DOLLS	Lazy Eye	(Warner Sunset/WB)
17	15	COLLECTIVE SOUL	Listen	(Atlantic)
19	16	TALK SHOW	Hello Hello	(Atlantic)
13	17	CRY OF LOVE	Sugarcane	(Columbia)
22	18	FOO FIGHTERS	Everlong	(Roswell/Capitol)
16	19	JONNY LANG	Hit The Ground Running	(A&M)
23	20	JOHN FOGERTY	Blueboy	(Warner Bros.)
18	21	GENESIS	Congo	(Atlantic)
35	22	WALLFLOWERS	Three Marlenas	(Interscope)
28	23	CREED	My Own Prison	(Wind-up)
30	24	CHRIS DUARTE GROUP	Cleopatra	(Silvertone)
21	25	BLUES TRAVELER	Carolina Blues	(A&M)
27	26	OFFSPRING	I Choose	(Columbia)
29	27	GREEN DAY	Hitchin' A Ride	(Reprise)
31	28	NIXONS	The Fall	(MCA)
26	29	OUR LADY PEACE	Superman's Dead	(Columbia)
34	30	SMASH MOUTH	Walkin' On The Sun	(Interscope)

ROCK begins on Page 116.

COUNTRY

LW	TW	ARTIST	SON	Label
3	1	DEANA CARTER	How Do I Get There	(Capitol)
4	2	TIM MCGRAW	Everywhere	(Curb)
5	3	LORRIE MORGAN	Go Away	(BNA)
6	4	SAWYER BROWN	This Night Won't Last Forever	(Curb)
7	5	VINCE GILL	You And You Alone	(MCA)
9	6	KEVIN SHARP	If You Love Somebody	(143/Asylum/EEG)
8	7	TRISHA YEARWOOD & GARTH BROOKS	In Another's Eyes	(MCA)
1	8	LEE ANN WOMACK	The Fool	(Decca)
11	9	BROOKS & DUNN	Honky Tonk Truth	(Arista)
2	10	DIAMOND RIO	How Your Love Makes Me Feel	(Arista)
14	11	MARK CHESNUTT	Thank God For Believers	(Decca)
12	12	BRYAN WHITE	Love Is The Right Place	(Asylum/EEG)
13	13	TRAVIS TRITT & LARI WHITE	Helping Me Get Over...	(Warner Bros.)
15	14	CLINT BLACK	Something That We Do	(RCA)
16	15	REBA MCENTIRE	What If It's You	(MCA)
20	16	SHANIA TWAIN	Love Gets Me Every Time	(Mercury)
18	17	GEORGE STRAIT	Today My World Slipped Away	(MCA)
17	18	CHELY WRIGHT	Shut Up And Drive	(MCA)
19	19	CLAY WALKER	Watch This	(Giant)
25	20	PAM TILLIS	Land Of The Living	(Arista)
23	21	KINLEYS	Please	(Epic)
24	22	TRACE ADKINS	The Rest Of Mine	(Capitol)
22	23	DAVID LEE MURPHY	All Lit Up In Love	(MCA)
27	24	MICHAEL PETERSON	From Here To Eternity	(Reprise)
10	25	COLLIN RAYE	What The Heart Wants	(Epic)
28	26	TRACY LAWRENCE	The Coast Is Clear	(Atlantic)
31	27	MARTINA MCBRIDE	A Broken Wing	(RCA)
32	28	PATTY LOVELESS	You Don't Seem To Miss Me	(Epic)
30	29	LONESTAR	You Walked In	(BNA)
45	30	WYNONNA	When Love Starts Talkin'	(Curb/Universal)
—	33	ALAN JACKSON	Between The Devil And Me	(Arista)
41	39	SONS OF THE DESERT	Hand Of Fate	(Epic)

COUNTRY begins on Page 37.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	SMASH MOUTH	Walkin' On The Sun	(Interscope)
2	2	SUGAR RAY	Fly	(Lava/Atlantic)
3	3	FOO FIGHTERS	Everlong	(Roswell/Capitol)
4	4	FIONA APPLE	Criminal	(Work)
7	5	CHUMBAWAMBA	Tubthumping	(Republic/Universal)
5	6	GREEN DAY	Hitchin' A Ride	(Reprise)
9	7	EVERCLEAR	Everything To Everyone	(Tim Kerr/Capitol)
6	8	MIGHTY MIGHTY BOSSTONES	The Rascal King	(Big Rig/Mercury)
8	9	SUBLIME	Wrong Way	(Gasoline Alley/MCA)
10	10	SARAH MCLACHLAN	Building A Mystery	(Arista)
11	11	OUR LADY PEACE	Superman's Dead	(Columbia)
19	12	OASIS	Don't Go Away	(Epic)
12	13	THIRD EYE BLIND	Graduate	(Elektra/EEG)
14	14	TALK SHOW	Hello Hello	(Atlantic)
13	15	REEL BIG FISH	Sell Out	(Mojo/Universal)
16	16	FOREST FOR THE TREES	Dream	(DreamWorks/Geffen)
18	17	SUNDAYS	Summertime	(DGC/Geffen)
21	18	GOLDFINGER	This Lonely Place	(Mojo/Universal)
25	19	DAYS OF THE NEW	Touch, Peel, And Stand	(Outpost/Geffen)
20	20	MATCHBOX 20	Push	(Lava/Atlantic)
22	21	311	Prisoner	(Capricorn/Mercury)
24	22	BLUES TRAVELER	Most Precarious	(A&M)
15	23	OASIS	D'You Know What I Mean	(Epic)
27	24	SEVEN MARY THREE	Lucky	(Mammoth/Atlantic)
17	25	BECK	Jack-Ass	(DGC/Geffen)
26	26	PRODIGY	Breathe	(Mute/Maverick/WB)
35	27	LONGPIGS	On And On	(Mother/Island)
23	28	LIVE	Turn My Head	(Radioactive)
36	29	SAVE FERRIS	Come On Eileen	(Starpool/Epic)
28	30	LOVE SPIT LOVE	Long Long Time	(Maverick/WB)

ALTERNATIVE begins on Page 122.

NAC/SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	AVENUE BLUE	Nightlife	(Mesa/Bluemoon)
3	2	RICK BRAUN	Missing In Venice	(Mesa/Bluemoon)
2	3	PHILLIPE SAISSE	Moanin'	(Verve Forecast)
8	4	JOYCE COOLING	South Of Market	(Heads Up)
5	5	LEE RITENOUR	Favela	(I.E./Verve)
4	6	PAUL TAYLOR	Pleasure Seeker	(Countdown/Unity)
13	7	BONEY JAMES	Sweet Thing	(Warner Bros.)
6	8	PAUL HARDCASTLE	Peace On Earth	(JVC)
10	9	DAVID GARFIELD & FRIENDS	Let's Stay Together	(Zebra)
14	10	3RD FORCE	You Gotta Be Real	(Higher Octave)
9	11	STEVE WINWOOD	Plenty Lovin'	(Virgin)
11	12	BRAXTON BROTHERS	Sunset Bay	(Kokopelli)
18	13	RIPPINGTONS	Black Diamond	(Peak/Windham Hill Jazz)
15	14	RONNIE LAWS	Listen Here	(Blue Note)
26	15	CHRIS BOTTI	Regroovable	(Verve Forecast)
12	16	PATRICE RUSHEN	Days Gone By	(Discovery)
7	17	ERIC MARIENTHAL	Easy Street	(I.E./Verve)
20	18	BOB MAMET	News From The Blues	(Atlantic)
16	19	TIM WEISBERG	Herbie's Blues	(Fahrenheit)
22	20	JOE SAMPLE	Chain Reaction	(Warner Bros.)
25	21	JONATHAN BUTLER	Song For Elizabeth	(N2K Encoded Music)
24	22	VANESSA WILLIAMS	Start Again	(Mercury)
23	23	KENNY G	Northern Lights	(Arista)
21	24	NATALIE COLE	A Smile Like Yours	(Elektra/EEG)
17	25	KEN NAVARRO	Smooth Sensation	(Positive)
30	26	EARL KLUGH	Last Song	(Warner Bros.)
—	27	COUNT BASIC	Chasing The Sunset	(Instinct)
—	28	BRIAN CULBERTSON	So Good	(Bluemoon/Atlantic)
—	29	DON DIEGO	Top Of The World	(Ultrap/Ichiban)
—	30	CRAIG CHAQUICO / PETER WHITE	Lights Out...	(Higher Octave)

NAC begins on Page 110.

ADULT ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	BLUES TRAVELER	Most Precarious	(A&M)
2	2	SARAH MCLACHLAN	Building A Mystery	(Arista)
3	3	ROLLING STONES	Anybody Seen My Baby?	(Virgin)
5	4	PAULA COLE	I Don't Want To Wait	(Imago/WB)
4	5	FIONA APPLE	Criminal	(Work)
9	6	WALLFLOWERS	Three Marlenas	(Interscope)
7	7	TOAD THE WET SPROCKET	Whatever I Fear	(Columbia)
10	8	FREDDY JONES BAND	Wonder	(Capricorn/Mercury)
6	9	JOHN FOGERTY	Blueboy	(Warner Bros.)
8	10	SUNDAYS	Summertime	(DGC/Geffen)
11	11	SISTER HAZEL	All For You	(Universal)
18	12	JEN TRYNIN	Getaway	(February) (Squint/WB)
19	13	SMASH MOUTH	Walkin' On The Sun	(Interscope)
17	14	SUGAR RAY	Fly	(Lava/Atlantic)
27	15	JACKSON BROWNE	The Next Voice You Hear	(Elektra/EEG)
16	16	DAR WILLIAMS	Are You Out There	(Razor & Tie)
13	17	HUFFAMOOSE	Wait	(Interscope)
14	18	FLEETWOOD MAC	Silver Springs	(Reprise)
12	19	MATCHBOX 20	Push	(Lava/Atlantic)
23	20	WHISKEYTOWN	16 Days	(Outpost/Geffen)
25	21	SHAWN COLVIN	You And The Mona Lisa	(Columbia)
21	22	TONIC	If You Could Only See	(Polydor/A&M)
22	23	JARS OF CLAY	Crazy Times	(Silvertone)
29	24	OASIS	Don't Go Away	(Epic)
26	25	BEHAN JOHNSON	World Keeps Spinning	(RCA)
20	26	THIRD EYE BLIND	Semi-Charmed Life	(Elektra/EEG)
15	27	LIVE	Turn My Head	(Radioactive)
—	28	TEXAS	Say What You Want	(Mercury)
24	29	PRETENDERS	Goodbye	(Hollywood)
—	30	MATCHBOX 20	3am	(Lava/Atlantic)

ADULT ALTERNATIVE begins on Page 132.

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