

BIG CAPITOL EXPENDITURES

Capitol/Nashville has earmarked \$1.25 million for radio advertising under an ambitious new plan. Exec. VP/GM Pat Quigley tells R&R why — and how — this money will be spent.

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JUNGLE FEVER — CATCH IT!

Jim Rome's Premiere sports talk show has drawn a loyal (if not fanatical) following. R&R's Anthony Acampora goes on safari to learn the secrets of "The Jungle."

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DIALING FOR DOLLARS

The telephone can be one of your most important allies as you battle for bucks, but it can also work against you if not used properly. Irwin Pollack sets your fingers walking in the right direction.

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A STONE'S THROW AWAY

Alternatives WLIR/Long Island and KCXX/Riverside both labor in the shadow of major-market monoliths called "K-Rock." How do they deal with it? Sky Daniels finds out.

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IN THE NEWS

- Val DeLong named Universal VP
- Mike Marino appointed KKPN/Houston PD
- Bill Campbell set as WCRB/Boston GM
- Denny Mosesman now Giant Head/Promo
- T.J. Lambert upped to ABC Nets VP/Sports

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THIS #1 WEEK

CHR/POP

- SUGAR RAY Fly (Lava/Atlantic)

CHR/RHYTHMIC

- USHER You Make Me Wanna... (LaFace/Arista)

URBAN

- BRIAN MCKNIGHT You Should Be Mine... (Mercury)

URBAN AC

- BOYZ II MEN 4 Seasons Of Loneliness (Motown)

COUNTRY

- YEARWOOD & BROOKS In Another's Eyes (MCA)

NAC/SMOOTH JAZZ

- JOYCE COOLING South Of Market (Heads Up)

HOT AC

- PAULA COLE I Don't Want To Wait (Imago/WB)

AC

- ELTON JOHN Something... (Rocket/A&M Associated)

ACTIVE ROCK

- DAYS OF THE NEW Touch, Peel, And... (Outpost/Geffen)

ROCK

- DAYS OF THE NEW Touch, Peel, And... (Outpost/Geffen)

ALTERNATIVE

- CHUMBAWAMBA Tubthumping (Republic/Universal)

ADULT ALTERNATIVE

- BLUES TRAVELER Most Precarious (A&M)

NEWSSTAND PRICE \$6.50



From Asia, With Love: Radio Stocks Fall & Rise Amid Market 'Correction'

"Let's be calm and reasonable." White House Press Secretary Mike McCurry told a crowd of reporters who were watching the Dow take its steepest nose dive in its 115-year history. On Monday, the market plummeted 554.26 points, or 7.2% of its total value, to 7161.15 — still far less damaging than the "Black Monday" crash of 1987, when it fell 22.6%. Investors and analysts

kept their cool, and a day later the market recovered 337.17 points, a 4.71% gain (and the stock market's greatest single point gain in history, as of R&R's Tuesday night deadline), though radio stocks lagged a bit.

The decline in the U.S. market was a reaction to severe losses in Asian markets, which began in Thailand and smaller markets

STOCKS/See Page 10

Jacor's Nationwide Deal: 'A Fabulous Fit'

■ The \$623 million transaction's 17 stations will build 'strong foundation'

By JEFFREY YORKE
R&R WASHINGTON BUREAU CHIEF

Jacor Communications — which has been buying stations here and there, but not in gobs as has been the trend — snapped back into group-acquisition mode Monday with a \$623-million winning bid for Nationwide Communications' 17 stations in such markets as Dallas, Houston, Minneapolis, and Baltimore. The deal, which includes \$3 million in consulting fees, puts on hold industry speculation that Jacor is immediately up for grabs, although some observers believe that the Randy Michaels-led operation is still an attractive takeover target.

But Michaels was quick to dispel that notion during a Monday afternoon news conference, telling reporters and stock analysts that "we are going to continue to look for radio station assets that we believe can achieve above-average rates of return. We are heavily involved in programming and distribution, and we think there's substantial growth yet on the product side."

In fact, Michaels appeared alarmed by the notion that Jacor is up for grabs. When a reporter from a radio business newsletter asked if the Nationwide acquisition was in preparation to sell Jacor to another group, Michaels wisecracked, "I can't remember when we hired that bank and started shopping the company... As far as the sale rumors, the trade press hasn't let the facts get in the way of printing an interesting story. I couldn't

JACOR/See Page 10

Deal Gives Jacor Five New Markets

Jacor's combined holdings in Nationwide's eight markets are listed below (* denotes Nationwide properties):

- | | |
|--|---|
| Baltimore
WPOC-FM* | Houston-Galveston
KHMN-FM*
KTBZ-FM* |
| Cleveland
WKNR-AM
WTAM-AM
WGAR-FM*
WLTZ-FM
WMJI-FM*
WMMS-FM* | Minneapolis-St. Paul
KSGS-AM*
KMJZ-FM* |
| Columbus, OH
WFII-AM*
WLOH-AM
WTVN-AM
WAZU-FM
WCOL-FM*
WHOK-FM
WHQK-FM
WLVQ-FM
WNCI-FM*
WZAZ-FM | Phoenix
KHTC-FM*
KZZP-FM* |
| Dallas-Ft. Worth
KDMX-FM*
KEGL-FM* | San Diego
KOGO-AM
KPOP-AM
KSDO-AM
XTRA-AM
XTRA-FM
KGB-FM
KHTS-FM
KIOZ-FM
KKBH-FM
KKLQ-FM
KMCG-FM*
KXGL-FM* |

Napoliello Joins A&M As SVP/Promo

Peter Napoliello has been named Sr. VP/Promotion at A&M Records. Based in L.A., Napoliello will strategize the label's pop/rock/alternative/crossover promotion effort and direct its 38-member promotion staff.



Napoliello

"I've known and liked Peter for many years," said A&M Chairman/CEO Al Cafaro. "He's focused and tough, two things I want more of at A&M. I have no doubt Peter will be very successful."

Most recently Sr. VP/Promotion at EMI Records, Napoliello commented, "Al Cafaro has created an environment at A&M that cultivates enthusiasm and instills a spirit of confidence throughout the entire company. His approach

NAPOLIELLO/See Page 10

Shapiro Rises To Atlantic EVP/GM

Atlantic Records has upped Ron Shapiro to Exec. VP/GM. Based in New York, he reports to Atlantic Group co-Chairman/co-CEO Val Azoli. Shapiro will continue to oversee Atlantic's day-to-day activities, a responsibility he has had since becoming Sr. VP/GM in 1995.



Shapiro

Azoli commented, "When I asked Ron to move from Los Angeles to New York to become our GM two-and-a-half years ago, Atlantic was in the midst of a well-publicized series of changes. A great motivator, Ron stepped up to the plate to play a crucial role in the reorganization and revitalization of this great company. Long-term artist development is my top priority,

SHAPIRO/See Page 12

Steve Hicks: There Is Still Room To Grow

■ Capstar Broadcasting Partners' chief on consolidation, efficient radio, and the future

By MATT SPANGLER
R&R WASHINGTON BUREAU

In today's cutthroat world of radio wheeling and dealing, anyone — even the big boys, as evidenced by the sale of American Radio Systems and the continued speculation about Jacor Communications Corp. — is fair game. When analysts talk about who's buying whom, an elite corps is always lined up on the purchasing side: CBS, Clear Channel Communications, and Steve Hicks' Capstar Broadcasting.



Hicks

In many respects, Steve and his older brother Tom Hicks, Chairman of the leveraged

buyout firm Hicks, Muse, Tate & Furst Inc., are the dynamic duo of the business end of their company: Tom is the captain of industry backed by mounds of cash and a diverse portfolio that boasts pieces of International Home Foods, Del Monte-Mexico, and Berg Electronics; Steve, President/CEO of Capstar Broadcasting Partners, is the unassuming former small-market GM-turned-CEO with the know-how to steer an empire of 315 stations.

They have assembled the

See Page 14

Columbia Appoints Mauldin President/Black Music Div.

Michael Mauldin has been elevated to President/Black Music Division for Columbia Records. Mauldin — who will continue his role as Sr. VP for Columbia Records Group — is based in New York and reports to label President Don Jenner.



Mauldin

"Michael has been my friend and colleague ever since I came to Columbia nine years ago," Jenner said. "Since joining the Columbia team as head of our Black Music division two years ago, Michael's leadership and professional skills have played a major role in helping to develop the careers of some of our label's most

MAULDIN/See Page 12

From The Desk Of:
Tracy Johnson, Operations Manager



10/27/97

TO: Virgin Records
FROM: Tracy Johnson
Re: Rolling Stones

It's not often that I am compelled to write a letter in support of a song or artist, but I'm motivated to comment on what is happening with the current **hit** by the Rolling Stones.

Something major is happening in San Diego, and nationwide, with the Rolling Stones. The visibility on the front page of the lifestyle section of USA Today, the fact that VH1 uses the Stones' performance as the focal point in their marketing for the Fashion Awards and MTV's special "Live From The 10-Spot" demonstrate that this band is creating tremendous interest and demand.

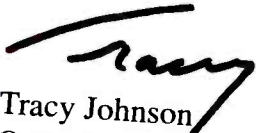
I'm also impressed by the remarkable job of re-marketing their image. Associating with today's hottest alternative-pop acts like The Wallflowers, Sheryl Crow, Pearl Jam, Smashing Pumpkins, Dave Matthews Band and Blues Traveler has re-established their credibility with a whole new audience - our audience. Star 100.7 listeners are seeing their favorite artists on the same ticket with the **ROLLING STONES!** It's brilliant marketing and helps make them even more broad-based and **mass appeal!**

When we first started playing the song, we had concerns about the Stones being relevant on **Star**. One of the biggest mistakes many stations make is having a preconceived notion of what their station is all about without taking into account what is **really** happening in their market. The Stones tour is an event and we are proud to be a part of it with our listeners in San Diego.

In our format, core artists are important, but ultimately our formats are **song-based** and each song has to hold up on its own merit. When we listened closely to 'Has Anybody Seen My Baby' and compared it to the **SOUND** of our station, it's obvious that the song has heart, soul and a great vibe. You can't get that hook out of your head! And the early callout results look great!

Obviously, whether this song turns into a national "chart" hit or not is unknown. All I can tell you is that it's working for us and I'm surprised that so many stations are reluctant to accept a terrific song by one of the hottest bands in the country.

Respectfully,


Tracy Johnson
Operations Manager
Star 100.7/San Diego

DeLong To Work In Universal Promotion As Vice President

Valerie DeLong has been appointed VP at Universal Records. She'll



DeLong

work with Sr. VP/Promotion Steve Leeds and VP/Promotion Monte Lipman to create label promotion strategies in coordination with VP/Black Music Promotion Michael Horton.

"We are extremely pleased to have Valerie join Universal Records," Leeds commented. "As a consummate promo professional, Val will complement the Universal team's ongoing successes at Alternative and Pop by launching a strong presence within the 'Churban' and crossover formats."

Lipman added, "Having worked with Val before, I know she has an incredible track record and has earned the respect of radio executives across the country."

DeLong joins Universal from the Enclave, where she was Sr. VP/Promotion. Prior to that, she was Sr. VP at Atlantic-distributed Lava Records. DeLong served as VP/Pop Promo at

DELONG/See Page 12

Rise & Shine



NAC/Smooth Jazz superstars Al Jarreau (l) and Boney James (r) dropped by WQCD/New York's morning show recently and helped the Big Apple wake up in style. 'QCD, now Top 10 12+ and Top Five 25-54, is doing a little rising and shining of its own. Showing some Smooth Jazz spirit along with Jarreau and James is 'QCD morning personality, Pat Prescott.

Houston's 'Planet' Welcomes PD Marino

Pop/Alternative Hot AC KMXB/Las Vegas programmer Mike Marino has been appointed PD at similarly formatted KKPN (The Planet)/Houston, effective November 17. He succeeds John Cook, who recently exited the SFX Broadcasting outlet to become OM of CHR/Pop KHKS/Dallas (R&R 10/24).

"Mike's a 'bottom-up' marketer and a franchise-builder with great people skills," said SFX/Houston Market Manager Mike Crusham. "He has a proven Pop/Alternative Hot AC track record and will make a big difference for us in Houston." KKPN Station Manager Michael

Nasser noted, "Mike Marino's a well-regarded Pop/Alternative Hot AC programmer, and we're very grateful that he wants to be part of our team."

Marino previously was KYLD/San Francisco's Marketing Director. He's also been Asst. PD/MD for KMEL/San Francisco and KGGI/Riverside. He added, "I'm excited at the opportunity of working with a great group of people headed by Mike Crusham. SFX is a quality-driven company with excellent programming guidance. I'm looking forward to making a big splash in Houston."

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Campbell Comes To Classical WCRB-FM/Boston For General Manager Position

New England radio veteran Bill Campbell has been named GM of Charles River Broadcasting's Classical WCRB-FM/Boston. He previously was GM at WSNE-FM/Providence. Campbell assumes duties most recently held by Charles River President Cynthia Scullin, who is now a partner in The Fairfield Company, a marketing and management consulting firm.

"I'm getting into a great radio station, and I think there's going to be a need for this type of station in Boston," Campbell told R&R. "This is a viable format in Boston, and like any format, you need to do your homework. For the past 12 years, I've been working with [former Beck-Ross Communications executive] Jim Champlin, and I'll really miss working with him. He's my best friend."

Before joining WSNE, Campbell served as GM of WMEX-AM & WMJX-FM/Boston and, before that, of WHAS-AM & WAMZ-FM/Louisville. He has also been GSM of WPRO-AM & FM/Providence.

Lambert Scores ABC Net VP/Sports Post

ABC Radio Networks has upped T.J. Lambert to VP/Sports. He'll be involved with all aspects of the network's Sports Division, including interaction with affiliate marketing, ad sales, marketing, and programming for both ESPN Radio and ABC Sports Radio.

ABC Radio Networks President Lyn Andrews remarked, "T.J.'s passion for sports



Lambert

coupled with his experience in affiliate marketing and programming will ensure ABC's leadership in Sports radio."

Lambert most recently served as VP/Affiliate Marketing, having risen from Sr. Director/Affiliate Marketing last August. Prior to joining the company in 1993, Lambert worked for Jones Satellite Networks as Sr. VP/Sales & Marketing.



By Halloween of '73, Wolfman Jack's career was taking off like a bat out of hell! He was doing weeknights on WNBC/New



York and taping *The Midnight Special* for NBC-TV in Burbank. In December, he began doing a syndicated all-oldies show, with WROR/Boston and KRTH/Los Angeles as flagship stations. The following summer, he would tour with *The Guess Who*, after they recorded "Clap For The Wolfman."

Between then and his untimely death in July 1995, Wolfman Jack howled and prowled at over a hundred radio stations — sometimes live, in person, as in this 1978 photo of Da' Wolfman and Jack O'Brien of WIVY-FM/Jacksonville.

Sticking With Radio For 25 Years



Mosesman Heads Giant/Nashville Promotion Dept.

Former Asylum VP/Promotion Denny Mosesman has been named to the newly created Head/Promotion post at Giant/Nashville.

Label President Doug Johnson said, "Denny's experience, passion, and commitment to our artists and their music will be an incredible asset to our Giant family. In a world where radio is the lifeline between our music and the fans, his genuine respect for the radio community as well as the opportunities that radio presents to us will help us achieve our goals."

Mosesman's 20 years in pop and country promotion include a 10-year stint at Warner Bros./Nashville, where he started as a regional promoter in 1984 and was named Director/National Field Promotion in 1998. He joined Asylum in 1994.



Mosesman

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Triathlon Broadcasting Goes On The Block

By JEFFREY YORKE
R&R WASHINGTON BUREAU CHIEF

San Diego-based Triathlon Broadcasting Co. has hired Goldman, Sachs & Co. to explore a possible sale of the company or other transactions. Triathlon, which has 30 stations in six Western U.S. markets, could fetch between \$150 million to \$200 million, depending on revenues, according to one industry analyst.

Last week, the company unveiled its third-quarter earnings with net revenues reaching an all-time high of \$9.4 million, 74% over third-quarter 1996 revenues of \$5.4 million. It reported that for the first nine months of 1997, net revenues increased 92% to \$23 million. (For details, see Earnings, Page 8.)

Triathlon said it was exploring its

potential to change hands because of industry consolidation. But First Union Capital Markets VP Bishop Cheen offered his own observation: "Bob Sillerman [a primary shareholder] seems at a point in his investment cycles in radio to take advantage of his investment. The good news is that he made the announcement in a very deal-active year, a very radio-active

summer and fall. The bad news is that he did it 48 hours before the market got a big shock," Cheen said referring to Monday's sudden stock plummet.

Although the stock market made a significant recovery on Tuesday, radio is always a different animal, theorized the analyst. "Radio is a collection of individual stories. The radio market always leads the correction and lags in the rebound," Cheen told R&R. "Radio tends to have a rich premium. It's just the way it's always been."

While any company is apt to make a move to purchase the group in the current climate, Citadel Communications, Saga, and Capstar Broadcasting have been cited as possible buyers.

Hundt Responds To Quello Attack

By MATT SPANGLER
R&R WASHINGTON BUREAU

The old gang at the top of the FCC is breaking up, and some of them are now taking swings at each other. In a speech last week at Michigan State University (where he will assume a chair once the Senate votes on the pending FCC nominations), outgoing Commissioner James Quello attacked Chairman Reed Hundt for what he believes to be hypocrisy in some of Hundt's pro-First Amendment declarations.

"When it comes to controlling broadcasters' speech, the past three years have been the most intensely regulatory of all the 23 years that I have been at the FCC," Quello said. Hundt interprets the First Amendment as a "charter" for more government regulation of speech, while Quello places the burden of proof in government's lap, said the latter.

"For 20 years, [Quello] attempted to defeat every effort to have a specific quantifiable public interest standard," Hundt told R&R in response to Quello's criticism. "In the end, he lost."

Hundt said that Quello doesn't acknowledge that spectrum is fundamentally the property of the public, and that since broadcasters use it for free — which is not the case with any other public utility — they should give back "something special" in return. He also disagreed with Quello's assessment that the past three years have been overly regulatory.

He added that he found Quello "a pleasure to work with" over the past four years.

Defending the \$1.75-million settle-

ment that Howard Stern, whom he called a "smartass," made with the FCC over a number of alleged indecency violations over the past decade, Quello pointed out that the shock jock has a right to free speech, but "he did not have a right to violate established and court-approved rules supporting time constraints to provide a safe harbor for children." Stern attorney Steve Lerman would not respond to Quello's remarks.

Radio Business Fastest Growing Industry, Says Report

By PATRICE WITTRIG
R&R WASHINGTON BUREAU

Nine months after the craziest and most celebrated year in radio ended, Veronis, Suhler & Associates (VSA) on Tuesday previewed its 15th annual "Communications Industry Report," analyzing the elements behind the deregulation-induced explosion.

"The value of radio transactions among publicly reporting companies totaled \$13.4 billion in 1996, compared with an average of \$1.3 billion in 1994 and 1995 and of less than \$1 billion in both 1992 and 1993," the report said.

Consolidation was the magic word in 1996, with the revamped Telecommunications Act allowing broadcasters to expand their in-market holdings. Mostly fueled by acquisitions, radio station revenues increased 36.2%.

RADIO/See Page 8

Bloomberg

BUSINESS BRIEFS

Chancellor Media Wraps Up Katz Stock Purchase

Chancellor said 13,531,726 shares — or 99% of the outstanding shares — of Katz Media Group common stock were tendered by Friday evening's deadline. That included 740,138 shares subject to guarantees of delivery. Also, Chancellor Media Corp. of Los Angeles — an indirect, wholly owned subsidiary of Chancellor Media — said it has obtained the requisite consents of registered holders of the 10+% senior subordinated notes due 2007 of Katz Media Corp. Chancellor agreed in July to buy Katz for \$373 million.

Regent Continues Acquisition Binge With Faircom Merger

The privately held Regent, headed by Terry Jacobs, has deals to acquire the Park Lane and Alta stations in the West and Great Trails Broadcasting stations in the Midwest. With the addition of Faircom's two AMs and three FMs in Flint, MI and Mansfield, OH — along with a pending FM acquisition in Shelby, OH — Regent's roster will total 29 stations in 11 markets. Faircom shareholders will trade their common shares for preferred Regent shares. Jacobs said he'll be looking to borrow more money in order to bolster his current markets and create regional clusters.

Capstar Announces Sale Of NY, Connecticut Stations

Capstar is selling 11 stations — eight in Upstate New York and Connecticut and three that comprise the Fairfield County News Network, which serves the Danbury and Norwalk-Stamford, CT markets. On October 9, Capstar's subsidiary Commodore Media agreed to sell WFAS-AM & FM/New York and WZZN-FM/Mt. Kisco, NY to Westchester Radio. However, under the terms of the agreement, Commodore has the ability to terminate the deal. Randy Jeffrey of Media Venture Partners is overseeing the deal.

Paxson Sells Tampa Billboards

Universal Outdoor Inc. will pay \$4.5 million for Paxson's 178 outdoor ad faces in Tampa, Paxson said Monday. Paxson's decision to sell its billboards "put a close to yet another successful chapter in the history of Paxson Communications," said Chairman Lowell "Bud" Paxson. Paxson recently sold its radio division to Clear Channel to focus on becoming the nation's seventh TV network. In addition, Paxson hung a for-sale sign on its rights to an American Hockey League franchise in West Palm Beach.

In a separate, \$1.7 billion billboard deal announced last week, Clear Channel (NYSE:CCU) will merge with Universal Outdoor Holdings (Nasdaq:UOUT) in a tax-free, all-stock exchange. Clear Channel will have 88,000 display faces in 31 markets across the U.S. Each share of Universal Holdings Inc. common stock will be exchanged for 0.67 shares of Clear Channel common stock. Clear Channel will assume about \$495

Continued on Page 8

R&R/Bloomberg Radio Stock Index

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

	Change Since			
	4/1/97	10/17/97	10/24/97	4/1 10/17
Radio Index	100.37	166.56	170.36	+69.73% 2.28%
Dow Industrials	6611.05	7847.03	7715.41	+16.70% -1.68%
S&P 500	759.64	944.16	1650.92	+23.96% -2.7%

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DEAL OF THE WEEK

**• Nationwide Communications
\$623 million**
17 stations in eight markets

1997 DEALS TO DATE

Dollars To Date: \$13,049,327,307
(Last Year: \$13,501,971,756)

This Week's Action: \$706,603,794
(Last Year: \$95,904,500)

Stations Traded This Year: 2113
(Last Year: 1941)

Stations Traded This Week: 66
(Last Year: 39)

TRANSACTIONS AT A GLANCE

- Regent/Faircom merger \$18.25 million (est.)
 - WFNT-FM, WCRZ-FM & WWBN-FM/Flint, MI
 - WMAN-AM & WYHT-FM/Mansfield, OH
- WSSY-FM/Talladega, AL \$400,000
- KAXB (FM CP)/Tuba City, AZ \$3075
- KOCY-FM/Hoxie, AR \$600,000
- KCVR-AM & KMIX-FM/Stockton \$1.2 million
- KBRU-AM & KFTM-FM/Fort Morgan, CO \$275,000
- WPKN-FM/Bridgeport, CT No cash consideration
- WKDL-AM & WKDV-AM/Washington \$2.5 million
- WMTX-AM/Pinellas Park (Tampa-St. Petersburg), FL \$1.5 million
- WAUC-AM/Wauchula, FL \$25,000
- KFTZ-FM & KOSZ-FM/Idaho Falls, ID \$2 million
- KTOC-AM & FM/Jonesboro, LA \$112,500
- WLTS-FM & WTKL-FM/New Orleans \$29 million
- WCME-FM/Boothbay Harbor, ME \$537,000
- WALZ-FM/Machias, ME \$88,000
- WTOS-FM/Skowhegan (Augusta-Waterville), ME \$2.2 million
- WMLQ-FM/Rogers City, MI \$238,500
- WQPM-AM & FM/Princeton (Minneapolis-St. Paul), MN \$2.75 million
- WWDF-AM/Richland (Jackson), MS \$225,000
- KNEM-AM & KNMO-FM/Nevada, MO \$475,000
- KFGE-FM/Milford (Lincoln), NE \$800,000
- WNHQ-FM/Peterborough, NH \$565,000
- WSSG-AM/Goldsboro, NC \$75,000
- WPAO-AM, WICT-FM & WWSY-FM/Youngstown-Warren, OH \$2.6 million
- Jacor Ohio acquisitions \$14.5 million
 - WMRN-AM & FM & WDIF-FM/Marion
 - WQTL-FM/Ottawa
 - WHMQ-FM/Toledo
- WPMZ-AM/East Providence, RI \$900,000
- WPJM-AM/Greer (Greenville-Spartanburg), SC \$200,000
- WEZI-FM/New Market (Harrisonburg), VA \$1 million
- WISS-AM & FM/Berlin, WI \$550,000
- WKCH (FM CP)/Whitewater, WI \$34,719

TRANSACTIONS

Nationwide The Latest To Join Jacor

 Regent merges with Faircom in \$18 million+ deal

Deal of the Week

**Nationwide
Communications**

PRICE: \$623 million
TERMS: Asset sale for \$620 million cash and \$3 million in consulting fees
BUYER: Jacor Communications Inc., headed by CEO Randy Michaels. It owns 172 stations in 36 markets. Phone: (606) 655-6523
SELLER: Nationwide Communications Inc., headed by President Steven Berger. It owns 17 stations in eight markets. Phone: (614) 249-6339
BROKER: Gary Stevens & Co.

WPOC-FM/Baltimore

FREQUENCY: 93.1 MHz
POWER: 16kw at 860 feet
FORMAT: Country

**WGAR-FM, WMJI-FM &
WMMS-FM/Cleveland**

FREQUENCY: 99.5 MHz; 105.7 MHz; 100.7 MHz
POWER: 50kw at 499 feet; 16kw at 1129 feet; 34kw at 600 feet
FORMAT: Country; Oldies; Rock

**WFII-AM, WCOL-FM &
WNCI-FM/Columbus**

FREQUENCY: 1230 kHz; 92.3 MHz; 97.9 MHz
POWER: 1kw; 22kw at 755 feet; 17.5kw at 561 feet
FORMAT: News/Talk; Country; CHR

**KDMX-FM & KEGL-FM/
Dallas**

FREQUENCY: 97.1 MHz; 102.9 MHz

POWER: 98.6kw at 1673 feet; 99kw at 1348 feet
FORMAT: Hot AC; Rock

**KHMX-FM & KTBZ-FM/
Houston**

FREQUENCY: 96.5 MHz; 107.5 MHz
POWER: 97kw at 1919 feet; 95kw at 1972 feet
FORMAT: Hot AC; Alternative

**KSGS-AM & KMJZ-FM/
Minneapolis**

FREQUENCY: 950 kHz; 104.1 MHz
POWER: 1kw; 89kw at 1034 feet
FORMAT: Urban; NAC/Smooth Jazz

**KGLQ-FM & KZZP-FM/
Phoenix**

FREQUENCY: 96.9 MHz; 104.7 MHz
POWER: 98kw at 1558 feet; 100kw at 1549 feet
FORMAT: Classic Hits; Hot AC

**KMCG-FM & KXGL-FM/San
Diego**

FREQUENCY: 95.7 MHz; 94.1 MHz
POWER: 29kw 640 feet; 100kw at 617 feet
FORMAT: AC; Oldies

Interstate Combo

**WKDL-AM/Silver Spring,
MD & WKDV-AM/Manassas,
VA (Washington)**

PRICE: \$2.5 million
TERMS: Asset sale for cash
BUYER: Mega Broadcasting Corp., headed by President Alfredo Alonso. It owns three other stations. Phone:

(201) 541-9555

SELLER: Capital Kids Radio Company, headed by President Virginia Carson. It owns WKDB-AM/Baltimore. Phone: (301) 588-1050

FREQUENCY: 1050 kHz; 1460 kHz
POWER: 1kw; 5kw
FORMAT: Children's

BROKER: Bruce Houston and Joe Sitrick of Blackburn & Co.

COMMENT: The buyer's LMA begins in late November; the format will change to Spanish.

Group Deal

Regent/Faircom merger

ESTIMATED VALUE: \$18.25 million
TERMS: Merger; Faircom shareholders will exchange their common shares for the equivalent of preferred Regent shares

BUYER: Regent Communications Inc., headed by Chairman/CEO Terry Jacobs. It has agreed to acquire the Alta Broadcasting, Park Lane Group, and Great Trails stations. It owns or operates 29 stations in 11 markets. Phone: (606) 292-0030

SELLER: Faircom Inc., headed by Chairman/CEO Joel Fairman. Phone: (516) 676-2644

BROKER: Crisler Co. for Faircom; Star Media Group for Regent

**WFNT-AM, WCRZ-FM &
WWBN-FM/Flint, MI**

FREQUENCY: 1470 kHz; 107.9 MHz; 101.7 MHz
POWER: 5kw day/1kw night; 50kw at 331 feet; 3kw at 328 feet
FORMAT: News/Sports; AC; Classic Rock

**WMAN-AM & WYHT-FM/
Mansfield, OH**

FREQUENCY: 1400 kHz; 105.3 MHz
POWER: 920 watts; 50kw at 371 feet
FORMAT: News/Sports; AC

Alabama

WSSY-FM/Talladega

PRICE: \$400,000
TERMS: Asset sale for \$125,000 cash and a five-year, \$275,000 promissory note at 8% interest

BUYER: Williamson Broadcasting Inc., headed by President Douglas Williamson. Phone: (205) 761-9779

SELLER: Talladega Broadcast Partners Ltd., a wholly owned subsidiary of Stroh Communications Inc.

Arizona

KAXB (FM CP)/Tuba City

PRICE: \$3075
TERMS: Construction permit for cash
BUYER: Roberts Radio L.L.C., head-

ed by President Robert Sherman. It owns KFXR-FM/Chinle, AZ. Phone: (914) 741-1133

SELLER: Skynet Communications Inc., headed by President Thomas Troland. Phone: (505) 863-9391

Arkansas

KOCY-FM/Hoxie

PRICE: \$600,000
TERMS: Asset sale for \$200,000 cash and a 12-year, \$400,000 promissory note at 8.5% interest

BUYER: Mindy Worlow. Phone: (870) 886-1350

SELLER: John Shields. Phone: (870) 972-1538

California

**KCVR-AM & KMIX-FM/
Stockton**

PRICE: \$1.2 million
TERMS: Asset sale for cash, stock, and

Continued on Page 8

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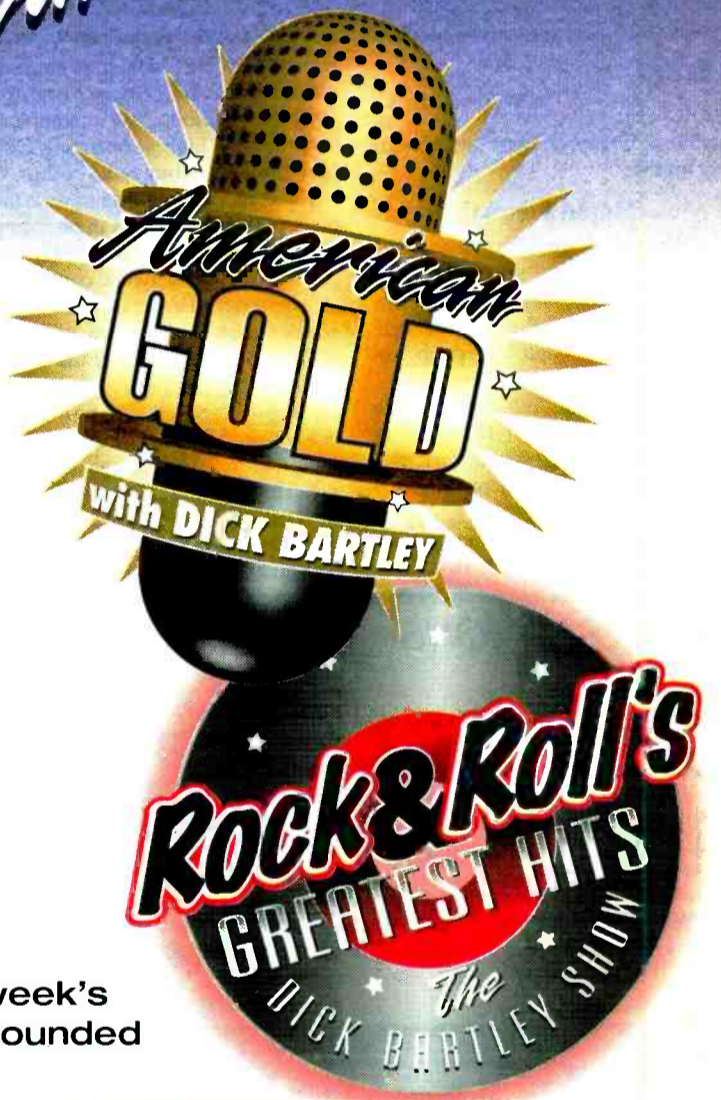
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EARNINGS

Record Revenues For Clear Channel, Saga, Paxson

Clear Channel Communications Inc. announced third-quarter 1997 was "the most successful in the company's history." After-tax cash flow was up 98%, from \$27.8 million in the third quarter of 1996 to \$55 million this year. During the first nine months of '97, after-tax cash flow was up 101%, from \$68.1 million in 1996 to \$137.1 million.

Net revenues reached an all-time high of \$9.4 million, 74% over third-quarter 1996 revenues of \$5.4 million. Broadcast cash flow grew 112% to \$3.4 million, compared to \$1.6 million in '96. For the first nine

months of 1997, net revenues increased 92% to 23 million; broadcast cash flow grew 106% to approximately \$6.8 million.

For the third quarter of this year, net revenue was up 13.8% (8.4% on a same-station basis) over the third quarter of 1996, to \$17.1 million. Net revenue was up 20.4% (7.3% on a same-station basis) for the first nine months of 1997 over the same period last year, to \$48.1 million. Broadcast cash flow increased 16.4% overall and on a same-station basis, to \$6.4 million, for this quarter. For the first nine months of this year,

broadcast cash flow was up 16.9% (12.5% on a same-station basis), to \$16.1 million.

Third-quarter revenues for continuing operations of Paxson Communications Corp. were up 59%, from last year's \$14.9 million to \$23.8 million this year. The company's statement says the results were "based on the growth of its television group." In August, Paxson agreed to sell its 46 radio stations to Clear Channel Communications for \$633 million. The deal is expected to close October 31.

— Patrice Wittrig

Radio

Continued from Page 4

while radio broadcasters' assets nearly tripled.

Rapid Growth

"The radio business is growing faster than all media," said VS&A co-CEO/President John Suhler. That rapid growth is a reflection of the massive amount of consolidation the industry has witnessed.

Radio broadcasting came in fifth place overall — with 18.5% — in terms of operating income margin. This represented an increase of 6.6 points from 1992.

Among the 50 companies included in VS&A's report, Westinghouse,

with its CBS buy, came in as the fastest-growing radio company over the 1992-1996 period; Cox Communications had the highest operating cash flow (38.1%) among radio groups.

Radio network companies were the big winners in increases in operating cash flow margins since 1992, improving 17.1%. Network companies also posted the largest increase in operating cash flow return on asset (ROA) improvement over the 1993-1996 period, gaining 7.8 points, according to the report. "Radio network business is less than \$1 billion in revenue, but has still been an attractive performer recently," Suhler added.

"This consolidation is directionally grounded," he told R&R. "When you have consolidation, and you have

station owners going from 10 stations to 20 or 70 on a relative overnight basis, it's really kind of a different game than local programming. It's become a game of ownership and marketing and how to sell radio on a marketwide basis. The programming aspect of that is the availability of a good radio network that makes it somewhat easier to program a lot of those dramatic increases in station population. That's why they've grown: They've been in demand. Right now is a strong period for the radio networks."

Walt Disney Company had the second largest revenue of all communications companies, at \$16.7 billion — one of the few exceptions to the norm of top radio companies being "single-segment," or pure-play.

TRANSACTIONS

Continued from Page 6

two promissory notes

BUYER: Z-Spanish Radio Network Inc., headed by President Amador Bustos. It owns KLOC-AM & KZMS-FM/Modesto, CA. Phone: (916) 646-4000
SELLER: Silverado Broadcasting Co., headed by President John Winkel. Phone: (916) 569-1880
FREQUENCY: 1570 kHz; 100.9 MHz
POWER: 5kw day/500 watts night; 6kw at 328 feet

FORMAT: Regional Mexican; Regional Mexican

Colorado

KBRU-AM & KFTM-FM/Fort Morgan

PRICE: \$275,000

TERMS: Asset sale for cash

BUYER: Arnold Broadcasting Co. Inc., headed by President William Arnold. It owns KSTC-AM & KNNG-FM/Sterling, CO.

SELLER: Morgan County Broadcast-

ing Co., a wholly owned subsidiary of Lovcom Inc., headed by President William Kim Love. Phone: (307) 672-7421

Connecticut

WPKN-FM/Bridgeport

PRICE: No cash consideration

TERMS: Stock transfer; appointment of new directors to the board

BUYER: Robert Reeves, George Teskey, and Janine Bujalski are acquiring

Continued on Page 28

Bloomberg

BUSINESS BRIEFS

Continued from Page 4

million of currently outstanding Universal Outdoor debt. The deal is subject to regulatory approvals and other closing conditions.

Meanwhile, Clear Channel was reiterated "priority list" by Goldman, Sachs analyst Richard J. Rosenstein. The 12-month target price is \$85 per share.

FCC Nominee Vote Still On Hold

At press time, the Senate was finally preparing for a vote on the pending nominations of William Kennard, Michael Powell, Gloria Tristani, and Harold Furchtgott-Roth. A spokesman for Senate Majority Trent Lott (R-MS) told R&R that he would either move for "unanimous consent" on a vote Tuesday night, or debate the nominees Wednesday, to be followed by a vote. A vote had been delayed since October 8, when the Commerce Committee approved all four nominees, while Lott claimed that partisan division over campaign finance reform legislation prevented him from scheduling action.

Adding to the delay were the blocks from Sen. Conrad Burns (R-MT), chairman of the Telecommunications Subcommittee of the Commerce Committee. He prevented a vote because he had questions about the nominees' views on the "universal service" fund, whose objective is to keep phone rates in rural areas in line with those nationwide.

Sinclair LMAs In The Big Easy

Sinclair Broadcast Group Inc. announced last week that it will enter into an LMA with Phase II Broadcasting's WTKL-FM and WLTS-FM/New Orleans, effective tomorrow (11/1). As part of the agreement, Sinclair has signed a two-and-a-half-year option to purchase the stations for \$29 million in cash. Sinclair, which already has four FMs and two AMs in the market, will have to divest two or three stations in order to receive approval from the Department of Justice, according to Director of Corporate Finance Pat Talamantes. He told R&R that, at press time, the company had not decided which stations to sell.

Westinghouse To Spin Off Last Industrial Unit

Westinghouse Electric Corp. is in talks with several European companies about selling its power-generation units — its last industrial manufacturing business — for as much as \$4 billion. The sale is part of Westinghouse's move to a pure-play media company, which is expected to happen by year's end. Westinghouse would not comment on the report.

Analyst Raises Disney Rating

Smith Barney's Jill Krutick upgraded Disney from "outperform" to "buy" last week, citing the anticipated success of its theme park, film, and retail operations. She questioned the wisdom of the purchase of Capital Cities/ABC, but said that she expects the company to build its broadcast operations in the coming year. She set a 12-month target stock price of \$110 per share. On Friday (10/24), Disney stock experienced its heaviest trading since September 11, with a volume of 2,159,900 shares. The price went as high as 84 7/8, up from its Thursday close of 82 5/16.

Hicks, Muse Ups Ante for LIN TV

The Dallas-based investment firm last week increased its merger offer to \$1.9 billion or \$55 per share and will assume some of LIN's debt.

Continued on Page 28

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Alt. KCCX/Kansas City Taps Lenac As PD

Former WRLG/Nashville OM John Lenac has resurfaced at KCCX/Kansas City as PD. Lenac replaces Jon Anthony, who exited.

"I'm thrilled to be in Kansas City and am looking forward to helping KCCX use its strengths to rise above the competition," Lenac told **R&R**. "I want to thank my industry friends who demonstrated their support since my departure at WRLG."

The Kansas City Alternative field remains a crowded one, with last week's naming of former KMYZ/Tulsa PD Paul Krieglger at Pop/Alt KOZN. Lenac, having begun his career at KTOZ/Springfield, MO, will now also compete with former mentor "Super" Frank Copsidas' cross-town Alternative KCHZ.

Adams Appointed PD At WXPT/Milwaukee

Sports/Talk-CHR/Rhythmic combo KCBL-AM & KBOS-FM/Fresno PD Mark Adams has accepted the programming chair at WXPT (The Point)/Milwaukee. He succeeds Chris Kerr, who recently exited the Saga Communications Pop/Alternative Hot AC.

"Mark's experience and maturity fit the bill for what we were looking for," President/GM Tom Joerres told **R&R**. "This is a very explosive station, and he's the right individual for the job. The Point has skyrocketed in its first several months. We needed someone who will nurture the station as we continue growing this Pop/Alternative Hot AC format."

Adams told **R&R**, "I was very sold on the group of people at The Point. Tom Joerres has been in Milwaukee many years and has a strong grasp of the market. They've done a great job of signing on the station and are committed to the format."

Regarding the existence of market Hot ACs WKTJ and WMYX, Adams told **R&R**, "The competitive environment really seems to show that Pop/Alternative Hot AC can do well in Milwaukee. It's all a matter of lean and focus. WKTJ and WMYX do very well, but are demoed several years older than the direction we'll take. There really isn't a station in the market serving contemporary hit music for females 18-34. While well-programmed, those two stations lean older than that, leaving a hole and niche open for us to exploit."

Prior to joining KBOS nearly four years ago, Adams — who begins at The Point November 10 — previously worked on-air at KKLQ/San Diego, XHTZ/San Diego, KOY-FM/Phoenix, and KKXX/Bakersfield.

Napoliello

Continued from Page 1 and attitude set a tone that is clear and strong and has raised the level of my aspirations and goals. I am both honored and grateful for the opportunity to join such a revered organization, and I am fully committed to the promotion staff, the repertoire, and the entire A&M team."

Between 1983-86, Napoliello was National Album Promotion Director for Chrysalis Records. He then joined Geffen Records and headed its pop promotion team for six years.

Latta's New Goal: KCHZ/KC's VP/GM

Tim Latta, former GM of the Kansas City Wizards pro soccer team, has been named VP/GM of Alternative KCHZ/Kansas City. Latta, who previously was GM of the San Diego Sockers, spent 11 years in that organization and served as Public Relations Director, Marketing Director, and Director/Broadcasting as well.

KCHZ owner Radio 2000 President Frank Copsidas said, "We are excited about the opportunities that lie ahead of us with Tim leading the charge at Channel Z95.7. With Tim's experience, influence, and excitement, we are poised to become a leader in the Kansas City market."

Prior to his soccer experience, Latta was in the marketing department at KGB/San Diego. "I'm very excited to be back in broadcasting and part of Channel Z," Latta said. "The local market is in a state of change, which is the perfect time for us to take the giant step from new station to long-term player in the market."

Herring Now Lyric Street Dir./Nat'l Promo

River North/Nashville VP/Promotion Kevin Herring has been named Director/National Promotion for the new Nashville-based Lyric Street. He begins work at the Disney-owned label on November 17.

"We are very excited to have Kevin join us at Lyric Street," Sr. VP/Promotion & Product Development Carson Schreiber said. "He has a tremendous background in radio, having served as MD at W-4 [WWWW-FM/Detroit], and with his long run with Mercury/Nashville as Sr. National Director/Promotions. We believe in Kevin's strength and talent to take our music to radio, as well as his pivotal ability in generating the excitement and motivation needed for our regionals in breaking new music at radio."

Herring served as WWW's MD between 1981-87, then joined Mercury/Nashville. "This is an opportunity I'm very proud to have," he said. "Starting a label from the ground up with people like [President] Randy Goodman, [VP/A&R] Doug Howard, and Carson Schreiber will be a blast. Having the backing of Disney will ensure that we have the tools necessary to be successful."



Herring

Jacor

Continued from Page 1

help getting that out of my system."

Michaels acknowledged that Jacor has "stood on the sidelines for a while and passed on some groups that we liked everything about but the price. This was the right thing for our balance sheet."

'Worth The Wait'

Nationwide's stations are in eight markets. "It puts us in five new markets and adds to our collection in three," Michaels said. "We are over the FCC limit in San Diego, and we may have some other issues elsewhere."

"This is just a fabulous fit for Jacor. This is a company that we have talked about for years as being an ideal fit. It expands our reach in Ohio, and it gets us into some fabulous, high-growth markets."

"This was worth the wait. Nationwide hits the mark on all fronts for Jacor. The economic return exceeds our hurdle rate and is consistent with our high standards for capital investment. The new broadcast areas give us a strong foundation to begin building regional clusters and continue our geographic expansion."

Nationwide President Steve Berger said, "We're pleased to have Jacor as a partner in this transaction, although it will be difficult to leave Nationwide. We recognize, however, that the industry is changing, and the stations need to be on the leading edge of that change in order to grow."

Michaels, however, acknowledged that the deal included "a num-

ber of non-performers," and said those stations would be "sold or swapped." In the end, he said, financing will be driven "by how we reconfigure the portfolio."

Those close to the deal report that CBS and Clear Channel were both in the Nationwide bidding action, but that Jacor stepped up with a strong bid in the middle of last week to sew up the transaction. The deal caps a Jacor spending spree that began in March when the Covington, KY-based operation spent \$50 million to buy EFM Media Management's "Rush Limbaugh Show" and the "Dr. Dean Edell Show." The spree continued in August with the \$71.5 million purchase of the "Dr. Laura Schlessinger Show." With this latest deal, Jacor will own, operate, or represent 189 stations in 36 broadcast areas and one TV station in Cincinnati. Jacor CFO Chris Weber said he expected the Nationwide deal to close in second-quarter 1998.

Nationwide Communications went up for grabs October 8 when parent Nationwide Insurance Enterprise announced that it would focus on its "core business, financial and insurance," Nationwide spokesman John Millen told **R&R**. Millen said Nationwide would use the proceeds from the stations' sale to fund other acquisitions in the insurance business. At the time, Nationwide broker Gary Stevens said bidding would likely begin at more than \$500 million. However, Millen told **R&R** that once the group was up for sale, some early rumblings led him to believe that the group might fetch up to \$700 million.

EXECUTIVE ACTION

WW1 Picks Panosh As VP/Mktg. & Communications

Peggy Panosh has been named VP/Marketing & Communications for Westwood One. In this new role, Panosh will maintain responsibilities over marketing and promotion of the radio network's programs and personalities.

Panosh had previously served as Director/Marketing for CBS Radio's WXRK-FM (K-Rock)/New York. Hired in 1990, Panosh assisted in the station's successful segue from Classic Rock to Alternative, and helped broaden the station's image to better coordinate its morning show — featuring Howard Stern — with its other dayparts.

Panosh will continue to be based in Manhattan.

Riker Locks Up 1500 GM/Head Of Sales Position

Van Riker has been tapped as GM/Head of Sales for techno/electronic label 1500 Records, which has a joint venture deal with A&M Records. Riker will direct 1500's sales and oversee the overall marketing and general label activities.

"With [1500 co-founders] Philip Blaine's and Gary Richards' vast experience in the L.A. techno scene and our ability to work as a collective with A&M," Riker remarked, "we really have the flexibility to market and build the careers of our artists, such as David Holmes and God Lives Underwater, on both the street and major-market levels."

Riker has previously served as Sales & Marketing Director for Eye Q Music. He has also worked for Relativity Records, Restless Records, and Enigma Records.



Riker

Metro/Detroit Names Brumfield News Bureau Chief

Metro Networks has appointed Jim Brumfield News Bureau Chief/Detroit. Brumfield joined the company last year as Sports Director.

"Jim has had a significant impact on our Detroit news operation since joining Metro," said GM/Detroit & Grand Rapids Phil Lamka. "His achievements at Metro as well as his accomplished career of over 17 years in the industry brought about this latest appointment."

Prior to joining Metro, Brumfield was Director/Programming for the Illinois Radio Network.

Stocks

Continued from Page 1

before hitting Hong Kong with a vengeance. That exchange lost 33% of its total value over seven trading days ending Tuesday. The Nikkei exchange in Tokyo dropped to 16,312.69 on Tuesday, its lowest value since July 1995. Some analysts said the Asian losses were likely to continue as a result of investor panic and the overvaluation of the U.S. market.

The **R&R**/Bloomberg index dropped 12.84 points to 157.52 on Monday. This 7.5% decrease was right in line with the Dow's drop. Some radio stocks felt it worse than others: Chancellor Media plummeted from its Friday (10/24) close of 57.625 to 49.250 by the end of trading Monday. Jacor Communications and Westinghouse Electric Corp. suffered less dramatic losses, with the former going from 28.250 to 25.375 and latter from 46.125 to 42.875.

First Union Capital Markets VP Bishop Cheen characterized Monday's loss as "an absorption, a correction of phase," saying that it may take a few extra days for the market to rebound. "I think that the correction is fairly democratic, in that radio will not absorb any more black and blue than any other sector," he told **R&R**. "Radio has weathered and ridden the waves of correction before."

The market "reversed itself on a dime," as one floor specialist put it, on Tuesday. Investors taking advantage of low prices traded a whopping (and record) 1.2 billion shares

on the New York Stock Exchange.

Radio stocks gained 3.21 to close at 160.73 Tuesday — only a 2% increase. Cheen told **R&R** that this is historically in line with radio's market performance. "In corrections, radio usually goes down a little more than the market, and it never comes back quite as strong," he said. In order for radio stocks to fully regain lost ground, he said, there would need to be a few major private deals with high multiples to get the ball rolling.

Paul Sweeney, a broadcast analyst with Salomon Brothers, which is still "bullish" about radio stocks, disagreed. "It used to be moreso, when stocks used to be driven entirely by deals," he told **R&R**. "Now these are mid-cap to big-cap stocks owned by very big institutional investors. I agree that they don't correlate very highly with the market, [but] they tend to trade regardless."

Chancellor capitalized on the market recovery, gaining 4.125 points on Tuesday to close at 53.500. Cheen pointed out that this was the exception among radio stocks, however. Emmis Broadcasting dropped .875, from 44.500 to 43.875, Saga Communications fell 1.555, from 22 to 21.435, and Jacor lost another 1.500, to close at 41.375.

The decrease for Jacor, which announced on Monday that it will purchase Nationwide Communications for \$623 million (see story, Page 1), may have seemed surprising to some. But Cheen pointed out, "Jacor is taking on higher leverage with unknown financing."

— Matt Spangler

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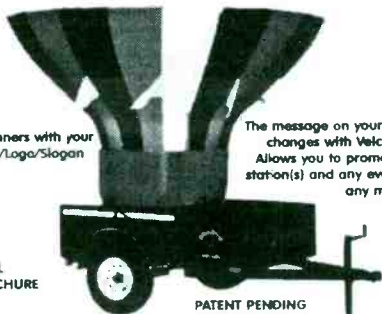
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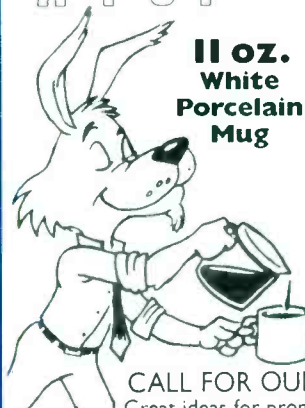
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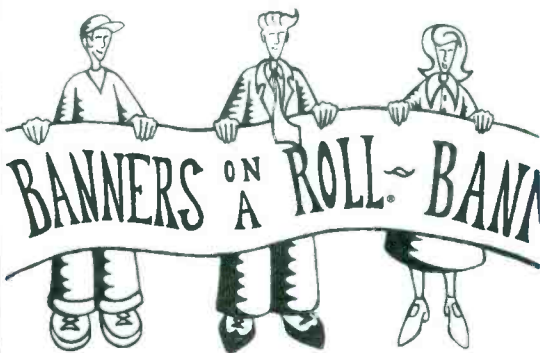
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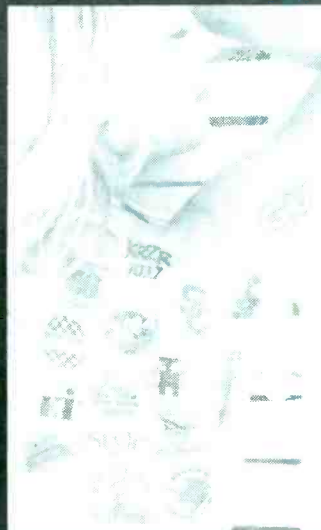
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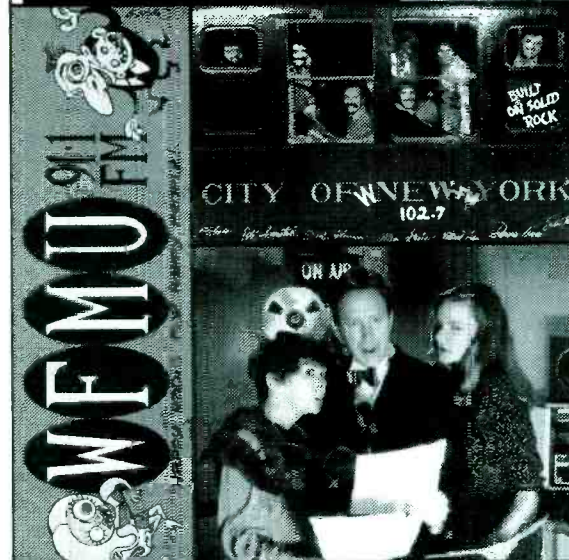
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SEMINARS

The King of Small Talk Radio:
Michael Feldman's 'Whad' Ya Know?'
 Tuesday, October 28; 6 - 7:30 PM
 In Person: **Michael Feldman**, Host/Exec. Prod.;
Chris Bannon, Prod.; **Jim Packard**, Announcer;
John Thulin, Performer/Music Dir.

Sports Radio: More Than Just the Game
 Wednesday, October 29; 7 - 8:30 PM
 In Person: "The Fabulous Sports Babe," ABC
 Radio; **Mike Francesa**, Air Personality, WFAN-AM;
Marty Glickman, Sports Broadcast Coach, WFUV-
 FM; **Joel Hollander**, VP/Gen. Mgr., WFAN-AM;
Richard Neer, Assoc. Ed., *Talkers Magazine*, and Air
 Personality, WFAN-AM; **Chris Russo**, Air
 Personality, WFAN-AM

**WNEW-FM and the Rise of
 Free-form Radio**
 Monday, November 3; 6 - 7:30 PM
 In Person: Air Personalities: **Dennis Elsas**, **Pete
 Fornatale**, **Dave Herman**, **Scott Muni**, **Richard
 Neer**, **Rosko**, **Vin Scelsa**, **Jonathan Schwartz**,
John Zacherle; **Nat Asch**, Frmr. Prog. Dir.

WFMU: Forty Years of Free Form
 Tuesday, November 4; 6 - 7:30 PM
 In Person: **Laura Cantrell**, Air Personality; **Irwin
 Chusid**, Air Personality; **Ken Freedman**, Station
 Mgr./Air Personality; **David Fricke**, Sr. Ed., *Rolling
 Stone*; **Monica Lynch**, Pres., Tommy Boy Records;
Vin Scelsa, Frmr. Air Personality

Don Imus & Imus in the Morning
 Wednesday, November 5; 12:30 - 2 PM
 In Person: **Don Imus**; **Rob Bartlett**, Writer/
 Performer; **Mike Breen**, Sports Anchor; **Larry
 Kenney**, Writer/Performer; **Charles McCord**, News
 Anchor; **Bernard McGuirk**, Producer;
Lou Rufino, Engineer

Women in Radio
 Wednesday, November 5; 6 - 7:30 PM
 In Person: **Judy Ellis**, VP/Gen. Mgr., Emmis
 Broadcasting; **Maire Mason**, VP/Gen. Mgr., WCBS-
 FM; Air Personalities: **Abby Bonell**, WNSR-FM;
Therese Crowley, WCBS-AM; **Lisa G.**, WQHT-FM;
Ann Liguori, WFAN-AM; **Jo Maeder**, WHTZ-FM;
Carol Miller, WNEW-FM; **Pat Prescott**, WQCD-FM;
Ann Tripp, WRKS-FM

Legends of Early New York Radio
 Friday, November 7; 12:30 - 2 PM
 In Person: **Barry Farber**, **Joe Franklin**,
John A. Gambling, **Hal Jackson**, **Gene Klavan**

TICKETS FOR SEMINARS
Tickets: \$10 each (\$8 for Museum members)
*Series Price (any 5 seminars): \$45 (\$35 for Museum
 members)*
*Tickets are available in advance at the Museum's front
 desk or through Ticketmaster (212) 307-7171.*

LIVE RADIO DRAMAS

**Norman Corwin's 'The Secretariat' with
 Hume Cronyn and William Shatner**
 Thursday, November 6; 7:30 PM
*Tickets are \$10 for the general public, \$8 for Museum
 members, and are available at the Museum's front desk.*
 Made possible by a grant from the Lyn and Norman
 Lear Foundation with additional support from Interep.

*Tickets for the following are free with general Museum
 admission and may be reserved in advance at the
 Museum's front desk. Members can make reservations by
 calling the Membership department at (212) 621-6780.*

Stage Shadows Mystery Theater
 WPKN-FM, Bridgeport, CT/WFUV-FM, New York
 Tuesday, October 28; 2 - 4 PM

**A Halloween Drama "Webcast"
 with the Sci-Fi Channel**
 Friday, October 31; 8 PM

Selected Shorts: Actors Read Fiction
 WNYC-AM/FM, New York and Symphony Space
 Sunday, November 2; 3 - 4:00 PM

FAMILY FUN

Re-creating Radio
 Saturday, November 1 at 10 AM; 1 & 3 PM
 Sunday, November 2 at 10:30 AM; 1 PM
*Morning workshops are \$5 per participant and require
 advance reservations. Afternoon workshop fees are includ-
 ed with general admission; space is limited and reserva-
 tions are suggested.*

Funding has been provided by Mel Karmazin.

Greasy Kid Stuff
 WFMU-FM, East Orange, NJ
 Saturday, November 1; 10 AM - 12:00 PM
Tickets are free on a first-come, first-served basis.

Kinetic City Super Crew
 Saturday, November 1; 12 - 4 PM
Tickets are free with general Museum admission.

The Simon Studio Presents: Mouse Music
 Sunday, November 2; 3 - 4 PM
*Tickets are free with general Museum admission.
 Members can make reservations by calling the
 Membership department at (212) 621-6780.*

FESTIVAL HOTLINE

*For up-to-the-minute information on Radio Festival
 events, please call the Festival Hotline at (212)
 621-6709.*

Information on Festival webcasts: <http://www.mtr.org>.

MEMBERS' PRIVILEGES

*In addition to receiving a discount on seminar tickets,
 Members can make reservations to attend radio broadcasts
 and most of the radio dramas and family events by call-
 ing the Membership department at (212) 621-6780.*

Funding for this Festival has been generously provided by
American Radio Systems EFM Media Management The Sillerman Companies
CBS Radio Interep SFX Broadcasting, Inc.

Additional support has been provided by **SportsFan Radio Network**.
 The Museum would also like to thank **Ralph Guild**, **Edward McLaughlin**, and
Robert F.X. Sillerman for funding the Radio Festival Coordinator position.

Steve Hicks: There Is Still Room To Grow

Continued from Page 1

group in Roman-like fashion. Capstar is subdivided into five regions demarcated by the groups the company has purchased since it announced its \$1-billion buying spree in May 1996: the Southeast (Southern Star Communications), the Northeast (Atlantic Star Communications), the Midwest (Central Star Communications), the Southwest

Radio's still growing faster than other major media, like newspapers or television. I still think it's growing its share of the market, and I hope over time we'll be able to increase to approximately 10%.

(GulfStar Communications), and the West (Pacific Star Communications). Each regional group has its own president, who reports to recently appointed Capstar Sr. VP Eric Neumann and President/COO Steven Dinetz, both Hicks, Muse-backed Chancellor Media veterans. When the SFX Broadcasting deal closes, Capstar will add 72 more stations to the fold.

Upon his 1972 graduation from the University of Texas in Austin, Steve Hicks went to work for his family's radio stations in Beaumont, TX. In 1979, he and his brother co-founded Hicks Communications Inc., buying stations throughout the Southeast and Southwest. In 1993, the Hickses merged what was then called Capstar Communications with Robert Sillerman's Command Communications to form SFX. Showing his penchant for rapid growth, Steve helped make SFX one of the largest groups in the country. He left in 1996 to co-found Capstar Broadcasting Partners.

During the SFX period, Hicks was approached by a struggling station in the Jackson, MS market, where SFX had a presence. The station asked him to help it improve its bottom line. Applying cost-cutting principles developed by Hicks, Muse's soft-drink operations, Hicks was able to put together local programming for the station that could effectively compete with the satellite content used by other stations in the market. From this concept, the "local marketing agreement" (LMA) was born.

Ever the innovator, Hicks has also pioneered the use of so-called "virtual radio programming," which allows a station in one market to create customized content for stations in smaller markets with weak programming. He feels that the system that Capstar has set up preserves the localism of programming while enabling efficiencies.

R&R went one-on-one with

Hicks at a moment when the buzz was about which company would be next to go on the block and how consolidating groups were beginning to settle down and figure out how to run the stations they have amassed.

R&R: *Paul Kagan came out with a study earlier this month that suggests that radio revenues will not grow as fast as new media in the next decade. If radio loses advertisers to interactive media or home shopping, will the industry be able to justify the high multiples it has paid in some of these large deals?*

SH: I think so. I think they're in this wave of consolidation. Radio's still growing faster than other major media, like newspapers or television, although not as fast as some of the media that you are referring to. I still think it's growing its share of the market, and I hope over time we'll be able to increase to approximately 10%.

R&R: *Can radio expect to get 10% of the media pie with the growth rate that's projected in the Kagan study — 6.6%, as opposed to 25% for Internet/interactive?*

SH: Well, I'm not sure I believe in the 6.6% number. We think we can achieve a 9%-10% share over time. It's going to take a while to do, and every tenth of a share point is a victory. We have been growing it over the last five years. I see some very promising signs that we'll be able to continue the growth.

R&R: *What can radio do to position itself against new media, and how can it work with media planners in order to preserve those ad dollars?*

SH: I think radio in some ways is taking the place of television as a reach medium. With multiple stations in a market, you can deliver large amounts of listeners to advertisers. That was not the case when you were operating one or two stations in the past. I think our real challenge is to make the advertising easier to buy for media buyers across the country.

R&R: *What are the difficulties for media buyers now, and how do you make it easier for them?*

SH: Some of the difficulties they face are just the process that's involved: getting the reps in, representing all the different radio stations in a prospective market, going through the avails, getting pricing. That process then has to go from those reps back to the stations and then back to the reps. It's a very inefficient system in terms of being able to effectively buy radio.

R&R: *And making it more efficient, is that a process that Capstar is working out now?*

SH: We're working internally on trying to develop a system where someone can buy one or all of the radio stations in our ownership group — whether that be from an individual point or through the rep — without having to go through that process. I think if we can accomplish that over the next year or so, we can go a long way toward making radio easier to buy.

R&R: *What do you think of how*

other radio groups today are using the LMA, which of course you innovated, and how does this compare with how you originally envisioned it?

SH: It seems to me that there's still some of it being done in radio, but the real LMA focus has moved to television. That's partially due to the regulatory environment.

When we first came up with the concept of doing an LMA, there was no duopoly, much less the opportunities available under the Telecom Act of 1996. The basic focus has changed: We were trying to grow a single station in Jackson, MS, and help out another station in the market that was losing money at the time. We saw an opportunity to produce programming that was in effect in competition with what Satellite Music Network was delivering to competitors. We thought we could do a better job locally and take those avails and do a better job of selling them.

The twists and turns that the LMA has taken in the last seven years were certainly not what I had predicted.

R&R: *One of the unfortunate side effects of the LMA has been the downsizing of staff.*

SH: The original concept was not thought of in terms of reduction of expenses or downsizing of staff. To me, one of the very unfortunate things that has come out of this has been that some very talented management people have been lost in this industry.

R&R: *What would the Steve Hicks who owned and ran small-market stations in Texas in the late '70s and early '80s have said about the concept of something like "virtual radio programming"?*

Radio in some ways is taking the place of television as a reach medium. With multiple stations in a market, you can deliver large amounts of listeners to advertisers.

SH: It depends on what you mean by virtual radio. There is a name "virtual radio" that The Research Group is using. We do utilize that in two of our radio stations, but what we have come up with is what we call "Star Systems," which is a different concept.

I think the Steve Hicks who was GM of a single station in Beaumont, TX would have asked the basic questions of, "Is it better-quality programming than what I am able to do locally with my own staff now?" and, "How local can it be?" If I would have received the right answers about being able to control the programming locally, musically, and otherwise, and

DATELINE

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

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

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

1998

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

• **January 25** — Super Bowl XXXII. Qualcomm 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.

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

• **February 13-14** — Dan O'Day's PD Grad School. Summit Hotel, Los Angeles; (310) 476-8111.

• **February 19-21** — R&R Talk Radio Seminar. Grand Hyatt Washington, DC; (310) 788-1619.

• **February 25** — 40th Annual Grammy Awards. Radio City Music Hall, New York City; (310) 392-3777.

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

• **March 11-15** — Pollack's New Media & Music Conference '98. Beverly Hilton, Beverly Hills, CA; (310) 459-8556.

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

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

• **March 19-20** — Rick Scott & Assoc. Sports Radio Conference '98. La Posada Resorts, Scottsdale, AZ; (206) 867-9397.

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

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

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

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

• **April 22** — 33rd Annual Academy Of Country Music Awards. Universal Amphitheatre, Los Angeles; (213) 462-2351.

• **May 6-8** — Radio Only Management Conference. Phoenician Hotel, Scottsdale, AZ; (609) 424-6800.

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

• **June 11-13** — R&R Convention '98. Century Plaza Hotel, Century City, CA.

• **June 15-21** — International Country Music Fan Fair. Tennessee State Fairgrounds, Nashville; (615) 244-2840.

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

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

• **July 7** — Major League Baseball All-Star Game. Coors Field, Denver.

• **July 16-19** — 23rd Annual Conclave. Marriott City Center, Minneapolis; (612) 927-4487.

• **July 29-August 2** — '98 Women In Communications Conference. Ritz Carlton, Philadelphia; (410) 544-7442.

• **September 10-12** — 47th Annual AWRT Convention. Westin City Center, Washington, DC; (703) 506-3290.

being able to take advantage of voice talents from other markets that I was, in effect, scripting, I would have been very much for it.

R&R: *In the experiment with it so far, how has the localism worked?*

SH: In the version that we're doing, it's very local. Each of the program directors in the market selects the music and puts it into rotation. We're doing local music research. They are writing the liners and drops — their "scripts," so to speak — what they want outside talent to say. Most of this stuff is being done nights and weekends to improve the quality of programming during those time periods.

That's what's been so hard: for the very smallest markets to attract good quality talent. That, and the basic production quality in some of these markets is not the quality you find in the very largest markets. If we can improve the production quality to a small market, it's better for the radio station and for the advertisers.

R&R: *How specifically does the "Star System" differ from The Research Group's system?*

SH: The system they use utilizes some talent from the Seattle area, and they send, in some cases, a

whole package of preprogrammed radio to a market. In our concept, we want to make sure we control what kind of programming we're doing. Any time you get away from that being done on a local basis, I think you have a real problem.

R&R: *Do you ever miss the days of being at the management level?*

SH: People ask me what are the best times I ever had in radio, and I think there was a period of three years when I was GM of a single station that was probably the most gratifying. You've got your own team of people, the direct response from advertisers, and when the ratings book came out, it was your deal. To me, that's the best job in radio: being manager of a station.

R&R: *Do you see a day when Steve Hicks retires from being head of Capstar and returns to the management fold?*

SH (laughing): I'm not sure how good at it I would be in today's environment. I've always seen myself not as a great manager, but as an "architect." If I could contribute in that way, from an ego perspective I would certainly not have a problem with going back and trying to run a great radio station.

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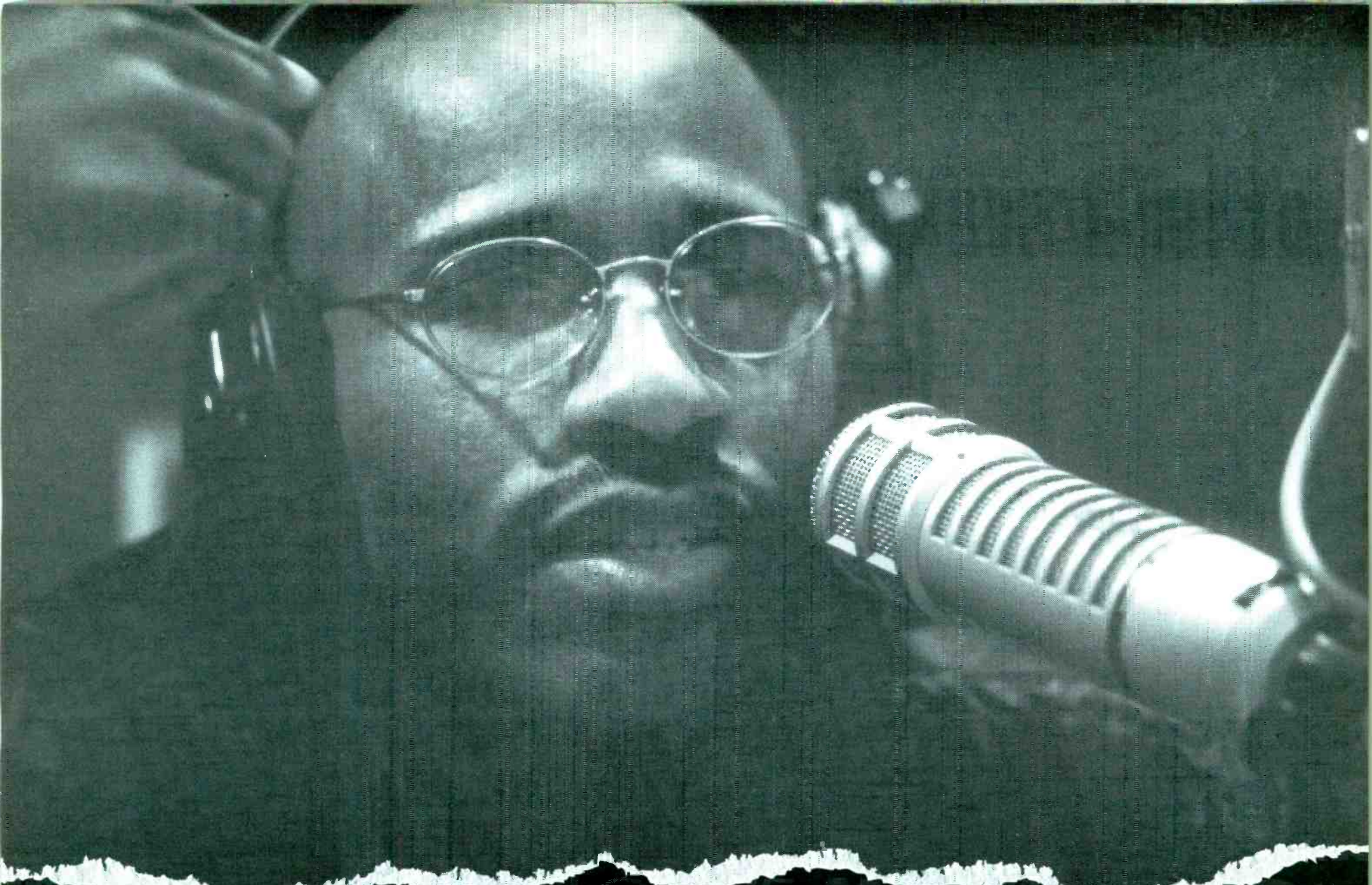
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Call Radio Shows NOW at 1-800-988-4341 for a demo of “Willie D’s Reality Check” — before your competitor does.

*Source: Arbitron Spring 1997 Rating Book, Houston Metro, M-F 7p-mid, Adults 18-49 and 25-54

Winning Telephone Sales Tips

□ **Simple phone etiquette can mean the difference between success and failure**

By Irwin Pollack

Most of us never think much about how we deal with prospects or advertisers on the telephone. What we don't realize is how powerful a tool the telephone really is. The fact is, the telephone can work in our favor or against us. Here are some winning points to consider:

1 Be prepared. Never answer an incoming call that you are not prepared for before you think about what you are going to say. If you are not sure, get off. An easy way to do this is to tell your client that you're tied up at the moment, but that you would like to call them back. Set up a specific time and date for your return call. People generally dislike being strung along. Then, before you return their call, make a list of issues you want to address, questions you want to ask, trial closes you would like to float in their direction, notes about how you intend to provide rational justification for your next position, etc.

2 Prevent potential distractions before you begin. Don't try to negotiate with the other side unless you are prepared to give the discussion your full and complete attention. Before you make the return call, it is a good idea to close the door to your office. Let everyone know, in no uncertain terms, that you are not to be disturbed. Wrap up whatever it is that you are doing, clear off your desk, and free your mind from other non-related issues you have been dealing with. Then, and only then, make your call.

3 Open with small talk. It is a good idea to commence your conversation with a certain amount of low-risk small talk. This accomplishes two things. First, it creates a positive atmosphere for negotiations and helps lower the other side's shield and gets their sword on the table. Second, it allows you to get a handle on what their voice and intonation sound like when they are relaxed and unthreatened. This can be used as a benchmark for determining how they are reacting to your various proposals when you are in the midst of your substantive discussions with them.

4 Take notes. It is harder to remember the various points that are being made by the other side when you are talking on the telephone.

Telephone negotiations lack the context of body language and tend to invite interruptions on their side of the phone as well as on yours. This means that telephone conversations are more likely to be disjointed and abbreviated. By taking notes, you not only help yourself to keep focus, but you have a valuable record of what was said and what, if anything, was accomplished by the conversation.

Telephone negotiations lack the context of body language and tend to invite interruptions on their side of the phone as well as on yours. This means that telephone conversations are more likely to be disjointed and abbreviated.

5 Slow it down! Be clear and precise. Slow down the pace of the conversation. Get in the habit of repeating your main points and your justification for them. Be sure you are speaking clearly and for a purpose. Never assume your client understands what it is you are getting at. In fact, unless you are absolutely

Salespeople On The Move

• **Randi Alderman** is appointed NSM of Barnstable's WGSM-AM, WHLI-AM, WBZO-FM, WKJY-FM, WMJC-FM & WRCN-FM/Long Island. Meanwhile, **Blanche Joesten** becomes LSM at WHLI and WKJY. Both previously served as NSM and LSM, respectively, at WNSR-FM/New York.

• **WHHY-AM, WJCC-FM & WAFX-FM/Montgomery, AL** welcomes **Jeff Stroud** as Sales Mgr.

• **Kellie Lala** is named Sales Mgr. at KRNA-FM & KXMX-FM/Cedar Rapids-Iowa City, IA.

• **Marc Burnett** is now Sales Mgr. at WWCT/Peoria, IL.

• **Lora Funderburk** joins AMFM Radio Networks as SW Sales Mgr., reporting to VP/Advertising Sales, Nat'l Sales Team Rhonda Munk.



Lala

clear that such is the case, it is probably a good idea to assume just the opposite. Always work from notes, including the checklist of items you wanted to cover that was prepared before you made your telephone call. This will eliminate the tendency of both parties to gloss over or completely forget the important points that need to be covered.

6 Confirm their position by restating it in the light most favorable to them (that's what selling is really all about — gift wrap and ribbons) without agreeing if you disagree. Never assume that you understand their position until you have restated it better than they could, while at the same time driving home the point that you do not necessarily agree. By giving them this feedback early in the conversation and frequently thereafter, you avoid costly misunderstandings that can complicate negotiations for both you and your client.

7 When suspending negotiations, set up a telephone appointment for the next call. If appropriate, confirm it in writing via fax as soon as possible. This will help to lessen the likelihood that the other side will get the impression that you are stringing them along. It will also make it easier for you to reestablish contact later and keep them from stringing you along.

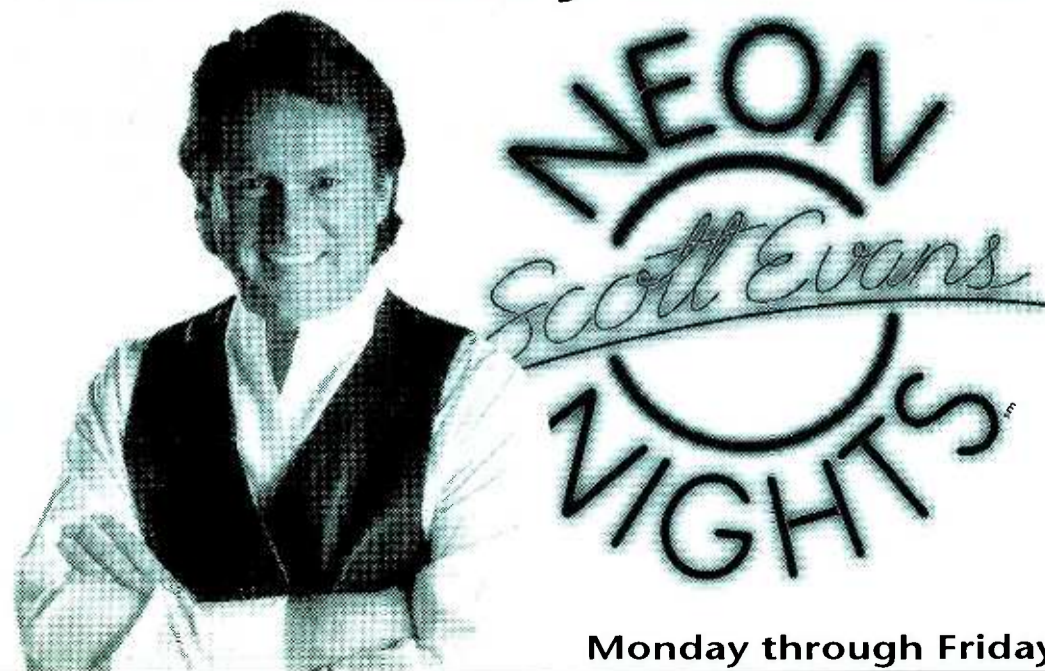
8 Follow up each phone call to your prospect or advertiser with a confirming letter. The confirming letter should be drafted immediately after the telephone conversation, regardless of whether you have reached agreement on substantive issues or not. It should also be mailed or faxed, preferably both, to the other side immediately. Confirming letters accomplish two valuable things: First, they prevent misunderstandings from growing into disputes, because they call the misunderstanding to both parties' attentions before the parties act on them. Second, confirming letters can be used in court to support your position if there is a subsequent dispute over what was, or was not, agreed to by the parties.

New Hampshire-based radio sales and management trainer **Irwin Pollack** consults radio stations and broadcast groups. He can be reached via the Internet at www.irwinpollack.com, or by calling (603) 598-9300.



Never assume your client understands what it is you are getting at. In fact, unless you are absolutely clear that such is the case, it is probably a good idea to assume just the opposite.

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Movie openings can make for great promotion ideas. And the time to create a promotion based around a forthcoming release is *now*. R&R will detail some of the major movies set to be released in the coming months. For information on creating a promotion for a specific movie, call the studio's regional/field representative for your market. Check out movies opening this week and charting movie soundtracks on Show Prep (Pages 20 and 21).

November 14

WELCOME TO SARAJEVO (Miramax) — Critically acclaimed at the Cannes Film Festival, this film invites audiences to enter the world of the international press corps — a group of war correspondents, some jaded, some still innocent, covering the news in one of the most dangerous places on Earth. **Woody Harrelson, Stephen Dillane, Marisa Tomei, and Kerry Fox** star.

November 21

ANASTASIA (20th Century Fox) — A magical mix of action, adventure, comedy, romance, and music, *Anastasia* is a full-length, animated motion picture about the fabled lost Russian princess. **Meg Ryan** is the voice of the princess, who embarks on an incredible journey to find her identity. Also contributing their voices are **Angela Lansbury, Christopher Lloyd, Hank Azaria, and Bernadette Peters**.

SLIDING DOORS (Miramax) — A contemporary love story about one woman's life. **Helen's (Gwyneth Paltrow)** destiny is about to

be determined by the sliding doors of a London subway train. If she makes it aboard, her life takes on a new direction. If she's left standing on the platform, she has a whole different future to face.

November 26

ALIEN RESURRECTION (20th Century Fox) — An unholy combination of human and alien genetics is discovered, made possible by an uneasy alliance between a renegade band of smugglers and zealous cadre of scientists and officials. **Sigourney Weaver** returns as Ripley, who discovers that her "resurrection" is the result of an incredible experiment that has altered both her and the creature she had been carrying. To combat the alien menace, Ripley must team up with the smugglers, including an enigmatic mechanic named Call (**Winona Ryder**).

FLUBBER (Walt Disney) — Professor Phillip Brainard (**Robin Williams**) is a man so lost in thought, he's forgotten two dates to marry his girlfriend Sara (**Marcia Gay Harden**). Brainard is set for his third attempt when he cre-

ates a miraculous goo that, when applied to any object (i.e., cars, bowling balls, people), enables it to fly through the air at remarkable speeds. It's flubber — and it's the updated version of the 1961 Disney classic *The Absent-Minded Professor*.

THE LITTLE MERMAID (Walt Disney Pictures) — The wonders of Hans Christian Andersen live on in this reissue of one of the most well-loved animated stories of all time. Relive the enchanting tale of love and devotion between a beautiful mermaid and her handsome prince.

December 19

HOME ALONE 3 (20th Century Fox) — Alex Pruitt (**Alex Linz**) plays the tiny tyke who defends his house against strange neighbors — a quartet of international thieves who have stolen a computer chip containing top-secret U.S. defense plans. The chip is hidden in a toy car, and the only other person who knows its location is ... Alex!

THE MIGHTY (Miramax) — The hilarious, inspirational story of 13-year-old Maxwell Kane, a giant boy in size 14 shoes who's slow in school, short on courage, and long on not fitting in. Then he meets Kevin, a tiny Einstein in leg braces with more smarts, lip, and nerve than any kid in town. Together, the two form an unbeatable combination. **Sharon Stone, Kieran Culkin, Gillian Anderson, Harry Dean Stanton, and Gena Rowlands** co-star.

December 25

GOOD WILL HUNTING (Miramax) — Will Hunting (**Matt Damon**) is only 20 years old and already stands out in his rough, working-class neighborhood in South Boston. He does menial jobs and has run-ins with the law; however, his photographic memory can summon up obscure historical references and almost instantly solve math problems that frustrate Nobel Prize-winning professors. But, he can't talk his way out of an impending jail sentence. His only hope is Sean McGuire (**Robin Williams**), a college professor-turned-therapist.

JACKIE BROWN (Miramax) — **Quentin Tarantino's** new film is based on **Elmore Leonard's**

Promo Of The Week



GOING 'OVER MY HEAD' FOR A BIG MAC — WEBN/Cincinnati invited listeners take the plunge (a la *Caddyshack*) and bob for Baby Ruth candy bars to nab VIP seats for an upcoming Fleetwood Mac show.

Rum Punch. **Pam Grier** stars as Jackie Brown, an attractive stewardess who supplements her income by smuggling cash into the country for an illegal arms dealer — until the day federal agents bust her. The only way she'll stay out of jail is by setting up a sting to bring in a half-million dollars and take down the gunrunner. Co-starring **Samuel L. Jackson, Robert Forster, Bridget Fonda, Michael Keaton, and Robert De Niro**.

OLD FRIENDS (TriStar) — A romantic comedy that tells the story of the unlikely bond that forms between three New Yorkers who don't have a chance in hell at real happiness: an acid-tongued, obsessive-compulsive romantic novelist (**Jack Nicholson**); a waitress juggling the harried responsibilities of single parenthood (**Helen Hunt**); and a gay artist (**Greg Kinnear**) who, after being robbed and beaten, has his career hopes dashed. Their fates intertwine because of a fourth complicated character, a dog named Verdell. Co-starring **Cuba Gooding Jr., Skeet Ulrich, and Shirley Knight**.

THE BIG LEBOWSKI (Gramercy) — How does the laziest man

in Los Angeles get mixed up with gangsters, a kidnapping, and general mayhem? That's the premise of this film starring **Jeff Bridges** as Jeff Lebowski (aka The Dude), who comes home one day to find gangsters in his apartment, demanding the money that his wife owes a guy named Jackie Treehorn. The problem is, The Dude isn't married — it's a case of mistaken identity. Unfortunately, that's not good enough.

December 31

GREAT EXPECTATIONS (20th Century Fox) — Set in New York and Florida, the story follows the journey of young Finn Bell (**Ethan Hawke**), an aspiring artist whose world is dramatically changed by three disparate strangers, each of whom unexpectedly and relentlessly invades his life: a dangerous convict named Lustig (**Robert De Niro**); the icy and beautiful Estella (**Gwyneth Paltrow**); and the old, wealthy, and crazed eccentric Ms. Nora Dinsmoor (**Anne Bancroft**).

Dates are subject to change.

Compiled by R&R Associate Editor Margo Ravel; (310) 788-1659.



Sigourney Weaver (left) squares off with renegade **Winona Ryder** in 20th Century Fox's *Alien Resurrection*.



It's a bird, it's a plane ... it's flubber! Brilliant but befuddled professor **Phillip Brainard** (**Robin Williams**) invents the anti-gravity goo flubber, and the fun begins.

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ZINE

SCENE

Women Rockers Speak Out!

Rolling Stone magazine celebrates its 30th anniversary with a nod to "The Women Of Rock." Documenting the blues singers, divas, earth mothers, cowgirls, boy toys, riot grrls, and every genre in between, the 'zine features interviews with some of the more influential women of rock, including **Shirley Manson, Joan Jett, Bette Midler, Melissa Etheridge, Queen Latifah, Sheryl Crow, Etta James, and Natalie Merchant.**

Some choice quotes: "I want my music to be reviewed, not whether my rib cage is too small or not" — **Madonna.**

"It allows me to cry without cryin'. It allows me to be angry without slappin' somebody. It allows me to prophesy without pullin' out a crystal ball" — **Ruth Brown** explains the magic of music.

"If your image has been reliant upon your looks. If you start out sticking your tits out and coming out as a sex symbol, you have to be prepared to face up to it — because time waits for no one" — **Chrissie Hynde** on why some women are judged more harshly when they age.

"I work out three times a week and try really hard to buy facial products that will make me taut and dewy. I do feel that I should be not repulsive. I feel like somewhere, unwritten, in my contract is, 'Stay reasonably attractive'" — **Liz Phair.**

"I was told by my record company at that time not to have my first baby because I owed it to them not to have children so that I could pay back the 100,000 quid that it cost to record the album" — **Sinead O'Connor.**

"Yes, I do. Except when I have to find someplace to pee. I peed on the floor once. It was in Germany, where they charged money to get into the stall. And once you got in there, they'd charge you more money to get paper. So in defiance, I peed in the middle of the floor" — **Joan Baez** on whether women have the same latitude as men on and off the stage.

Also featured in the *Rolling Stone* issue are 10 women who work behind the scenes, including **Elektra Entertainment** head **Sylvia Rhone**, **Sony Music Entertainment** Exec. VP **Michele Anthony** ("I

would certainly hope that in five years we won't have to be doing an article on 'women in rock' ... it ghettoizes women. Really, when I wake up every day I think of myself as an executive, not a female executive."), and **Epic Records/550 Music** President **Polly Anthony** ("I always dealt with men, and I've always been comfortable with men. Now, I kind of say sometimes, 'I was raised by wolves.' But really good wolves.").

Speaking of power ... **Madonna**, who shares the *Stone* cover with **Tina Turner** and **Courtney Love**, insisted on approval of both the image and the retouching on the 'zine's cover — and she got it in writing, according to two sources close to the deal (*New York*).

One Too Many

Michael Jackson is scouring Europe for a scientist who can help clone him! Jackson got the idea after pal **Elizabeth Taylor** expressed interest in cloning her pet Maltese. Although the human cloning process could be years or even decades away, Michael is prepared to freeze his DNA until the method is available (*Star*).

Someone who won't be happy with two Jackos is ex-Mrs. Jackson **Lisa Marie Presley's** ex-husband **Danny Keough**, who had this to say after he saw a pic of his son sitting on Michael's lap: "Keep my kid away from that freak Michael Jackson!" (*Star*)

Repeat Performance

"It's really a load of rubbish. That's like saying that someone who uses a string quartet is copying Mozart" — **Jamiroquai** frontman **Jason Kay** on critics who accuse his band of aping American funk (*People*).

Poor Thing!

"I feel like such a failure. I've spent my whole life shopping and still have nothing to wear" — **Celine Dion** (jokingly) discusses hard times (*InStyle*).

Dead Man Talking

"In a recent interview, **Keith Richards** says he hasn't retired because 'chicks still dig me.' In a related story, necrophilia is on the rise" — **Conan O'Brien** (*Entertainment Weekly*).

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 & MOVIES

CURRENT

- **I KNOW WHAT YOU DID LAST SUMMER** (Columbia)
Single: Hush/Kula Shaker
Other Featured Artists: Korn, Our Lady Peace
- **A LIFE LESS ORDINARY** (London/Island)
Singles: Deadweight/Beck
A Life Less Ordinary/Ash
Other Featured Artists: Sneaker Pimps, Folk Implosion, Cardigans
- **SOUL FOOD** (LaFace/Arista)
Singles: I Care 'Bout You/Milestone
Let's Do It Again/Xscape
What About Us/Total
We're Not Making Love .../Dru Hill
Boys + Girls/Tony Toni Tone (Mercury)
- Other Featured Artists: En Vogue, Outkast
- **BOOGIE NIGHTS** (Capitol)
Featured Artists: Marvin Gaye, ELO, Night Ranger
- **PLAYING GOD** (Milan)
Featured Artists: Morcheeba, Richard Hartley, Willie Dixon
- **GANG RELATED** (Death Row)
Single: Way Too Major/Daz Dillinger
Other Featured Artists: Mack 10, 2Pac, Ice Cube
- **THE ICE STORM** (Velvet)
Featured Artists: David Bowie, Jim Croce, Traffic
- **MEN IN BLACK** (Columbia)
Singles: We Just Wanna Party With You/Snoop Doggy Dogg
Just Cruisin'/Will Smith
Other Featured Artists: NAS, Roots f/D'Angelo, De La Soul
- **MONEY TALKS** (Arista)
Singles: Everyday/Angie Stone And Devox
Feel So Good/Mase (Bad Boy/Arista)
Other Featured Artists: Mary J. Blige, Lil' Kim, SWV
- **DEF JAM'S HOW TO BE A PLAYER** (Def Jam)
Singles: Say What/Dymon
Never Wanna Let You Go/Absolute
Other Featured Artists: Redman, Crucial Conflict, Eightball & MJG
- **YEAR OF THE HORSE** (Reprise)
Featured Artist: Neil Young & Crazy Horse
- **PICTURE PERFECT**
Single: Say What You Want/Texas (Mercury)

COMING

- **HURRICANE STREETS** (Mammoth/Capitol)
Single: Sex & Candy/Marcy Playground
Other Featured Artists: Seven Mary Three, De La Soul, Vic Chesnutt
- **ANASTASIA**
Singles: At The Beginning/Donna Lewis & Richard Marx (Atlantic)
- **AN AMERICAN WEREWOLF IN PARIS**
Single: Mouth/Bush (Hollywood)
- **THE JACKAL** (MCA)
Featured Artists: Fatboy Slim, Prodigy, Primal Scream

CYBERSPACE

Hot, new music-related World Wide Web sites, cool cyber-chats, and other points of interest along the information super-highway.

'Net Chats

AC/DC, Tuesday (11/4) at 8pm ET/5pm PT, America Online (keyword: LIVE).

On The Web

LiveConcerts.com shows this week include the **Cure** (Friday, 10/31), **Todd Rundgren** (Saturday, 11/1).

SonicNet chats this week include **Shelter**, Monday (11/3) at 7pm ET/4pm PT (www.sonicnet.com).

Chat with **Jason Bonham** Wednesday evening (11/5) at 11:30pm ET/8:30pm PT (www.RockVillage.com).

Lollapalooza vet **Jim Rose** (of the infamous Jim Rose Circus) chats Halloween night at 7pm ET/4pm PT (www.TheHub.com).

MUSIC DATEBOOK

MONDAY, NOVEMBER 10

1969/**Led Zeppelin's** *Led Zeppelin II* LP goes gold.

1989/Producer **Antonio "L.A." Reid** and singer **Pebbles** become parents to son Aaron Alexander.

1992/**Guns N' Roses** singer **Axl Rose** is found guilty on charges of misdemeanor assault and property damage for inciting a July 1991 riot at St. Louis' Riverport Amphitheater.

Born: **Greg Lake** (Emerson, Lake, & Palmer) 1948, **Chris Joannou** (Silverchair) 1976

Releases: **David Essex's** "Rock On" 1973

TUESDAY, NOVEMBER 11

1958/**Hank Ballard** records the original version of "The Twist."

1972/**Allman Brothers** bassist **Berry Oakley** is killed in a motorcycle accident that occurs three blocks from the site of guitarist **Duane Allman's** fatal crash.

1989/**Melissa Etheridge** and **Joe Cockler** entertain Germans celebrating the Berlin Wall's recent destruction.

Born: **Andy Partridge** (XTC) 1953
Releases: **Buddy Holly's** "Peggy Sue" 1957, **Diana Ross & The Supremes'** "In And Out Of Love" 1967

WEDNESDAY, NOVEMBER 12

1970/**The Doors** make their last appearance as a quartet in New Orleans.



Willie Nelson — for all the tax I owed before ...

1990/**Willie Nelson** watches the IRS seize his holdings in six states — including a ranch, recording studio, and golf course — to satisfy part of a \$6.5 million debt.

1992/**Cause & Effect** keyboardist **Shawn Rowley**, 23, dies of an asthma-induced heart attack.

Born: **Booker T. Jones** 1944, **Neil Young** 1945, **Tevin Campbell** 1976

Releases: **Donovan's** "Mellow Yellow" 1966, **Madonna's** *Like A Virgin* LP 1984

THURSDAY, NOVEMBER 13

1968/**The Beatles'** animated movie *Yellow Submarine* premieres nationally.

1973/**Peter, Paul, & Mary's** *In The Wind* LP goes gold.

1974/A man posing as **Deep Purple** guitarist **Ritchie Blackmore** crashes a borrowed Porsche in Iowa City. The imposter had conned several townspeople and is charged with misrepresentation, a felony.

Releases: the **Tokens'** "The Lion Sleeps Tonight" 1961, the **McCoys'** "Fever" 1965, **Three Dog Night's** "Old Fashioned Love Song" 1971

FRIDAY, NOVEMBER 14

1987/**Sonny & Cher** are prodded by David Letterman into singing "I Got You Babe" on his show.

1990/**The Who's** **Pete Townshend** confesses his bisexuality to *Newsweek*: "I know how it feels to be a woman because I am a woman. And I won't be classified as just a man."

1996/**Michael Jackson**, 38, marries **Debbie Rowe**, 37, in Sydney, Australia.

Releases: **Santana's** "Black Magic Woman" 1970

SATURDAY, NOVEMBER 15

1956/**Elvis Presley** makes his acting debut as the movie *Love Me Tender* premieres.

1969/**Janis Joplin** is arrested in Tampa after using "indecent" language on stage and allegedly threatening a police officer.

1990/**Milli Vanilli** producer **Frank Fari** publicly admits that **Fabrice Morvan** and **Rob Pilatus** never sang a note on the Milli Vanilli album. The duo eventually return their Best New Artist Grammy.

1996/**The Mirror Has Two Faces**, directed by and starring **Barbra Streisand**, opens nationally.

Releases: **Grand Funk Railroad's** *E Pluribus Funk* 1971

SUNDAY, NOVEMBER 16

1973/**David Bowie** hosts his first TV special. Guests include **Marianne Faithfull** and the **Troggs**.

1978/**The Bee Gees, Peter Frampton, and Billy Preston** make their acting debuts as the movie version of *Sgt. Pepper's Lonely Hearts Club Band* opens.

Releases: **B.J. Thomas'** "Hooked On A Feeling" 1968, **Stevie Wonder's** "Boogie On Reggae Woman" 1974

— Frank Correia



alana davis 32 flavors

New At Top 40

WXKS Boston
WKSS Hartford
KHTO Springfield
WRHT Greenville
WHOT Youngstown
KESR Little Rock
WHZZ Lansing
WGIU Johnstown

New At Modern AC

KFMB San Diego
WPLL Miami
WKDD Akron
KTNP Omaha

New At NAC

WLOQ Orlando

New At Modern Rock

KCHZ Kansas City
WPLT Detroit

New At AAA

KRSH Santa Rosa
KRCC Colorado Springs

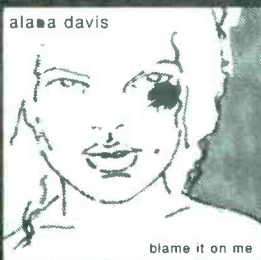


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A Case Of Mistaken Identity

ST couldn't help but chuckle when WGL/Ft. Wayne producer **Chad Mitchell** told us about his recent correspondence with *People* magazine. A couple of weeks ago, Mitchell received the following fax from a *People* reporter:

*Dear Chad,
 I am a reporter with People Magazine, and I'm working on an obituary on John Denver, who replaced you in the trio. I'd love to interview you, but I'm running out of time. Please call me ASAP.*

*Thanks and regards,
 Lyndon*

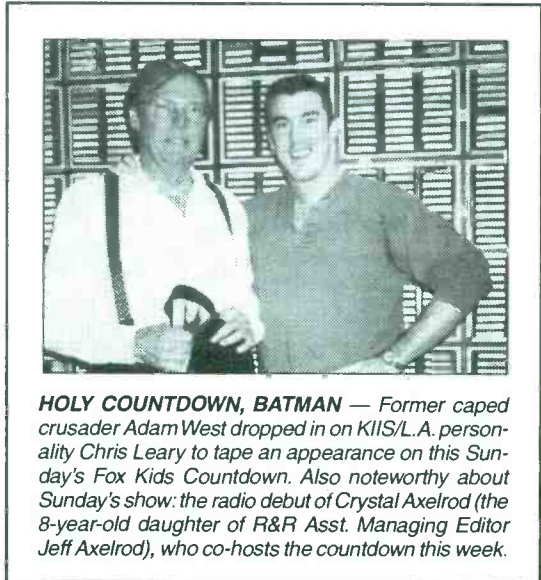
Mitchell's response:
Unfortunately, I've been speechless with laryngitis for almost three weeks now. I would like to express my feelings for John & this tragedy in your obituary piece, though through e-mail. John was and will always be the gentle soul I could trust to replace me with my baby (the group). His musical expressions and day to day kindness are most worthy of the utmost respect and admiration. My life will never be the same, and I will truly miss a dear friend.

Alas, the quote never made *People's* story... Maybe Lyndon actually did his homework and realized that, aside from the name, the Chad Mitchell he'd contacted had absolutely *nothing* to do with Denver's first group, the Chad Mitchell Trio.

How's this for a "smashing pumpkin"? KFMB (Star 100.7)/San Diego's Jeff & Jer are celebrating Halloween morning by dropping a 400-lb. pumpkin named "Splatnik" 300 feet from a helicopter.

Rumors

- Will **CBS Radio** be hooking up with CNN to provide more of its business news?
- Is a high-profile Northeast morning driver ready to return to his old Seattle stomping grounds for a programming gig?
- Will Louisville get a new CHR by Christmas? How does a Clear Channel programmer fit into this picture?
- Will PD-less **KTAA/Fresno** flip from Regional Mexican to CHR/Rhythmic in the very near future?
- What's up with Alternative **KCHZ/KC**? Did it add the Spice Girls this week to a playlist that already included Hanson and Aqua?



HOLY COUNTDOWN, BATMAN — Former caped crusader Adam West dropped in on KIIS/L.A. personality Chris Leary to tape an appearance on this Sunday's Fox Kids Countdown. Also noteworthy about Sunday's show: the radio debut of Crystal Axelrod (the 8-year-old daughter of R&R Asst. Managing Editor Jeff Axelrod), who co-hosts the countdown this week.

'Duck' Gives Birth To Little Rock's Q-100!

The "all-new, all-hit" Hot AC **KQLR-FM** signed on at 6pm Monday (10/20), with sister **KMJX-FM GM Michael P.** as interim PD. The frequency used to be **KDDK-FM**, which recently moved its Country format to 106.7 MHz. The Clear Channel station is playing 10,000 songs in a row until an airstaff and full-time PD are found.

Condolences to the family of veteran broadcaster **Kris McClendon**, who passed away Sunday (10/26). McClendon most recently worked at **WALR/Atlanta**.

Drinking On The Job!

WNNJ-FM/Newton, NJ morning DJ **Pat Butler** and sidekick **Chris DeMeo** were observed drinking on the job Thursday (10/30) by Sparta Prosecutor Andrew Frasier and a representative of the Sparta Police Department and were cited for ... their public service work! The two were given a series of Breathalyzer tests to raise public awareness of the newly proposed drunk-driving limit of .08%, showing how much alcohol it takes to be over the limit.

A show on Canadian TV network **CTV** initiated a phone poll asking whether **Howard Stern** should be banned from the country's airwaves. The October 21 program took

Continued on Page 24

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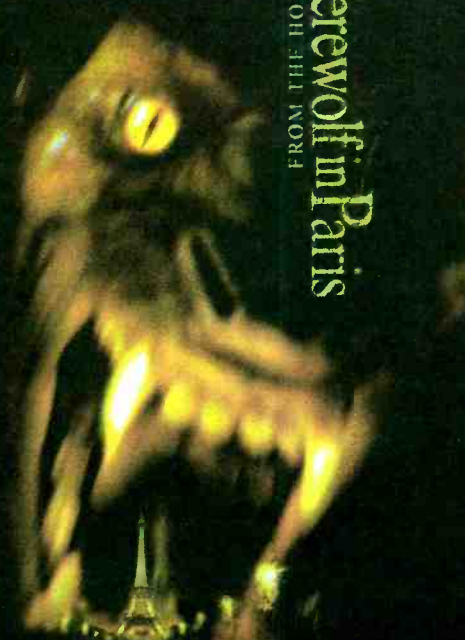
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KCXX KCCX
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KROQ 33x	KPNT 24x
Q101 41x	WENZ 48x
CIMX 48x	WLUM 29x
KDGE 31x	KOME 35x
WHFS 23x	KEDG 41x

Album in stores in November

Film opens nationwide in December

Remix and additional production: Hein Hoven David Dorrell and Gavin Rosedale • David Dorrell Management • Courtesy of Trauma-InterScope Records • Executive Soundtrack Producers Kathy Nelson and Mitchell Leib © 1997 Buena Vista Pictures Distribution • Hollywood Records

Continued from Page 22

several pokes at Stern and the Montreal and Toronto stations that air him. But **CILQ/Toronto PD Pat Cardinal** says listener and advertiser response to Stern "has been phenomenal" since his September 3 debut.

Cavallo, Disney In Talks On New Label

The **Walt Disney Co.** is in final negotiations with veteran music manager **Bob Cavallo** to launch a joint-venture, pop music record label, according to insiders. Cavallo is also expected to serve as creative consultant to Disney's entire music division and may eventually take an executive post overseeing the whole music group, which would include the new label, **Mammoth Records, Hollywood Records, and Walt Disney Records.**

Speaking of Disney, **ABC Radio Networks'** Radio Disney 24-hour format is going on four new affiliates — **WGSM-AM/Long Island; KZKL-AM/Albuquerque; KRYS-AM/Corpus Christi, TX; and KMBS-AM/Monroe, LA** — bringing its station count up to 11.

WNOR/Norfolk Sports Director Rod Fitzwell covered last Friday's sentencing of former NBC broadcaster **Marv Albert** dressed in women's panties and a cheap toupee, with the word "yes" painted boldly across his freshly shaven chest. When he wasn't entertaining the likes of CNN, CBS-TV, MSNBC, and Court TV at his "Marv's Big Bites" stand outside the courtroom, he was phoning in live reports to morning drivers **Tommy & Rumble.**

Pissing The Night Away...

Alternative **WHFS/Washington's** free fan appreciation show featuring **Chumbawamba** drew close to 1000 listeners — and a sizable contingent of police — to The Rock, a four-story bar in Chinatown. The cops arrived as the band played from atop a parking garage across the street and were actually enjoying the show... but another city agency stepped in to halt it. (It seems 'HFS and the garage owner forgot to get a special event permit.)

WYCD/Detroit debuted its new **BF & Ravenna** morning show Monday (10/27)... and dissolved it the next day. Former six-



PROMO OF THE WEEK — Just in time for "the witching hour," **DreamWorks/Geffen** sent out this "hallowed" promotional hat in honor of artist **Kim Fox's** new single, "I Wanna Be A Witch."

year **WMJI/Cleveland** middayer **Ravenna Micelli** left after one day on the air with **ND/co-host Bob Schuman**. **PD Eddie Haskell** has joined Schuman on the morning show until "we find the stellar morning show we want," he says. Two-year **WYCD** morning personality (and 12-year Motor City vet) **Joe Wade Formicola** left the station last week.

Continued on Page 26

Rumbles, Pt. 1

- Former **WLEE-AM, WKLR-FM & WVGO-FM OM Al Brock** transfers to **WPXK/Springfield, MA** as PD/morning guy. He succeeds **Scott Harris**, who remains as APD/afternoon.
- **KZFM/Corpus Christi, TX APD/MD/PM driver Tony Manero** becomes PD at **KKSS/Albuquerque**, effective November 10.
- **Emmis Event Group** ups **Bill Zafiros** to Dir./Entertainment, overseeing **WQCD, WQHT & WRKS/NY.**
- Former **WWDC/Washington** morning man **Will Pendarvis** joins **KTBB/Houston** in a similar capacity; **WTPT/Greenville, SC** middayer **Tony Angelo** becomes morning producer at **KTBB.**
- **WYNF/Sarasota PD/MD Eric Stevens** departs the Rock outlet.
- **WBT-AM & FM/Charlotte APD David Eades** leaves the News/Talk outlet to become a technical director for sister **WBT-TV.**
- **Alan Quin** segues from **WVRK/Columbus, GA** to crosstown **WGSY** as PD.
- New to the **KLYV/Dubuque, IA "Dawn Patrol"** is **Scott Trunda.**
- Former **WEGX/Florence-Myrtle Beach, SC PD Mark Reid** is the new PD at **WYAK/Myrtle Beach.**
- **KQMB/Salt Lake City PD/middayer Brian Foxx DeGues** exits for crosstown **KISN** as MD/middays.
- **Scotty Brink** and **Judd Otis** join **KXGL/San Diego** for mornings.
- **Brian Kelly** joins **KMGZ/Lawton, OK** as MD.
- **Ace Cosby** segues from **WRZX/Indianapolis** to crosstown sister **WFBQ** for middays.
- **Luke Sanders** from **WKTU/Milwaukee** joins **WXPT** as Production Dir./middays.
- Former **MTV** radio franchise programmer **Cindy Sivak** exits.

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WZJM	WZNY	WPXY	KQKQ	WABB	WFBC	WWCK
KJYO	WVMX	KDMX	KBEE	WLIF	WLTE	KVIL

"We've been playing 'I Wanna Be There' since April and it's still one of the best testing currents for Star 94. I see no reason to believe that 'Light In Your Eyes' won't perform the same way for us."

- JR Ammons, WSTR

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- Kid David, WXKS

"When I first heard this album, this was the song that I picked to be a big hit. What a beautiful record! This should be as big as, or bigger than, 'I Believe'. Huge!"

- Wayne Coy, WABB

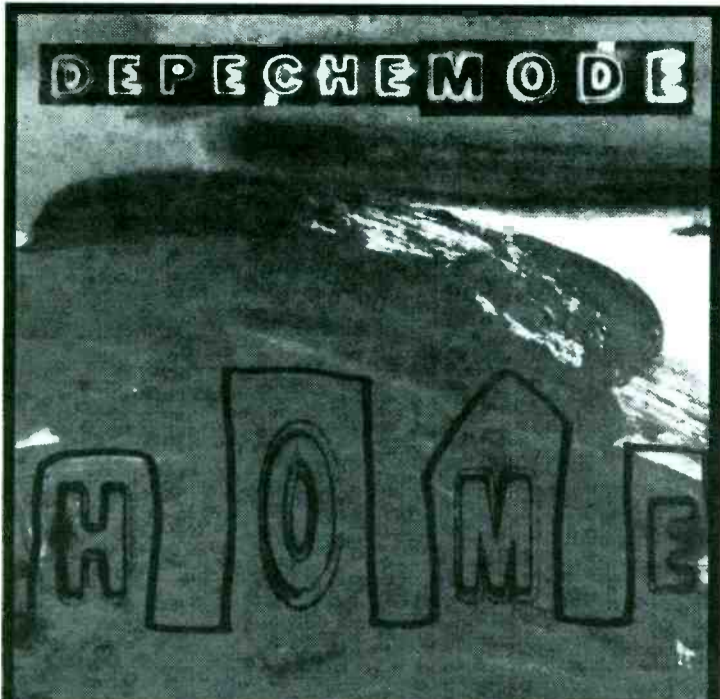
"This song is going to be a huge, huge record!"

- Jon Ivey, WXKS

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STREET TALK®

Continued from Page 24

A major motion picture starring Jim Carrey and **KRBE/Houston PD John Peake**? It could happen... MGM is producing a movie called *Fool On The Hill* — the story of an aluminum siding salesman who broadcasts over a radio station to inmates of a mental institution — and **ST** hears Peake has been approached to play a role.

Veteran Atlanta air personality **Ron Schulz** died last week. Known as **Barry Chase**, he entertained Atlanta locals for 16 years on **WQXI-AM** and **WZGC-FM**. In lieu of flowers, the family requested that contributions be made to a fund for Mr. Shultz's 3-year-old twins, the C and A Schulz Education Fund. Contact Jim Morrison at (404) 238-9449.

Primedia Broadcast Group's Chairman/CEO **Rafael Oller** died Tuesday afternoon (10/28). He was 52.

WLNH/Biloxi, MS VP/Programming and morning co-host **Scott Sands** has come up with a unique way to raise money for a local domestic abuse charity. He's pledged to donate one dollar for every minute Mississippi SeaWolves hockey player Kevin Evans spends in the penalty box this season. The good news for the charity: Bad boy Evans has racked up over 4000 penalty minutes throughout his professional career.

WIBC/Indianapolis' morning team — **Jeff**

Rumbles, Pt. 2

- As rumored last week, **WPGC/Washington** names **KKBT/L.A. Maurice DeVoe** as MD.
- **WBHT/Wilkes-Barre** middayer **Mark McCarthy** adds MD duties.
- **KFRX/Lincoln, NE** middayer **Deana D.** adds MD stripes; MD **Paul Powers** exits.
- **KXME/Honolulu** blasted off with its new **CHR/Rhythmic** format Thursday (10/23) at 3pm under former **KPTY/Phoenix** Research Director **Kennedy**.
- Former **KQMQ/Honolulu** OM/MD **Jamie Hyatt** joins new crosstown sign-on **KXME** as MD/middayer. Former crosstown **KCCN-FM** personalities **Jimmy Da Geek** and **Kid Leo** join for mornings, **K.C.** comes aboard for afternoon drive from **HotRadio 100/Guam**, and former **KYLZ/Albuquerque** nighttimer **Big Mama** joins for similar duties.
- **KQMQ/Honolulu** overnigher **Kool E.** is named Music Coordinator.
- Former **KSAN/SF** afternoon driver **Tim Anthony** joins **KWIN/Stockton** for afternoons.
- **WSTO/Evansville, IN** weekender **Rob Calhoun** segues to middays as **Jack Baldwin** exits.
- **KRUF/Shreveport, LA** nighttimer **D.J. IQ** exits.
- **WBEE/Rochester** afternoon driver **Coyote Collins** adds MD duties.
- Rising Tide VP/Promo **Tim Murphy** exits.

RADIO & RECORDS



1

- **Kevin Weatherly** elevated to **KROQ/L.A.** VP/Prog.
- **Bob McNeill** named VP/Prog. of **Heritage Media**.
- **Steve Williams** promoted to PD of **WQCD/NY**.
- **Georgeann Herbert** boosted to Dir./News & Prog. of **WBBM-AM/Chicago**.
- **Tony Miner** made **KVI/Seattle** PD.

5

- **Mike Glickenhau**s promoted to Exec. VP/GM of **XTRA-AM & FM/San Diego**.
- **Todd Leiser** tapped as VP/GM of **WSUN & WWRM/Tampa**.
- **Mike Kennedy** elevated to Ops. Dir. of **KBZR & KBEQ/Kansas City**.
- Classical **WQXR-AM/NY** to become Nostalgia **WQEW** with **Stan Martin** as PD.
- Dual Dallas Flips: **NAC KOAI** becomes **CHR KHKS**, so **AC KCDU** becomes **NAC KOAI**.

10

- **Brad Hunt** boosted to Sr. VP/Promo. of **Elektra/Asylum Records**.
- **Suzy Mayzel** accepts **KOIT-AM & FM/SF** PD chair.
- **Dave Van Dyke** drafted as PD of **WODS/Boston**.
- **Tim Murphy** recruited as **KMPS-AM & FM/Seattle** PD.

15

- **John Patton** is selected as Chairman/CEO of **Bonneville Broadcasting Systems**.
- **Carl Brazell** appointed President of **Metromedia Radio**.
- **WKSZ/Philadelphia** to sign on as an AC station with **Kris Chandler** as PD.
- Morning man **John DiBella** joins **WMMR/Philadelphia**.

20

- **Dave Michaels** promoted to OM of **KROY & KROI/Sacramento**.
- **Dan Neer** joins **WPIX/NY** for overnights.
- **Taft Broadcasting** buys **WYNF/Tampa** for \$2 million.

Pigeon, Terri Stacy, and Steve Simpson — conducted a live interview Friday (10/31) with astronaut **David Wolf** (an Indiana local) from his current dwelling: the **Mir Space Station**.

Entertainment Weekly has once again released its list of the 101 Most Powerful people in entertainment. As you'd expect, the usual cast of characters from the record industry is there — plus the dubious 101.5 position, which this year went to the **Spice Girls**.

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Rome Wasn't Built In A Day

□ The sports talk host's determination opened doors, and he continues to embrace a 'world of challenges'

"I am Jim Rome. You don't like me. You're not going to like me. Give it two weeks. Absolutely do not listen for one hour and say, 'Oh my God, he's the devil. Where did he come from, when is he going to go back to where he came from, and how do I get him off my radio?'" Welcome to "The Jungle."



Jim Rome

That's how Jim Rome introduces his **Premiere Radio Networks** syndicated show to the uninitiated as his show gains affiliates in new markets. Those who give Rome his two weeks usually get hooked on the sports talk show, which airs weekdays between noon-4pm ET. Over the last few years, the show has built a tremendously loyal and passionate following, much like the teams it covers. As if a daily national show wasn't enough, Rome also hosts a one-hour local show for Jacor's KXTA/Los Angeles.

This is not your ordinary sports talk show. Rome and his callers attack the day's events with brutal honesty and an abundance of creativity. "Being in Santa Barbara, I had a long time to think about what I wanted to do," Rome explains. "The reason the show works is because it's pretty aggressive and entertaining, yet informative. I thought if I had bigger balls, if I really went after it, and it was cutting-edge and creative, that would be the calling card. I can't honestly say I was sitting up at night trying to come up with an idea that would be The Jungle. It just evolved."

Here, Rome talks about the origins of The Jungle — from his start in Santa Barbara radio to his rise to national syndication — and gives his take on Sports Talk radio.

Extra-Ambitious

"I got started at UCSB [University Of California at Santa Barbara]. The one thing that was fortunate for me was that I always knew what I wanted to do," Rome

recalls. "The first day at UCSB, I went right to the station and never left. In earnestness, the radio career started in 1987 at KTMS/Santa Barbara. I started off doing traffic reports for five bucks an hour. I'd drive up and down the freeway and do traffic. There was no traffic, so I made it up. In the three-and-a-half years I was in Santa Barbara, I did UCSB basketball, football, a talk show, sports updates, and the radio mall, which was the Home Shopping Network on radio."

When it was time to move up, Rome knew one thing for sure: He was determined to work at XTRA-

AM/San Diego. "The only thing I ever wanted in life was to work at that radio station. I would listen to [longtime XTRA afternoon host] Lee Hamilton, and I thought that was the big leagues. You've got to understand, in Santa Barbara, you're market 174, and all you care about is getting out. So I started sending resumes to XTRA. I'd send them to everybody, and every time someone wouldn't answer, I'd send another one to somebody else."

Big Break

Oddly enough, it was a story in a popular sports magazine and a natural disaster that gave Rome

his two biggest breaks. "Sports Illustrated did a piece on Sports Talk radio. I knew a guy in Knoxville who knew the guy in Brooklyn who was doing the piece. The guy in Brooklyn asked the guy in Knoxville if he knew anyone in Sports Talk radio. Remember, back in 1990, the format had not exploded; so there weren't

that many talk show hosts. I waited for that phone to ring for days." It did. After the article ran, Rome called then-XTRA GM Judy Carlough. Carlough recalled the article and invited Rome down for an interview.

Part of the appeal of Jim Rome is that I'm an average guy. I'm one of them. As aggressive as it is, I don't talk down to people. Sometimes, though, I have to yell at people to get them to shake themselves.

'Jungle' Glossary

Here are some key terms from Jim Rome's Jungle "gloss," which is available on his web site at <http://www.jimrome.com>. Many of these date back a few years.

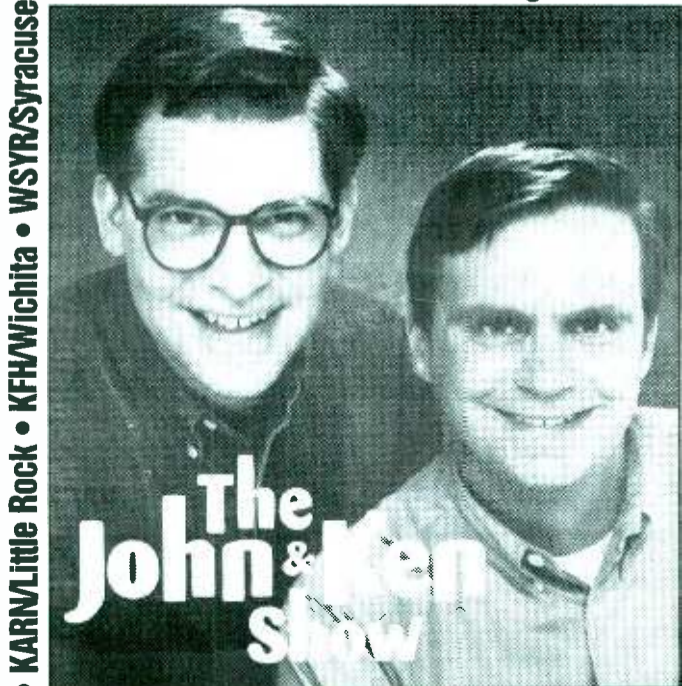
- bang your monkey** — Giving feedback to the affiliate PD (monkey) regarding the Jungle.
- (the) Blob** — A portly female sports radio host officially referred to as the Fabulous Sports Babe.
- Clank Fu** — Shaquille O'Neal of the Lakers, "Clank" being the supposed sound of his "non" freethrowing ability, and "Fu" by association with the video game featuring him, titled "Shaq Fu."
- Frank Lee** — Frank Gifford (Rome gives him his wife's last name).
- H-Town** — Houston affiliate.
- JBA** — NBA, the Chicago Bulls, Michael Jordan (from Jordan's domination of both team and league).
- monkey** — Any of the program directors at the affiliates who think they know better than the Jungle fans. Best known for cutting the length of time (down from four hours) that the Jungle is heard on a given affiliate, thereby angering the Jungle fans.
- Mutt** — Marge Schott (for Schott's supposed canine appearance).
- neck** — Redneck, a member of the Middle America affiliate.
- Neck-Car** — NASCAR auto racing.
- Props** — To give credit or accolades to.
- Ray Lopez** — Former Cincinnati Reds manager Ray Knight, in reference to his being married to LPGA golfer Nancy Lopez.
- Robo-Fat** — Hefty USC football coach John Robinson.
- Scoreboard!** — "The final score negates your argument" (used as a rebuttal to post-game complaints of bad luck, poor officiating, etc.).
- World Tour** — Rome's various stops at affiliate locations (in parody of rock tours).

But an act of God helped Rome too. "Santa Barbara had a series of fires. All the stations were calling our station for interviews. XTRA was still doing News/Talk at the time." Rome talked to the other stations — including XTRA — about the fires from KTMS. Then-XTRA OM Hal Brown called Rome and offered him a week-long fill-in spot. Brown made Rome a deal that if it worked, he could stay; otherwise, he wasn't to

bother them again. Now, Rome had to contend with his employer in Santa Barbara. "I wasn't real comfortable with my status. I didn't want to tell them that I wanted a week off and have them find out why and fire me." Rome went for the direct approach. "I said to management, 'I want a week off. I got a tryout at XTRA.' The GM said no." Rome

Continued on Page 32

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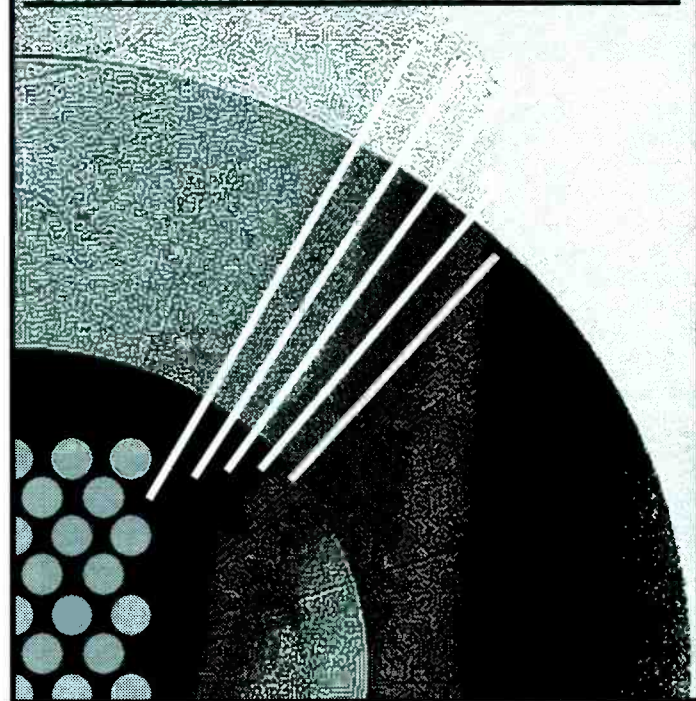
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Rome Wasn't Built In A Day

Continued from Page 30

explained that this was his dream, which management knew. Finally, the powers that be at KTMS agreed to let Rome do the shift, which took the pressure off a bit.

He went down to San Diego and stayed in a motel for a week. Things worked out, and Rome was hired permanently. His first job at XTRA was doing updates for Hamilton and one talk show a week on Saturdays.

After a year of this, Rome started doing nights. "It started in a bar in Los Angeles. They had me sitting at a bar with no monitor. The patrons were looking at me like I was some kind of circus freak." Uncomfortable with the situation, Rome went back to San Diego to do the night show. But something was working. "I did the night show for only six months. XTRA had never registered anything at night, and I got a five.

"The idea of The Jungle hit me

on the night show. It was five hours at night, and it got pretty wild, and I was cracking on people pretty good. One night was particularly chippy. I thought, 'Man, this is a

“I think the biggest cancer in the industry is people who don't respect the craft and don't work at it.”

I think the biggest cancer in the industry is people who don't respect the craft and don't work at it.

“I think the biggest cancer in the industry is people who don't respect the craft and don't work at it.”

place for only the strong; this show's not for everybody. Only the strong will survive here, and it's a jungle — survival of the fittest.”

Much to the delight of the San

Fernando Valley native, XTRA added Los Angeles studios — in a food court above a dumpsy Valley mall. "I would always say, 'Broadcasting live, high atop Hot Dog On A Stick,'" Rome laughs. When the decision was made to move him to days, some of his co-workers were skeptical. "They said, 'It's not going to work. Rome's shtick is at night. All those lunatics listen at night.'" He proved them wrong.

Fan Or Expert?

When Rome is asked whether he's a sports fan or expert, he answers, "Both. My whole approach to the radio business is that it has to be informative, yet entertaining. I can't say to you that it's not more important to be entertaining, but, frankly, without one or the other, you have no credibility. Anyone can open up an encyclopedia. That won't get people off the FM and

“The reason the show works is because it's pretty aggressive and entertaining, yet informative. I thought if I had bigger balls, if I really went after it and it was cutting-edge and creative, that would be the calling card.”

The reason the show works is because it's pretty aggressive and entertaining, yet informative. I thought if I had bigger balls, if I really went after it and it was cutting-edge and creative, that would be the calling card.

onto the AM. That's not going to get people off TV and onto the radio. People are not going to say, 'Did you hear what Rome said today?' if I'm reading out of a book and reciting a bunch of meaningless stats. That's why we need the smack and the entertainment.

"If I was just a big shtick artist, ran a bunch of gloss, and didn't understand the people or couldn't conduct a good interview, it wouldn't work. Part of the appeal of Jim Rome is that I'm an average guy. I'm one of them. As aggressive as it is, I don't talk down to people. Sometimes, though, I have to yell at people to get them to shake themselves."

Callers to Rome's show must live up to Rome's simple dictate: "Have a take, do not suck." And many of them choose to mimic the host's distinctive style. "I don't really encourage them. If they want to ask a question, I'll answer it. I've done my homework. It's not real compelling; it's not entertaining radio. I don't like to be the show answer man. In terms of the people who mimic me, that's why they're the clones. Imitation is the nicest form of flattery, but the reason that I don't like it is that it's not good for the bottom line. It's not good for the show. I know people all over are going, 'Get that guy off the air. He said what Rome just said 10 minutes ago.'"

One part of Rome's show that is extremely popular with listeners is his glossary of terms (see sidebar). "I see [Dallas Cowboys head coach] Barry Switzer, and I see 'Bozo the Switzer.' I see the Knicks, and they can't shoot, and I see 'Bricks.' A lot of stuff is generated by the listeners and from faxes."

Do Not Suck

At the end of each show, Rome picks a "Huge Call" and "Huge Fax" of the day, rewarding the best in each category. "I try to encourage them to compete for the Huge Call," Rome explains. "If the callers suck, that's going to bring the show down. I do my homework; they don't always do their homework." So the contests were added to boost the quality of the calls? "It's supposed to," Rome says, "but it doesn't always."

Which brings Rome to the subject of what he feels "sucks" about SportsTalk radio: "Hosts who don't prepare or whose egos transcend the product. Also, bad callers who are not screened out or guests who have no name value. It's appalling to me that some of these guys will get up in the morning, open up a newspaper, and think, 'I'm ready to be on the radio because I'm a great guy and I've got a great personali-

ty and a great voice.' I think the biggest cancer in the industry is people who don't respect the craft and don't work at it."

What makes for better SportsTalk radio: the thrill of victory, or the agony of defeat? "I'm not going to lie, a lot of the negativity sells," Rome admits. "However, being in San Diego when the Chargers made their run in 1992, that thrill of victory — or potential victory — was greater than any defeat. It kind of depends where you are."

A Collaborative Effort

Putting the daily show together is a group effort. "[Producer] Travis [Rodgers] helps prep content and sells me takes. Travis has things he wants to hear talked about, and if I like them, we'll work with them or I'll use them. I only have two ears and eyes. As much as I want to see everything, I can't, so we have territories. Steve Carbone sells me takes and screens the calls. It's a collaborative effort. We kind of throw all of our stuff into a pile, and I work it all out."

As far as how he distributes the show's content, he explains, "It depends on market size and station participation. For instance, Green Bay is not a huge radio market, but the people in Green Bay call every day. If you're diligent enough to get through on the phone lines, the fax lines, then you'll have your say. Green Bay, Houston, and Omaha have earned that. I respect the big markets; they're important. I need to do well in Denver and Atlanta, but the little ones can help set my agenda for me by rising up and contributing."

Much of Rome's confidence stems from the intense effort he puts into making the show work, but a small part of it comes from the fear of failing. As he says, "I just turned 33. The reason I think I can still do this and still get a paycheck for it is that I'm still real concerned about not succeeding. I wish it were as easy as showing up five minutes before the show and cracking on a few people. It's not that easy. There's a lot of work that goes into it, and we're pretty strategic on how we do it."

When asked about returning to television (he did a brief stint on ESPN2), Rome says, "I'd like to get a late-night talk show. I think there's a market for a younger Larry King, a legitimate interview show where you put news-makers on. TV's great. I had some good experiences on it, I had some bad experiences on it, and I didn't get as good at it as I wanted to. To me, it's a whole world of challenges that I want to go after."

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WOR
RADIO NETWORK



STEVE WONSIEWICZ

Deja Vu, 1972?

□ **Event marketing spurs sales of veteran acts to older demos and 'echo boomers'**

Long-established superstar acts are making sales headlines, but don't expect to see older buyers starting to increase their recorded music purchases.

That's the consensus of a handful of retail, distribution, and label marketing pros who say the sales of recent releases by artists such as Fleetwood Mac, Bob Dylan, Elton John, and the Rolling Stones have more to do with unique events that can't be replicated than any significant changes in consumer buying patterns. While it looks good on paper — not to mention on the bottom line for the major labels and retailers — these pros believe that the fact of the matter is that the stars simply delivered the goods and their fans responded.

That said, however, these execs feel there are a few key lessons to be learned. As seen with Fleetwood Mac, event marketing can play a crucial role in expanding sales beyond the core fan base. Another significant population segment: "echo boomers," who are getting to see and hear these icons for the first time.

Still Too Many One-Hitters

Count **Streetside Records** President **Roger Davis** among those pros who cite Fleetwood Mac as a case study in how to get older demos — and a nice chunk of echo boomers — into the stores. In fact, he gives VH1 high marks for raising awareness of the group in younger viewers. "They banged that show so hard that it paid off. It was a very impressive and dynamic show, and it caught a lot of people's attention. It was that, plus the marketing effort, that sold it."

Unfortunately, Davis doesn't expect to see more 35-plus buyers in his 11-store, St. Louis-based chain now that veteran acts are getting their fair share of media attention. "I still have to think this is a one-off. Older consumers, for the most part, have already replenished their catalog on disc and are buying only selected new releases. Overall, we're still throwing

too many one-hit wonders to consumers. As a result, there's no loyalty to bands like there used to be.

"The avid consumers of our product are going to continue to buy. The rest of them are going to pick and choose. There is just too much competition for dollars and so many other things going on for a 35- or 40-year-old that they won't pay as much attention to music — especially when they have to do things like go to their kid's soccer game."

Music Event Buyers

Don't get Davis wrong. He'd love to attract more older buyers. That's why he appreciates the high-profile campaigns behind the



Rick Bleiweiss

Stones and Fleetwood Mac. Like many, he agrees that that kind of marketing and promotion can propel a new release to higher sales levels by increasing exposure to the 30+ crowd, thus adding incremental income that might not have been pulled in by traditional campaigns.

However, **BMG Distribution** Sr. VP/Marketing **Rick Bleiweiss** notes that it's very difficult to replicate something like the Fleetwood Mac reunion. "I agree with the notion that these are incremental sales, but you can't just snap your fingers and make these kinds

of things happen. What's going on is more than just event marketing. It's more about random events that get people focused on music and make it more important to them. I think that's what happened with Elton John's record — the same thing with Bob Carlisle's. Older buyers aren't going to be there day-in and day-out. They are more 'music event' buyers."

Bleiweiss stresses that he isn't advocating that the industry jump headfirst into event marketing. "What you are seeing is something out of the ordinary that triggers a response and makes the music compelling. Unfortunately, these things seem to happen in a vacuum and don't translate into bringing these people back as full-time consumers."

"There are certain records and

□ **What's going on is more than just event marketing. It's more about random events that get people focused on music and make it more important to them. Older buyers aren't going to be there day-in and day-out. They are more 'music event' buyers.**
—Rick Bleiweiss

□ **We are starting to see the first 'echo boom' effect, where the children of the boomer generation are going to see the bands and buy the records their parents talked about. We sponsor the Fleetwood tour, so I've seen several shows. I'm amazed at how many young women come dressed up in Stevie Nicks-type attire.**

—Gary Arnold

certain events that will bring in the casual buyer. That's what the industry has been asking itself for a long time: 'How can we make the purchase of music more compelling in older demos' lives?' These people still listen to radio, and they still see their favorite groups on TV, but they aren't as compelled to go out and buy the records."

Echo Boom Effect

While Bleiweiss would love to report that purchasing patterns are changing, he points to the traditional second-week declines as proof that it's pretty much status quo. "I think what you saw was male-dominated purchasing by older people who still love their favorite artists. Given all the publicity surrounding these acts, I would have been more surprised if the sales were strong the second week

"But the great thing is, it proves that there are still enough of them who are still buying regularly and that they will react when they are given great music. We're talking about some of the seminal artists of all time in pop and rock. So, until they stop making music, there will continue to be an audience for these acts."

While the majority of purchases were definitely made by core fans, **Best Buy** VP/Marketing **Gary Arnold** believes the durability of Fleetwood Mac's *The Dance* and the 100,000-unit debut on Dylan's *Time Out Of Mind* indicate that youngsters are also factoring into the sales equation. "We are starting to see the first 'echo boom' effect, where the children of the boomer generation are going to see the bands and buy the records their parents talked about.

"We sponsor the Fleetwood tour, so I've seen several shows. I'm amazed at how many young women come dressed up in Stevie Nicks-type attire. It's the same thing with the Stones. I tell my kids that I remember when I saw them in '72. These are events that



Gary Arnold

bridge generations, and I think people respond to these icons.

"There are plenty of other bands that have a high level of appeal to both generations. Crosby, Stills, Nash & Young stand out in my mind. There should be a new Steely Dan album coming out next year. Additionally, we are involved with a new Led Zeppelin album."

Arnold agrees that these musical events are necessary to keeping the aging boomers interested in music. "It's hugely important, because it keeps shoppers who might be less active coming back. It helps keep these people who were so loyal to music."

Nuts And Bolts

In the end, however, all the execs interviewed believe that it still comes down to nuts-and-bolts marketing and promotion to get the 35-plus crowd buying more music, since events like Fleetwood Mac's reunion come along so infrequently.

For **MCA** Director/Catalog Sales & Marketing and longtime Wherehouse vet **Jim Dobbe**, tactics such as promotions with Fender guitar dealers and consumer advertising in magazines like *Guitar Player* and *Guitar World* will be the order of the day when it comes to marketing the new Jimi Hendrix release. "With the Hendrix campaign, we are doing things like giving away cassette samplers at Fender dealers. We're trying to get specials via syndicators.

"With Hendrix, we are definitely going for both. With magazines like *Guitar Player*, you are definitely hitting a younger buyer who appreciates what Hendrix accomplished, while the Fender stores cater to an older crowd.

"I can't say which is more important, the younger or the older demo. We want both. When I was at the Wherehouse, the older demo wasn't a huge priority, because we were trying to appeal to everybody. A lot of the stores had video rentals, so we were also serving that demo. But you still wanted to get the kids who were buying rap and alternative."



SOCKIN' IT 2 HER! — EastWest/EEG rolled out the red carpet for Missy "Misdemeanor" Elliott and whipped out a plaque of her album *Supa Dupa Fly* in celebration of it reaching platinum status. Wishing her hearty congratulations on doing such a "supa dupa" job are: (l-r) Elektra Sr. VP/Promo Greg Thompson, Sr. VP/Sales Steve Heldt, Sr. VP/CFO Marty Greenfield, Elliott, Exec. VP Gary Casson, Elliott's manager Louise West, Sr. VP/General Counsel Michael Pollack, CEO/Chairman Sylvia Rhone, Exec. VP/GM Alan Voss, Sr. VP/Urban Promo Richard Nash, and Sr. VP/Mktg. Steve Kleinberg.

□ **We're still throwing too many one-hit wonders to consumers. As a result, there's no loyalty to bands like there used to be.**

—Roger Davis

R&R

LAUNCHING PAD

'Black' Bombards Rock Radio

For TVT quintet **Sevendust**, hard work, persistence, and the overwhelming, undeniable voice of the people helped the band's latest single find a home at radio.

The single, "Black," is finally breaking at Active Rock, although

group at college radio, metal specialty shows, and the three Rock formats since spring. One station that discovered Sevendust's potential was hard-rockin' Alternative KXTE/Las Vegas.

PD **Mike Stern** says TVT came to them wanting to get Sevendust on

one of its shows. He agreed, and in return began testing the song in late May. It instantly started getting phones.

However, Stern wasn't totally sold on the track, given its hard texture. Therefore, he continued to give it light airplay. Stern remembers, "I kept thinking, 'No, it's too young. The kids might like it, but it's a little too hard for us.' I thought the buzz would

The key, says Stern, is that "the group appeals to 18-24s and 25-30-year-olds. We've worked really hard to be positioned as a harder-edged Alternative, and we ride that position really hard. For people looking for those kinds of bands and songs, it will fit perfectly."

For TVT, patience has been the rallying cry when it comes to working the band at radio. Comments recently hired co-Director/National Rock Promotion **Mark Abramson**, who credits fellow co-Director **Sudi Gaasche** with much of the work, "I can't say enough about the great job she did setting the record up and getting programmers to take a chance on it. I came in when everything was getting hot and heavy."

Why the change in momentum? **Abramson**, a seven-year veteran of **Roadrunner Records**, cites a couple of factors. One was getting some major call letter support. Secondly, the group has been willing to do whatever it takes to sustain favor with radio, including touring.

"Getting 'RCX and K-Rock were strong points, because everybody looks at them," **Abramson** says. "On the Rock side, getting 'KLS also helped, because it sends a signal to mainstream PDs that the record could work for them."

"It's all about how you present the record and the story. It seems I've always been surrounded by these 'night-time' records. But when it comes down to it, it's a matter of getting people to test it. You don't have to pressure them for the add. You have to let them play with it for a while and see for themselves. Then you go for the add."

Sevendust's self-titled debut album was released last spring.



Sevendust

it was released early in the year. The biggest support comes from the format, where key stations reporting the track include WRCX/Chicago, WAAF/Boston, KEGE/Minneapolis, KRXQ/Sacramento, WLZR/Milwaukee, KISS/San Antonio, and WJRR/Orlando. Stations in other formats on the track include Rocker WKLS/Atlanta and Alternative WXRK/New York.

The Atlanta-based band only recently showed up on PDs' radar screens, yet TVT's been working the

band over after the show, but we kept riding it, because the requests kept coming in. And when the research came back, that was it; I was won over."

"Black" is still in current rotation 450-plus spins later. "We can't keep it away. In fact, we started playing the second track, 'Bitch,' because the listeners started asking for it. They are one of the best undiscovered rock groups out right now. For our station, at least, it's a success story we are really proud of."



PLAYGROUND OPENS — Capitol staffers turned out en masse to greet label newcomers Marcy Playground following the band's opening spot at a surprise Everclear show at L.A.'s infamous Viper Room. The group's new single, "Sex & Candy," has been steadily climbing the Alternative charts in recent weeks. Shown kneeling (l-r) are VP/Promotion **Justin Fontaine** and Dir./Alternative Mktg. **Donna Ross**. Standing (l-r) are VP/Alternative Promotion **Brian MacDonald**, VP/Rock Promotion **Dave Ross**, VP/Marketing **Steve Rosenblatt**, VP/Marketing Planning **Clark Staub**, band members **John Wozniak** and **Dan Rieser**, Sr. VP/Promotion **Phil Costello**, XTRA-FM/San Diego MD **Chris Muckley**, the band's **Dylan Keefe**, and VP/Video Production **Kate Miller**.

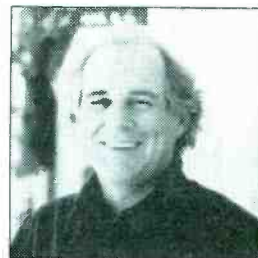
Music News & Views

Gone But Not Forgotten

Jive Records is set to release a double CD of previously unreleased material from **Tupac Shakur**. The set, tentatively titled *R U Still Down? (Remember Me)*, will arrive at stores on November 25. It's the first release under an agreement reached by Shakur's mother, **Afeni**; Jive; and **Death Row** (Shakur's former label); under which **Afeni** will oversee the release of the new material. The deal also includes any future Shakur releases. Meanwhile, a new album of previously unreleased, acoustic material from **John Denver** will be released by EMI Catalogue in the U.K. on November 3. The set was recorded for EMI subsidiary **CMC Records/Denmark** and recorded in Nashville. Songs include "Rocky Mountain High," "Take Me Home, Country Roads," and "Annie's Song."

Cheeseburger In Publishing

Word out of Hollywood is that Universal Studios has picked up the option on **Jimmy Buffett's** best-selling novel, *Where Is Joe Merchant?* Buffett will serve as executive producer ...



Jimmy Buffett

The Rock And Roll Hall Of Fame has announced the following inductees at its annual ceremony, set for January 12 in New York: **Fleetwood Mac**, the **Eagles**, the **Mamas & the Papas**, **Lloyd Price**, **Santana**, and **Gene Vincent**. Also honored will be **Allen Toussaint** and jazz pioneer **Jelly Roll Morton** ... **Arista** will release a greatest-hits package from **NAC/Smooth Jazz** stalwart **Kenny G** on November 18. The set includes two previously unreleased duets: "You Send Me," featuring **Michael Bolton**, and "All The Way/One For My Baby (And One More For The Road)," with the Chairman of the Board, **Frank Sinatra**. The package also features two new cuts: "Loving You" and "Baby G." In other **Arista** news, the label has inked a deal with **Carlos Santana**. **Arista** President **Clive Davis** first signed the guitarist when he was with **Columbia** in 1968 ... **Fugees** member **Lauryn Hill** will launch her nonprofit organization, **The Refugee Project**, on November 4. Board members include **Busta Rhymes**, **Mariah Carey**, **Sean "Puff Daddy" Combs**, **D'Angelo**, **Kirk Franklin**, **Bethanne Hardison**, **Spike Lee**, **Susan Taylor**, **Cornell West**, **Wyclef Jean**, and **Malik Yoba**.

Live And In Person

Joey Ramone returns to the West Coast for the first time since the final **Ramones** shows to headline the **Iggy Pop** tribute album release party. **Ramone**, who performs **Iggy's** song "1969" on the disc, will be backed by his band **22 Jacks**, and friends. The entire net proceeds from the show and album sales will benefit the music-industry charity **LIFEbeat** ...



Joey Ramone

... **Jamiroquai** comes back to the U.S. for a handful of shows beginning on November 16 in San Francisco ... Former **Cars** lead singer **Ric Ocasek** is performing four shows in November in support of his new album, *Troublizing*. The concerts begin on November 18 in Washington ... Also on the 18th, look for former **Kinks** member **Dave Davies** and his band to hit the road in Cleveland under the name **Kink Kronikles** ... **Jim Brickman** kicks off a 23-city tour on December 1 in Philadelphia. **Susan Ashton** opens ... **RCA** duo **Behan Johnson** begin a club tour Sunday night (11/2) in Nashville ... The **Longpigs** have signed to open for **Echo & The Bunnymen's** stateside tour, bowing in Los Angeles on November 14.



EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES OCTOBER 31, 1997

CALLOUT AMERICA® song selection is based on the top titles from the R&R CHR/Pop chart for the airplay week of October 6-12.

CHR/POP

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL% FAMILIARITY	TOTAL% BURN
	TW	LW	2W	3W		
USHER You Make Me Wanna... (LaFace/Arista)	3.95	4.11	4.05	—	46.0%	7.9%
SUGAR RAY Fly (Lava/Atlantic)	3.94	3.85	3.91	3.95	86.8%	26.9%
BOYZ II MEN 4 Seasons Of Loneliness (Motown)	3.93	3.85	3.78	3.75	57.6%	11.5%
LEANN RIMES How Do I Live (Curb)	3.90	3.93	3.98	4.00	82.0%	18.7%
JEWEL Foolish Games (Atlantic)	3.88	3.71	3.69	3.92	89.0%	27.8%
CHUMBAWAMBA Tubthumping (Republic/Universal)	3.85	3.75	3.54	3.54	71.5%	13.2%
MATCHBOX 20 Push (Lava/Atlantic)	3.81	3.77	3.67	3.71	83.7%	24.5%
PUFF DADDY... I'll Be Missing You (Bad Boy/Arista)	3.80	3.75	3.98	3.74	80.6%	29.0%
ALLURE All Cried Out (Crave)	3.74	3.88	3.56	3.77	54.4%	11.0%
WILL SMITH Men In Black (Columbia)	3.72	3.76	3.74	3.83	87.8%	36.0%
SMASH MOUTH Walkin' On The Sun (Interscope)	3.65	3.59	3.42	3.50	65.9%	12.9%
TONIC If You Could Only See (Polydor/A&M)	3.63	3.77	3.66	3.59	73.6%	22.1%
MIGHTY MIGHTY BOSSTONES The Impression... (Big Rig/Mercury)	3.59	3.52	3.36	3.40	66.7%	19.4%
PAULA COLE I Don't Want To Wait (Imago/WB)	3.54	3.52	3.37	3.48	75.1%	22.5%
MARIAH CAREY Butterfly (Columbia)	3.52	3.42	—	—	50.1%	11.3%
ELTON JOHN Something About The Way... (Rocket/A&M Associated)	3.51	—	—	—	40.3%	10.6%
BACKSTREET BOYS Quit Playing Games (With My Heart) (Jive)	3.46	3.32	3.46	3.40	75.8%	27.1%
98 DEGREES Invisible Man (Motown)	3.44	3.56	3.64	3.39	54.4%	14.6%
MARIAH CAREY Honey (Columbia)	3.44	3.37	3.60	3.38	63.8%	21.3%
SARAH MCLACHLAN Building A Mystery (Arista)	3.43	3.47	3.41	3.44	75.8%	25.2%
AMY GRANT Takes A Little Time (A&M)	3.39	3.48	3.25	3.05	55.2%	14.1%
FIONA APPLE Criminal (Work)	3.39	3.45	3.35	3.47	54.0%	18.2%
SPICE GIRLS 2 Become 1 (Virgin)	3.35	3.29	3.49	3.47	77.0%	28.1%
EN VOGUE Too Gone, Too Long (EastWest/EEG)	3.32	3.43	3.17	3.02	23.7%	9.1%
ROBYN Show Me Love (RCA)	3.27	3.34	3.40	3.22	59.7%	17.5%
HANSON I Will Come To You (Mercury)	3.23	—	—	—	28.8%	9.6%
PEACH UNION On My Own (Mute/Epic)	3.20	3.23	3.05	3.03	32.4%	9.8%
IMANI COPPOLA Legend Of A Cowgirl (Columbia)	3.12	3.12	3.19	2.98	49.4%	14.9%

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

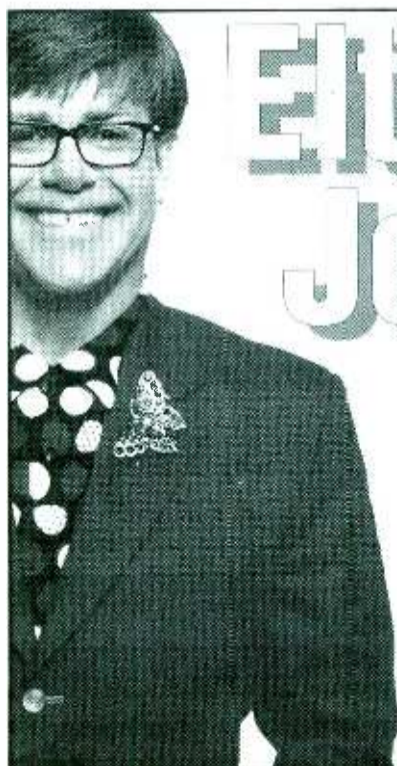
One of the great features R&R ONLINE Music Tracking users have access to is the ability to make custom charts. Each week, we take a look at how airplay stacks up in the Callout America markets by using the custom chart feature. This helps us select the "hit potential" titles that were explained in this column last week.

Titles performing well in Callout America that are receiving significantly more airplay in the large markets include "Mo Money Mo Problems" by Notorious B.I.G. (Bad Boy/Arista). "Money" is 15th most played title in the callout markets, but 33rd overall. "All Cried Out" by Allure (Crave) ranks 10th in the callout markets, but 15th on the CHR/Pop chart. Both of these titles came on as Callout America hit potential extras.

On to this week's Callout America survey: 27 years after Elton John broke through with "Your Song," his latest release, "Something About The Way You Look Tonight" (Rocket/A&M Associated), debuts with a 3.51 total favorability score. "Something" is posting solid scores among women 25-34, where a 3.72 is good for fourth in the demo.

"4 Seasons Of Loneliness" by Boyz II Men (Motown) continues its climb up the survey — notching a 3.93 total favorability score. "Seasons" is first in both the 18-24 and 25-34 demos, posting scores of 4.13 and 3.82, respectively.

Pop/Alternative continues to demonstrate strong momentum: "Tubthumping" by Chumbawamba (Republic/Universal) surges 3.75-3.85 to rank sixth overall, and "Walkin' On The Sun" by Smash Mouth (Interscope) moves 3.59-3.65. Both songs, which have gone No. 1 at Alternative, are receiving strong approval from the CHR/Pop audience.



Elton John



Something About The Way You Look Tonight

From the new album "The Big Picture"

CALLOUT/RESEARCH

CALLOUT AMERICA

#4 Women 25-34

WZPL/Indianapolis

#1 18-24 Females, #1 25-29 Females

KHMX/#1 Callout (4 wks) WQAL/#3 Callout

R&R CHR 31 - 29

R&R HAC 17 - 15

BB ADULT TOP 40 24* AIRPOWER

R&R AC 1

BB AC MONTOR 2*



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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)	1551	1592	34/0
2	2	SMASH MOUTH Walkin' On The Sun (Interscope)	1452	1526	36/0
4	3	CHUMBAWAMBA Tubthumping (Republic/Universal)	1392	1246	35/1
3	4	PAULA COLE I Don't Want To Wait (Imago/WB)	1270	1286	32/0
5	5	SISTER HAZEL All For You (Universal)	1208	1222	31/0
6	6	TONIC If You Could Only See (Polydor/A&M)	1204	1181	30/0
7	7	SARAH MCLACHLAN Building A Mystery (Arista)	1102	1165	33/0
10	8	MATCHBOX 20 Push (Lava/Atlantic)	1066	1088	29/0
9	9	JEWEL Foolish Games (Atlantic)	1041	1096	27/1
11	10	FIONA APPLE Criminal (Work)	1006	1006	30/0
8	11	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	984	1099	29/0
12	12	SUNDAYS Summertime (DGC/Geffen)	927	901	33/2
13	13	MIGHTY MIGHTY BOSSTONES The Impression... (Big Rig/Mercury)	787	855	25/0
14	14	OASIS Don't Go Away (Epic)	712	726	28/1
15	15	MATCHBOX 20 3am (Lava/Atlantic)	656	601	23/2
16	16	WALLFLOWERS Three Marlenas (Interscope)	568	550	27/2
20	17	LISA LOEB I Do (Geffen)	546	425	22/3
18	18	IMANI COPPOLA Legend Of A Cowgirl (Columbia)	502	526	15/0
-	19	TEXAS Say What You Want (Mercury)	450	403	22/2
17	20	OMC How Bizarre (Huh!/Mercury)	443	545	15/0

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 **Rick Mackenzie**



The alternative music that we've heard on radio can be a little scary and unfamiliar. What Pop/Alternative Hot AC has done is make our stations much more familiar and mass-appeal and not so scary. Like Soft AC and Hot AC, Pop/Alternative Hot ACs are mass-appeal radio stations, and that's what we're striving for here.

Stations like ours are for people who consider themselves "hip" but don't have time to be in record stores Saturday afternoons for three hours looking for what's new on the shelves. The real bull's-eye for this format is 25-34. In our particular situation, we have a female-driven CHR and female-driven Soft AC as sisters, so our station happens to be a little "edgier" than most other Pop/Alternative Hot ACs.

We don't test 100% women. As a matter of fact, we test 50% men/50% women. There's not very much polarization with what men and women like. It's not like the Cardigans' "Lovefool" is a totally female song and men don't like it. It's safe to say that most of the music on our station right now is fairly acceptable to both men and women.

The part that gets a bit more interesting is the younger end vs. the older end. There can be a big difference between what appeals to 18-24s and what appeals to 29-34s. That age gap can be a bit more telling than male vs. female.

Rick Mackenzie is PD for WZNE "The Zone" /Rochester.

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



New & Active

THIRD EYE BLIND How's It Going To Be (Elektra/EEG)
Total Plays: 337, Total Stations: 22, Adds: 6

CHANTAL KREVIASZUK Surrounded (Columbia)
Total Plays: 301, Total Stations: 16, Adds: 3

DURAN DURAN Electric Barbarella (Capitol)
Total Plays: 294, Total Stations: 15, Adds: 1

BILLIE MYERS Kiss The Rain (Universal)
Total Plays: 251, Total Stations: 14, Adds: 2

BARENAKED LADIES Brian Wilson (Reprise)
Total Plays: 236, Total Stations: 10, Adds: 1

TOAD THE WET SPROCKET Crazy Life (Columbia)
Total Plays: 231, Total Stations: 10, Adds: 1

SHAWN COLVIN You And The Mona Lisa (Columbia)
Total Plays: 228, Total Stations: 12, Adds: 0

EVERCLEAR Everything To Everyone (Capitol)
Total Plays: 219, Total Stations: 8, Adds: 0

JEN TRYNNIN Getaway (February) (Squint/WB)
Total Plays: 192, Total Stations: 9, Adds: 0

CURE Wrong Number (Fiction/Elektra/EEG)
Total Plays: 177, Total Stations: 10, Adds: 0

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)
KXXP/Minneapolis, MN (AA)
KOSO/Modesto, CA (HAC)
WPTE/Norfolk, VA (HAC)
WSHE/Oriando, FL (HAC)
WPLY/Philadelphia, PA (Alt)
KZON/Phoenix, AZ (Alt)
KZZP/Phoenix, AZ (HAC)
KBBT/Portland, OR (HAC)
WDCG/Raleigh, NC (CHR/P)

KZZO/Sacramento, CA (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)
KSLY/San Luis Obispo, CA (CHR/P)
KRUZ/Santa Barbara, CA (HAC)
WHPT/Tampa, FL (AA)
WMTX/Tampa, FL (HAC)
WXLO/Worcester, MA (HAC)

37 Total Stations

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



KAMI LYLE

"POLKA DOTS"

from her debut album **BLUE CINDERELLA**

Produced by Hugh Padgham

Star100 - San Diego - "I've seen Kami perform live on stage and live on the air. I've seen the requests for 'Polka Dots'. I've seen enough... I'm convinced that Kami Lyle is an artist with a future. If you don't believe MCA, call me!!!"

Tracy Johnson - Star 100, San Diego

1
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KKPN 15x KMXG 10x KLLY 15x WWWW 15x and many more

17-16* Monitor Triple A
19 - 17 R&R ADULT ALTERNATIVE

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ROCHESTER
SAN DIEGO
DALLAS
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POP ALTERNATIVE Format Focus Now!

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KLLS in SF!
KRUZ - Santa Barbara!

Behan Johnson

SPINNING WORLD KEEPS SPINNING WORLD KEEPS SPINNING WORLD

The first track for radio from their expressive debut album.



From the forthcoming Behan Johnson Album 07863-66893-2/4

Produced by Michael Mangini

Co-produced by Deron Johnson and Monica Behan

Management: Peter Rudge for Mad Dog Management



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TONY NOVIA

CHR MAILBAG

R&R Readers Speak Out!

Each week, R&R's editors do their very best to attempt to capture the pulse of the radio and record industries. If it's important to the business and will help you do your job better, we want to write about it. The most efficient way for us to deliver what you need and want is to create an open dialogue.

I welcome your input and invite you to contact me with your thoughts, opinions, ideas, and suggestions. I can be reached by phone at (310) 788-1663; you can write me at R&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067; or you can e-mail tnovia@rronline.com.

This week, I'm printing two responses I've received to recent CHR columns. They reflect the passion, drive, and excitement that make our business the best.

Love The Job You're With

Without a doubt, one of the finest moments in the movie *Jerry Maguire* was when Jerry "got a conscience" and wrote his mission statement, which ultimately changed the way he lived his life and practiced his profession. I got the feeling that I might have been reading a mission statement for radio when I read a recent editorial you wrote.

The need for passion, heart, and gratitude are all widely discussed at conventions and in trade interviews. Why can't most people in this business practice these ideals when they drive to work the next day? How hard is it to love what you do? If it's too hard, get the hell out of the way and let someone else take a crack at this business, which is exactly what I did earlier this year.

In January, I concluded that my investment in radio had not personally paid off, so I decided to get the hell out. I took what little savings I had and moved from Hawaii to Boise, ID. I took a job selling Hondas the day after I arrived in town. To make a long story short, I sold exactly one car in two months ... and realized how lucky I had been to be in radio.

I began to miss being on the air, picking a hit, scheduling music, even talking to (and arguing with) the record reps. I'd listen to the radio and say things like, "This guy rambles — I could do a better job than that!" or, "What a train wreck," or, "Who is scheduling this music?" Obviously, I discovered that, while in radio, I took pretty much everything for granted, from free movie passes to free CDs to great deals on oil, filter, and lube changes.

After being on that side of the fence, one of the most important pieces of advice I could offer to anyone in this business is "don't burn your bridges." I crossed over a few bridges to make some contacts and thankfully hooked up with KZMG/Boise. During the interview with PD Mike Kasper, I was told all that was open was an overnight shift. After looking at my resume, he was worried that I might bolt after a few months. I assured him that would not be a problem and related my revelations. I also informed him how badly I wanted to get back on the air. Several days later, I got the call from Mike. I'd been hired! It didn't matter that it was overnights. It could have been polishing the toilets, for all I cared — all I knew was that I got back into the business I never should've left in the first place. I should've followed my heart.

Having lived on the other side of the microphone, I have a new appreciation for what we do and how it is "out there." I don't hold back anymore. If I have something to say that I think is going to touch listeners' hearts, I say it.

I make \$12,000 less than I did 18 months ago, and I've never been happier in this business. Sure, I'd like to make more money, but that will come again. Most importantly, though, I did what most people in radio *should* do: Take a few months off and check out the real world. Don't just look at the lifestyle, *be the lifestyle*. Try digging up the \$30 for that concert ticket.

Tony, thanks for the great article that I hope will open more than a few eyes. I will continue to "shake a lot of hands, ask the voters what they want, and deliver it to them." What a concept!

— Ed Parreira
APD/MD, KZMG/Boise
mister.ed@usa.net or eparreira@hotmail.com

The views expressed in a letter to the editor are those of the writer only. The writer is solely responsible for the content.



Not too many people work in the programming business. Learn from the good ones. Network. Set goals. Be real and yourself. Smile. Laugh. Don't complain about this business. If you don't like where you're at, find a new job.

—Mike Paterson



Where Are The Teachers?

Tony, I enjoyed your columns with Mark Mays from Clear Channel, and I also took a liking to Sky Daniels' piece following the NAB Convention in which he questioned the absence of Alternative programmers at some important programming sessions. As a young kid in the business, it put a couple questions in my head:

Who's teaching the future programmers? Where do we go to learn? And should we be interested in pursuing radio/music/records/entertainment as a career?

I'm 25 years old and work with a wonderful company. At WKTI/Milwaukee, I'm full-time, I don't worry about who's going to sign my next check, and I can go to the dentist when needed. That's the benefit of being part of an employee-owned company. We're not going to be bought, sold, or merged with one of the big boys.

All indications point to growth as a company and as an individual within the Journal Broadcast Group. Currently, I'm the promotions assistant. I do a lot of imaging and continue to do on-air work. Plus, we've got television stations and radio stations across the country. If my interests take me to TV, or if I want to use my journalism degree at one of our news operations, there are opportunities within the company. It's not a bad position for a 25-year-old.

That's where my concern lies. One night, I was hanging with high school friends; the next, I was with friends from the University of Wisconsin. No one really had a clue as to what my job entailed. The quote of the night was, "You get to go to concerts as part of your job? Why?" These folks had no concept how the world of radio, entertainment, and promotion worked. Another big quote was, "You have fun at work?" My response: "Yes, every day's like going to an amusement park. We laugh, giggle, create, and put in a lot of hours, but the rewards outnumber the headaches."

Then it hit me. I'm the only one from my high school currently doing radio full-time. Most people I graduated with are selling insurance or acting as assistant coaches for area high school football teams. This could be an indication of the "high school/hometown syndrome." People don't want to excel or move on, so they settle.

The next day really made me wonder. I was back in Madison at a UW football game. I bumped into people I was in classes with in the journalism school. One of my good friends covers the Green Bay Packers for a Wisconsin newspaper. Another is an anchor at a northern Wisconsin TV station. Many work in agencies. Others aren't in communications anymore. They went to law school or business school.

I answered questions: How did I get involved in radio? Why radio? Didn't you work at a newspaper first? Yes. When I graduated, I covered high school sports for a paper in Illinois.

But my heart was in radio. After seven months I returned to Madison and Z104. Joe Larson, the PD at the time, said he'd teach me about radio. I worked overnights, weekends, sales remotes, just about anything to learn the game I'd fallen in love with as an intern at Mr. Ed Lambert's Z104 in the summer of 1993. When I went to the Z104 building, I went in as an intern in the AM sales department, hoping to someday be a sportscaster. But I ended up in Z104 promotions and discovered the magic and power of Top 40 radio.

After learning from Joe and Catfish Cooper, among others, the opportunity to learn and grow with the incredible folks at WKTI came up, and I'm still learning. I enjoy coming to work and learning something new every day. The things I learn now will help me program in the future.

That's when I realized that radio is an apprenticeship program — find someone who knows the tricks of the trade and let him/her show you. Not too many people work in the programming business. Learn from the good ones. Network, set goals, be real, be yourself, smile, laugh, and don't complain about this business. If you don't like where you're at, find a new job. If you don't like this business, find a new line of work. Get your current company to pay for more education — they can't take that away from you. Improve yourself. Send your girlfriend flowers. Take a walk on the beach. Take others' ideas and make them work for you. Then make your own ideas.

But while there are young people who want to "do" radio and enjoy the medium, the people in the hiring positions need to take time to hang with the youngsters. I've been lucky — Joe, Danny Clayton, and Leonard Peace have spent time with me and shown me things about music, air work, and radio. Radio needs to protect its own, not let them go to ad agencies or promo firms. Keep them, mature them. Just because a young DJ does a bad break or bangs up the station van, don't hang 'em. Love 'em, correct 'em. Show 'em how it's done. I bet they won't do it again.

This is a wonderful business. Too bad so many people can't find the time to compliment — only complain. Remember, we could all be talking about insurance policies instead of "stiff" records.

— Mike Paterson
paterson@wkti.com

"On and On"

The new single from the album

THE SUN IS OFTEN OUT

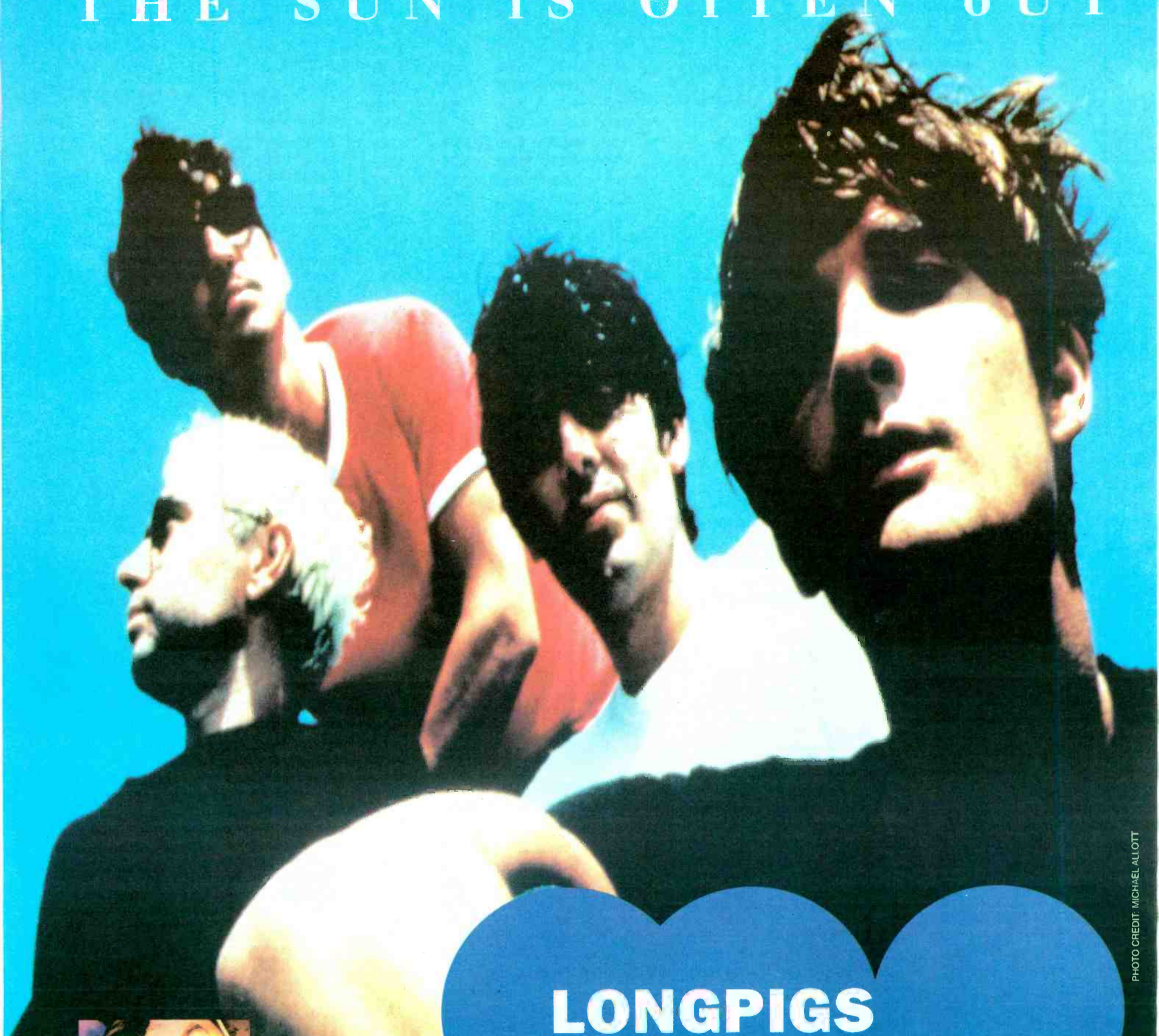


PHOTO CREDIT: MICHAEL ALLOTT

LONGPIGS



Longpigs;
On
and
On

Produced by Kevin Bacon and
Jonathan Quamby for Manna Productions.
Mixed by Tom Lord-Alge.

First Column Management

KPNT/St. Louis, Allan Fee
"This is doing well for us."

91X/San Diego, Bryan Schock
"I love it, it sounds great."

WROX/Norfolk, Al Mitchell
"Great Phones."

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OCTOBER 31, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	1	1	1	1 SUGAR RAY Fly (Lava/Atlantic)	7154	7097	6942	6594	134/0
3	3	3	2	MATCHBOX 20 Push (Lava/Atlantic)	5824	6103	6147	6015	125/1
1	2	2	3	JEWEL Foolish Games (Atlantic)	5801	6339	6647	6793	123/0
6	4	4	4	4 LEANN RIMES How Do I Live (Curb)	5590	5474	5511	5195	116/1
24	12	8	5	5 CHUMBAWAMBA Tubthumping (Republic/Universal)	5447	4420	3473	2341	134/0
9	7	5	6	6 ROBYN Show Me Love (RCA)	4961	4691	4381	3699	129/0
10	8	9	7	7 BOYZ II MEN 4 Seasons Of Loneliness (Motown)	4250	4131	3936	3686	111/0
5	6	6	8	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	4127	4469	4923	5210	110/0
11	9	10	9	9 PAULA COLE I Don't Want To Wait (Imago/WB)	4112	4066	3896	3683	119/0
4	5	7	10	BACKSTREET BOYS Quit Playing Games (With...) (Jive)	3839	4435	5025	5436	106/0
26	17	14	11	11 SMASH MOUTH Walkin' On The Sun (Interscope)	3818	3225	2695	2183	122/2
13	10	11	12	12 TONIC If You Could Only See (Polydor/A&M)	3649	3607	3611	3495	100/1
15	13	12	13	SARAH MCLACHLAN Building A Mystery (Arista)	3330	3422	3353	3226	107/0
29	24	20	14	14 MARIAH CAREY Butterfly (Columbia)	3137	2654	2312	1506	122/3
22	22	18	15	15 ALLURE All Cried Out (Crave)	3054	2738	2481	2372	98/3
8	11	13	16	SISTER HAZEL All For You (Universal)	3024	3321	3593	3740	91/0
21	20	19	17	IMANI COPPOLA Legend Of A Cowgirl (Columbia)	2680	2697	2620	2390	105/1
12	15	16	18	98 DEGREES Invisible Man (Motown)	2434	2785	3152	3577	76/0
19	16	17	19	MIGHTY MIGHTY BOSSTONES The Impression... (Big Rig/Mercury)	2329	2764	2802	2750	85/0
35	30	26	20	20 HANSON I Will Come To You (Mercury)	2308	2057	1770	1348	115/3
31	29	25	21	21 FIONA APPLE Criminal (Work)	2266	2070	1808	1397	104/5
7	14	15	22	SPICE GIRLS 2 Become 1 (Virgin)	2246	2806	3258	4024	78/0
27	27	24	23	23 AMY GRANT Takes A Little Time (A&M)	2232	2106	1989	1948	98/8
BREAKER			24	24 SHE MOVES Breaking All The Rules (Geffen)	2153	1715	1299	747	103/4
16	21	22	25	OMC How Bizarre (Huh!/Mercury)	2088	2315	2509	3048	83/0
43	38	34	26	26 USHER You Make Me Wanna... (LaFace/Arista)	1995	1554	1211	959	92/12
14	19	21	27	WILL SMITH Men In Black (Columbia)	1965	2378	2652	3286	67/0
—	—	40	28	28 BACKSTREET BOYS As Long As You Love Me (Jive)	1904	958	211	84	113/24
34	33	31	29	29 ELTON JOHN Something About The Way... (Rocket/A&M Associated)	1795	1628	1485	1349	96/1
36	31	29	30	30 DURAN DURAN Electric Barbarella (Capitol)	1789	1745	1555	1323	99/2
23	26	27	31	PUFF DADDY & FAITH EVANS I'll Be Missing... (Bad Boy/Arista)	1736	1956	2000	2354	53/1
32	35	32	32	32 INOJ Love You Down (So So Def/Columbia)	1649	1592	1461	1363	51/2
30	32	35	33	33 NOTORIOUS B.I.G. Mo Money Mo Problems (Bad Boy/Arista)	1572	1547	1503	1445	57/1
—	—	44	34	34 LISA LOEB I Do (Geffen)	1488	822	198	27	93/12
17	18	23	35	PEACH UNION On My Own (Mute/Epic)	1441	2159	2672	2962	55/1
18	28	33	36	MARIAH CAREY Honey (Columbia)	1419	1583	1891	2813	47/0
25	25	28	37	EN VOGUE Too Gone, Too Long (EastWest/EEG)	1259	1792	2103	2301	52/0
—	—	42	38	38 SAVAGE GARDEN Truly Madly Deeply (Columbia)	1217	853	398	67	78/14
44	41	39	39	39 OASIS Don't Go Away (Epic)	1198	1088	1001	869	76/1
—	—	43	40	40 WALLFLOWERS Three Marlenas (Interscope)	1125	824	523	134	72/5
46	44	41	41	41 TEXAS Say What You Want (Mercury)	1023	926	876	802	66/4
38	37	37	42	FLEETWOOD MAC Silver Springs (Reprise)	1015	1161	1234	1245	60/0
—	—	45	43	43 MEREDITH BROOKS What Would Happen (Capitol)	1008	780	454	9	71/9
41	39	38	44	SHAWN COLVIN You And The Mona Lisa (Columbia)	962	1115	1111	1059	57/1
—	46	46	45	45 3RD PARTY Love Is Alive (DVB8/A&M)	941	767	697	632	67/4
—	49	49	46	46 GARY BARLOW So Help Me Girl (Arista)	888	719	614	594	65/2
—	50	50	47	47 AALIYAH The One I Gave My Heart To (BlackGround/Atlantic)	749	667	585	535	55/4
DEBUT			48	48 SPICE GIRLS Spice Up Your Life (Virgin)	705	630	443	100	49/5
DEBUT			49	49 SALT-N-PEPA R U Ready (Red Ant/London/Island)	633	583	503	371	54/3
DEBUT			50	50 JANET Together Again (Virgin)	625	182	68	55	63/44

This chart reflects airplay from October 20-26. Songs ranked by total plays. Highlighted songs indicate Breaker.
134 CHR/Pop reporters. 133 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

BREAKERS®

SHE MOVES Breaking All The Rules (Geffen)

TOTAL PLAYS/INCREASE: 2153/438
TOTAL STATIONS/ADDS: 103/4
CHART: 24

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
JANET Together Again (Virgin)	44
BLESSID UNION Light In Your Eyes (Capitol)	30
ALANA DAVIS 32 Flavors (Elektra/EEG)	27
AQUA Lollipop (Candyman) (MCA)	25
BACKSTREET BOYS As Long As You Love Me (Jive)	24
THIRD EYE BLIND How's It Going To Be (Elektra/EEG)	16
KIM FOX I Wanna Be A Witch (DreamWorks/Geffen)	14
SAVAGE GARDEN Truly Madly Deeply (Columbia)	14
SOMETHIN' FOR THE PEOPLE My Love Is... (Wamer Bros.)	13
LISA LOEB I Do (Geffen)	12
USHER You Make Me Wanna... (LaFace/Arista)	12

MOST INCREASED PLAYS

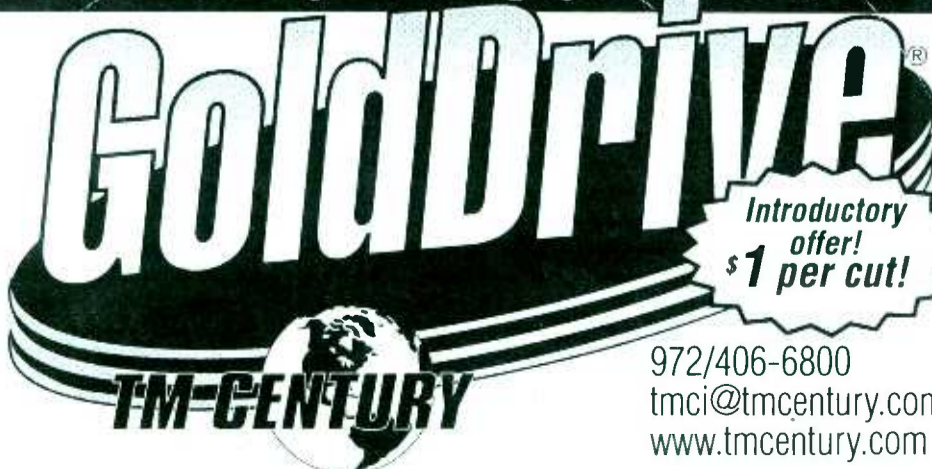
ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHUMBAWAMBA Tubthumping (Republic/Universal)	+1027
BACKSTREET BOYS As Long As You Love Me (Jive)	+946
LISA LOEB I Do (Geffen)	+666
SMASH MOUTH Walkin' On The Sun (Interscope)	+593
THIRD EYE BLIND How's It Going To Be (Elektra/EEG)	+515
MARIAH CAREY Butterfly (Columbia)	+483
JANET Together Again (Virgin)	+443
USHER You Make Me Wanna... (LaFace/Arista)	+441
SHE MOVES Breaking All The Rules (Geffen)	+438
SAVAGE GARDEN Truly Madly Deeply (Columbia)	+364

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MEREDITH BROOKS Bitch (Capitol)	
ROBYN Do You Know (What It Takes) (RCA)	
SHAWN COLVIN Sunny Came Home (Columbia)	
MARK MORRISON Return Of The Mack (Atlantic)	
DAVE MATTHEWS BAND Crash Into Me (RCA)	
WALLFLOWERS One Headlight (Interscope)	
VERVE PIPE The Freshmen (RCA)	
SAVAGE GARDEN I Want You (Columbia)	
DUNCAN SHEIK Barely Breathing (Atlantic)	
CARDIGANS Lovefool (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.

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NEW & ACTIVE

ROLLING STONES Anybody Seen My Baby? (*Virgin*)
Total Plays: 616, Total Stations: 39, Adds: 2

THIRD EYE BLIND How's It Going To Be (*Elektra/EEG*)
Total Plays: 558, Total Stations: 65, Adds: 16

NU FLAVOR Heaven (*Reprise*)
Total Plays: 530, Total Stations: 39, Adds: 6

MARY J. BLIGE Everything (*MCA*)
Total Plays: 454, Total Stations: 37, Adds: 2

SUNDAYS Summertime (*DGC/Geffen*)
Total Plays: 354, Total Stations: 21, Adds: 0

LE CLICK Don't Go (*Logic*)
Total Plays: 345, Total Stations: 18, Adds: 0

NO MERCY Kiss You All Over (*Arista*)
Total Plays: 343, Total Stations: 25, Adds: 2

JOCK JAM Jock Jam (*Tommy Boy*)
Total Plays: 341, Total Stations: 15, Adds: 1

BILLIE MYERS Kiss The Rain (*Universal*)
Total Plays: 336, Total Stations: 24, Adds: 3

OLIVE You're Not Alone (*RCA*)
Total Plays: 283, Total Stations: 22, Adds: 3

BARBRA STREISAND*CELINE DION Tell Him (*550 Music*)
Total Plays: 266, Total Stations: 28, Adds: 1

SOMETHIN' FOR THE PEOPLE My Love Is The Shhh! (*Warner Bros.*)
Total Plays: 264, Total Stations: 29, Adds: 13

MICHAEL BOLTON The Best Of Love (*Columbia*)
Total Plays: 251, Total Stations: 33, Adds: 7

DUBSTAR Stars (*Polydor/A&M Associated*)
Total Plays: 213, Total Stations: 20, Adds: 2

RICHARD MARX & DONNA LEWIS At The Beginning (*Atlantic*)
Total Plays: 208, Total Stations: 12, Adds: 0

TAJA SEVELLE I & I (*550 Music*)
Total Plays: 195, Total Stations: 23, Adds: 1

DJ COMPANY Forever Young (*Crave*)
Total Plays: 191, Total Stations: 14, Adds: 1

L.L. COOL J Phenomenon (*Def Jam/Mercury*)
Total Plays: 175, Total Stations: 18, Adds: 4

SAVE FERRIS Come On Eileen (*Starpool/Epic*)
Total Plays: 174, Total Stations: 10, Adds: 0

BLESSID UNION Light In Your Eyes (*Capitol*)
Total Plays: 167, Total Stations: 33, Adds: 30

Songs ranked by total plays



The "Three Amigos" attended the big bash, but were forced to leave their hats and spurs at the door: (l-r) Jeff McClusky & Assoc.'s Rick Cooper, Alan Burns & Assoc. consultant Dave Shakes, and R&R CHR Editor Tony Novia.



WHYI/ Miami PD Rob Roberts (l) is spotted hanging out with (l-r) an ancient relic from Y-100's past, Tony Novia; Mercury VP Tony Smith; and Glassnote Pres./CEO Daniel Glass.

NEW RELEASES

ADDS NOVEMBER 4

- | | |
|-------------------------------|--|
| Genesis | "Not About Us" (Atlantic) |
| Chantal Kreviazuk | "Surrounded" (Columbia) |
| Led Zeppelin | "The Girl I Love" (Atlantic) |
| John Mellencamp | "Without Expression" (Mercury) |
| Space Monkeys | "Sugar Cane" (Chingon/Factory/Interscope) |
| Ricky Jones | "Still In Love" (Cherry/Universal) |
| Lisa Stansfield | "Never Gonna Fall" (Arista) |
| 10,000 Maniacs | "Rainy Day" (Geffen) |
| Barry White/Chris Rock | "Basketball Jones" (Atlantic) |

A Sneak Peek Inside Elektra and Mercury's Big Bash



You just haven't lived 'til you've seen the line dance these guys performed at the bash. Seen giving the Rockettes a run for their money are (l-r) All Access's Joel Denver, AIR's Jonas Cash, Tony Novia, Elektra Sr. VP/Promo Greg Thompson, WBBM-FM/Chicago PD Todd Cavanah, WKTU/New York PD Frankie Blue, WKTU's Jeff Z., and WBBM-FM (B96)/Chicago MD Erik Bradley.



Also spotted at the event was Elektra recording artist Alana Davis (l), who just finished explaining to Tony Novia why 31 flavors just aren't enough.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, Buffalo, Erie, Harrisburg, Lexington, Morgantown, Portland, San Luis Obispo, Trenton) with their respective PDs, MDs, and current/added songs.

134 Total Reporters
134 Current Reporters
133 Current Playlists
Reported Frozen Playlist (1):
KISX/Tyler, TX

CHR/POP PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE

Market #20: WBZZ/Pittsburgh (412) 920-9400. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

Market #21: WFLZ/Tampa (813) 839-9393. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

Market #23: WJZM/Cleveland (216) 621-9300. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

Market #24: KKRZ/Portland, OR (503) 226-0100. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

Market #25: WKRC/Cincinnati (513) 763-5500. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

Market #26: KMXV/Kansas City (816) 753-0933. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

Market #31: WPRD/Providence (401) 433-4200. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

Market #32: WNCI/Columbus, OH (614) 224-9624. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

Market #34: WNVZ/Norfolk (804) 497-2000. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

Market #35: KZHT/Salt Lake City (801) 263-9950. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

Market #36: WNKS/Charlotte (704) 331-9510. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

Market #37: WZPL/Indianapolis (317) 816-4000. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

Market #38: WXXL/Orlando (407) 339-6539. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

Market #39: KHOM/New Orleans (504) 679-7300. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

Market #39: WEZB/New Orleans (504) 581-7002. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

OCTOBER 31, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	1 USHER You Make Me Wanna... (LaFace/Arista) 2783 2759 2706 2512 47/0					
4	3	2	2	2 SOMETHIN' FOR THE PEOPLE My Love Is The Shhh! (Warner Bros.) 2192 2047 1758 1593 45/1					
3	2	3	3	BOYZ II MEN 4 Seasons Of Loneliness (Motown) 1686 1828 1839 1759 43/0					
5	5	4	4	4 ALLURE All Cried Out (Crave) 1639 1480 1406 1445 37/1					
2	4	5	5	MARIAH CAREY Honey (Columbia) 1197 1331 1559 1911 28/0					
9	7	6	6	NU FLAVOR Heaven (Reprise) 1141 1170 1164 1149 29/0					
15	11	8	7	AALIYAH The One I Gave My Heart To (BlackGround/Atlantic) 1111 1120 999 796 38/0					
7	8	7	8	MARY J. BLIGE Everything (MCA) 1008 1156 1160 1287 28/0					
18	15	11	9	9 BUSTA RHYMES Put Your Hands Where My... (Elektra/EEG) 991 961 870 766 33/2					
6	6	9	10	NOTORIOUS B.I.G. Mo Money Mo Problems (Bad Boy/Arista) 961 1029 1186 1401 28/0					
20	17	15	11	11 MARIAH CAREY Butterfly (Columbia) 901 842 744 654 30/1					
11	12	12	12	12 INOJ Love You Down (So So Def/Columbia) 888 882 951 1028 23/0					
17	16	14	13	13 L.L. COOL J Phenomenon (Def Jam/Mercury) 866 852 792 772 36/0					
28	23	18	14	14 TOTAL What About Us (LaFace/Arista) 857 755 653 596 23/2					
33	24	20	15	15 SUGAR RAY Fly (Lava/Atlantic) 843 735 627 525 20/1					
40	27	23	16	16 MISSY "MISDEMEANOR" ELLIOTT Sock It 2 Me (EastWest/EEG) 834 699 560 411 30/2					
29	22	17	17	17 MACK 10 Backyard Boogie (Priority) 788 770 674 594 21/0					
8	9	10	18	WILL SMITH Men In Black (Columbia) 776 1012 1026 1205 23/0					
23	20	19	19	19 SALT-N-PEPA R U Ready (Red Ant/London/Island) 770 741 716 637 38/1					
25	21	21	20	20 BONE THUGS-N-HARMONY If I Could Teach... (Ruthless/Relativity) 739 722 707 618 25/2					
19	18	22	21	21 MASE Feel So Good (Bad Boy/Arista) 724 721 738 685 30/1					
24	25	24	22	22 ROBYN Show Me Love (RCA) 724 683 612 636 24/0					
12	13	16	23	PUFF DADDY & FAITH EVANS I/112 I'll Be Missing... (Bad Boy/Arista) 695 816 909 976 19/0					
BREAKER	24			24 JANET Together Again (Virgin) 679 487 356 118 26/6					
BREAKER	25			25 LSG My Body (EastWest/EEG) 625 482 441 435 28/5					
10	10	13	26	JANET I/Q-TIP & JONI MITCHELL Got 'Til It's Gone (Virgin) 595 864 1002 1141 20/0					
14	19	27	27	BACKSTREET BOYS Quit Playing Games (With...) (Jive) 564 588 728 831 13/0					
BREAKER	28			28 NEXT Butta Love (Divine Mill/Arista) 549 438 363 260 23/2					
13	14	25	29	SPICE GIRLS 2 Become 1 (Virgin) 498 675 881 950 12/0					
41	33	29	30	JEWEL Foolish Games (Atlantic) 489 491 480 405 12/0					
32	26	26	31	BRIAN MCKNIGHT You Should Be Mine... (Mercury) 472 603 574 555 21/0					
36	37	38	32	32 MASTER P I Miss My Homies (No Limit/Priority) 444 427 423 441 19/1					
DEBUT	33			33 BACKSTREET BOYS As Long As You Love Me (Jive) 424 279 87 37 22/4					
45	41	34	34	PUFF DADDY Senorita (Bad Boy/Arista) 410 449 395 357 12/0					
43	35	36	35	PUFF DADDY & THE FAMILY Been Around ... (Bad Boy/Arista) 406 437 448 378 23/2					
48	42	42	36	36 LOS UMBRELLOS No Tengo Dinero (Flex/Virgin) 394 366 382 310 10/0					
22	30	37	37	AQUA Barbie Girl (MCA) 390 434 544 644 10/0					
-	50	47	38	38 SPICE GIRLS Spice Up Your Life (Virgin) 379 336 293 86 21/2					
DEBUT	39			39 DRU HILL We're Not Making Love No More (LaFace/Arista) 376 243 230 137 15/3					
21	29	39	40	DRU HILL Never Make A Promise (Island) 368 422 545 644 10/0					
-	46	41	41	BOBBY BROWN Feelin' Inside (MCA) 365 376 347 56 24/0					
34	39	40	42	WYCLEF JEAN Guantanamo (Ruffhouse/Columbia) 357 410 411 488 15/0					
39	40	43	43	JOE The Love Scene (Jive) 351 360 396 424 9/0					
16	28	33	44	LIL' KIM Not Tonight (Undeas/Big Beat/Atlantic) 348 451 558 784 13/0					
37	38	44	45	OMC How Bizarre (Huh!/Mercury) 330 357 423 439 9/0					
-	49	48	46	46 MILESTONE I Care 'Bout You (LaFace/Arista) 320 314 294 239 8/0					
27	34	45	47	98 DEGREES Invisible Man (Motown) 316 350 474 597 11/0					
DEBUT	48			48 JON B. Are U Still Down? (Yab Yum/550 Music) 306 250 165 113 15/4					
30	32	32	49	EN VOGUE Too Gone, Too Long (EastWest/EEG) 296 454 535 579 12/0					
DEBUT	50			50 JAY-Z Sunshine (Roc-A-Fella/Def Jam/Mercury) 284 219 168 34 20/1					

This chart reflects airplay from October 20-26. Songs ranked by total plays. Highlighted songs indicate Breaker. 47 CHR/Rhythmic reporters. 46 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

BREAKERS

JANET Together Again (Virgin)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
679/192	26/6	24

LSG My Body (EastWest/EEG)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
625/143	28/5	25

NEXT Butta Love (Divine Mill/Arista)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
549/111	23/2	28

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ERYKAH BADU Tyrone (Kedar/Universal)	10
UNCLE SAM I Don't Ever Want To See... (Stonecreek/Epic)	8
BOYZ II MEN A Song For Mama (Motown)	7
AQUA Lollipop (Candyman) (MCA)	6
JANET Together Again (Virgin)	6
LSG My Body (EastWest/EEG)	5
RAKIM Guess Who's Back (Universal)	5
JON B. Are U Still Down? (Yab Yum/550 Music)	4
BACKSTREET BOYS As Long As You Love Me (Jive)	4
FUNKDOOBIEST Papi Chulo (RCA)	4
TONY TONI TONE Boys + Girls (Mercury)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JANET Together Again (Virgin)	+192
ALLURE All Cried Out (Crave)	+159
BACKSTREET BOYS As Long As You Love Me (Jive)	+145
SOMETHIN' FOR THE PEOPLE My Love... (Warner Bros.)	+145
LSG My Body (EastWest/EEG)	+143
MISSY "MISDEMEANOR" ELLIOTT Sock It... (EastWest/EEG)	+135
DRU HILL We're Not Making Love No... (LaFace/Arista)	+133
TONY TONI TONE Boys + Girls (Mercury)	+127
NEXT Butta Love (Divine Mill/Arista)	+111
SUGAR RAY Fly (Lava/Atlantic)	+108

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
ROME I Belong To You (Every Time I See Your Face) (RCA)
MARK MORRISON Return Of The Mack (Atlantic)
112 Cupid (Bad Boy/Arista)
AZ YET Hard To Say I'm Sorry (LaFace/Arista)
BLACKSTREET Don't Leave Me (Interscope)
SWV Can We (Jive)
EN VOGUE Don't Let Go (Love) (EastWest/EEG)
BLACKSTREET No Diggity (Interscope)
KEITH SWEAT Nobody (Elektra/EEG)
TONI BRAXTON Un-break My Heart (Arista)

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.

WIL WKLX WLZR WMZQ WPGC WRUF WRVA WSNE WTPI WWDB WWWM CHOM KNIX WCSX WGST WHCN WTPA KTFM KBOS WSSL KSFO WISH KKL T CIMX KLTY WDVE KZLA WZTR

KWJL KWJZ WIL WKLX WLZR WMZQ WPGC WRUF WRVA

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i don't
ever want to see
you again

Uncle Sam

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WJMN 41x KUBE 40x 92Q 20x WJJS 20x
KQKS KBXX FM102 KDGS WOCQ KTFM
WNVZ WBTT KHTN

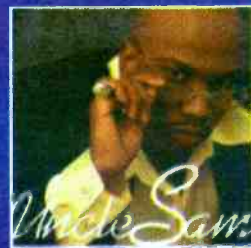
"Top 5 phones. I haven't seen phones or passion like this on a record for quite some time." -CAT COLLINS, APD/WJMN

"Bonafide #1 record. Already Fulltime Power. Top 5 phones, Top 5 callout. All around smash." -MIKE TIERNEY, PD/KUBE

"This song speaks to everyone." -MARK ALLAN, PD/KYLZ

"If you don't hear it in one listen, get a new job." -MELISSA MORGAN, MD/WJJS

Taken from the
Stonecreek/Epic release
Uncle Sam



Executive Producers: Nathan Morris, Michael McCary, Shawn Stockman, Wanya Morris and Charlucci Finney. Produced and Arranged by Nathan Morris. Management: Sharon Meyers
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WALT LOVE

Teen Summit V Jams In New Orleans

□ Q93 fills the Superdome and tries to make a difference in the lives of local kids

Everybody in our industry is getting ready for the upcoming holiday season promotions and activities, but before we get to that, I'd like to share with you one of the all-time greatest station promotion/community events in the country: the Teen Summit presented by WQUE-FM (Q93-FM)/New Orleans.

This year's Summit, the fifth, was "the bomb" for the children of the city, and also for the Clear Channel-owned facility. Thirty-thousand kids, parents, students, teachers, and New Orleans Police Department personnel gathered in the Louisiana Superdome for the event, which was carried live on local TV.

I had the pleasure of attending

To be blunt, this Summit isn't going to cure all the ills of the city of New Orleans, but it's a good, positive step in the right direction and lets the kids and the community know that somebody cares.

the Summit, and it truly was impressive. The event started at noon and lasted until 5pm, and the enthusiastic attendees filled one complete side of the Superdome from end zone to end zone.

The kids, parents, local officials, and entertainers had the opportunity to ask questions of the entire audience, and then anyone could offer up an answer or opinion. Audience members spoke as freely as experts. The Summit

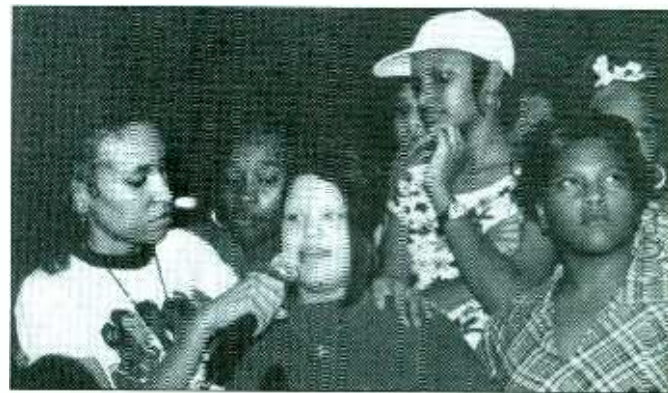
tries to deal openly with issues facing the kids of New Orleans, and the topics included better education within the school district, violence in the schools, gang violence, drugs, teenage sex and pregnancy, communication between kids and their parents, and problems with law enforcement.

There were also performances throughout the afternoon by the likes of B.G., Usher, Jubilee, Nadanuf, and Mia X and Master P, both from New Orleans. Mia X and Master P both gave touching speeches of encouragement to the kids prior to their performances, presenting quite a different image to their audience than most rappers do. Their message was one of love, honesty, and concern for the kids in the audience and kids in general. Maybe this is because they came out of the projects of "The Big Easy" and are trying to make better lives for themselves and their children.

To be blunt, this Summit isn't going to cure all the ills of the city of New Orleans, but it's a good, positive step in the right direction and lets the kids and the community know that somebody cares. Q93's management, ownership, and employees are doing more than just saying, "What can we do?" In five short years, they've helped to raise the consciousness of people in the city, parish, state, and national governments. Other radio stations that target African-American listeners/consumers should take a lesson from Q93 about the importance of serving the community from which their revenues originate. We all know that the kids are our country's future, so it's a win/win for everyone.

This event was the brainchild of Op. Manager/PD/Air Personality, Gerod Stevens. Some of the corporate sponsors were Bell South Mobility, Pro-Line Hair Care, Office Depot, Pepsi/Seven-Up, McDonald's, UPN TV54, Weiner's (a local clothing and athletic-shoe store), Western Union, Radiofone, Great Expectations Community Care Center, Hibernia National Bank, D.T. Fashions, the Marine Corps, Beauty Mart, the law firm of attorney Warren "Chip" Forstall, Blockbuster music stores, and numerous record labels such as Priority, Arista, Warner Brothers, Ash Moany, Take Fo, and Q-West.

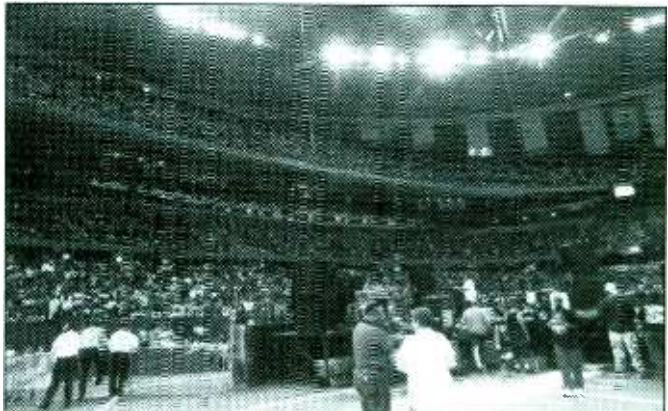
Now, take a look at this great event as captured in still photos.



A CHANCE TO BE HEARD — A Teen Summit V participant took the opportunity to express herself regarding matters facing the youth of today as WQUE overnigher Neche Thomas and others patiently listened.



BREAK TIME — WB recording artists Nadanuf, along with Kurtis Blow, provided entertainment during the Summit's intermission.



GOT ROOM FOR ONE MORE? — Thousands attend Teen Summit V to share ideas, opinions, and a good time.



SCORING ON THE FIELD — Dallas Mavericks' Robert Pack, accompanied by 'QUE personality Uptown Angela, shares his views on the importance of an education.

BROWNSTONE

"In The Game Of Love"

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From The CD Still Climbing

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written by Gordon Chambers



BROWNSTONE



AT A LOSS FOR WORDS? — Motivational speaker Stanley Schoefield poses close-mouthed with the award presented to him by Q93 for his efforts.



HOME IS WHERE THE HEART IS — New Orleans native and No Limit Recording artist Mia X graciously accepted her Teen Summit V award and told the audience, "We're here to help Q93 help you."

baby you know

the O'Jays

Produced and arranged by **Joe Little III**
Co-produced by **Gerald Levert & Keith Sweat**
From the full length album
Love You To Tears

New This Week:

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Now Playing At:

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KSJL	WKGN	WQHH	WNHC	KJMS
WTLC	WPAL-AM/FM	WDZZ	WSOJ	KXOK
WHRK	WJFX	KDKS	WFLM	KDKO
KVSP	WJTT	KMJJ	WMCS	WDAS



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ARTIST BREAKDOWN

ARTIST: **ROME**
 LABEL: **RCA**

With his debut single, "I Belong To You," going to No. 1 on R&R's Urban chart (5/23) and his second single, "Do You Like This," charting as high as No. 5 on the Urban chart (9/12), it's not surprising that his third single, "Crazy Love," became R&R's fifth-most-added single last week (10/24). The man responsible for stirring up such emotion simply calls himself Rome.

A Benton Harbor, MI native, Rome began performing at the tender age of 3. With his mother performing in the church choir, music filled his household. In high school, he joined a group called Fire & Ice and soon toured cities

including Chicago, Detroit, and Indianapolis to perform in nightclubs, talent contests, and parties. In 1989, Rome moved to L.A. and became a solo artist. An introduction to L.A. producer Michael Concepcion led to a meeting with Gerald Baillegeau and Victor Merritt, who subsequently produced 12 of the 13 tracks on Rome's debut album. Once his demo, which included "I Belong To You," reached the hands of RCA Sr. VP/Black Music Kevin Evans, a deal was made.

As a co-writer of 12 of the 13 tracks, Rome uses his lyrical ability to create songs that don't just fit into one category, but have a universal feel. "Crazy Love," Rome's self-diagnosis for a condition that won't let him eat, sleep, think, etc., is a mid-tempo tune that has a rap by Black Ass Chill (who sounds very similar to Heavy D). Whether Rome is declaring his loyalty to his mate during tough times ("Gotta Be Down") or asking for atonement from his lover ("Let Me Come Home"), this CD is a very romantic, sensual listening experience. In "Just-Once, Once More, Three Times," when Rome croons, "I love to hear you moan, I love to feel you groan," it's over. When he pleads for the sexual fulfillment to which he has become addicted (hence the title), I couldn't help but get lost in the words, the performance, the man.

—Tanya O'Quinn, Asst. Urban Editor



Artist Breakdown highlights artists with strong chart momentum.

IN MY OPINION

with Terry Monday, PD

**Somethin' For The People
 This Time It's Personal
 (Warner Bros.)**

KJMZ & KKRX/Lawton,
 KVSP/OKC, KJMM/Tulsa

In my position as a program director for one Gospel and three Urban radio stations, it seems that I may never have time to listen to music. I think I was born to program, or at least to be in this industry, since I cannot let a day go by without hearing everything that hits my desk. I have always had the desire to be the first on the block to get the latest beats and remixes as far as back as I can remember.

The first thing I listen for in a song is the production. If it cannot make my head bounce, it's going to have an uphill battle the rest of the way.

I was very pleased to hear Somethin' For The People's "My Love Is The Shhh!" featuring Trina & Tamara. Like every slammin' single you hear before the full-length drops, it makes you hope the entire project will have the same flavor. The day SFP's full-length came across my desk, I must admit I was very pleased. Trina & Tamara were also featured on track nine, "Somebody's Always Talkin," which is also a cool, mid-tempo cut. Also featured on the album are Eric Benet ("Act Like You Want It"), Puff Johnson ("Feel So Good"), and DJ Kool ("I Got Love"). Track 11 ("She's Always In My Hair," by Prince) is the only cut that scored below nine for me. SFP's latest album is a must-hear, from the intro skit to the production of the group through the reality of their vocals.



If I had to compare SFP's style to someone else in the industry, I would have to say the lead vocalist (Fuzzy) reminds me of Stokely from Mint Condition, but the group has the flavor of Lo-Key?

ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Monday (11/3) and Tuesday (11/4).

BOYZ II MEN A Song For Mama (Motown)

BRIGETTE MCWILLIAMS Morning (Virgin)

EPMD Richter Scale (Def Jam/Mercury)

ERICK SERMON/REDMAN/KEITH MURRAY Rapper's Delight (Priority)

POETIC HUSTLA-Z Trials And Tribulations (Relativity)

TIMBALAND & MAGOO Luv 2 Luv (BlackGround/Atlantic)

USHER Nice And Slow (LaFace/Arista)

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FIND COMPLETE PLAYLISTS FOR ALL URBAN REPORTERS ON R&R ONLINE

Market #1: 107.5 FM WBSL New York. Playlist for WBSL with 40 tracks by artists like BUSTARHYMES, BOYZ II MEN, and ERIC BENET.

Market #2: THE BEAN KKBT Los Angeles. Playlist for KKBT with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #3: 107.3 WGLI Chicago. Playlist for WGLI with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #5: Philly 103.9 WPHI Philadelphia. Playlist for WPHI with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #5: POWER 99 WUSL Philadelphia. Playlist for WUSL with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #6: 107.1 KQDA Dallas. Playlist for KQDA with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #7: 107.3 WCHB Detroit. Playlist for WCHB with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #7: 107.3 WJLB Detroit. Playlist for WJLB with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #8: 103.5 WKYS Washington. Playlist for WKYS with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #10: 107.3 WILD Boston. Playlist for WILD with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #11: 99.1 WEDR Miami. Playlist for WEDR with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #12: 97.5 HOT WHTA Atlanta. Playlist for WHTA with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #12: 103.5 V103 WVEE Atlanta. Playlist for WVEE with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #18: 107.5 WJOL St. Louis. Playlist for WJOL with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #20: 106.5 WAMO Pittsburgh. Playlist for WAMO with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #21: WTMP Tampa. Playlist for WTMP with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #23: WZAK Cleveland. Playlist for WZAK with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #25: WIZW Cincinnati. Playlist for WIZW with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #26: HOT 103.5 WMMZ Kansas City. Playlist for WMMZ with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

Market #30: V100 WKKV Milwaukee. Playlist for WKKV with 40 tracks by artists like BRUCE MCKNIGHT and MARY J. BLIGE.

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“I
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If
Heaven
Got A
Ghetto”

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R U still down? [remember me]

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Stations and their adds listed alphabetically by market

URBAN

Table listing radio stations and their adds across various markets including Alexandria, LA; Charleston, SC; Dayton, OH; Huntsville, AL; Lansing, MI; Memphis, TN; Monroe, LA; Raleigh, NC; St. Louis, MO; Tampa, FL; etc.

URBAN AC

Table listing radio stations and their adds for URBAN AC across various markets including Atlanta, GA; Chicago, IL; Detroit, MI; Jacksonville, FL; Louisville, KY; Mobile, AL; Philadelphia, PA; St. Louis, MO; Toledo, OH; etc.

the debut single
"ALL ABOUT YOU"

Will Downing

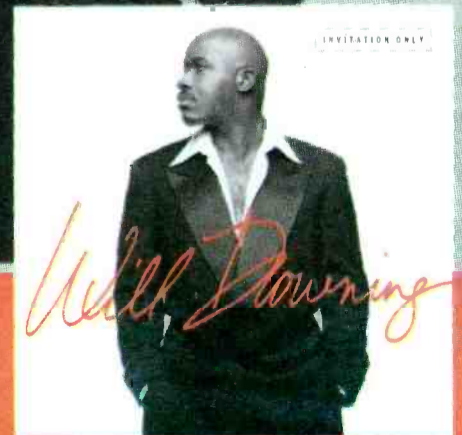
Urban AC Chart **18 BREAKER**
New & Active Urban

ALREADY PLAYING AT:

WVAZ WDAS KMJQ WALR
KATZ KMJK KXOK KDKO
WMCS WYLD KJMS WBHK
WSOJ KQXL WDLT WNHC
KNEK WNFQ WFLM KXZZ

AND MANY MANY MORE!

from his new album
INVITATION ONLY



*see Will perform live November 3rd VIBE TV (Check local listings for time)

IN - STORES OCTOBER 28TH

314 536 350-2/4



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Management: Bruce Garfield/Avenue Management Group-NYC



LON HELTON

Buying Time For Capitol/Nashville

□ Quigley puts big bucks into label's extensive radio ad campaign

Capitol/Nashville is taking a \$1.25 million advertising campaign directly to Country radio to increase consumer awareness of its artists and music. \$1.25 million? That's a lot of change, isn't it?

"It is," admits Capitol/Nashville Exec. VP/GM Pat Quigley, "but it also says that I'm either the smartest guy or the dumbest guy. We all seem to believe in radio. I'm just putting our money where our mouth is."



Pat Quigley

The advertising campaign is just one of the marketing concepts Quigley began implementing after being promoted in June. (He came to Nashville following a three-year stint in New York as Sr. VP/Marketing at the label's parent company, Capitol-EMI Music Group/North America.) Before entering the music industry, Quigley's career in sales and marketing resulted in impressive retail strides for Carlton Importing Company (via a campaign for St. Pauli Girl beer), Swisstime (a Swiss-based company that owns the Swatch, Omega, and Longines watch lines), and Labatt's Beer (whose brands include Rolling Rock).

In a recent interview with R&R, Quigley outlined several of his plans — and objectives — for Capitol/Nashville's future.

“Consumer” is not a big part of marketing in music. Our strategies here tie more to radio, artists, and concerts — and those people worry about the consumer. By extension, we let radio take care of the consumer.

Advertising Target

The biggest difference between marketing durable goods and music is identifying where the consumer fits in. Quigley says, "The word 'consumer' is a big part of marketing in the other world. 'Consumer' is not a big part of marketing in music. Our strategies here tie more

to radio, artists, and concerts — and those people worry about the consumer. By extension, we let radio take care of the consumer. In general, consumer research and motivation are just not part of our plan."

Quigley, constantly devising ways to trigger retail sales, adds, "In general, we do a very good job in promotion in the music business, but we don't do a very good job in advertising." Analyzing the connection — or lack thereof — between radio success and record sales, he adds, "Music companies spend a fortune in marketing, but basically it's price and positioning at retail. They spend very little buying advertising time on radio stations. We all sit around saying, 'It's important to get radio airplay or a No. 1 hit.' but it's kind of like the politician who says, 'I just want you to know I did a good job.' He's always bragging about something, but he never tells you what to do with it. He has to say, 'Please vote for me' — and I think we have to say, 'Please buy me.'"

That concept led to Quigley's plan to buy time at Country radio. "Today, CMT, MTV, and VH1 are where people are learning about the artists," Quigley notes. "I think advertising is a way to help our consumers learn more about our artists and products."

The first round of ad buys started running three weeks ago on networks and nationally syndicated programs. Acknowledging that he's been in Nashville for less than six months, Quigley explains the initial campaign by saying, "That's really a symbol of my ignorance more than my desire to be national. I just got here. To sit here and say I have a strategy for local markets would be ridiculous on my part. I want to get going, and I don't have enough information to go local yet. I spend at least two days a week learning about the local markets, so phase two of the advertising commitment goes into the local stations. If every radio station sends me a fact sheet about what they're doing, I'm not going to learn anything. I need to know about their listeners."

WUSN/Chicago was one of the first local stations to provide Quigley with a detailed demographic profile of its audience. "I turned right around and invested some money in US99, because I knew what to do with it," Quigley says. "We could spend more and more money at radio, but only if we know how to target the customer."

When will Capitol/Nashville move forward with the local spots? "When we know enough to do it, we'll do it that day," Quigley says. "I'm still trying to figure out how to get the data, much less analyze it. It won't be within the next two months."

Stronger Partnership

The 30- and 60-second spots include a brief musical hook from the album, along with other information about the artist. Quigley says, "I don't want to be one of these guys who wants to beat up on radio. I think we have to meet in the middle. If we show our faith in radio through our advertising dollars, I think radio can make some programming changes down the road."

“We all sit around saying, 'It's important to get radio airplay or a No. 1 hit,' but it's kind of like the politician who says, 'I just want you to know I did a good job.' He has to say, 'Please vote for me' — and I think we have to say, 'Please buy me.'”

In buying radio time to drive retail sales, Quigley is somewhat concerned that radio's primary listenership falls into an older demographic than the strongest segment of the record-buying public. He notes, "Kids between 13-19 buy about three records to every one the average adult buys."

Quigley would like to see stations setting aside a regular portion of time to introduce their listeners to new acts. "Right now, radio can't afford to do that," he says. "But if they have our money, I think they can afford to be a much better partner than they can afford to be now."

Will Capitol/Nashville's promotion team enjoy additional clout once the label starts spending advertising dollars at Country radio? "That's not at all my intent," he emphasizes. "I'm talking about the consumer. As long as the consumer hears my commercial — and somehow recognizes the act and has a curiosity about it — the next step is to go to retail."

Approximately 70% of Capitol's



KISS FOR THE STARS — The WKIS (99.9 Kiss Country)/Miami morning team of Sandi Ames and R.J. McCoy was in some impressive company when one of the year's biggest country tours rolled through South Florida. Sharing quality time backstage (l-r) are: Kix Brooks, Ames, Ronnie Dunn, McCoy, and Reba McEntire.

radio buys will be aimed at breaking new acts. Quigley says, "I'll use television for Trace Adkins, Garth, and Deana Carter. It's not going to be 70% of my budget, but 70% of my national radio buy will be to get some exposure for the new acts."

Among the priorities is the Ranch, a trio whose "Walkin' The Country" is beginning to make inroads at radio. Quigley says, "In general, nobody's going to spend the kind of money I'm spending. The Ranch is going to get \$250,000 worth of radio time. You don't see that for a breaking artist very often."

Quigley admits he's optimistic that programmers will become intrigued with the band after hearing the spot. "I'm hoping some programmer will hear the spot and say, 'There's nothing wrong with that record.'" However, he also understands that programmers are dealing with the realities of a demanding advertising clientele. "When I was working for Rolling Rock, I wanted to know they were playing Garth and Reba," he says.

The 'M' Word

Quigley predicts that country will move toward more sophisticated marketing techniques, but he doesn't think it will happen overnight. He explains, "Marketing is not really a popular phrase in the music industry. A&R, record production, and promotion are really the strategic directions."

"We're not going to have a revolution; it's going to be an evolution. We'll slowly make some changes and improvements. These changes and improvements have to be made toward the known, and one of the knowns is radio. I don't want to come in and say we'll do a better job on the Internet. I want to say we can do a better job on radio, and then we'll do a better job on television. Someday we'll get to the Internet."

Big City Potential

Citing the success of Garth Brooks' recent Central Park concert, Quigley is convinced that country music's popularity still hasn't peaked in major metropolitan areas. He says, "I believe that people in New York City are dying for country music. They just don't know it, because they're thinking they're going to hear, 'The UPS truck just ran over my dog, and my girlfriend ran away with the truck driver.'"

To capture that big-city audience, Quigley believes the country music business must be willing to expand its horizons. "I don't want country to ever lose its roots, its base, or its lyric-driven power," Quigley says. "But Darwin said it long ago: 'Things change.'"

The need for change is not lost on Quigley, whose transfer to Nashville followed his work with Garth Brooks on *The Hits* and a highly successful retail campaign with McDonald's.

"Garth was not at all satisfied with the marketing — just the marketing, not the sales or anything else — of *Fresh Horses*. I didn't work with him on that." EMI Music Group/North America Chairman Charles Koppelman suggested the move to Nashville to work with Brooks — and to apply some of the marketing strategies to other acts.

"I believe country music should have a 25% market share, but I can't sell this current music to 25% of the people. You've got to let it grow a little bit. You've got to let some of the new people in, and you've got to embrace them."

"You can't keep pushing them back, saying, 'Nope, that's not country music.' That's the old censorship of 'That's not art.' If you bring it in and embrace it, I think you have a much better chance of controlling the growth and direction of the music than if you keep fighting it."

“Radio can be our partner. I don't want to be one of these guys who wants to beat up on radio. I think we have to meet in the middle.”

Citing the need to improve sales strategies in metropolitan areas, Quigley says, "We have an attitude that country is a rural-driven music base. That's not fair. I think the people in the cities want it. We just have to have the belief that the product is right, but you have to have a little diversity in your product. If you have only one homogenous product, it's not going to be right for the city people, because they have different needs."

A remarkable debut artist stands at the crossroads.

Take the
next step
with him.

JIM COLLINS

the next step

Jim Collins takes
a big step
with the powerful
first single
and title track
from his forthcoming
debut album.

official airplay date

NOVEMBER 10th

"...strong and compelling. The kind of music that touches people... The kind we need more of in our format."

Smokey Rivers - KPLX / Dallas

"WOW! I hope this is the future of the format!"

Tiffany Hill - WCTK / Providence

"The Next Step' has the power and impact I'm looking for in new music."

Steve Gary - KASE / Austin

"Getting a song like this is like receiving a special treat for being in Country music!"

Travis Moon - KEEY / Minneapolis

"It's a life song... and it's a HIT!"

Patti Cheek - WIBW / Topeka

ARISTA
NASHVILLE

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a unit of BMG Entertainment

Produced by James Stroud and Wally Wilson

Management: International Artist Management, Nashville, TN

TWANG THIS!

www.twangthis.com

Grass-Roots Approach Reaps Harvest

□ RLG VP/GM Butch Waugh is settling into the country life in Nashville

RCA Label Group/Nashville Sr. VP/GM Butch Waugh can look at country music from a non-country perspective. A 14-year company veteran, Waugh was involved in the '80s crossover success of Alabama and Restless Heart, but his primary focus was outside the realm of country.



Butch Waugh

Before officially assuming his Nashville post in May, Waugh spent a two-year tenure as Sr. VP at RCA Records in New York, where he worked with acts such as the Dave Matthews Band and the Verve Pipe. His previous RCA posts include regional promotion rep, Director/Southeast & Southwest Regional Promotion, VP/National Promotion, and Sr. VP/Promotion. Combined with his promotion experience at A&M and Capitol, Waugh has been involved with acts as diverse as Pablo Cruise, Herb Alpert, Supertramp, Rita Coolidge, Nazareth, Bob Seger, Carole King, Diana Ross, SWV, and Wu-Tang Clan.

In a recent interview with R&R, Waugh offers his thoughts about promotion and marketing.

One Country Format

In describing the differences between marketing pop and country, Waugh says, "In country, you're dealing with great songs and great artists. It's all about the song and how the lyrics touch people. In hip hop, it's a lot about the lyrics, but it's about the beats. In dance music, it's all about the rhythm and the lifestyle. In alternative, it's about the sound."

Although Waugh emphasizes the importance of strong lyrical content, he adds, "Country is really driven by the song and the artist. Country is still one of the most artist-driven formats, as is R&B. In contemporary formats, you have a lot more places to go. You can go to 'Modern AC,' 'Modern Rock,' or AC. In Country, you go to Country. You can hit the consumer in a lot more different ways in contemporary formats than you can in Country."

In an ideal world, airplay encourages listeners to become record buyers. Why are there times when impressive chart success fails to move listeners to retail? "It baffles me," Waugh says, "but I've seen it in all formats. I've seen it happen in every format from Alternative to Top 40 to AC."

"When a format stops being adventurous, and the target and the research are so precise that the music fits exactly what the research is looking for, you usually end up with a passive record. Passive records are great for callout — and people will request them

limit our releases."

Has Waugh been hearing Country programmers complain about the oversaturation of artists? "I don't just hear it, I see it," he says. "It's not something that's made up, it's real. There's only one format, and there are too many releases. And they come so quick. In the past, Nashville has been under the assumption that each artist has a slot at radio, and I don't think that's true anymore. I think there's a slot at radio that's going to be filled by the best music."

Noting Nashville's history of releasing singles, Waugh says, "As soon as one looks as if it's going to peak, they release another record right on top of it so they can obtain — and maintain — that slot. I'm not sure that's the way it's working anymore."

Taking It To The Streets

RLG is taking a grass-roots approach to pitching its artists to radio and retail. Pointing out that the strategy is not limited to new acts such as Jason Sellers and Sara Evans, Waugh says, "We're out right now with Martina McBride. We went out with Clint Black to visit radio stations. We're taking Lonestar out. We'll be out there with Mindy McCready as soon as she recovers from her surgery [to have her tonsils removed]. Alabama did three weeks of in-stores and radio visits. We're trying to nurture our relationships with retail. We're trying to nurture our relationships with radio."

Did Nashville become complacent when country record sales were still climbing? "I don't know that Nashville did get complacent, because I wasn't here. I do know that when we take our Clint Blacks or Martina McBrides in, people roll out the red carpet and make every visit an event."

COUNTRY FLASHBACK

1 YEAR AGO

- No. 1: "Like The Rain" — Clint Black (second week)

5 YEARS AGO

- No. 1: "No One Else On Earth" — Wynonna

10 YEARS AGO

- No. 1: "Lynda" — Steve Wariner

15 YEARS AGO

- No. 1: "Close Enough To Perfect" — Alabama (second week)

20 YEARS AGO

- No. 1: "I'm Just A Country Boy" — Don Williams

sometimes — but they don't sell."

With a glutted market at retail and Country radio, Waugh says RLG is more cautious than ever about the music it releases. He explains, "Our primary goal right now is to give every song we release an opportunity to be successful. We're only going to introduce two new acts a year. We're going to limit the amount of records we release and focus on them. We can't guarantee success to our artists, but we can guarantee that we're going to do everything we can to give them the best opportunity to succeed. Right now, we feel like people are trying to put 10 pounds of sugar in a five-pound bag, so we want to

In the past, Nashville has been under the assumption that each artist has a slot at radio, and I don't think that's true anymore. I think there's a slot at radio that's going to be filled by the best music.

RLG has noticed a direct correlation between those appearances and record sales. Waugh says, "You can see it in the chart success. Not only have we built a relationship with the station, we've built a relationship with their core listenership. The radio stations are so sophisticated now, they know who their P1 listeners are, and those are the people coming out to these events."

The sales go far beyond those who might stand in line to get a CD or cassette signed by their favorite artist. Waugh says, "Every market we go into, we track the artist's records after every visit. With Clint, we had upwards of a 50% increase by him

plied to get the artists out to meet the people who play — and buy — their records. "Alabama were so proud of this project [*Dancin' On The Boulevard*], they wanted to go out to meet the fans again. Alabama and Clint are both examples of acts who wanted to get out to promote their new albums. We asked, and they were more than happy to do it."

To promote his new *Nothin' But The Taillights* album, Black and his band performed a brief concert last weekend at a Wal-Mart store in Garland, TX. The concert was fed through a close-circuit line to 2500 Wal-Mart stores throughout the nation. The promotion turned into "Black Saturday," with only Clint Black records being played at all stores.

Getting the retail staff excited is a challenge for all labels and all formats. Waugh says, "We try to get out and visit as much as we can. We're out talking to retailers, making sure they're aware of our artists. It's got to be something people are passionate about. Hopefully, by us giving them as much information as we can and visiting them, they feed off that."

Bottom Line Is The Consumer

Feeding that passion has also involved bringing artists in for mini-showcases for retailers and buyers for major discount store chains. The net effect is a greater awareness for potential buyers when they walk past a record or CD rack. "You've got to hit the consumer," Waugh says. "Everything you do has to be consumer-based and consumer-focused. That's where you have to end up."

RCA has also taken an active role in buying advertising time at Country radio. Waugh says, "That's your captive audience. You can do a lot of things, but you know that if you advertise on radio, you're going to hit the country listener. We like to launch our records with time buys."

In determining where to place advertising, Waugh explains, "We go back to the track record to see how our artists have sold unit-wise and indexing-wise." One of the big concerns is the index, which determines if an artist has previously sold an above-average number of CDs and cassettes in a given locale.

"If that marries up with the unit sales, we know we're going to go into that market," Waugh says. "If it's a multiple-station situation, we like to advertise on all the stations, if they've supported the act — and in most cases they have."

Right now, we feel like people are trying to put 10 pounds of sugar in a five-pound bag, so we want to limit our releases.

just being in the market. We've seen 35%-50% increases for Martina McBride. Alabama had the biggest debut of their whole career, and that's because they went out and worked as hard as they could, doing two in-stores a day sometimes."

What impressed RLG executives was that no pressure was ap-



ARISTA'S NEW TEAM — Having combined the Career staff and artist roster into Arista/Nashville, label President Tim DuBois met last week with the newly merged promotion team to discuss changes. All smiles following the meetings are (l-r) National Director Dave Dame, Regional Director Teddi Bonadies, Regional Managers Lynn Waggoner, Rob Reid, Nathan Cruise, and Dawn Richardson, Exec. Asst. Anita Rabasca, DuBois, Director/Field Promo Mike Owens, VP/Promo Bobby Kraig, Sr. Director/Field Promo Denise Nichols, Coordinators Scott Cosby and Jackie Proffit, Director/Field Promo Kevin Erickson, Regional Directors Lori Hartigan and Ken Rush, and Coordinator Renee Leymon. Not pictured: Regional Manager Jon Conlon.

D A R Y L E
S I N G L E T A R Y

the note

"Being a songwriter myself, this is a wonderful song. And if Daryle hasn't done it already, he should get down on his knees and thank God that he was gifted with such a great voice."

—VERN GOSDIN

"I think we could be looking at the song of the year. Daryle's best vocal ever."

—RANDY TRAVIS

"Daryle has a great set of pipes and sings with great country soul. He's also a fine young man. I look for him to stay around for a long time. I know he's going to do well with The Note."

—JOHN ANDERSON

TAKING NOTES: NOVEMBER 17

The New Album Gallery

November 4, 1997



Sammy Kershaw

"Labor Of Love" (Mercury)

For his sixth album, Sammy Kershaw teamed up with Mercury/Nashville Sr. VP/A&R Keith Stegall, who produced three tracks on Kershaw's last project, *Politics, Religion, And Her*. In the process, several of Nashville's finest songwriters (including Dean Dillon and Dave Gibson) have provided Kershaw with some of the best material he's ever recorded. Although Kershaw is best known as an interpreter of other's songs, his writer's credit on two tracks ("Thank God You're Gone" and "Roamin' Love") proves that he's got a great knack for melding a lyric with a melody. The first single, "Love Of My Life," has already made a strong showing at radio. The album's other highlights include "Honky Tonk America" (Bob McDill's insightful tune about why people frequent nightspots) and "Matches" (a Skip Ewing/Roger Springer song that brings the loss of love down to its most basic level.



Mindy McCready

"If I Don't Stay The Night" (BNA)

When it came time to record the album following up her platinum *Ten Thousand Angels*, Mindy McCready spent some time reflecting on her fan mail. "These girls are looking to me as if I am their best friend or their older sister, and they are asking me the questions that they can't ask their parents — will never ask their parents." In some respects, McCready addresses those concerns on *If I Don't Stay The Night*. While those who feel compelled to write fan letters to country artists fall into a younger demographic, there's a much wider reach in the subject matter of the songs chosen by McCready and producer David Malloy. Those songs include "Oh Romeo," written by Matraca Berg and Gary Harrison — the duo responsible for Deana Carter's "Strawberry Wine." Other noted writers contributing to the album include Mark D. Sanders, Sunny Russ, Kim Richey, and Bob DiPiero.

GOING FOR ADDS

November 3, 1997

Rodney Atkins "God Only Knows"

Curb: Rodney Atkins returns with a ballad he wrote with Ted Hewitt and Mark Houser. Atkins — again, not to be confused with Trace Adkins or Rhett Akins — delivers the lyrics with a rich voice heightened by Chuck Howard's production.

Brooks & Dunn "He's Got You"

Arista: One of the new tracks from the duo's *Greatest Hits Collection*, Ronnie Dunn sings this one — and wrote it with former McBride & The Ride frontman Terry McBride. Although the official add date is Tuesday, the single already charted this week at 48.

David Lee Murphy "Just Don't Wait Around 'Til She's Leavin'"

MCA: There's a bit of a '70s progressive country groove in David Lee Murphy's new single. That's an influence that hasn't been tapped into much lately — and Murphy updates it nicely in his own recognizable style.

Jason Sellers "That Does It"

BNA: As the only new act BNA is introducing this year, Jason Sellers is gaining a high profile for a newcomer. Having made a strong showing with the debut single "I'm Your Man," Sellers follows it up with a ballad he wrote with Austin Cunningham.



Shania Twain

"Come On Over" (Mercury)

You've heard the first single, "Love Gets Me Every Time," but Shania Twain's long-awaited follow-up to *The Woman In Me* is finally making its way to your local retailers. Mercury/Nashville has guarded advance copies of the music like it was gold bullion being stored at Ft. Knox. Perhaps that's not a bad comparison, either, since *The Woman In Me* has sold more than 12 million copies worldwide. Providing fans with more music for the bucks, Twain and husband/producer Robert John "Mutt" Lange have put a whopping 16 tracks on the album. Twain and Lange wrote all of the songs, including "From This Moment On," a duet with Bryan White. There are plenty of bigger-than-life songs which appear to be perfect for the arena tour Twain is expected to undertake next year, but she also provides some social commentary on the topic of romance with "If You Wanna Touch Her, Ask!"

JOHN ST. JOHN OPERATIONS DIRECTOR/KYGO What If I Said?

"No brainer. Hit. This kind of song ought to sell 250,000 albums. I don't see what hesitation there would be on anyone's part to play a song like this. 'What If I Said' is a real big song."

"What If I Said"

Anita Cochran with Steve Wariner

GOING FOR IMMEDIATE AIRPLAY



COUNTRY PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE

MARKET #1 WXXY/New York (914) 592-1071 Smith/Roth. PLAYLIST table with columns: PLAYS, SW, 2W, LW, TW, ARTIST/TITLE.

MARKET #2 KZLA/Los Angeles (213) 882-8000 Sebastian/Fink. PLAYLIST table with columns: PLAYS, SW, 2W, LW, TW, ARTIST/TITLE.

MARKET #3 WUSN/Chicago (312) 649-6099 Sledge/Biondo. PLAYLIST table with columns: PLAYS, SW, 2W, LW, TW, ARTIST/TITLE.

MARKET #4 KYCY/San Francisco (415) 391-9330 Logan. PLAYLIST table with columns: PLAYS, SW, 2W, LW, TW, ARTIST/TITLE.

MARKET #5 WXTU/Philadelphia (610) 667-9000 Radler. PLAYLIST table with columns: PLAYS, SW, 2W, LW, TW, ARTIST/TITLE.

MARKET #6 KPLX/Dallas (214) 526-2400 Rivers/Whitney. PLAYLIST table with columns: PLAYS, SW, 2W, LW, TW, ARTIST/TITLE.

MARKET #8 KYNG/Dallas (972) 716-7800 Pearman/Tackett. PLAYLIST table with columns: PLAYS, SW, 2W, LW, TW, ARTIST/TITLE.

MARKET #7 W4/Detroit (313) 259-4323 Roberts/E. PLAYLIST table with columns: PLAYS, SW, 2W, LW, TW, ARTIST/TITLE.

MARKET #7 WYCD/Detroit (810) 799-0600 Haskel/Marrosso. PLAYLIST table with columns: PLAYS, SW, 2W, LW, TW, ARTIST/TITLE.

MARKET #8 WMZQ/Washington (202) 362-8330 Daniels/Anthony. PLAYLIST table with columns: PLAYS, SW, 2W, LW, TW, ARTIST/TITLE.

MARKET #9 KIKK/Houston (713) 881-5957 Roberts/Kelly. PLAYLIST table with columns: PLAYS, SW, 2W, LW, TW, ARTIST/TITLE.

MARKET #9 KILT/Houston (713) 881-5100 Pipia. PLAYLIST table with columns: PLAYS, SW, 2W, LW, TW, ARTIST/TITLE.

MARKET #10 WKLB/Boston (617) 542-0241 Brophy/Rogers. PLAYLIST table with columns: PLAYS, SW, 2W, LW, TW, ARTIST/TITLE.

MARKET #11 WKIS/Miami (954) 431-6200 McKay/Evans. PLAYLIST table with columns: PLAYS, SW, 2W, LW, TW, ARTIST/TITLE.

MARKET #12 WYAY/Atlanta (770) 955-0106 McGinley/Mitchell/Gray. PLAYLIST table with columns: PLAYS, SW, 2W, LW, TW, ARTIST/TITLE.

REPORTERS

Stations and their adds listed alphabetically by market

AC

HOT AC

WYJB/Albany, NY
OM: Michael Morgan
MD: Pat Ryan
14 JAMES TAYLOR "Line"
5 PAULA COLE "Wait"
5 MICHAEL BOLTON "Best"

108 Total Reporters
108 Current Reporters
101 Current Playlists
Reported Frozen Playlist (4):
WBBQ/Augusta, GA
WLTJ/Chicago, IL
KLRQ/Melbourne, FL
WVCW/Portland, OR

WKDD/Akron, OH
PDMD: Chuck Collins
17 PEACH UNION "Own"
12 CHUMBAWAMBA "Tub"
10 ALANA DAVIS "Flavors"

88 Total Reporters
88 Current Reporters
82 Current Playlists
Reported Frozen Playlist (3):
WLCE/Buffalo, NY
WBFB/Fort Pierce, FL
KZZP/Phoenix, AZ



Jim Brickman
The Gift
f/Collin Raye & Susan Ashton
On tour now!
Radio Contact: Andrea Paulini (310) 358-4849 David Pringle and Steve Steinberg (213) 876-7973 www.windham.com

AC Chart 10
New adds include: KBIG WEBE WASH WRCH
On 88 Stations including:
KVIL 14x KESZ 19x WLIF 15x WDOK 18x KKCW 13x
KGBY 14x WWLI 21x WSNY 26x WFOG 10x KSFI 16x
WTPI 15x WLMG 24x WMGF 12x WMJQ 28x WRVR 28x





CAROL ARCHER

NAC/SMOOTH JAZZ

How Does Singles Airplay — And Power Rotation — Affect CD Sales?

□ An assortment of record executives discuss the impact of radio on retail success today

When senior record executives gathered at R&R's third NAC Label Summit earlier this month, the issue uppermost in their minds was achieving greater market share. Now that most stations in this format program one track at a time from CDs, and now that many have initiated a power rotation category that can result in close to 40 plays per week on a hot current track, I asked some label representatives what impact these mechanisms are having on retail sales.

Windham Hill Group VP/Mktg., U.S. **Ron McCarrell** says, "Overall, power rotation is a good thing, and I'm glad the format is moving in that direction. But, it's a double-edged sword. One



Ron McCarrell

thing that initially prompted [WHG President] Steve Vining and I to get more active in the world of NAC was the fact that the format was relatively open. Programmers were willing to play album tracks, and they didn't have to be spoon-fed singles the way they do in other formats. I would not want that to go away. I hope NAC doesn't become a singles-driven format, but will remain artist-driven. There are certain outstanding recordings by designated artists that will qualify, from time to time, for power rotation, and audiences will respond to that.

"We feel a bump in sales when a track goes into power, although it's not always immediate. As a track moves up toward the top five on the chart, and you see the increased plays that are being reported, your sales pick up. It definitely helps.

"It's all part of the artist development process. Radio's responsibility is not to sell records, but to audience, advertisers, and shareholders. To the extent that we, the record companies, can work together with programmers and serve up the kind of artists and music that will help them gain larger audiences, that's really what we need to be doing."

Polygram Classics & Jazz N.E. Regional Director (and former Verve Director/Nat'l Promotion NAC/Jazz) **Raechel Lewis** adds, "There's no question that power rotations in a given market directly influence sales. It's easy to see a direct cause-and-effect relation-



Raechel Lewis

ship when comparing a report of scanned sales for an album to tracking for a powered single from the album in the same market.

"When using the word 'single' in an NAC context, we use it in a different way than industry veterans in many other formats do. If we change our terminology from 'focus track' to 'single,' we are still talking about radio-only singles. [It's appropriate and cost-effective that we not release commercial singles whose only airplay is NAC — ed.] Let consumers buy albums after hearing hopefully more than one track in power rotation on their local NAC station.

"Consumers of NAC releases have traditionally been called passive, and compared to sales driven by most other radio formats, that's accurate. Adult consumers are unlikely to walk into a record store seeking an instrumentalist whose name they are unsure of — a problem exacerbated by long sets with back-announcing at the end of the music sweep.

"However, the familiarity created by power rotation on singles is helping to change that passivity. Successive powered singles from

an album don't just help spike sales, they help extend sales for a much longer period of time than the lives of individual singles. Of course, it helps to have touring activity, as well. That's why it's important to not wait too long between singles: We don't want retailers to return product after ini-



Hyman Katz

tial airplay has slowed down, especially when we're moving on to phase two. More power rotation singles, touring, publicity — that combination sells records."

Sin-Drome Records President **Henry Marx** observes, "Even though we're focused on single-



John Knox White

that unique NAC sound. At the same time, retail was niched, too. We'd call a PD and ask what retailers supported their playlists — because not everyone would carry NAC product — and there was always an account in every market that really cared about music. A good programmer realizes that record sales are a tremendous research tool. It's a more potent, proactive one than listener research, in that record buyers are spending their own money instead of being paid to give feedback. Despite specific examples of artists who are doing well, like Boney James, there is a general decline in sales in this format, so it appears that increased rotations are something of a wash generally, because retail problems make it so difficult to turn increased airplay into sales."

But Marx adds that his label has experienced good sales success despite this challenging retail climate (and amidst today's chaotic independent distribution). "It's not just heavier rotations that are benefiting us: there's vastly increased audience awareness and artist identity now being brought to bear, and we have Broadcast Architecture to thank for that."

The addition of singles play and power rotation are the format's most significant advancements to date, says Unity Label Group GM **Hyman Katz**.

"Singles play clearly lengthens marketing opportunities for an artist," he notes. "And power rotation significantly strengthens artist identification, which is difficult to achieve with any instrumental music. Our artist Paul Taylor's first album, *On The Horn*, was released before power rotations, but successive airplay on three tracks allowed us to market it over a year, rather than in a three- or four-month window. The importance of familiarity was brought home to me again recently at the Catalina JazzTrax Festival when Paul performed his current single, which has been in power rotation. It was really exciting to hear the audience

recognize and applaud it. Given enough exposure, instrumental music connects with the audience. Increased rotations are helping to create stars in this format.

"We have come to expect a spike in sales whenever a track is put into power. More importantly, we feel it's our responsibility to work with that radio station and retailers in the market to make sure there's the proper retail exposure for the artist. Power rotation is best utilized when a label maximizes all the other opportunities to take full advantage of the airplay in order to create sales. Collaboration brings everything full circle; then, we're all working together to create breakout stars in this genre."

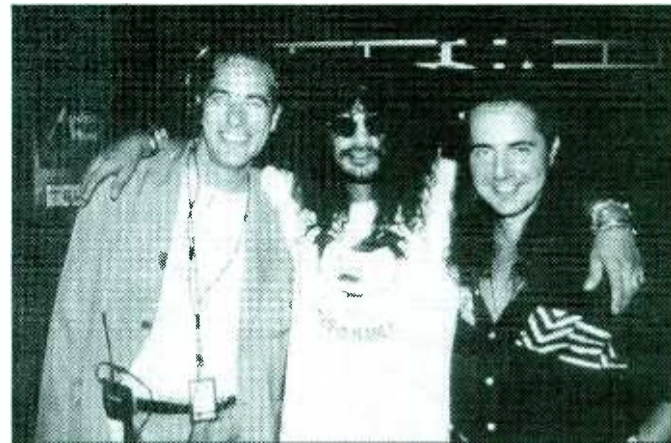
Instinct Records National Director Sales/Mktg. **John Knox White** concurs, saying consumer recognition is the single most powerful tool advancing sales, and that power rotation is central to creating it. "We've been lucky enough to have almost every one of our records go into power rotation. But if you go back to Count Basic, which came out before power rotation was a reality in this format, sales were lighter on it. Also, we actually find that there is a period of time between when a track is hitting No. 1 and when our top sales peak hits.

"I've talked to a lot of labels that agree that when dealing with artists without huge marquee value, one of the keys is to get the right retail positioning. It's not enough to just get three units of the Gota record into Tower; you've got to get it up somewhere people can see it. End-capping and listening posts are especially important, because many consumers are there to buy Rick Braun and not your artist. Radio is an essential part of making that connection to your artist, too, because when someone hears a track they like eight times a week, they will key into it more quickly than if they heard several tracks from the record."

TALK BACK TO R&R!

Do you have questions, comments, or feedback regarding this column or other issues?

Call me at
(310) 788-1665 or
e-mail: archer@rronline.com



SLASH AND BURN — Surprise guest Slash (c) joined KTWV/L.A. APD/MD Ralph Stewart (l, attired like a Borg) backstage after he and Higher Octave artist Craig Chaquico (r) played an incendiary version of "Obsession Confession" at The Wave's anniversary concert.

RICHARD ELLIOT

"If You Want My Love"

*These stations came to the party early:
KTWV, WJJV, KKSF, WN'WV, WLOQ,
KCIY, WHRL, WGUF, KSBR*

*from the Metro Blue album Jumpin' Off
In Stores November 18*

Produced by Paul Brown

Management: Chapman & Co. Management

Promotion: All That Jazz (310) 395-6995



Stations and their adds by track listed alphabetically by market

WHRL/Albany, NY OM/PD: Brant Curtiss JOHN TESH PROJECT "Night" 3RD FORCE "Real" RICHARD ELLIOT "Want"	WZJZ/Columbus, OH PD/MD: Bill Harman PHILLIPE SAISSÉ "Film" RICHARD SMITH "First" BRIAN CULBERTSON "Secrets"	WEZV/Lafayette, IN PO/MD: Bob Miller SPECIAL EFX "Here" MILLENNIA "Another" STANLEY CLARKE "Magic" DIANA KRALL "Grape" RAY OBIEDO "Casserra" RIPPINGTONS "Seven" STREISAND "DION "Tell" JOHN TESH PROJECT "Rocket" BETH NIELSEN CHAPMAN "Sand"	WQCD/New York, NY PD: Steve Williams MD: Rick Laboy JOHN TESH PROJECT "Night" CHARLES FAMBROUGH "Mainstreet" SEAL "Don't"	WSMJ/Richmond, VA PD/MD: Tommy Fleming DIANA KRALL "Grape" PAUL TAYLOR "Groove" DOC POWELL "You" PAT METHENY GROUP "Follow"	KKSF/San Francisco, CA VP/OM: Lee Hansen MD: Blake Lawrence JOYCE COOLING "Hours" CANDY DULFER "You" DIANA KRALL "Grape" RICHARD ELLIOT "Want"
KNIK/Anchorage, AK GM/PD: Oean Williams JONATHAN BUTLER "Do" LARRY CARLTON "Just" JOHN TESH PROJECT "Night" GERALD ALBRIGHT "Sooki" PHILLIPE SAISSÉ "Riviera" STANLEY CLARKE "Magic" DAVID BENOIT "After" FINGER ROLL "Rollin'"	KOAI/Dallas, TX PD: Michael Fischer MD: Ken Glaser PIECES OF A DREAM "Smile"	KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart PHILLIPE SAISSÉ "Riviera" RICHARD ELLIOT "Want"	WJCD/Norfolk, VA MD: Larry Hollowell 3RD FORCE "Real"	KQBR/Sacramento, CA PD: Clifford Brown, Jr. APD/MD: Ed Lee STANLEY CLARKE "Magic" DIANA KRALL "Grape" WILL DOWNING "Island" BRIGETTE MCWILLIAMS "Morning" FINGER ROLL "Rollin'" TOUCH THE WORLD "Want"	KMGQ/Santa Barbara, CA PD: Vince Garcia MD: Steve Bauer HERB ALPERT "Meet" YELLOWJACKETS "Rochelle"
KAJZ/Austin, TX PD: Ted Carson MD: Candace Andrews SPECIAL EFX "Here" CANDY DULFER "You" SLIM MAN "Secret"	JRN/Denver, CO PD: Steve Hibbard MD: Greg Allen THOM ROTELLA "Story" RAY OBIEDO "Casserra" PAT METHENY GROUP "Follow" ERIC MARIENTHAL "Summer" DON DIEGO "Top" PETE BELASCO "Mind"	WSJW/Louisville, KY PD: Brian Conn No Adds	KTNT/Oklahoma City, OK PD: Steve English MD: Stephanie Stewart BONEY JAMES "Sweet" EARL KLUGH "Last" HALL & OATES "Promise"	KSSJ/Sacramento, CA OM: Don Langford APD/MD: Ken Jones KEN NAVARRO "Kiss" JIMMY SOMMERS "James" STANLEY CLARKE "Magic" JAY ROWE "Taylor's"	KJZY/Santa Rosa, CA PD: Gordon Zlot MD: Rob Singleton KIRK WHALUM "Only" TIM WEISBERG "Summertime" CHRIS BOTTI "Midnight" PIECES OF A DREAM "Smile" EARL KLUGH "Last"
KSMJ/Bakersfield, CA PO/MD: Joel Widdows CANDY DULFER "You" PAUL TAYLOR "Groove"	KHIH/Denver, CO PD: Becky Taylor MD: Cheri Marquart PAUL TAYLOR "Groove" DEAN JAMES "Market" ANDREW OH "Happy"	WLVE/Miami, FL PIECES OF A DREAM "Smile" MICHAEL PAULO "Bumpin" DEAN JAMES "Market" PAUL TAYLOR "Groove"	KOSJ/Omaha, NE PD: Kurt Owens PAUL TAYLOR "Groove" STEVE WINWOOD "Mercy" RICHARD SMITH "First" BOB BALOWIN "Summer"	KCLC/St. Charles, MO PD: Rich Reigert MD: Terry Ward PETE BELASCO "Mind" STANLEY CLARKE "Lost" DAVID BENOIT "After" BERNARD OATTES "Soaring" FINGER ROLL "Rollin'"	WJZT/Tallahassee, FL KEN NAVARRO "Kiss" DOC POWELL "You"
WSJZ/Boston, MA PD/MD: Bill George No Adds	WVMV/Detroit, MI PD/MD: Tom Sleeker COUNT BASIC "Sunset" WILL DOWNING "Island" ALTO REED "Cool"	WJZI/Milwaukee, WI PD: Fred Heller APD/MD: Chris Moreau LORIE LINE "Jacksons" KIRK WHALUM "Only" ERIC MARIENTHAL "Summer"	WLQQ/Orlando, FL PD: Steve Huntington TONI BRAXTON/KENNY G "Angel" DIANA KRALL "Grape" ALANA DAVIS "Pride" RICHARD ELLIOT "Want" STEVE WINWOOD "Mercy" JIMMY SOMMERS "James" JAY ROWE "Taylor's" RIPPINGTONS "Seven" RIPPINGTONS "Owned"	KBZN/Salt Lake City, UT PD: Rob Riesen CANDY DULFER "You" PAUL TAYLOR "Groove"	WSJT/Tampa, FL PD/MD: Ross Block No Adds
WJZK/Charleston, SC PD/MD: Tom Kennedy DEAN JAMES "Market"	WGUF/Ft. Myers, FL PD/MD: Bill Gray SLIM MAN "Secret" JOHN TESH PROJECT "Night" PHILLIPE SAISSÉ "Riviera" BRENT MASON "Water" RICHARD ELLIOT "Want"	KMJZ/Minneapolis, MN PO: Rob Moore CANDY DULFER "You" BRIAN TARQUIN "Arabian" ZACHARY BREAUX "Blues" GERALD ALBRIGHT "Sooki" GRUSIN F/ESTEFAN "Tonight" BRIAN TARQUIN "Kachina"	WJZZ/Philadelphia, PA PD: Ann Gress MD: Michael Tozzi L.A. JAZZ SYNDICATE "Love" MICHAEL BOLTON "Best" RICHARD ELLIOT "Want" CHRIS CAMOZZI "Dancing"	KCJZ/San Antonio, TX PD/MD: Norm Miller APD: Cody Robbins DEAN JAMES "Market" PAUL TAYLOR "Groove" CHRIS SPHEERIS "Quiver"	KOAS/Tulsa, OK PO/MD: Ron Allen JIM BRICKMAN "Dreams" PAT METHENY GROUP "Follow" DOC POWELL "You"
WCCJ/Charlotte, NC PD: James Alexander APD/MD: Greg Morgan KIRK WHALUM "Only" DAVID BENOIT "Soliel" CANDY DULFER "You"	KEZL/Fresno, CA PD/MD: Mike Vasquez PAUL TAYLOR "Groove" DEAN JAMES "Market"	KSBP/Mission Viejo, CA MD: Wally Davidson RIPPINGTONS "Angelfire" RICHARD ELLIOT "Want" STANLEY CLARKE "Magic" JOHN TESH PROJECT "Dana" ROB MULLINS "Island"	KYOT/Phoenix, AZ PD/MD: Nick Francis CANDY DULFER "You" ERIC MARIENTHAL "Summer" VANESSA WILLIAMS "Start"	KIFM/San Diego, CA PD: Mike Shepard APD/MD: Kelly Cole AVENUE BLUE "Always" BOB MAMET "News" HALL & OATES "Promise" RICHARD SMITH "First" TIM WEISBERG "Summertime"	KWSJ/Wichita, KS PD/MD: Nancy Johnson PAUL TAYLOR "Groove" CANDY DULFER "You"
WNUA/Chicago, IL VP/Prog: Paul Goldstein MD: Steve Stiles No Adds	WFSJ/Jacksonville, FL PD: Hank Dole MD: Craig Williams HALL & OATES "Promise" PETE BELASCO "Mind" CANDY DULFER "You" THOM ROTELLA "Story"	KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff BOB BALOWIN "Summer" CANDY DULFER "You" KUH "Loving" SPECIAL EFX "Here" STEVE WINWOOD "Mercy"	WJZZ/Pittsburgh, PA PD: Carl Anderson MD: Herschel AARON NEVILLE "Say" COUNT BASIC "Sunset" DEAN JAMES "Market"	KJZZ/San Antonio, TX PD/MD: Norm Miller APD: Cody Robbins DEAN JAMES "Market" PAUL TAYLOR "Groove" CHRIS SPHEERIS "Quiver"	KWJZ/Seattle, WA Reported Frozen Playlist (1): KWJZ/Seattle, WA
WVAE/Cincinnati, OH OM: T.J. Holland APD/MD: Steve Wiersman CANDY DULFER "You" BERNARD OATTES "Rules" DAVID BENOIT "Soliel"	KCIY/Kansas City, MO PD: Bret Michael MD: Michelle Chase PAUL TAYLOR "Groove" THOM ROTELLA "Story" RICHARD ELLIOT "Want"	KXDC/Monterey, CA PD/MD: Scott O'Brien SPECIAL EFX "Here" PHILLIPE SAISSÉ "Riviera" JIMMY SOMMERS "James" HERB ALPERT "Meet"	KKJZ/Portland, OR MD: Hal Murray TOM GRANT "Lip" PAUL TAYLOR "Groove" DEAN JAMES "Market"	KBLX/San Francisco, CA PD: Kevin Brown MD: Ron Cadet CHARLES FAMBROUGH "Mainstreet" DAVID BENOIT "Soliel" GERALD ALBRIGHT "Wanna"	54 Total Reporters 54 Current Reporters 53 Current Playlists
WNWV/Cleveland, OH PD/MD: Bernie Kimble PAUL TAYLOR "Groove" DEAN JAMES "Market" RICHARD ELLIOT "Want"					

Are you on Epic's three HOTTEST HITS?

Check it out:

LUTHER VANDROSS

"When You Call On Me"

R&R NAC/Smooth
Jazz Chart ②

STANLEY CLARKE

"Between Love & Magic"

#1 MOST ADDED & CHARTBOUND at GAVIN
4th MOST ADDED on R&R NAC/
Smooth Jazz Panel

MILLENNIA

"Another Sad Love Song"

Early Believers:
KOAI (Dallas) &
WEZV (Lafayette)

EPIC RECORDS Is Jammin' The Airwaves At NAC Radio





CYNDEE MAXWELL

WYSP Rises With Impressive Results

■ 25-year Philly outlet wins with 'good old-fashioned radio'

How did CBS' WYSP/Philadelphia leap to the top position in the spring book (tying with Talker KYW-AM)? It was the station's first No. 1 spring book, and only its second No. 1 book ever. "We just did all the right things," says PD **Tim Sabean**. "Our music was right, and the jocks were focused. I have the opportunity here at 'YSP to have a great staff lineup, personality-wise — jocks who are known in the marketplace. You could probably name all the jocks on WYSP as opposed to anywhere else in the market. I've been very blessed and lucky that I have good talent from morning drive all the way through overnights."

Since 1986, WYSP has started the day with "The Howard Stern Show." In fact, it was Stern's first affiliate station. Sabean feels that the perception of Stern as a member of the community is due in part to Stern's 11-year tenure. "He's accepted in the marketplace, and I think he's woven himself into the fabric of Philadelphia. He's like a local here."



Tim Sabean

WYSP's cross-promotion between Stern and the rest of the station is a constant effort. Sabean explains, "It's an ongoing process, because Howard draws from so many different formats and stations. The goal is to take the huge cumme he builds in morning drive and distribute it through the other dayparts. He has really taken radio and put it back on the front page. Top-of-mind awareness on radio is at an all-time high as a result of Howard. We always run promos, and we create incentives to listen to middays, afternoons, and nights through contesting and promoting the key benefits of the radio station."

The remaining lineup is Mel Toxic (middays), John DeBella (afternoons), Couzin Ed (nights), Matt & Huggy (late-nights), and Rick Allen (overnights), who has been on the air at 'YSP for close to 15 years.

Sabean says DeBella has made a great transition to 'YSP after his 11 years at crosstown WMMR. Following a one-year break, he joined WYSP and has been there for three years now. "He's the unofficial mayor of Philadelphia. When he walks into an event, people know who he is; they identify with where he's been and what he's done. He's a real goodwill ambassador of rock 'n' roll on afternoon radio in Philadelphia. He's been in this market for 15 years or so, and he's part of the fabric."

Turbocharged Radio

Sabean believes the opportunities to draw more cumme to the station with football are tremendous, and he looks forward to the fall book. As the flagship station for the Philadelphia Eagles football team, 'YSP carries all the games, both Sunday afternoons and Monday nights. Sabean elaborates, "We originate the broadcasts and do the play-by-play, which brings an extra 250,000 people to the radio station on a weekly basis. We're the most male-dominant radio station. People are used to turning down the sound of their TV and turning up

the stereo sound to listen to 94.1 and the local announcers, as opposed to the national announcers. It's like putting a turbocharger on the radio station.

"There's a two-hour pre-game show that we do from the stadium on home games, and we do it from a local bar on away games. Then there's a post-game show that lasts about an hour-and-a-half after the game. So, it's about six hours total. It's very powerful on a Rock station. Our goal is to be the No. 1 station with men. We have more and more products that attract men on our air, and we're able to be the dominant male radio station as a result of it. I'm preparing to kick it through the ratings goal posts again this fall."

Football frenzy is an accurate description of the market, according to Sabean, who says that overall listening takes "a huge kick in the pants when football's on the air." Nor does it matter if the Eagles are on a losing streak. "This town is football crazy, and this town loves their team. It's hard to describe. When football's on, the world stops in Philadelphia."

Go Flyers

Sabean says the station is very active in terms of promotional activity too. "We're doing everything a station should do. Promotionally, jock-wise, and musically, the station is taking advantage of the opportunity that's out there. I have good people surrounding me in every position. We're just a well-oiled machine."

Marketing Director **Karin Buck** says that 'YSP didn't invest in outdoor or television advertising for the spring book. "Instead, we really buckled down," she begins. "We were still riding the coattails of Howard's movie. It was an incredible promotional vehicle for us and a great way to get the station in front of a lot of people. We got great news coverage from it and then carried that momentum through by playing a lot of great music and highlighting all of our personalities. Everything just clicked. It was incredibly hard work by a lot of people here at the station and really doing the fundamentals of basic great radio."

Part of which includes blanketing the public with continual appearances. Says Buck, "We spent a lot of time at concerts and did daily van hits with both

our vans out on the street. We were constantly out in front of people. Our hockey team, the Flyers, was in the playoffs, so that helped a lot too. One side of the van had a Flyers flag on it, and the other had a 'YSP flag. We would go to street corners in the city and scream about the Flyers. We did everything to become part of somebody's life and to be Philadelphia's radio station."

This heavy street presence hadn't been part of the station's makeup previously. "It was something we didn't do as a Classic Rock station, because classic rock listeners are different," declares Buck. Classic rock "is a little bit more of a laid-back attitude, it's not as much in-your-face. But when we're driving down the street with a speaker hanging out the back window jamming Green Day, you've just got to turn and look and scream back and get involved. It's a part of the format, and it really made a difference."

“Promotionally, jock-wise, and musically, the station is taking advantage of the opportunity that's out there. I have good people surrounding me in every position. We're just a well-oiled machine.”

Promotionally, jock-wise, and musically, the station is taking advantage of the opportunity that's out there. I have good people surrounding me in every position. We're just a well-oiled machine.
— Tim Sabean

Certainly, WYSP's four-week "Virtual Garage" contest was another element that stacked the deck in the station's favor. Prizes that you would find in a garage — such as lawn mowers, ski equipment, a pool table, and even a duffel bag stuffed with cash — were matched with numbered garage doors. Buck explains, "There were 94 garage doors, and listeners had to match two doors that had the same prizes behind them. We played it every hour. It was probably the highlight of the spring book and something that we think had a big impact."

A web site was launched specifically for the contest. It featured a list of all the prizes as well as a game board with 94 garage doors that listeners could print out in order to write down the prizes behind each door as they were revealed. When a winner came to the station to pick up their prize, Buck made a point of going out to the lobby to meet them. She says their enthusiasm was contagious. "One winner told me that they took lunch in shifts at his job to make sure they didn't miss what was being revealed behind the doors. It became a part of people's lives.

"Also, giving them prizes that they

really wanted to win was key," Buck continues. "People ask all the time what happened. We worked really hard, we play great music, we had great street presence, and we've got Howard Stern — there's not much more to it than that. It wasn't an easy job. I was here 12 hours a day, every day. But it's an easy thing to promote when you've got the kind of product we've got."

Classic Rock Dwindle

APD/MD **Neal Mirsky** shares that, in terms of music, 'YSP has returned to an active stance. "We added records we believed in earlier. We got more aggressive and expanded our list. I think we made hits in our market rather than waiting until there were hits and then playing them. We wanted to differentiate ourselves from [crosstown Rock] WMMR on one side and [crosstown Alternative] WPLY on the other. However, some of the records on the fringes on both sides became big enough that we did play them, but we weren't looking to be early on those kind of records."

WYSP formerly spent a number of years as Classic Rock. How was the station able to successfully transform to a current-based product? Mirsky says that much of the credit is owed to Stern, whose show "didn't change. It was very, very consistent. We kept the huge cumme that we had in the morning, and having such tremendous cumme, we just promoted the changes during the morning show and got people to try it.

"Plus, we were seeing the market for classic rock dwindle — which is what prompted us to make the change," he

continues. "We felt there was more to be gained mining this new field. But having the same morning show gave us some consistency, since there was all this new music that hadn't been played in the market, particularly the harder stuff. As I understand it — since I wasn't in the market at the time — the only place bands like AC/DC, Metallica, and Ozzy Osbourne got played was on a one- or two-hour specialty show at 'MMR."

But don't get him wrong. Mirsky says the station doesn't want to be known as "the metal station." "You can look at our playlist and see that we're not a metal station; we're pretty balanced. We'll play things like Matthew Ryan or the Wallflowers or the Counting Crows to balance the sound and avoid that black T-shirt, tattooed image for our listeners. Being No. 1 12+ in the spring was pretty good proof of that."

Finally, Mirsky discusses how he prefers to start current rotations at not less than seven or eight plays per week. "Comparing our playlists to some of the other famous Active Rockers, one of the differences is that we don't have a big pool of three- and four-spin records. We run a tighter list, because I just don't think those three-five plays do anybody any good. I think seven to eight spins gives those records a fighting chance to move up. Otherwise, you're just jerking yourself and the record company off. In music scheduling, I make sure that of those seven or eight, at least half of them are quality spins before midnight. It does the records, and us, more good that way."

By The Book

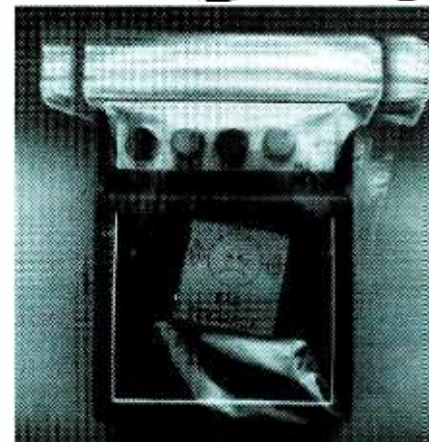
Here's a look at WYSP's Arbitron ratings for this year.

	Winter '97	Spring '97	Summer '97
Persons 12+	5.5	6.3	5.3
Persons 18-34	11.1	12.6	10.9
Persons 25-54	7.0	8.0	6.7



Neal Mirsky

NICKLEBAG



"GROW" THE FIRST SINGLE FROM THE NEW ALBUM
MAS FEEDBACK, IMPACTING 11/4

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Stations and their adds listed alphabetically by market

ACTIVE ROCK

Grid of radio stations and their playlist details for the Active Rock genre, including stations like KEYJ/Abilene, TX and KMQO/Columbia, MO.

ROCK

Grid of radio stations and their playlist details for the Rock genre, including stations like WONE/Akron, OH and KLAQ/El Paso, TX.

78 Total Reporters
78 Current Reporters
77 Current Playlists
Did Not Report, Playlist Frozen (1):
WDRK/Panama City, FL

82 Total Reporters
82 Current Reporters
82 Current Playlists

NEW MUSIC SPECIALTY SHOWS

We Like To Monkey Around

The Space Monkeys spanked the competition and took over the No. 1 slot on the R&R Specialty Show chart. Support abounds, including KPNT/St. Louis and WPLY/Philadelphia.

WSFM/Wilmington

The Final Hour
Janice A. Sutter
Friday, October 17



KMFDM Megalomaniac (Wax Trax/TVT)

DANCE HALL CRASHERS Lost Again (MCA)

BLOODHOUND GANG I Wish I Was Queer ... (Republic/Geffen)

KARA'S FLOWERS Myself (Reprise)

JUNKSTER Feed On Me (RCA)

TOOL Forty Six & 2 (Freeworld)

SNEAKER PIMPS Tesko Suicide (Virgin)

BJORK Pluto (Elektra/EEG)

PIETASTERS Out All Night (Hellcat/Epitaph)

STICKMEN Mexican Radio (911 Entertainment)



TOP 20 ARTISTS

Ranked by total number of shows reporting artist.

- 1 SPACE MONKEYS (Chingon/Factory/Interscope)
2 PIETASTERS (Hellcat/Epitaph)
3 PORTISHEAD (Go!Beat!/London/Island)
4 RADIOHEAD (Capitol)
5 CORNERSHOP (Luaka Bop/WB)
6 STATIK SOUND SYSTEM (Iron America)
7 SMASH MOUTH (Interscope)
8 KEOKI (Moonshine Music)
9 BABY BIRD (Atlantic)
10 KMFDM (Wax Trax/TVT)
11 ASH (Infectious/Island)
12 GREEN DAY (Reprise)
13 TOOL (Freeworld)
14 BJORK (Elektra/EEG)
15 SNEAKER PIMPS (Virgin)
16 HURRICANE #1 (Creation/3MV/Vital)
17 DEFTONES (Maverick/WB)
18 SHELTER (Roadrunner)
19 MARCY PLAYGROUND (Mammoth/Capitol)
20 BLOODHOUND GANG (Republic/Geffen)



Space Monkeys

Compiled by Rich Michalowski

SPECIALTY SHOW REPORTERS

Shows and their Top 5 songs listed alphabetically by market

Table with columns for market, show name, host, and top 5 songs. Markets include WEQX/Aibany, NY; WQBK/Aibany, NY; KQXR/Boise, ID; WFNX/Boston, MA; WEDG/Bufalo, NY; WBTZ/Burlington, VT; WOXY/Cincinnati, OH; WENZ/Cleveland, OH; KGDE/Dallas, TX; WXEG/Dayton, OH; KTCL/Denver, CO; WPLT/Detroit, MI; KNRQ/Eugene, OR; KFRR/Fresno, CA; WEJE/Ft. Wayne, IN; WQXA/Harrisburg, PA; KTBZ/Houston, TX; KCCX/Kansas City, MO; KLZR/Kansas City, MO; WNFZ/Knoxville, TN; WWDX/Lansing, MI; KROQ/Los Angeles, CA; WRXQ/Memphis, TN; WHTG/Monmouth, NJ; WXRK/New York, NY; WROX/Norfolk, VA; WPLY/Philadelphia, PA; WXDX/Pittsburgh, PA; WNRK/Portland, OR; WDBT/Poughkeepsie, NY; WBRU/Providence, RI; WDGE/Providence, RI; KCXX/Riverside, CA; WOSC/Salisbury, MD; XHRM/San Diego, CA; XTRA/San Diego, CA; KOME/San Jose, CA; KJEE/Santa Barbara, CA; KNDD/Seattle, WA; KPNT/St. Louis, MO; WXSX/Tallahassee, FL; WHFS/Washington, DC.

44 Total Reporters

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It's never too late to get "High"

jimmie's chicken shack

Cookin' at Alternative:

KPNT - ADD WHTG - ADD KJEE - ADD

Heating Up at:

WPLA - 34x KICT - 27x KXTE - 23x KKND - 20x
WDGE - 18x WROX - 18x WBZU - 16x KFTE - 14x



Over 53,000
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SKY DANIELS

Standing In The Shadow

Major-market stations with a minor problem: They have 800-lb. gorillas for neighbors

Size is relative. There are a lot of big fish in small ponds that will attest to that. It doesn't matter how big you really are, what matters is how big you are *perceived* to be.



Dwight Arnold

For WLIR-FM/Nassau-Suffolk and KCXX-FM/Riverside-San Bernardino, that perception is impacted by their unfortunate proximity to the two largest markets, New York and Los Angeles. It's further complicated by the nearness of two format icons, WXRK/New York and KROQ/Los Angeles. Yet on their own, Nassau-Suffolk represents market No. 15, while Riverside-San Bernardino is No. 29.

KCXX PD Dwight Arnold sums it up when he says, "If we were 60 miles further away, we'd be perceived in a totally different fashion. I don't think the industry thinks of us as being on par with Portland in terms of market size."

Instead, the industry tends to view these markets almost as "suburbs" of their larger neighbors. Arnold says that size is far from the only issue. He states, "As much as being next to L.A. remains an issue, being proximate to KROQ is an even bigger issue. The irony is that KROQ doesn't really compete with us, physically. The only

show in this area where I can recall their concentration was Lollapalooza. I've had conversations with [KROQ VP/Programming] Kevin Weatherly, and he has been very gracious about the competitive climate. We concentrate on enhancing our local orientation, not challenging the 'bigness' of KROQ in any way."

All I ask is that we get treated proportionately, in a fair manner. If KROQ gets a Jane's Addiction free show, then give us the Goo Goo Dolls. We tailor our expectations realistically. The problem we have is hearing everything that labels do for KROQ on-air.

— Dwight Arnold

Local Focus Makes An Impact

Arnold confesses that it can be frustrating competing for the industry's attention in the face of a juggernaut like KROQ. He says, "I know how big they are to the industry. All I ask is that we get treated proportionately, in a fair manner. If KROQ gets a Jane's Addiction free show, then give us the Goo Goo Dolls. We tailor our expectations realistically. The problem we have is hearing everything that labels do for KROQ on-air."

"We hear the promotional commitment. We know that labels aren't going to 'give' us anything; we have to demonstrate our ability to impact our market. We are very aggressive in painting a picture of the direct correlation between our airplay and record sales. We work closely with local Soundscan retailers to impact sales of what we support. If we do a live showcase, we make sure to include a retailer in the process to capture sales. We, in turn, get those success stories to the labels. We did a Cowboy Junkies show, and the next week the album was No. 1 in sales in the market."

What does Arnold consider his local market to be? "We are the Inland Empire station. We drive that point home to the listeners. We do everything we can to develop a more localized interaction with listeners — we have to. We have developed an interactive web site that we use for our 'Sunday Night Music Meeting' feature, where listeners can tell us what we should be playing. We have chat rooms for them to discuss the merits of the songs during the meeting."

"We also send our personalities to local spots to show listeners we are the local entity. John Carrey, the 'Australian Bastard,' becomes a presence because he goes where the people are, not just because he's on a spot on the dial. Research told us that listeners don't want us to compete with a megastation. They want us to be the Inland Empire station, not just another L.A. station."

Long Island's Longtime Choice

WLIR PD Jeff Levine must deal with similar issues. He relates, "For us, it's a major reality on both the industry and listener fronts. We don't kid ourselves. We are competing with some of the best talent in Amer-

☐

We have to mean something to our listeners without the benefit of what a Manhattan-based station will have. We are going to provide great entertainment for them. If we can't get Oasis to play a local club, then we better convince the club owner to give our listeners a damn good deal on draft beer.

— Jeff Levine

ica on a station with enormous budgets and a better overall signal. We have to forge an identity that is meaningful to listeners and labels alike."

However, Levine justifiably feels that WLIR may have a historic advantage over KCXX. He says, "This is a market that has traditionally embraced Alternative even more than New York City. The station, in both its WLIR and WDRE incarnations, has an Alternative legacy. Prior to WXRK's evolution and WAXQ's original Active Rock approach, we were the only place to hear alternative music. For that reason, New York-based labels have always given us due consideration. Our perceptual problems are probably more relegated to some of the West Coast companies, as far as the industry is concerned."

As far as the audience, however, Levine felt there was a need to refocus WLIR's identity. He explains, "For a while, WLIR was the only Alternative station in the tri-state area. It tried to play to the broad area as a result. I knew, with the competitive evolution, that we needed to be more Long Island-focused. In everything we do, we are focused on Long Island. We market to it, our contests relate to it, and we relate to it. We are a Long Island station first, and an adult-leaning Alternative second."

Maintaining a local focus in Nassau and Suffolk counties, just to the east of Brooklyn and Queens and within coverage of most Connecticut stations, is still a daunting task. Levine notes, "Long Island is 100 miles long. It requires two frequencies to cover it. We have to work to maintain an in-your-face presence in an area this size. The sheer enormity of Long Island should be enough to encourage proper perspective for labels. They know how difficult it is for them to physically deliver acts. It's a lot of ground to cover. Acts that come to New York usually also have a lot of non-radio demands. They have TV commitments, press, and video obligations."

The Place Where Artists Break First

For Levine, honing industry and audience perceptions is a

challenge on a number of levels. He says, "Coming from Rock, I've had to deal with those cultural issues at labels. The rock



Jeff Levine

label execs tended to be more supportive of my former station, WBAB, than here. WBAB had a long and consistent legacy. We've had to reprove WLIR's merits to the industry. Adding a pop lean only created more wrinkles perceptually. Alternative execs want you to be totally cutting-edge when it comes to starting records. We've had to retool their thinking to relate to us as a Pop/Alternative starter station. If you want to take an alternative record to [CHR/Pop] WHTZ or [Hot AC] WPLJ, we factor heavily into that equation.

"We provide a unique value on a national basis as well. We are going to be more aggressive as a starter station than those stations that have more of a Hot AC lean. We've become more musically aggressive in that regard lately. With all of the market evolution at hand, we can provide a unique value to listeners and labels alike."

Both programmers know they have to tend to the business at hand — gaining listeners — before worrying about industry acknowledgement. Levine steadfastly states, "We know we have to mean something to our listeners without the benefit of what a Manhattan-based station will have. We are going to provide great entertainment, both on-air and in the streets, for them. If we can't get Oasis to play a local club, then we better convince the club-owner to give our listeners a damn good deal on draft beer."

☐

We work closely with local Soundscan retailers to impact sales of what we support. If we do a live showcase, we make sure to include a retailer in the process to capture sales.

— Dwight Arnold

Buck-O-Nine

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91X KEDJ KLZR
KXTE KGDE WJSE WBZF

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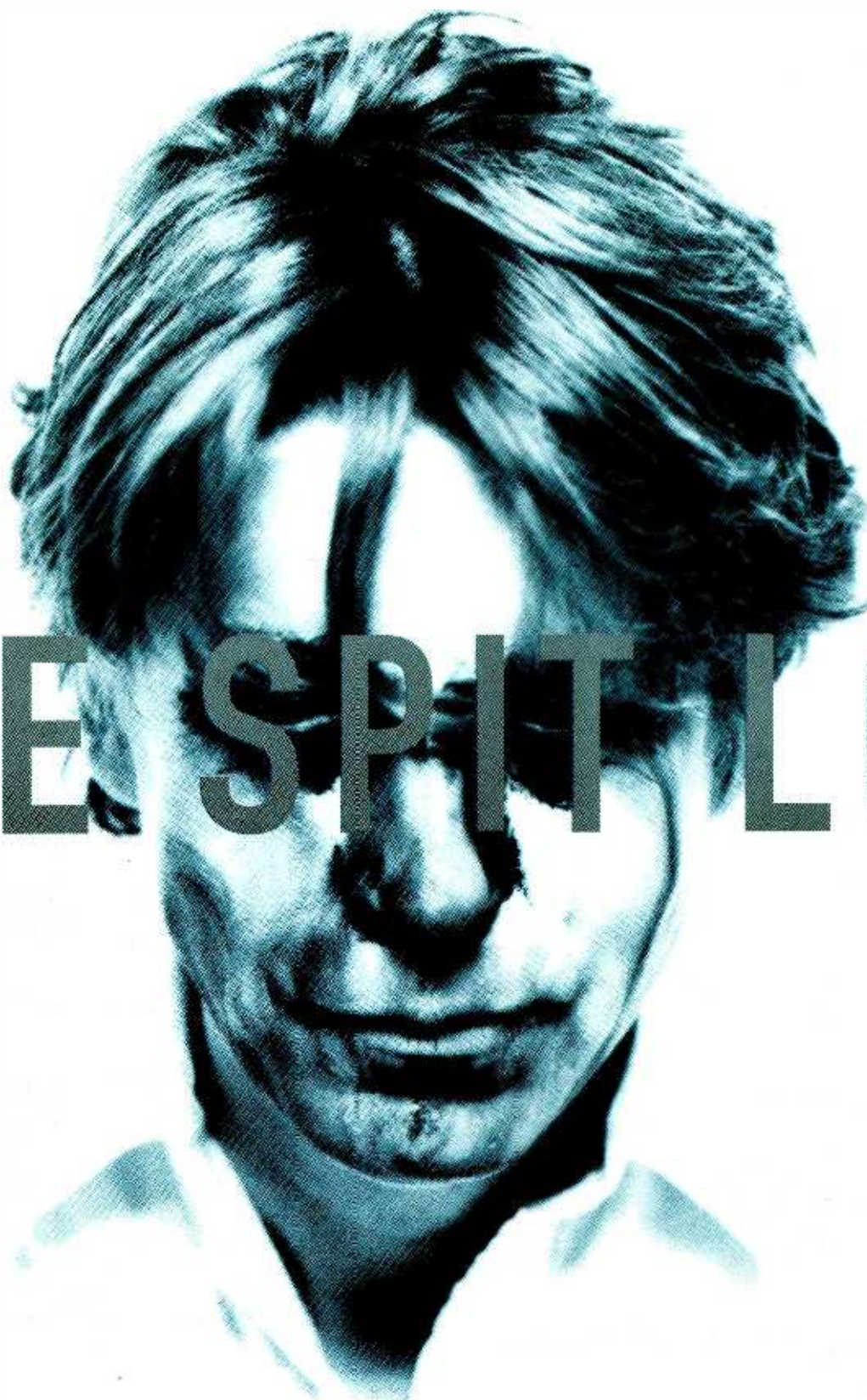
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WGTZ WHTG

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Breakthrough

Artist:

SPACE MONKEYS

TRACK: "SUGAR CANE"

LP: **SPACE MONKEYS**

PRODUCER: **JOHNNY JAY**

LABEL: **CHINGON/FACTORY/INTERSCOPE**

essentials: By their own admission, Manchester's **Space Monkeys** didn't take a conventional path to stardom. Rather than sign off on the prevailing guitar-pop that was dominating England's charts, the Monkey swung on a different vine — they sought to bring together jungle, house, and hip-hop sounds with that old standby, the rock guitar.

Working with hip-hop producer **Johnny Jay**, they melded those elements together on a debut released in England on **Factory** too.

There were no romantic notions attached to signing with that underground icon. It was, as the band admits, "the only label that wanted us." Domestically, **Interscope** saw the act's potential after a nice import run for the last single, "Blowing Down The Stylus."

In the wake of Sugar Ray's monumental conquering of the American charts with "Fly," immediate comparisons can be drawn to this track. Those comparisons should remain positive, focusing on the undeniable catchiness of both and the deft blending of beat and bang. One other note: This is yet another in a recent string of strong antidrug sentiment songs. That, in itself, is a trend worth supporting.

• **Influences:** Wu-Tang Clan, Bob Dylan

• **Artist POV:** From the band's bio, "While everyone else was scrambling around looking for the 'new Oasis,' we released 'Keep Tripping On,' a classic house record littered with guitars. The music press ignored it. The DJs didn't."

—Sky Daniels



Breakthrough Artist highlights breaking artists with strong chart momentum.

Soundgarden
"Bleed Together" (A&M)
KNRQ/Eugene MD Cia



"Bleed Together," previously unavailable in the U.S., is the perfect remedy to the breakup of a band that helped create and change the course of alternative music. While waiting for individual projects from Kim Thayil and Chris Cornell, "Bleed" will satiate fans hungry for more Soundgarden. ■ Unfortunately, "Bleed Together" doesn't impress me as much as standard-bearers from Soundgarden. The band has led me to have such high expectations of them, and this song falls short. As Soundgarden grew and matured, so did their level of creativity. This has a simplistic approach, and only Cornell's vocals capture the passion that came to define Soundgarden. ■ KNRQ listeners nonetheless have been waiting in panting anticipation for more 'Garden. When I played this on the air, it got an enthusiastic response, but I have a feeling many are more interested in what Chris will produce on his own as a solo act. Personally, I can't wait to hear his version of "Ave Maria" ...

Cia ON THE RECORD

Jane's Addiction picked up where they left off — on top of the universe. Do not question the depth of this band's influence on the format ... Likewise, the legacy of **Soundgarden** is intact, as the adds for "Bleed" flowed ... The **Cure** is another example of the format's willingness to rely on core artists to get a fourth-quarter drive going ... A couple of records are making huge impact on the major markets — **Olive** is showing sales and airplay signs that it may be a multi- (and I do mean multi, rhythmic included) format breakout. Likewise, **Marcy Playground** is connecting at the top — check out play at **WHFS, 99X, KOME, 91X**, and others ... Third time a charm? It seems to be for **Third Eye Blind**. Textbook rollout of tracks to this, the mass-appeal monster ... More major-market programmers scouring the horizon

for intelligent, viable, rock material to distance them from Modern AC. (Hey, **Atlantic** is even servicing **Led Zep** to the format.) The search could bode well for **Creed** and **Black Lab** — Active Rock tracks with heat ... And of course, the latest **RECORD OF THE WEEK:** **Rage Against The Machine.**

ON THE RADIO

With Sky Daniels

DEBUT 39* BILLBOARD MONITOR

R&R 49 - 34

ON OVER 70 STATIONS

MAJOR MARKETS INCLUDE:

LIVE 105	KDGE	WXDX	WHFS	WLUM
91X	XHRM	WBCN	KNDD	KNRK
WENZ	KEDJ	KZON	WAQZ	WRZX
	KTCL	and more...		

Album Available In Stores November 4th.

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KROQ	KEDJ
KNDD	KJEE
LIVE105	WOXY
WFNX	WPBZ
89X	CFNY
KTCL	WJSE
XHRM	WDST
	CKEY

ALL MINE PORTISHEAD

The first single from their eponymous album -
the follow up to their gold plus debut DUMMY

On Tour In December

Portishead is managed by FRUIT



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BECK "Deadweight"

R&R Alternative 40 - 32

Modern Rock Monitor Debut 34*

a life less ordinary

THE ORIGINAL MOTION PICTURE SOUNDTRACK

Including:

the track "A LIFE LESS ORDINARY" by **ASH**



Heavy

KROQ

Q101

WHFS

KNDD

LIVE 105

KOME

91X

KNRK

XHRM

X96

KTCL

WENZ

KDGE

KTEG

WLUM

WFNX

WBRU

WXDX

and many more

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SNEAKER PIMPS • AND FAITHLESS



ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE

MARKET #1

K
730 AM-10:00 AM
ROCK

WXRK/New York
(212) 314-9230
Kingston/Peer

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
39	26	34	37	FOO FIGHTERS/Everlong	
36	25	29	33	SMASH MOUTH/Walkin' On The Sun	
24	32	33	35	DAYS OF THE NEW/Touch, Peel, And...	
28	33	34	34	TOOL/Anemna	
28	23	34	34	EVERCLEAR/Everything To...	
20	27	30	32	CHUMBAWAMBA/Tubthumping	
14	24	31	33	BUSH/Mouth	
37	29	23	28	OASIS/Don't Go Away	
20	27	30	27	THIRD EYE BLIND/Graduate	
25	24	27	26	GREEN DAY/Hitchin' A Ride	
20	24	27	26	OZZY OSBOURNE/Back On Earth	
21	20	24	25	BLUR/Song 2	
21	22	24	24	CREED/My Own Prison	
16	22	24	24	OUR LADY PEACE/Superman's Dead	
17	31	33	33	SUBLINE/Wrong Way	
2	2	17	23	VERVE/Bitter Sweet	
2	2	21	21	SOUNDGARDEN/Bled Together	
12	19	21	21	WALLFLOWERS/Three Marlenas	
12	26	19	21	PRODIGY/Breathe	
12	19	21	19	BLINK 182/Dammit (Growing Up)	
2	16	16	18	LIVE/Rattlesnake	
24	19	15	17	FILTER & CRYSTAL.../(Can't You) Trip...	
14	16	17	17	MARCY PLAYGROUND/Sex & Candy	
14	9	5	10	FOO FIGHTERS/My Hero	
10	15	14	15	BECK/Jack-Ass	
14	13	8	13	FIONA APPLE/Criminal	
7	5	8	12	CHEMICAL BROTHERS/Block Rockin' Beats	
2	2	11	11	JANE'S ADDICTION/So What!	
2	2	11	11	311/Beautiful Disaster	
38	17	13	11	SUBLINE/Don't Time	

MARKET #2

KROQ
Los Angeles
(818) 567-1067
Weatherly/Sandblom/Worden

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
40	40	30	41	CHUMBAWAMBA/Tubthumping	
36	37	32	40	CURE/Wrong Number	
38	37	30	35	FOO FIGHTERS/Everlong	
5	22	28	34	WALLFLOWERS/Three Marlenas	
37	39	28	33	VERVE/Bitter Sweet	
30	39	34	33	BUSH/Mouth	
22	23	22	30	GREEN DAY/Hitchin' A Ride	
22	25	20	28	MARCY PLAYGROUND/Sex & Candy	
30	27	23	28	BECK/Jack-Ass	
18	13	18	27	OLIVE/You're Not Alone	
37	26	25	27	SUBLINE/Wrong Way	
35	32	24	26	THIRD EYE BLIND/Graduate	
22	20	15	25	SUGAR RAY/Fly	
20	20	17	25	THIRD EYE BLIND/How's It Going To Be	
26	20	15	25	SMASH MOUTH/Walkin' On The Sun	
26	20	23	24	OASIS/Don't Go Away	
22	19	16	23	EVERCLEAR/Everything To...	
27	31	22	21	FIONA APPLE/Criminal	
10	10	15	19	PORTISHEAD/All Mine	
5	5	8	19	DAYS OF THE NEW/Touch, Peel, And...	
11	10	12	18	AQUABATS/Super Rad	
11	10	12	18	OFFSPRING/Choose	
12	10	11	17	SARAH MCLACHLAN/Sweet Surrender	
19	19	16	17	FOO FIGHTERS/My Hero	
49	49	48	46	PEANUT LADIES/Don't Want To Wait	
15	13	8	16	BLINK 182/Dammit (Growing Up)	
13	9	15	15	MATCHBOX 20/3am	
15	15	9	15	CORNERSHOP/Brimful Of Asha	
5	15	9	15	LIVE/Rattlesnake	
11	13	11	13	PRODIGY/Smack My Bitch Up	

MARKET #3

Q101
Chicago
(312) 527-8348
Luke/Shuminas

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
39	40	41	43	EVERCLEAR/Everything To...	
20	24	32	42	MATCHBOX 20/3am	
43	43	42	42	CHUMBAWAMBA/Tubthumping	
41	42	42	42	SMASH MOUTH/Walkin' On The Sun	
41	42	42	42	FOO FIGHTERS/Everlong	
38	42	41	41	BUSH/Mouth	
25	27	24	33	SUBLINE/Don't Time	
39	41	35	28	OUR LADY PEACE/Superman's Dead	
19	26	28	27	CURE/Wrong Number	
23	23	26	26	OASIS/Don't Go Away	
23	23	26	26	OASIS/Don't Go Away	
1	25	15	15	311/Beautiful Disaster	
39	43	38	24	SARAH MCLACHLAN/Building A Mystery	
17	28	27	23	VERVE/Bitter Sweet	
25	19	17	22	THIRD EYE BLIND/How's It Going To Be	
22	19	19	21	SUGAR RAY/Fly	
12	20	26	20	TONIC/Soldier's Daughter	
17	16	18	18	SUNDAYS/Summertime	
2	18	16	18	JANE'S ADDICTION/So What!	
2	18	16	18	SARAH MCLACHLAN/Sweet Surrender	
2	18	16	18	MARCY PLAYGROUND/Sex & Candy	
11	17	16	15	LIVE/Rattlesnake	
11	17	16	15	THIRD EYE BLIND/How's It Going To Be	
22	23	19	14	FIONA APPLE/Criminal	
7	4	14	13	BECK/Jack-Ass	
8	11	12	12	BLINK 182/Dammit (Growing Up)	
8	11	12	12	IVY/The Best Thing	
2	12	12	12	MOIST/Leave It Alone	
2	12	12	12	WALLFLOWERS/Three Marlenas	
18	23	26	11	THIRD EYE BLIND/Graduate	
2	11	11	11	BECK/Deadweight	

MARKET #4

LIVE 105
San Francisco
(415) 512-1053
Sands/West/Axelsen

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
41	43	41	42	CHUMBAWAMBA/Tubthumping	
23	36	39	42	VERVE/Bitter Sweet	
34	44	38	40	CURE/Wrong Number	
12	16	17	37	GREEN DAY/Hitchin' A Ride	
23	26	35	35	EVERCLEAR/Everything To...	
12	11	14	31	BECK/Jack-Ass	
31	37	34	27	SUNDAYS/Summertime	
2	20	20	27	PORTISHEAD/All Mine	
24	26	22	27	SPACE MONKEYS/Sugar Cane	
2	22	22	22	AQUABATS/Super Rad	
2	22	22	22	FOO FIGHTERS/My Hero	
24	35	19	21	FOO FIGHTERS/Everlong	
23	36	20	20	BUSH/Mouth	
38	18	17	20	SMASH MOUTH/Walkin' On The Sun	
14	30	40	19	SMASH MOUTH/Walkin' On The Sun	
9	6	19	19	SQUIRREL NUT ZIPPEERS/Put A Lid On It	
2	2	18	18	WALLFLOWERS/Three Marlenas	
2	2	17	17	RADIOHEAD/Karma Police	
23	24	22	16	CORNERSHOP/Brimful Of Asha	
19	23	16	15	JAMIROQUAI/Airight	
22	23	15	15	BECK/Deadweight	
11	18	16	15	SARAH MCLACHLAN/Sweet Surrender	
15	17	15	15	SUBLINE/Wrong Way	
22	25	15	15	THIRD EYE BLIND/Graduate	
22	25	15	15	BLINK 182/Dammit (Growing Up)	
2	2	14	14	BLINK 182/Dammit (Growing Up)	
6	5	12	12	FIONA APPLE/Criminal	
15	15	12	12	OFFSPRING/Choose	
17	17	12	12	MIGHTY MIGHTY.../The Rascal King	

MARKET #5

Y100
Philadelphia
(610) 565-8900
McGuinn/Kubinski/Elliott

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
38	40	39	40	CHUMBAWAMBA/Tubthumping	
39	39	36	38	SUGAR RAY/Fly	
38	38	36	38	FIONA APPLE/Criminal	
38	38	37	37	SMASH MOUTH/Walkin' On The Sun	
38	38	37	37	MIGHTY MIGHTY.../The Impression...	
30	33	39	36	SUNDAYS/Summertime	
33	39	30	35	EVERCLEAR/Everything To...	
18	25	23	30	HUFFAMOODS/Right	
29	30	27	29	SNEAKER PIMPS/6 Underground	
38	35	39	29	SISTER HAZEL/All For You	
18	24	24	29	SQUIRREL NUT ZIPPEERS/Put A Lid On It	
27	31	29	29	MERCY RIVER/Wanna	
32	29	24	28	SARAH MCLACHLAN/Building A Mystery	
28	23	26	28	MIGHTY MIGHTY.../The Rascal King	
28	20	28	28	OASIS/Don't Go Away	
34	24	21	26	TONIC/If You Could Only...	
21	25	26	25	WALLFLOWERS/Three Marlenas	
22	24	24	24	CURE/Wrong Number	
30	35	27	24	THIRD EYE BLIND/Semi-Charmed Life	
28	29	24	24	LOVE SPIT LOVE/Long Long Time	
28	26	23	23	SUBLINE/Wrong Way	
28	27	23	23	FOREST FOR THE TREES/Dream	
2	14	22	22	VERVE/Bitter Sweet	
15	17	16	22	FOO FIGHTERS/Everlong	
16	16	16	16	THIRD EYE BLIND/How's It Going To Be	
17	18	21	21	GOLDFINGER/This Lonesome Place	
20	20	23	19	GREEN DAY/Hitchin' A Ride	
2	19	19	19	BUSH/Mouth	
14	13	18	18	G. LOVE & SPECIAL.../Stepping Stones	
19	18	16	16	JAMIROQUAI/Airight	

MARKET #6

94.5 EDGE
Dallas
(972) 770-7777
Folger/Smith/Peer

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
37	44	46	43	PRODIGY/Breathe	
35	33	25	38	FIONA APPLE/Criminal	
34	37	43	35	SMASH MOUTH/Walkin' On The Sun	
15	24	43	32	FOO FIGHTERS/Everlong	
12	26	27	31	SUNDAYS/Summertime	
17	22	31	31	SEVEN MARY THREE/Lucky	
10	28	29	31	BUSH/Mouth	
33	33	35	31	CHUMBAWAMBA/Tubthumping	
16	19	26	30	DURAN DURAN/Electric Barbarella	
14	23	20	30	EVERCLEAR/Everything To...	
26	29	26	27	CURE/Wrong Number	
26	29	26	27	BECK/Jack-Ass	
24	25	24	24	MATCHBOX 20/3am	
17	21	30	24	SISTER HAZEL/All For You	
9	12	13	23	SPACE MONKEYS/Sugar Cane	
9	14	23	22	OASIS/Don't Go Away	
18	20	22	22	SUBLINE/Don't Time	
2	2	21	21	GEN FOLDS FIVE/Brick	
17	20	20	20	LIVE/Rattlesnake	
2	2	20	20	MARCY PLAYGROUND/Sex & Candy	
32	25	22	19	SARAH MCLACHLAN/Building A Mystery	
10	19	12	18	DAYS OF THE NEW/Touch, Peel, And...	
2	2	18	18	311/Beautiful Disaster	
2	2	17	17	VERVE/Bitter Sweet	
11	15	15	15	WALLFLOWERS/Three Marlenas	
2	2	14	14	BECK/Deadweight	
10	11	14	14	LONGPISGS/On And On	
11	14	20	13	GREEN DAY/Hitchin' A Ride	
11	12	15	12	OFFSPRING/Choose	
26	14	11	11	JEWEL/Foolish Games	

MARKET #7

Planet 96.3
Detroit
(313) 871-6397
Brookshaw/Cannova

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
51	51	48	50	SISTER HAZEL/All For You	
50	50	52	49	SUGAR RAY/Fly	
52	52	51	49	BARONKED LADIES/Brian Wilson	
49	49	48	46	PAULA COLLETT/Don't Want To Wait	
26	26	27	44	JEWEL/Foolish Games	
30	30	27	44	SMASH MOUTH/Walkin' On The Sun	
51	51	45	44	THIRD EYE BLIND/Semi-Charmed Life	
47	47	50	44	TONIC/If You Could Only...	
25	25	24	34	BIG HEAD TODD.../Please Don't Tell...	
30	30	34	33	TOAD THE WET.../Crazy Life	
30	30	27	29	MIGHTY MIGHTY.../The Rascal King	
28	28	20	28	SUNDAYS/Summertime	
29	29	20	28	FIONA APPLE/Criminal	
10	10	22	27	CHUMBAWAMBA/Tubthumping	
27	27	20	27	JEN TRYNN/Getaway (February)	
29	29	28	27	MIGHTY MIGHTY.../The Impression...	
48	48	28	27	SARAH MCLACHLAN/Building A Mystery	
20	20	23	26	MARCY PLAYGROUND/Sex & Candy	
17	17	26	26	BLUES TRAVELER/Most Precarious	
23	23	26	24	OASIS/Don't Go Away	
26	26	27	23	LIVE/You're Not Alone	
25	25	20	23	SHAWN COLVIN/Sunny Came Home	
16	16	23	21	THIRD EYE BLIND/How's It Going To Be	
29	29	20	20	INDIGO GIRLS/Shame On You	
8	8	16	20	CURE/Wrong Number	
21	21	24	20	DAVE MATTHEWS BAND/Crash Into Me	
21	21	19	19	DURAN DURAN/Electric Barbarella	
23	23	15	19	BETTER THAN EZRA/Normal Town	
2	2	2	17	SARAH MCLACHLAN/Sweet Surrender	
15	15	15	16	OLIVE/You're Not Alone	

MARKET #8

89.3
Detroit
(313) 961-6397
Brookshaw/Cannova

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
42	40	45	48	BUSH/Mouth	
39	40	45	47	SUGAR RAY/Fly	
42	40	47	47	FOO FIGHTERS/Everlong	
41	48	45	45	CHUMBAWAMBA/Tubthumping	
40	48	43	45	SMASH MOUTH/Walkin' On The Sun	
38	40	41	44	SARAH MCLACHLAN/Building A Mystery	
27	27	36	43	THIRD EYE BLIND/How's It Going To Be	
50	47	47	42	VERVE/Bitter Sweet	
21	33	34	34	OUR LADY PEACE/Automatic Flowers	
24	31	29	32	CHANTAL KREVIK/Don't Be Hurt	
26	23	30	29	BRAH VAN 3000/Drinking In L.A.	
38	43	41	29	OASIS/Don't Go Away	
34	27	25	25	EVERCLEAR/Everything To...	
23	26	22	24	REEL BIG FISH/Sell Out	
34	38	31	24	GREEN DAY/Hitchin' A Ride	
27	27	24	24	MIGHTY MIGHTY.../The Rascal King	
20	24	24	24	MATCHBOX 20/3am	
40	37	26	22	FIONA APPLE/Criminal	
18	22	26	20	SARAH MCLACHLAN/Sweet Surrender	
9	9	14	20	SUNDAYS/Summertime	
19	24	21	20	JAMIROQUAI/Airight	
14	14	19	19	RADIOHEAD/Karma Police	
9	9	10	15	U2/Pledge	
18	16	19	14	BARENKED LADIES/Brian Wilson	
11	14	12	12	MARCY PLAYGROUND/Sex &	

OCTOBER 31, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	BLUES TRAVELER Most Precarious (<i>A&M</i>)	654	723	769	810	35/0
5	4	2	2	WALLFLOWERS Three Marlenas (<i>Interscope</i>)	622	617	578	523	32/0
6	6	4	3	FREDDY JONES BAND Wonder (<i>Capricorn/Mercury</i>)	562	552	536	475	32/0
19	11	5	4	MATCHBOX 20 3am (<i>Lava/Atlantic</i>)	553	515	365	254	31/0
8	8	7	5	SUNDAYS Summertime (<i>DGC/Geffen</i>)	495	501	488	407	26/0
3	2	3	6	ROLLING STONES Anybody Seen My Baby? (<i>Virgin</i>)	466	592	645	619	29/0
26	20	11	7	SARAH MCLACHLAN Sweet Surrender (<i>Arista</i>)	465	382	285	209	36/6
4	5	8	8	PAULA COLE I Don't Want To Wait (<i>Imago/WB</i>)	435	495	564	554	22/0
2	3	6	9	SARAH MCLACHLAN Building A Mystery (<i>Arista</i>)	422	514	611	629	24/0
24	15	13	10	OASIS Don't Go Away (<i>Epic</i>)	393	372	308	218	20/0
11	13	12	11	JEN TRYNNIN Getaway (February) (<i>Squint/WB</i>)	388	375	337	340	29/0
13	9	10	12	SMASH MOUTH Walkin' On The Sun (<i>Interscope</i>)	383	393	408	281	17/2
7	7	9	13	FIONA APPLE Criminal (<i>Work</i>)	375	421	489	464	22/0
12	12	14	14	JACKSON BROWNE The Next Voice You Hear (<i>Elektra/EEG</i>)	360	364	346	334	29/1
—	—	20	15	LISA LOEB I Do (<i>Geffen</i>)	353	297	151	53	28/2
23	18	16	16	JARS OF CLAY Crazy Times (<i>Essential/Silvertone</i>)	327	323	293	221	19/0
21	22	19	17	BEHAN JOHNSON World Keeps Spinning (<i>RCA</i>)	324	301	275	230	27/1
15	14	17	18	SHAWN COLVIN You And The Mona Lisa (<i>Columbia</i>)	311	306	313	268	25/0
30	23	22	19	SHERYL CROW Home (<i>A&M</i>)	310	293	275	198	24/0
16	21	23	20	WHISKEYTOWN 16 Days (<i>Outpost/Geffen</i>)	303	284	278	267	24/0
DEBUT			21	ROLLING STONES Saint Of Me (<i>Virgin</i>)	299	209	199	165	28/0
29	19	21	22	CHUMBAWAMBA Tubthumping (<i>Republic/Universal</i>)	295	296	287	205	10/0
—	28	25	23	BARENAKED LADIES Brian Wilson (<i>Reprise</i>)	291	267	218	146	23/2
17	16	18	24	SUGAR RAY Fly (<i>Lava/Atlantic</i>)	290	302	297	263	12/0
14	17	24	25	SISTER HAZEL All For You (<i>Universal</i>)	274	281	294	269	12/0
9	10	15	26	TOAD THE WET SPROCKET Whatever I Fear (<i>Columbia</i>)	271	346	396	381	20/0
—	—	28	27	MATTHEW RYAN Guilty (<i>A&M</i>)	230	220	179	146	21/0
—	30	27	28	COLLECTIVE SOUL Blame (<i>Atlantic</i>)	225	222	199	157	14/0
22	25	30	29	TONIC If You Could Only See (<i>Polydor/A&M</i>)	210	211	248	227	7/0
—	—	—	30	STEVE EARLE Telephone Road (<i>E Squared/WB</i>)	206	190	180	110	19/0

This chart reflects airplay from October 20-26. Songs ranked by total plays. Highlighted songs indicate Breaker.
 40 Adult Alternative reporters. 40 current playlists. © 1997, R&R Inc.

NEW & ACTIVE

VERVE Bitter Sweet Symphony (*Hut/Virgin*)

Total Plays: 187, Total Stations: 18, Adds: 4

TEXAS Say What You Want (*Mercury*)

Total Plays: 172, Total Stations: 11, Adds: 1

SISTER HAZEL Happy (*Universal*)

Total Plays: 151, Total Stations: 15, Adds: 4

EVERCLEAR Everything To Everyone (*Capitol*)

Total Plays: 148, Total Stations: 7, Adds: 0

FLEETWOOD MAC The Chain (*Reprise*)

Total Plays: 131, Total Stations: 16, Adds: 2

CATIE CURTIS Soulfully (*Guardian*)

Total Plays: 124, Total Stations: 12, Adds: 0

LOREENA MCKENNITT The Mummer's Dance (*Quinlan Road/WB*)

Total Plays: 109, Total Stations: 10, Adds: 0

LONGPIGS On And On (*Mother/Island*)

Total Plays: 107, Total Stations: 11, Adds: 1

BILLIE MYERS Kiss The Rain (*Universal*)

Total Plays: 107, Total Stations: 6, Adds: 0

JAI I Believe (*RCA*)

Total Plays: 105, Total Stations: 7, Adds: 0

CHANTAL KREVIASUK Surrounded (*Columbia*)

Total Plays: 101, Total Stations: 6, Adds: 1

Songs ranked by total plays

BREAKERS®

ROLLING STONES
 Saint Of Me (*Virgin*)

TOTAL PLAYS/INCREASE: 299/90
 TOTAL STATIONS/ADDS: 28/0
 CHART: 21

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
B.B. KING w/TRACY CHAPMAN The Thrill Is Gone (<i>MCA</i>)	15
PAUL SIMON Bernadette (<i>Warner Bros.</i>)	9
SARAH MCLACHLAN Sweet Surrender (<i>Arista</i>)	6
WILLIAM TOPLEY Starbroek Woman (<i>Mercury</i>)	5
SISTER HAZEL Happy (<i>Universal</i>)	4
VERVE Bitter Sweet Symphony (<i>Hut/Virgin</i>)	4
B.B. KING w/BONNIE RAITT Baby I Love You (<i>MCA</i>)	3
JONATHA BROOKE Crumbs (<i>Refuge/MCA</i>)	3
ENYA Only If... (<i>Reprise</i>)	3
THIRD EYE BLIND How's It Going To Be (<i>Elektra/EEG</i>)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SISTER HAZEL Happy (<i>Universal</i>)	+118
ROLLING STONES Saint Of Me (<i>Virgin</i>)	+90
SARAH MCLACHLAN Sweet Surrender (<i>Arista</i>)	+83
VERVE Bitter Sweet Symphony (<i>Hut/Virgin</i>)	+67
JONATHA BROOKE Crumbs (<i>Refuge/MCA</i>)	+59
LISA LOEB I Do (<i>Geffen</i>)	+56
PAUL SIMON Bernadette (<i>Warner Bros.</i>)	+47
THIRD EYE BLIND How's It Going To Be (<i>Elektra/EEG</i>)	+43
ROBERT CRAY BAND Trick Or Treat (<i>Mercury</i>)	+41
JOHN FOGERTY Hot Rod Heart (<i>Warner Bros.</i>)	+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.

DAR WILLIAMS

what do you hear in these sounds
 the new single from END OF THE SUMMER

GOING FOR ADDS: 11/4

ADULT ALTERNATIVE SOUNDCANS
 New York 4085
 Philadelphia 4057
 Boston 3356
 San Francisco 2216
 Los Angeles 1639
 Detroit 1397
 Seattle 1211
 Portland 1104

THANKS, A3 RADIO!





ADULT ALTERNATIVE ALBUMS

OCTOBER 31, 1997

MOST ADDED®

ARTIST	TITLE	LABEL(S)	ADDS
B.B. KING	Deuces Wild	(MCA)	19
PAUL SIMON	Songs From The Capeman	(Warner Bros.)	11
WILLIAM TOPLEY	Black River	(Mercury)	5
VERVE	Urban Hymns	(Hut/Virgin)	4
JONATHA BROOKE	10 Cent Wings	(Refuge/MCA)	3
ENYA	Paint The Sky With Stars...	(Reprise)	3

3W	2W	LW	TW	ARTIST	TITLE	LABEL(S)	TOTAL PLAYS	±	PLAYS	EMPHASIS TRACKS (PLAYS)
2	1	1	1	SARAH MCLACHLAN	Surfacing	(Arista)	904	-15	"Surrender" (465)	"Mystery" (422)
3	2	2	2	ROLLING STONES	Bridges To Babylon	(Virgin)	799	-67	"Anybody" (466)	"Saint" (299)
4	4	4	3	WALLFLOWERS	Bringing Down The Horse	(Interscope)	741	+5	"Marlenas" (622)	"Headlight" (54)
8	8	5	4	MATCHBOX 20	Yourself Or Someone Like You	(Lava/Atlantic)	706	+53	"3am" (553)	"Push" (139)
1	3	3	5	BLUES TRAVELER	Straight On Till Morning	(A&M)	686	-83	"Precarious" (654)	"Carolina" (23)
7	6	6	6	FREDDY JONES BAND	Lucid	(Capricorn/Mercury)	568	+8	"Wonder" (562)	"Waiting" (3)
12	9	8	7	SUNDAYS	Static & Silence	(DGC/Geffen)	509	-6	"Summertime" (495)	"Flavour" (6)
5	5	7	8	PAULA COLE	This Fire	(Imago/WB)	491	-62	"Wait" (435)	"Cowboys" (52)
16	19	19	9	SISTER HAZEL	Somewhere More Familiar	(Universal)	437	+111	"All" (274)	"Happy" (151)
22	14	12	10	OASIS	Be Here Now	(Epic)	423	+25	"Away" (393)	"Mean" (30)
6	7	9	11	FIONA APPLE	Tidal	(Work)	396	-50	"Criminal" (375)	"Sleep" (9)
14	16	14	12	JEN TRYNN	Gun Shy Trigger Happy	(Squint/WB)	395	+16	"Getaway" (388)	"If" (4)
11	12	11	13	FLEETWOOD MAC	The Dance	(Reprise)	383	-22	"Silver" (188)	"Chain" (131)
19	11	13	14	SMASH MOUTH	Fush Yu Mang	(Interscope)	383	-10	"Walkin'" (383)	
13	13	15	15	SHAWN COLVIN	A Few Small Repairs	(Columbia)	371	0	"Mona" (311)	"Sunny" (49)
15	15	16	16	JACKSON BROWNE	The Next Voice You Hear...	(Elektra/EEG)	360	-4	"Voice" (360)	
		22	17	LISA LOEB	Firecracker	(Geffen)	353	+56	"Do" (353)	
10	10	10	18	TOAD THE WET SPROCKET	Coil	(Columbia)	351	-62	"Fear" (271)	"Crazy" (66)
18	17	17	19	SHERYL CROW	Sheryl Crow	(A&M)	341	-19	"Home" (310)	"Change" (20)
29	23	18	20	JARS OF CLAY	Much Afraid	(Essential/Silvertone)	329	+3	"Crazy" (327)	"Overjoyed" (2)
26	26	20	21	BEHAN JOHNSON	Behan Johnson	(RCA)	327	+21	"World" (324)	"Cypress" (2)
20	24	24	22	WHISKEYTOWN	Stranger's Almanac	(Outpost/Geffen)	316	+22	"Days" (303)	"Excuse" (8)
30	25	23	23	CHUMBAWAMBA	Tubthumper	(Universal)	295	-1	"Tub" (295)	
		27	24	BARENAKED LADIES	Rock Spectacle	(Reprise)	291	+24	"Brian" (291)	
24	22	21	25	SUGAR RAY	Floored	(Lava/Atlantic)	290	-12	"Fly" (290)	
9	20	26	26	JOHN FOGERTY	Blue Moon Swamp	(Warner Bros.)	272	-8	"Blueboy" (184)	"Hot" (61)
23	18	25	27	MIGHTY MIGHTY BOSSTONES	Let's Face It	(Mercury)	270	-20	"Rascal" (156)	"Impression" (114)
	29	28	28	COLLECTIVE SOUL	Disciplined Breakdown	(Atlantic)	258	-2	"Blame" (225)	"Listen" (25)
		29	29	MATTHEW RYAN	Mayday	(A&M)	235	+10	"Guilty" (230)	"Step" (3)
			30	STEVE EARLE	El Corazon	(E Squared/WB)	228	+34	"Telephone" (206)	"Rest" (8)

MOST INCREASED PLAYS

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
SISTER HAZEL	Somewhere More Familiar	(Universal)	+111
DAVE MATTHEWS BAND	Live At Red Rocks	(RCA)	+108
VERVE	Urban Hymns	(Hut/Virgin)	+67
THIRD EYE BLIND	Third Eye Blind	(Elektra/EEG)	+61
JONATHA BROOKE	10 Cent Wings	(Refuge/MCA)	+59
LISA LOEB	Firecracker	(Geffen)	+56
MATCHBOX 20	Yourself Or Someone...	(Lava/Atlantic)	+53
PAUL SIMON	Songs From The Capeman	(Warner Bros.)	+47
GREEN DAY	Nimrod	(Reprise)	+45
ROBERT CRAY	Sweet Potato Pie	(Mercury)	+40
CURE	Galore	(Fiction/Elektra/EEG)	+35
STEVE EARLE	El Corazon	(E Squared/WB)	+34
CATIE CURTIS	Catie Curtis	(Guardian)	+32
ALANA DAVIS	Blame It On Me	(Elektra/EEG)	+31
IMANI COPPOLA	Legend Of A Cowgirl	(Columbia)	+29

This chart reflects airplay from October 20-26. Albums ranked by total plays, with plays from all cuts from an album combined. 40 Adult Alternative reporters. 40 current playlists. © 1997, R&R Inc.

REPORTERS

Stations and their adds by track listed alphabetically by market

WXLE/Albany, NY PD: Neil Hunter ABRA MOORE "Cryin'"	KFXD/Boise, ID PD: Kevin Weich MD: Carl Scheider 10,000 MANIACS "Rainy" DELBERT MCCLINTON "Somebody" LOVE SPIT LOVE "Tears" ENYA "Only" B.B. KING W/O'R "John 'Better'"	WMVY/Cape Cod, MA PD/MD: Barbara Dacey B.B. KING/T. CHAPMAN "Thrill" VERVE "Symphony" PAUL SIMON "Bernadette"	KBCD/Denver, CO PD: Dave Benson MD: Scott Arbaugh 6 DAVE MATTHEWS BAND "Ants" 4 DAVE MATTHEWS BAND "Tripping" 3 DAVE MATTHEWS BAND "Satellite"	KXPT/Las Vegas, NV PD: Chris Fox MD: J.D. Davis B.B. KING/T. CHAPMAN "Thrill" JONNY LANG "Missing" LISA LOEB "Do"	WRLT/Nashville, TN DM: David Hall PD: Jessie Scott MD: Keith Coes 4 VERVE "Symphony" 3 LAURA LOVE "Feeling" TOAD THE WET... "Crazy" WIDESPREAD PANIC "Radio" WORLD PARTY "She's"	KTHX/Reno, NV PD: Bruce Van Dyke MD: David Chaney 7 B.B. KING/T. CHAPMAN "Thrill" 7 PAUL SIMON "Bernadette" 7 SAMPLES "Sacred" 7 ENYA "Only"	KOTR/San Luis Obispo, CA PD: Drew Ross MD: Dean Kattari 12 PHISH "Cries" 9 PAUL SIMON "Bernadette" 7 B.B. KING/T. CHAPMAN "Thrill" 4 JONATHA BROOKE "Crums" 4 LOUIE SAYS "Cold" 4 ALANA DAVIS "Flavors"	KAEP/Spokane, WA PD: Scott Souhrada MD: Haley Jones 1 THIRD EYE BLIND "How"	WQXP/Denver, CO PD: Gary Schoenwetter MD: Eric Schmidt 13 SISTER HAZEL "Happy" 2 MARCY PLAYGROUND "Sex" LOVE SPIT LOVE "Tears"	WMMM/Madison, WI PD: Pat Gallagher MD: Tom Teuber B.B. KING/T. CHAPMAN "Thrill"	WKOC/Norfolk, VA PD: Perry Stone MD: Holly Williams No Adds	WMAX/Rochester, NY PD: Tom Sheridan MD: David Joslin 11 SHERYL CROW "Tomorrow"	KRSH/Santa Rosa, CA PD: Zoe Zuest MD: Bill Bowler B.B. KING/T. CHAPMAN "Thrill" PAUL SIMON "Bernadette" ROBERT CRAY BAND "Trick" ALANA DAVIS "Flavors" ANI DIFRANCO "Fire"	WRNX/Springfield, MA PD: Tom Davis MD: Bruce Stebbins WILLIAM TOPLEY "Stabroek" SARAH MCLACHLAN "Surrender"	WHPT/Tampa, FL PD: Chuck Beck 20 FLEETWOOD MAC "Silver" 7 BARENAKED LADIES "Brian" 5 LONGSPICES "Or" 4 JACKSON BROWNE "Voice" 4 PISTOLEROS "Guardian" 4 LAURA LOVE "Some"	KGSR/Austin, TX PD: Joey Denberg MD: Susan Castle 11 PAUL SIMON "Bernadette" 8 STEVE EARLE "Rest" 8 PAUL BURLISON "Lonesome" 7 TAJ MAHAL "Seno" WILLIAM TOPLEY "Stabroek" JONATHA BROOKE "Crums" LUSCIOUS JACKSON "Why" DOG'S EYE VIEW "Letter" RUBEN GONZALEZ "Cumban" RECKLESS KELLY "Blues" B.B. KING/W. NELSON "Night" B.B. KING/ROLLING... "Paying"	WBOS/Boston, MA PD: Jim Herron MD: Cliff Nash 7 WILLIAM TOPLEY "Stabroek" 7 ABRA MOORE "Cryin'"	WXRT/Chicago, IL VP/Programming: Norm Winer MD: Patty Martin 5 FLEETWOOD MAC "Chain" 3 SARAH MCLACHLAN "Surrender" BOB DYLAN "Million" B.B. KING/E. CLAPTON "Rock" B.B. KING/T. CHAPMAN "Thrill"	WJBX/Ft. Myers, FL PD: Stephanie Davis MD: Kurt Schreiner SARAH MCLACHLAN "Surrender"	KXPX/Denver, CO PD: John Lassman APD: Matt Brooke MD: Mike Hansen 24 GREEN DAY "Riddance" 21 THIRD EYE BLIND "How" 20 A3 "Goa" 12 JANE'S ADDICTION "What!" 5 311 "Disaster" CHANTAL KREVAZUK "Surrounded"	KIXP/Minneapolis, MN PD: John Lassman APD: Matt Brooke MD: Mike Hansen 24 GREEN DAY "Riddance" 21 THIRD EYE BLIND "How" 20 A3 "Goa" 12 JANE'S ADDICTION "What!" 5 311 "Disaster" CHANTAL KREVAZUK "Surrounded"	KPIG/Monterey, CA PD/MD: Laura Hopper 8 TOM FAULKNER "Land" 5 B.B. KING/T. CHAPMAN "Thrill" 5 TRACY CHAPMAN "Soul" 3 CAROLINE AKIN "Intentions" 3 JUNIOR WELLS "Satisfact" 3 NEIL YOUNG... "Child" WILLIAM TOPLEY "Stabroek" DANIEL JOHNSTON "Gris" PAUL SIMON "Trailways"	KINK/Portland, OR PD: Dennis Constantine APD/MD: Anita Garlock 14 PAUL SIMON "Bernadette" 4 FLEETWOOD MAC "Chain" PAUL SIMON "Killer" B.B. KING/T. CHAPMAN "Thrill" B.B. KING/B. RAITT "Baby" HOLLY COLE "Seen" WILLIAM TOPLEY "Stabroek" B.B. KING/MORRISON "It"	KXST/San Diego, CA PD/MD: Dona Staib 4 B.B. KING/B. RAITT "Baby"	KFOG/San Francisco, CA PD: Paul Marzalek APD/MD: Bill Evans B.B. KING/B. RAITT "Baby" KENNY WAYNE SEFERO "Noting"	WRRR/Baltimore, MD PD: Phil Harrel MD: Damian Einstein 5 PAUL SIMON "Bernadette" 4 BECK "Deadweight" 3 LISA LOEB "Do" 2 B.B. KING/T. CHAPMAN "Thrill"	WNCN/Burlington, VT PD: Greg Hooker MD: Judy Peterson 4 BOB DYLAN "Dirt" 4 BOB DYLAN "Fell" 2 BOB DYLAN "Iron" JONATHA BROOKE "Crums" B.B. KING/T. CHAPMAN "Thrill" ZOMBO ZOMBO "Stay"	KKZN/Dallas, TX 13 FIDNA APPLE "Angel" 12 ROBERT CRAY BAND "Trick" B.B. KING/T. CHAPMAN "Thrill" DOG'S EYE VIEW "Letter"	WTTM/Indianapolis, IN MD: Marie McCallister 2 SMASH MOUTH "Walkin'" 1 BEHAN JOHNSON "World" SISTER HAZEL "Happy" PAUL SIMON "Bernadette"
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40 Total Reporters
 40 Current Reporters
 40 Current Playlists

WONDER
 the new single from the album **LUCID**

Freddie Jones Band
 produced by David Z additional production by Freddie Jones Band mixed by Jiv Scott management: Jim Grant & Marty Diamond for JGW / M&Jrdog

Adult Alternative Chart ③ and still climbing!

OPENINGS

NATIONAL



Job Tip Sheet



We're the largest, most complete job listing service in radio, offering over 400 of the hottest jobs weekly for air talent, PD, MD, news, talk, sports, production, promo & more, in all markets/all formats. 22 years of on-air experience helps me understand your needs. Whatever level of your experience...we can help. Call now to subscribe. You have the talent... We have the jobs!!!

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Are you an expert music programmer? Are you a Selector pro? Do you have experience in scheduling high-quality music logs? If so, we want to pay you for your skills. We have outstanding employment opportunities available for talented music programmers who are interested in scheduling great music logs from their homes using Selector. Relocation not necessary... you can even keep your present job. Earn an additional \$500 to \$1000 monthly. If this interests you, please send resume and references to: Radio & Records, 10100 Santa Monica Blvd., #331, 5th Floor, Los Angeles, CA 90067. EOE

HOT TALK OPENING SEND TAPE AND RESUME

Radio & Records, 10100 Santa Monica Blvd., #374, 5th Floor, Los Angeles, CA 90067. EOE



MIDDAY PERSONALITY

Enthusiastic Midday on-air personality needed for newest high-profile national kids product! Tapes should contain examples of a high energy delivery with massive phone interaction. CHR radio experience, a desire to work with and relate to kids, creativity, and winning attitude a must!

Send Tape and Resume to:
Robin Jones, c/o Radio Disney, 13725 Montfort Drive, Dallas TX., 75240.
No Phone Calls Please. Equal Opportunity Employer.



Big Production Opening

Major market AOR powerhouse is looking for the next great production director. We'll talk to up-and-comers as well as savvy vets. But we need to find someone who is fresh and unique and can take our station to the next level. Send tape and resume in confidence to: Radio & Records, 10100 Santa Monica Blvd., #384, 5th Floor, Los Angeles, CA 90067. EOE M/F/V/H.

OPENINGS

EAST

Middays/Production in market 62. Major market facilities! T&R: WBHT, Steve McKay, 600 Baltimore Dr., East Mt. Corporate Center, Wilkes-Barre, PA 18702 EOE (10/31)

Albany metro AC seeks female for immediate fulltime air talent opening T&R: WJKE, Ken McGrail, 21 Malta Commons, Malta, NY 12020 EOE (10/31)

Maine's top-rated country station seeks production director/copywriter. RUSH T&R: Jon Shannon, WPOR, 15 Baxter Blvd, Portland, ME 04101 EOE (10/31)

Metro Networks Philadelphia is seeking PT, FT Traffic & News Anchors. Candidates should have traffic reporting and news related backgrounds. Send T&R to: Metro Networks, Attn: Cathy Caldwell, 3901 Main Street, Philadelphia, PA 19107

ATTENTION SALES MANAGERS

Country 105 WIOV-FM is seeking seasoned pros for two... I said TWO Sales Manager positions. Our Country Powerhouse is located in a booming area of south central PA, which means BIG Bucks for you! We're looking for 3+ years management experience, with emphasis on training, motivating, recruiting "new blood", managing inventory, and helping our team hit the streets with creative selling ideas.

Do you fit the bill?
DON'T WAIT...CALL ME NOW...
1-717-738-1191
Mitch Carroll
WIOV AM & FM
P.O. Box 430
Ephrata, PA 17522
EOE

News/Talk leader seeks News Director or Afternoon Anchor. Three person staff and affiliation with state radio network. Tapes and resumes to: Paul Wheeler, WV Radio Corp., 1111 Virginia St., Charleston, WV 25301. EOE

AFTERNOON DRIVE

Hot AC in suburban NYC looking for an adult communicator. Great production, personal appearances and phones. Selector experience helpful. Work for a company that still treats people right. T&R to: Bill Trotta, 98Q, 198 Main Street, Danbury, CT 06810. No Calls. EOE

Great opportunity for creative, hard-working Active Rock morning host in resort area. Previous talent moved on to a top-20 market. If your show is topical, irreverent and compelling and you can dominate a market, we want to hear what you've got. Radio & Records, 10100 Santa Monica Blvd., #383, 5th Floor, Los Angeles, CA 90067. EOE

OPENINGS

PRODUCTION DIRECTOR

We promoted our last production director to program director! WCTO/CAT Country 96 has an immediate opening for an experienced production director. Must excel in commercial production and imaging. Rush T&R to: EEO-TD, Citadel Broadcasting, P.O. Box 25096, Lehigh Valley, PA 18002. No Phone Calls. M/F EEO.

Major Top-10 CHR seeks overnights. T&R: Radio & Records, 10100 Santa Monica Blvd., #385, 5th Floor, Los Angeles, CA 90067. EOE

SPORTS OPPORTUNITY

Seeking smart sports talent, updates, talk-show hosts, play-by-play, premium on both knowledge and entertainment, factual and funny. Need not be doing sports now, but must now and love the games. Big gig. Tapes to: Radio & Records, 10100 Santa Monica Blvd., #379, 5th Floor, Los Angeles, CA 90067. EOE M/F/H/V

ACCOUNT EXECUTIVE RADIO SALES

New Jersey Broadcasting is presently interviewing for both experienced and entry level sales professionals to sell for one or more of its radio stations. Qualified candidates must have a college degree, be service oriented relationship builders and have promotional creativity. New Jersey Broadcasting is a growing radio group comprised of WMTR/WDHA-Morristown, WRAT-Monmouth/Ocean, and WRDR-Atlantic City. Our company is the leader in compensation and benefits, and an Equal Opportunity Employer. If you are ready for this exciting challenge, send your resume to: Director of Sales, New Jersey Broadcasting, 55 Horsehill Road, Cedar Knolls, NJ 07927, Fax (973)538-3060, No Phone Calls Please.



Whether you're currently a Talker looking for a better situation or considering making the leap to the industry's most creative format, let's talk! WHP, one of America's most successful talkstations in a vibrant area, needs a top morning drive talent! If you can entertain 35-54 year-olds, we'll give you the tools to dominate morning radio in Central PA! Also, we're accepting T&Rs from talk talent for other dayparts at WHP and our 50,000 watt Clear Channel WGY Albany, NY. Send materials to: Tom Benson, Group Program Director, Dame Media, Inc., P.O. Box 60547 Harrisburg, PA. No Calls. EOE M/F

OPENINGS

SOUTH

Parttime news anchor. Three to five years experience. T&R: WNDB, News Director, 126 International Speedway Blvd., Daytona Beach, FL 32114 EOE (10/31)

PASSIVE OR ACTIVE?

Which describes your job search? Surfing the web, sending tapes where everyone else does or have the inside track on openings like we do? **NETWORK** takes job searching seriously and places talent. Hirings bring near record placements during rating period. Thanks stations! **TALENT**, call us for free information.

(407) 679 8090

94.5/KDGE The Edge Dallas seeks New Rock Alternative Music Director; on-air talent ability helpful. Please call for application. Mary Young, Director/Human Resources, (972)770-7777. An Equal Opportunity Employer.

YOU BUILD IT! Ground floor of fast growing format. MODERN AC. Need complete staff plus PD/Morning Man. Medium market. Need T&R yesterday: Radio & Records, 10100 Santa Monica Blvd., #382, 5th Floor, Los Angeles, CA 90067. EOE

WXXL-FM is looking for a producer to work with Orlando's #1 Morning Show. Candidate must have a creative flair, strong organization skills and ability to work with established morning show. If you have prior on-air experience, digital production skills, and are computer literate, fax cover letter and resume to 407-339-2055, Attn: Program Director. EOE

MIDWEST

Immediate opening: promotions oriented, energetic morning AT/Country. T&R: WGKC, Greg Fisher, P.O. Box 806, Seymour, IN 47274 EOE (10/31)

Female performer sought. Qualifications: entertaining and contemporary. T&R: WCCO Radio, Chuck Dickmann, 625 2nd Ave. South, Minneapolis, MN 55402 EOE (10/31)

Immediate opening for parttime news anchor/reporter. Writing skills and good delivery a must! T&R: WSAU/WIFC, Tom Weaver, 602 Jefferson St., Wausau, WI 54403 EOE (10/31)

Copywriter sought. Send samples and resume to: Larry Timpe, WKAN/WLRT, Box RR, 2 Dearborn Square, Kankakee, IL 60901 EOE (10/31)

Join growing news department. PO Box 127, Marion, IL 62959. Fax SOUTHERN ILLINOIS RADIO GROUP: (618)993-2319 EOE (10/31)

News/Talk/Country/AOR seeks News Director to lead 4 person News/Farm team. T&R: WGII/WAAG/WLSR, Roger Lundeen, 154 E Simmons St. Galesburg, IL 61401 EOE (10/31)

WGUC Cincinnati seeks great voice for morning classical position. Unhurried, NPR style delivery, familiarity with classical music (even if you just took piano lessons) WGUC is a top ten station. Excellent salary and benefits. Send tape and resume to: Karla Walker, Network Program Director, 1223 Central Parkway, Cincinnati, OH 45214.

OPPORTUNITIES

OPENINGS

MORNINGS

Mad City's legendary Classic Rock based AOR seeking the next Superstar(s) in the morning! Part of Capstar six station group. Tape & resume to: Van Edwards, PD, WIBA-FM, P.O. Box 99 Madison, WI 53701. EOE

MIDWEST COUNTRY PD OPPORTUNITY

Looking for assertive, creative, attention to detail on-air PD to take a dual market station to the top. T&R to: Patrick Broadcasting Consulting 312 Lincoln Blvd., Lehigh Acres, FL 33936. Tel (941) 368-3131. EOE

Get the added exposure you need with Mediacasting, the premiere audio/video classifieds on the internet. Call today at: (920) 926-9620. Your aircheck can be online today! www.mediacasting.com

Cincinnati's smooth jazz 94.9 The Wave is accepting resumes for mid-day announcer. We are seeking a individual with at least 3 years of on-air experience. Candidates must be able to relate to a NAC audience. Production experience preferred. T&R to: Operations Manager, WVAE, 250 West Court Street, Suite 300-E, Cincinnati, OH 45202. Susquehanna Radio is an Equal Opportunity Employer.

Are you a production/creative mastermind whose ready to take on the windy city? AM-1000, the home of the five time world champion Chicago Bulls and great personalities like Kevin Matthews and Steve Cochran, is looking to hire a Pro-tools, friendly production person. Voice and production skills are mandatory. Send promos, spots and general work to: Mitch Rosen, AM-1000 Suite #3750, 875 N. Michigan Ave., Chicago, IL 60611. AM-1000 is an Equal Opportunity Employer.

OPENINGS



MOVE UP

WDBR, Springfield, Illinois' market leading heritage CHR is looking for it's next Program Director. If you have strong mechanics, music skills, talent development, production skills and know how to have fun on the radio, we'll give you the tools to win. Rush tape, resume and programming philosophy to: General Manager, WDBR, 3501 E. Sangamon Ave., Springfield, IL 62707. No Calls Please. Saga Communications is an employer committed to diversity.



Bonneville Chicago

Here's your opportunity to join the best company in broadcasting. We are in search of the best talent in radio for the following:

Morning Show
Mid-days
Afternoon Drive
Evenings
Production Director
Promotions

Must have 3 to 5 years experience medium/major market. Bright mainstream AC delivery. Understand the target. Bonneville is an Equal Opportunity Employer. T&R to: Mark Hamlin, Windy 100FM, Suite 1510, 875 N. Michigan, Ave., Chicago, IL 60611. EOE

OPENINGS

WAZY/Lafayette, IN, is looking for a News Director to gather and deliver an extremely LOCAL newscast in an up-tempo ADULT format. Authoritative, concise delivery and writing style. Send tape, resume and philosophy to: WAZY, P.O. Box 1410, Lafayette, IN 47905. Attn: Michael Stone Dir. Corp. Programming, University Broadcasting Company an Equal Opportunity Employer. Minorities and females encouraged to apply.

OPS Manager/PD

Major Midwest Market in search of a Programming leader willing to aggressively "take the hill". This person understands the entire Talk radio package inside and out. Creativity. Strong people skills, and the understanding that sales is not the enemy. Send a tape of you programming work, along with your thoughts about Talkradio's future to: Radio & Records, 10100 Santa Monica Blvd., #381, 5th Floor, Los Angeles, CA 90067. EOE

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 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 (with your voice prominently featured) to: Harvey Wells c/o WSCR/WXRT, 4949 W. Belmont, Chicago, IL 60641. Experience with Sonic Solutions digital workstations a plus. WSCR and WXRT are CBS owned stations and Equal Opportunity Employers. Minorities and female candidates are encouraged to apply. No phone calls please.

OPENINGS

WEST

Open: Afternoon AC on-air. Great market. Great company. T&R: KBLQ, Mike Carver, Box 3369, Logan, UT 84321 No calls/EOE (10/31)

Air Personalities. Groove 103.1 5 years major/large market experience. Dance Music/Spanish knowledge a plus. Rush T&R, Voiceover demo to: Manon Hennesy, Program Director, KACD/KBCD, 1425 5th St., Santa Monica, CA 90401

Come home to California! California-based Spanish radio station is looking for experienced news people: News Director, anchors, reporters, editors and writers. Must be bilingual and love chasing news in the big city. Send resume, examples of your air work, and writing samples to: Radio & Records, 10100 Santa Monica Blvd, #380, 5th Floor, Los Angeles, CA 90067. EOE



JONES RADIO NETWORK

Jones Radio Network, America's #1 provider of live, twenty-four hour radio programming has TWO, rare fulltime openings for network personalities: Morning Show host-U.S. Country Can you relate to over 3,000,000 listeners in all 50 states? Fun, topical, phone friendly wake-up talent needed ASAP! Fulltime personality-Soft Hits Network radio's top-rated Soft AC format seeks a fulltime on-air personality, strong phone skills a must! Both positions are based in Denver. Rush a cover letter, resume and aircheck cassette to: Jim Murphy, Senior Operations manager, Jones Radio Network, 8250 South Akron Street, Suite 205, Englewood, CO 80112. JRN promotes a drug-free workplace and pre-employment testing is required. Female and minority applicants are encouraged. EOE

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OPENINGS

PROGRAM DIRECTOR

Citadel Communications' legendary Hot AC looking for new on-air programmer. You must be a passionate, self-motivated leader, willing to do what it takes to win a very competitive battle. Ideal candidates understand branding and stationality, have experience creating and delivering a focused, fun, compelling, exciting product that dominates. If you are the right candidate, who can carry the vision of the station, we will give you the tools you need to be a hero. Rush your package to: Bradd Barrett, Citadel Communications 500 4th NW, Albuquerque 87102


**ROCK 101 KUFO
PRODUCTION DIRECTOR**

KUFO is seeking a Production Director who understands imaging Rock radio. We are very production intensive and are looking for someone with creativity, digital editing capability and organizational skills. If you can create unique and imaginative station production, and want to live in one of the most beautiful cities in America, send your tape & resume to: Dave Numme, KUFO 2040 SW, 1st. Ave., Portland, OR 97201. American Radio Systems is an Equal Opportunity Employer.

OLDIES TALENT

Large and medium market talent sought for on-air, news and programming positions. Can you connect with Boomers? If you "get it", get your materials fast to: **Chris Elliott Consulting**, 10940 South Parker Road, Suite 512, Parker, CO 80134. No Calls Please.

POSITIONS SOUGHT

Advancing to the techno-age? Computer geek with a hip 90's edge and production skills seeks gig. Ready now! DAVE: (813) 265-8212 (10/31)

Hello Huntsville! Experienced AT, new to the area, seeking on-air work full or parttime, BOB: (205) 650-5985 (10/31)

Powderhound seeks AM/PM show anywhere you measure snow in feet not inches. Eighteen years of reliable experience. HUTCH ADAMS: (352) 694-2283 (10/31)

www.ronline.com

POSITIONS SOUGHT

Veteran small market PD/AT seeks new, challenging and rewarding position. Open to most formats and markets. DAVE: (785) 826-9782 (10/31)

The Love Psychic...Ariele available as morning drive guest or evening talk. Amazing, accurate predictions. ARIELE: (301) 570-5677 (10/31)

Experienced AT/ND/AM co-host, great pipes and attitude, team player seeks new challenge in the South or Midwest. JIM: (607) 785-7112 (10/31)

Seven and a half years in the business. Will relocate. Call and leave message. AC or Talk preferred. KIM: (318) 865-0919 (10/31)

15 year pro with outstanding credentials seeks PD slot in central Iowa. Small to medium market preferred. DAVE: (515) 285-9079 or Dave104@aol.com (10/31)

Program Director News/Talk or FS/AC, major market and network experience. Great production, intelligent, computer literate, a leader. JACK: (818) 785-0026 (10/31)

A great morning sidekick, afternoons or evenings; fun! Eleven years experience. Solid production skills; remotes. A solid company. BLAIN: (903) 581-4186 (10/31)

Steve Hammond "The Gatekeeper" is available now! Seventeen year pro's latest gig was PM drive in Columbus. STEVE: (614) 457-6823 (10/31)

Sportscaster/PBP man available. MIKE: (800) 785-0918-18 (10/31)

Morning Pro - multi format, seeking AM or PM drive. Southeast preferred. Willing to move nation wide. DR. DAVE: (423) 938-0948 or DrDave@juno.com (10/31)

Local San Diego female seeks on air position, full or parttime. Eleven years experience, great voice, and production skills. AMY: (760) 940-2297 (10/31)

A witty and humorous "love doctor" who understands women, will have the #1 talk show in America. DOCTOR LOVE: (760) 757-5549 (10/31)

Seeking fulltime air and a little respect. Midwest preferred. Vast background. For tape and resume call BILL: (937) 836-6337 (10/31)

Will backsell for food. Hear my tape now! //www.erols.com/jkauff. Washington/Baltimore. Parttime/fulltime. MIKE: (301) 962-8015 (10/31)

Broadcast veteran seeking position! Urban format. Sales, management, on-air and more. DARIN: (912) 356-9415 (10/31)

POSITIONS SOUGHT

Veteran small market PD/AT seeks next challenging and rewarding position. DAVE: (785) 826-9782 (10/31)

Looking for a staffer that's intelligent, creative, entertaining, flexible, loves production and NEVER calls in sick? Look no further! DAVE: (813) 265-8212 (10/31)

L.A. Confidential! Up and coming AT ready to join your L.A. force. Stylish, slick production, digital, programming. MARTIN: (313) 429-9713, lajox@aol.com (10/31)

Former KISS-FM/Dallas, WPGC/DC jock! Loves nights, phones & fun! GREG: (972) 570-5558 (10/31)

May God Almighty strike me dead if I use your request line to hustle women! JOE KING: (817) 861-4284 or mediacasting.com (10/31)

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PT or interim talent. Weekends and fill-ins. NY, NJ, PA, CT. Flexible. Reliable. Experienced. AOR, AC, Oldies. PHIL: (914) 783-3229 (10/31)

The best unsigned talent is here! Hot Alt with gggreat voice work/production is ready to blow up! Free cassette. RAY: (516) 483-2717 (10/31)

Drive-time on air/management position at contemporary Christian station. 20 years experience in radio. Digital production experience. BROADCASTMANAGER@JUNO.COM (10/31)

Female radio personality with 11+ years on air wants to increase your evening #s ASAP! San Diego only! AMY: (760) 940-2297 (10/31)

14 year pro seeks production or on air gig. Experienced in Oldies, Country, AC, and Classic Rock. TIM: (512) 993-0127 (10/31)

WillWork Cheap: Talented, hard-working undergrad with experience seeking radio producer internship in major market. JEANNINE: (814) 231-9845 (10/31)

POSITIONS SOUGHT

News anchor/producer, production talent, AT adult formats. Experienced, mature. Available for livable salary. ALEX MCKUEN: (513) 777-8423. Audition on www.mediacasting.com (10/31)

PD/MD experience: KFRC-FM, KYA-FM, KWK, Rock 95, KYUM, KCRS, National countdown. Selector. DON SAINTE-JOHN: (510) 223-6874 (10/31)

PD News/Talk or FS-AC, major market and network experience. Great production, intelligent, computer literate, a leader and proven winner. JACK: (818) 785-0026 (10/31)

www.ronline.com

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: (310)203-8727. Only free positions sought ads are accepted by email—kmumaw@ronline.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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Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's web site. (www.ronline.com)

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The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310)203-8727 or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

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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.

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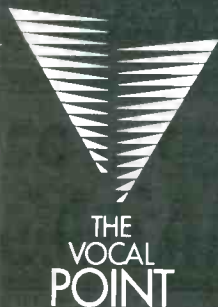
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8	⑤	CHUMBAWAMBA Tubthumping (Republic/Universal)
5	⑥	ROBYN Show Me Love (RCA)
9	⑦	BOYZ II MEN 4 Seasons Of Loneliness (Motown)
6	8	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)
10	⑨	PAULA COLE I Don't Want To Wait (Imago/WB)
7	10	BACKSTREET BOYS Quit Playing Games (With...) (Jive)
14	⑪	SMASH MOUTH Walkin' On The Sun (Interscope)
11	⑫	TONIC If You Could Only See (Polydor/A&M)
12	13	SARAH MCLACHLAN Building A Mystery (Arista)
20	⑬	MARIAH CAREY Butterfly (Columbia)
18	⑭	ALLURE All Cried Out (Crave)
13	16	SISTER HAZEL All For You (Universal)
19	17	IMANI COPPOLA Legend Of A Cowgirl (Columbia)
16	18	98 DEGREES Invisible Man (Motown)
17	19	MIGHTY MIGHTY BOSSTONES The Impression... (Big Rig/Mercury)
26	⑯	HANSON I Will Come To You (Mercury)
25	⑰	FIONA APPLE Criminal (Work)
15	22	SPICE GIRLS 2 Become 1 (Virgin)
24	⑳	AMY GRANT Takes A Little Time (A&M)
30	㉑	SHE MOVES Breaking All The Rules (Geffen)
22	25	OMC How Bizarre (Huh!/Mercury)
34	⑳	USHER You Make Me Wanna... (LaFace/Arista)
21	27	WILL SMITH Men In Black (Columbia)
40	㉓	BACKSTREET BOYS As Long As You Love Me (Jive)
31	㉔	ELTON JOHN Something About The Way... (Rocket/A&M Associated)
29	㉕	DURAN DURAN Electric Barbarella (Capitol)

CHR begins on Page 38.

CHR/RHYTHMIC

LW	TW	
1	①	USHER You Make Me Wanna... (LaFace/Arista)
2	②	SOMETHIN' FOR THE PEOPLE My Love Is The Shhh! (Warner Bros.)
3	③	BOYZ II MEN 4 Seasons Of Loneliness (Motown)
4	④	ALLURE All Cried Out (Crave)
5	⑤	MARIAH CAREY Honey (Columbia)
6	⑥	NU FLAVOR Heaven (Reprise)
8	⑦	AALIYAH The One I Gave My Heart To (BlackGround/Atlantic)
7	⑧	MARY J. BLIGE Everything (MCA)
11	⑨	BUSTA RHYMES Put Your Hands Where My... (Elektra/EEG)
9	10	NOTORIOUS B.I.G. Mo Money Mo Problems (Bad Boy/Arista)
15	⑪	MARIAH CAREY Butterfly (Columbia)
12	⑫	INOJ Love You Down (So So Def/Columbia)
14	⑬	L.L. COOL J Phenomenon (Def Jam/Mercury)
18	⑭	TOTAL What About Us (LaFace/Arista)
20	⑮	SUGAR RAY Fly (Lava/Atlantic)
23	⑯	MISSY "MISDEMEANOR" ELLIOTT Sock It 2 Me (EastWest/EEG)
17	⑰	MACK 10 Backyard Boogie (Priority)
10	18	WILL SMITH Men In Black (Columbia)
19	⑱	SALT-N-PEPA R U Ready (Red Ant/London/Island)
21	⑳	BONE THUGS-N-HARMONY If I Could Teach... (Ruthless/Relativity)
22	㉑	MASE Feel So Good (Bad Boy/Arista)
24	㉒	ROBYN Show Me Love (RCA)
16	23	PUFF DADDY & FAITH EVANS I/121'll Be Missing... (Bad Boy/Arista)
30	㉔	JANET Together Again (Virgin)
31	㉕	LSG My Body (EastWest/EEG)
13	26	JANET I/Q-TIP & JONI MITCHELL Got 'Til It's Gone (Virgin)
27	27	BACKSTREET BOYS Quit Playing Games (With...) (Jive)
35	㉘	NEXT Butta Love (Divine Mill/Arista)
25	29	SPICE GIRLS 2 Become 1 (Virgin)
29	30	JEWEL Foolish Games (Atlantic)

CHR begins on Page 38.

URBAN

LW	TW	
2	①	BRIAN MCKNIGHT You Should Be Mine... (Mercury)
1	2	SOMETHIN' FOR THE PEOPLE My Love Is The Shhh! (Warner Bros.)
4	③	NEXT Butta Love (Divine Mill/Arista)
6	④	BUSTA RHYMES Put Your Hands Where My... (Elektra/EEG)
10	⑤	LSG My Body (EastWest/EEG)
9	⑥	ALLURE All Cried Out (Crave)
12	⑦	MISSY "MISDEMEANOR" ELLIOTT Sock It 2 Me (EastWest/EEG)
11	⑧	MILESTONE I Care 'Bout You (LaFace/Arista)
3	9	BOYZ II MEN 4 Seasons Of Loneliness (Motown)
14	⑩	L.L. COOL J Phenomenon (Def Jam/Mercury)
13	⑪	K-CI & JOJO Last Night's Letter (MCA)
5	12	JANET I/Q-TIP & JONI MITCHELL Got 'Til It's Gone (Virgin)
8	13	GOD'S PROPERTY You Are The Only One (B-Rite/Interscope)
17	⑬	MASE Feel So Good (Bad Boy/Arista)
7	15	TOTAL What About Us (LaFace/Arista)
15	⑮	EN VOGUE Too Gone, Too Long (EastWest/EEG)
19	⑰	AALIYAH The One I Gave My Heart To (BlackGround/Atlantic)
28	⑲	DRU HILL We're Not Making Love No More (LaFace/Arista)
16	19	USHER You Make Me Wanna... (LaFace/Arista)
20	⑳	SWV I/REDMAN Lose My Cool (RCA)
21	㉑	H-TOWN They Like It Slow (Relativity)
22	㉒	MASTER P I Miss My Homies (No Limit/Priority)
25	㉓	BOBBY BROWN Feelin' Inside (MCA)
18	24	MARY J. BLIGE Everything (MCA)
30	⑳	SALT-N-PEPA R U Ready (Red Ant/London/Island)
26	㉖	PUFF DADDY & THE FAMILY Been Around... (Bad Boy/Arista)
34	㉗	BLACKSTREET (Money Can't) Buy Me Love (Interscope)
35	㉘	KIMBERLY SCOTT Tuck Me In (Columbia)
29	29	LUTHER VANDROSS When You Call On Me/Baby... (LV/Epic)
41	⑳	TONY TONI TONE Boys + Girls (Mercury)
42	⑳	MARIAH CAREY Butterfly (Columbia)
—	⑳	ERYKAH BADU Tyrone (Kedar/Universal)
45	⑳	CHICO DEBARGE Iggin' Me (Kedar/Universal)

URBAN begins on Page 50.

HOT AC

LW	TW	
2	①	PAULA COLE I Don't Want To Wait (Imago/WB)
1	2	JEWEL Foolish Games (Atlantic)
3	3	SISTER HAZEL All For You (Universal)
4	4	SARAH MCLACHLAN Building A Mystery (Arista)
5	⑤	SUGAR RAY Fly (Lava/Atlantic)
6	⑥	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)
7	⑦	LEANN RIMES How Do I Live (Curb)
8	⑧	MATCHBOX 20 Push (Lava/Atlantic)
9	⑨	TONIC If You Could Only See (Polydor/A&M)
11	⑩	AMY GRANT Takes A Little Time (A&M)
13	⑪	CHUMBAWAMBA Tubthumping (Republic/Universal)
10	⑫	SMASH MOUTH Walkin' On The Sun (Interscope)
12	⑬	OMC How Bizarre (Huh!/Mercury)
14	⑭	BACKSTREET BOYS Quit Playing Games (With...) (Jive)
17	⑮	ELTON JOHN Something About The Way... (Rocket/A&M Associated)
15	16	SHAWN COLVIN Sunny Came Home (Columbia)
19	⑰	DUNCAN SHEIK Barely Breathing (Atlantic)
16	18	FLEETWOOD MAC Silver Springs (Reprise)
23	⑱	TEXAS Say What You Want (Mercury)
20	⑳	FIONA APPLE Criminal (Work)
—	㉑	LISA LOEB I Do (Geffen)
24	㉒	SUNDAYS Summertime (DGC/Geffen)
27	㉓	MARIAH CAREY Butterfly (Columbia)
26	24	SHAWN COLVIN You And The Mona Lisa (Columbia)
28	25	IMANI COPPOLA Legend Of A Cowgirl (Columbia)
25	26	PEACH UNION On My Own (Mute/Epic)
—	㉗	BILLIE MYERS Kiss The Rain (Universal)
29	28	OASIS Don't Go Away (Epic)
—	㉙	WALLFLOWERS Three Marlenas (Interscope)
—	30	BLUES TRAVELER Most Precarious (A&M)

AC begins on Page 73.

AC

LW	TW	
1	①	ELTON JOHN Something About... (Rocket/A&M Associated)
3	②	LEANN RIMES How Do I Live (Curb)
4	③	AMY GRANT Takes A Little Time (A&M)
2	4	BACKSTREET BOYS Quit Playing Games (With...) (Jive)
6	⑤	GARY BARLOW So Help Me Girl (Arista)
7	⑥	BARBRA STREISAND * CELINE DION Tell Him (550 Music/Columbia)
5	⑦	DARYL HALL & JOHN OATES Promise Ain't Enough (Push)
8	8	FLEETWOOD MAC Silver Springs (Reprise)
9	9	SPICE GIRLS 2 Become 1 (Virgin)
12	⑩	JIM BRICKMAN w/ASHTON & RAYE The Gift (Windham Hill)
11	⑪	MARIAH CAREY Butterfly (Columbia)
13	⑫	DONNA LEWIS & RICHARD MARX At The Beginning (Atlantic)
10	13	JEWEL Foolish Games (Atlantic)
14	⑬	CHICAGO The Only One (Reprise)
15	⑭	PAULA COLE I Don't Want To Wait (Imago/WB)
17	⑮	MICHAEL BOLTON The Best Of Love (Columbia)
21	⑰	TONI BRAXTON w/KENNY G How Could An Angel... (LaFace/Arista)
16	18	SHAWN COLVIN Sunny Came Home (Columbia)
20	⑱	SISTER HAZEL All For You (Universal)
24	⑳	AARON NEVILLE Say What's In My Heart (A&M)
28	㉑	PETER CETERA I/AZ YET You're The Inspiration (River North)
26	㉒	BEE GEES Still Waters (Run Deep) (Polydor/A&M Associated)
—	㉓	BILLY JOEL Hey Girl (Columbia)
18	24	ELTON JOHN Candle In The Wind 1997 (Rocket/A&M Associated)
25	25	JOHN TESH Avalon (GTSP)
—	㉖	PAUL CARRACK Eyes Of Blue (Ark 21)
—	㉗	BETH NIELSEN CHAPMAN Sand And Water (Reprise)
30	28	98 DEGREES Invisible Man (Motown)
23	29	AMBROSIA I Just Can't Let Go (Warner Bros.)
—	30	SARAH MCLACHLAN Building A Mystery (Arista)

AC begins on Page 73.

ACTIVE ROCK

LW	TW	
1	①	DAYS OF THE NEW Touch, Peel... (Outpost/Geffen)
3	②	CREED My Own Prison (Wind-up)
2	③	FOO FIGHTERS Everlong (Roswell/Capitol)
4	4	GREEN DAY Hitchin' A Ride (Reprise)
5	⑤	OFFSPRING I Choose (Columbia)
6	⑥	KENNY WAYNE SHEPHERD Slow Ride (Revolution)
7	⑦	MEGADETH Almost Honest (Capitol)
15	⑧	KISS The Jungle (Mercury)
8	⑨	EVERCLEAR Everything To Everyone (Capitol)
9	⑩	SMASH MOUTH Walkin' On The Sun (Interscope)
10	⑪	JIMMIE'S CHICKEN SHACK High (Rocket/A&M Associated)
30	⑫	AC/DC Dirty Eyes (EastWest/EEG)
23	⑬	OZZY OSBOURNE Back On Earth (Epic)
17	⑭	LIVE Rattlesnake (Radioactive)
11	15	MIGHTY JOE PLUM Live Through This (Fifteen...) (Atlantic)
14	16	COLLECTIVE SOUL Blame (Atlantic)
18	17	THIRD EYE BLIND Graduate (Elektra/EEG)
13	18	AEROSMITH Pink (Columbia)
12	19	NIXONS The Fall (MCA)
21	⑳	SAMMY HAGAR Both Sides Now (MCA)
16	21	ROLLING STONES Anybody Seen My Baby? (Virgin)
25	㉑	MATCHBOX 20 3am (Lava/Atlantic)
20	23	COOL FOR AUGUST Trials (Warner Bros.)
26	24	DREAM THEATER Burning My Soul (EastWest/EEG)
24	25	KULA SHAKER Hush (Columbia)
—	㉖	SOUNDGARDEN Bleed Together (A&M)
28	㉗	LIFE OF AGONY Weeds (Roadrunner)
34	㉘	BLACK LAB Wash It Away (DGC/Geffen)
29	㉙	METALLICA Bleeding Me (Elektra/EEG)
43	⑳	TOOL Forty Six & 2 (Freeworld)

ROCK begins on Page 85.

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Breakers in Blue

NATIONAL AIRPLAY OVERVIEW OCTOBER 31, 1997

URBAN AC

LW	TW	
1	1	BOYZ II MEN 4 Seasons Of Loneliness (<i>Motown</i>)
4	2	LUTHER VANDROSS When You Call On Me/Baby... (<i>LV/Epic</i>)
3	3	MILESTONE I Care 'Bout You (<i>LaFace/Arista</i>)
2	4	PATTI LABELLE Shoe Was On The Other Foot (<i>MCA</i>)
5	5	ERYKAH BADU Other Side Of The Game (<i>Kedar/Universal</i>)
6	6	JOE The Love Scene (<i>Jive</i>)
8	7	JANET I/O-TIP & JONI MITCHELL Got 'Til It's Gone (<i>Virgin</i>)
7	8	MARY J. BLIGE Everything (<i>MCA</i>)
11	9	LSG My Body (<i>EastWest/EEG</i>)
10	10	JONATHAN BUTLER Do You Love Me? (<i>N2K Encoded Music</i>)
12	11	BRIAN MCKNIGHT You Should Be Mine... (<i>Mercury</i>)
13	12	COLOUR CLUB Tenderness (<i>JVC</i>)
14	13	RAHSAAN PATTERSON Spend The Night (<i>MCA</i>)
15	14	EN VOGUE Too Gone, Too Long (<i>EastWest/EEG</i>)
18	15	BEBE WINANS In Harm's Way (<i>Atlantic</i>)
9	16	MARIAH CAREY Honey (<i>Columbia</i>)
17	17	KENNY LATTIMORE For You (<i>Columbia</i>)
20	18	WILL DOWNING All About You (<i>Mercury</i>)
16	19	DRU HILL Never Make A Promise (<i>Island</i>)
29	20	MARIAH CAREY Butterfly (<i>Columbia</i>)
22	21	GOD'S PROPERTY Stomp (<i>B-Rite/Interscope</i>)
27	22	UNCLE SAM I Don't Ever Want To See You... (<i>Stonecreek/Epic</i>)
25	23	ERIC BENET True To Myself (<i>Warner Bros.</i>)
24	24	H-TOWN They Like It Slow (<i>Relativity</i>)
—	25	BRIGETTE MCWILLIAMS Morning (<i>Virgin</i>)
—	26	KIMBERLY SCOTT Tuck Me In (<i>Columbia</i>)
—	27	AARON NEVILLE Say What's In My Heart (<i>A&M</i>)
—	28	LAURNEA Infatuation (<i>Yab Yum/Epic</i>)
—	29	SOUNDS OF BLACKNESS Hold On (Change Is...) (<i>Perspective/A&M</i>)
—	30	TONI BRAXTON w/KENNY G How Could An Angel... (<i>LaFace/Arista</i>)

URBAN begins on Page 50.

ROCK

LW	TW	
1	1	DAYS OF THE NEW Touch, Peel... (<i>Outpost/Geffen</i>)
3	2	KENNY WAYNE SHEPHERD Slow Ride (<i>Revolution</i>)
2	3	ROLLING STONES Anybody Seen My Baby? (<i>Virgin</i>)
5	4	COLLECTIVE SOUL Blame (<i>Atlantic</i>)
4	5	AEROSMITH Pink (<i>Columbia</i>)
6	6	MIGHTY JOE PLUM Live Through This (Fifteen...) (<i>Atlantic</i>)
7	7	WALLFLOWERS Three Marlenas (<i>Interscope</i>)
35	8	OZZY OSBOURNE Back On Earth (<i>Epic</i>)
11	9	SAMMY HAGAR Both Sides Now (<i>MCA</i>)
10	10	CREED My Own Prison (<i>Wind-up</i>)
37	11	AC/DC Dirty Eyes (<i>EastWest/EEG</i>)
15	12	KISS The Jungle (<i>Mercury</i>)
8	13	TONIC If You Could Only See (<i>Polydor/A&M</i>)
9	14	BLUES TRAVELER Most Precarious (<i>A&M</i>)
12	15	FOO FIGHTERS Everlong (<i>Roswell/Capitol</i>)
14	16	JOHN FOGERTY Blueboy (<i>Warner Bros.</i>)
16	17	SMASH MOUTH Walkin' On The Sun (<i>Interscope</i>)
13	18	MATCHBOX 20 Push (<i>Lava/Atlantic</i>)
17	19	FLEETWOOD MAC The Chain (<i>Reprise</i>)
20	20	MATCHBOX 20 3am (<i>Lava/Atlantic</i>)
27	21	LIVE Rattlesnake (<i>Radioactive</i>)
19	22	OFFSPRING I Choose (<i>Columbia</i>)
18	23	CHRIS DUARTE GROUP Cleopatra (<i>Silvertone</i>)
21	24	GREEN DAY Hitchin' A Ride (<i>Reprise</i>)
22	25	MEGADETH Almost Honest (<i>Capitol</i>)
25	26	EVERCLEAR Everything To Everyone (<i>Capitol</i>)
26	27	MATTHEW RYAN Guilty (<i>A&M</i>)
29	28	JASON BONHAM BAND Drawn In Me (<i>MJJ/Work</i>)
28	29	YES Open Your Eyes (<i>Beyond</i>)
23	30	NIXONS The Fall (<i>MCA</i>)

ROCK begins on Page 85.

COUNTRY

LW	TW	
1	1	T. YEARWOOD & G. BROOKS In Another's... (<i>MCA</i>)
2	2	MARK CHESNUTT Thank God For Believers (<i>Decca</i>)
5	3	SHANIA TWAIN Love Gets Me Every Time (<i>Mercury</i>)
6	4	CLINT BLACK Something That We Do (<i>RCA</i>)
7	5	BRYAN WHITE Love Is The Right Place (<i>Asylum/EEG</i>)
10	6	CLAY WALKER Watch This (<i>Giant</i>)
9	7	GEORGE STRAIT Today My World Slipped Away (<i>MCA</i>)
4	8	TIM MCGRAW Everywhere (<i>Curb</i>)
12	9	REBA MCENTIRE What If It's You (<i>MCA</i>)
3	10	BROOKS & DUNN Honky Tonk Truth (<i>Arista</i>)
15	11	KINLEYS Please (<i>Epic</i>)
14	12	PAM TILLIS Land Of The Living (<i>Arista</i>)
16	13	MICHAEL PETERSON From Here To Eternity (<i>Reprise</i>)
13	14	CHELY WRIGHT Shut Up And Drive (<i>MCA</i>)
17	15	TRACE ADKINS The Rest Of Mine (<i>Capitol</i>)
18	16	ALAN JACKSON Between The Devil And Me (<i>Arista</i>)
19	17	MARTINA MCBRIDE A Broken Wing (<i>RCA</i>)
20	18	WYONNNA When Love Starts Talkin' (<i>Curb/Universal</i>)
21	19	PATTY LOVELESS You Don't Seem To Miss Me (<i>Epic</i>)
23	20	TOBY KEITH I'm So Happy I Can't Stop... (<i>Mercury</i>)
24	21	JOHN MICHAEL MONTGOMERY Angel In My Eyes (<i>Atlantic</i>)
11	22	SAWYER BROWN This Night Won't Last Forever (<i>Curb</i>)
22	23	TRACY LAWRENCE The Coast Is Clear (<i>Atlantic</i>)
25	24	LONESTAR You Walked In (<i>BNA</i>)
26	25	TY HERNDON I Have To Surrender (<i>Epic</i>)
8	26	KEVIN SHARP If You Love Somebody (<i>143/Asylum/EEG</i>)
27	27	ALABAMA Of Course I'm Alright (<i>RCA</i>)
29	28	LEANN RIMES On The Side Of Angels (<i>MCG/Curb</i>)
30	29	MINDY MCCREADY What If I Do (<i>BNA</i>)
31	30	SONS OF THE DESERT Hand Of Fate (<i>Epic</i>)

For complete list of Country Breakers see page 66.

COUNTRY begins on Page 62.

ALTERNATIVE

LW	TW	
1	1	CHUMBAWAMBA Tubthumping (<i>Republic/Universal</i>)
2	2	SMASH MOUTH Walkin' On The Sun (<i>Interscope</i>)
4	3	EVERCLEAR Everything To Everyone (<i>Capitol</i>)
3	4	FOO FIGHTERS Everlong (<i>Roswell/Capitol</i>)
6	5	OASIS Don't Go Away (<i>Epic</i>)
5	6	GREEN DAY Hitchin' A Ride (<i>Reprise</i>)
7	7	FIONA APPLE Criminal (<i>Work</i>)
12	8	CURE Wrong Number (<i>Fiction/Elektra/EEG</i>)
11	9	DAYS OF THE NEW Touch, Peel, And Stand (<i>Outpost/Geffen</i>)
8	10	SUGAR RAY Fly (<i>Lava/Atlantic</i>)
13	11	MATCHBOX 20 3am (<i>Lava/Atlantic</i>)
9	12	SUNDAYS Summertime (<i>DGC/Geffen</i>)
18	13	BUSH Mouth (<i>Hollywood</i>)
14	14	GOLDFINGER This Lonely Place (<i>Mojo/Universal</i>)
20	15	VERVE Bitter Sweet Symphony (<i>Hut/Virgin</i>)
10	16	MIGHTY MIGHTY BOSSTONES The Rascal King (<i>Big Rig/Mercury</i>)
17	17	LONGPIGS On And On (<i>Mother/Island</i>)
19	18	SEVEN MARY THREE Lucky (<i>Mammoth/Atlantic</i>)
21	19	WALLFLOWERS Three Marlenas (<i>Interscope</i>)
22	20	LIVE Rattlesnake (<i>Radioactive</i>)
16	21	SUBLIME Wrong Way (<i>Gasoline Alley/MCA</i>)
15	22	OUR LADY PEACE Superman's Dead (<i>Columbia</i>)
31	23	MARCY PLAYGROUND Sex & Candy (<i>Mammoth/Capitol</i>)
27	24	OFFSPRING I Choose (<i>Columbia</i>)
24	25	SARAH MCLACHLAN Building A Mystery (<i>Arista</i>)
30	26	U2 Please (<i>Island</i>)
32	27	BLINK 182 Dammit (Growing Up) (<i>Cargo/MCA</i>)
29	28	SUBLIME Doin' Time (<i>Gasoline Alley/MCA</i>)
26	29	SAVE FERRIS Come On Eileen (<i>Starpool/Epic</i>)
23	30	THIRD EYE BLIND Graduate (<i>Elektra/EEG</i>)

ALTERNATIVE begins on Page 91.

NAC/SMOOTH JAZZ

LW	TW	
1	1	JOYCE COOLING South Of Market (<i>Heads Up</i>)
3	2	RICK BRAUN Missing In Venice (<i>Mesa/Bluemoon</i>)
5	3	BONEY JAMES Sweet Thing (<i>Warner Bros.</i>)
6	4	CHRIS BOTTI Regroovable (<i>Verve Forecast</i>)
2	5	AVENUE BLUE Nightlife (<i>Mesa/Bluemoon</i>)
4	6	LEE RITENOUR Favela (<i>I.E./Verve</i>)
7	7	3RD FORCE You Gotta Be Real (<i>Higher Octave</i>)
10	8	JONATHAN BUTLER Song For Elizabeth (<i>N2K Encoded Music</i>)
8	9	RIPPINGTONS Black Diamond (<i>Peak/Windham Hill Jazz</i>)
13	10	BRIAN CULBERTSON So Good (<i>Bluemoon/Atlantic</i>)
9	11	DAVID GARFIELD & FRIENDS Let's Stay Together (<i>Zebra</i>)
16	12	BOB JAMES Mind Games (<i>Warner Bros.</i>)
14	13	BOB MAMET News From The Blues (<i>Atlantic</i>)
12	14	KENNY G Northern Lights (<i>Arista</i>)
15	15	RONNIE LAWS Listen Here (<i>Blue Note</i>)
17	16	EARL KLUGH Last Song (<i>Warner Bros.</i>)
19	17	JOE SAMPLE Chain Reaction (<i>Warner Bros.</i>)
11	18	PHILLIPE SAISSE Moanin' (<i>Verve Forecast</i>)
20	19	CRAIG CHAQUIO I/PETER WHITE Lights Out... (<i>Higher Octave</i>)
26	20	ERIC MARIETHAL Last Day Of Summer (<i>I.E./Verve</i>)
22	21	LUTHER VANDROSS When You Call On Me/Baby... (<i>LV/Epic</i>)
23	22	COUNT BASIC Chasing The Sunset (<i>Instinct</i>)
25	23	DON DIEGO Top Of The World (<i>Ultras/Ichiban</i>)
—	24	DAVID BENOIT Rue De La Soliel (<i>GRP</i>)
21	25	STEVE WINWOOD Plenty Lovin' (<i>Virgin</i>)
24	26	VANESSA WILLIAMS Start Again (<i>Mercury</i>)
18	27	BRAXTON BROTHERS Sunset Bay (<i>Kokopelli</i>)
27	28	AARON NEVILLE Say What's In My Heart (<i>A&M</i>)
—	29	THOM ROTELLA What's The Story? (<i>Telarc</i>)
—	30	BERNARD OATTES Rules Of My Heart (<i>Countdown/Unity</i>)

No Songs Qualified For Breaker Status This Week.

NAC begins on Page 79.

ADULT ALTERNATIVE

LW	TW	
1	1	BLUES TRAVELER Most Precarious (<i>A&M</i>)
2	2	WALLFLOWERS Three Marlenas (<i>Interscope</i>)
4	3	FREDDY JONES BAND Wonder (<i>Capricorn/Mercury</i>)
5	4	MATCHBOX 20 3am (<i>Lava/Atlantic</i>)
7	5	SUNDAYS Summertime (<i>DGC/Geffen</i>)
3	6	ROLLING STONES Anybody Seen My Baby? (<i>Virgin</i>)
11	7	SARAH MCLACHLAN Sweet Surrender (<i>Arista</i>)
8	8	PAULA COLE I Don't Want To Wait (<i>Imago/WB</i>)
6	9	SARAH MCLACHLAN Building A Mystery (<i>Arista</i>)
13	10	OASIS Don't Go Away (<i>Epic</i>)
12	11	JEN TRYNN Getaway (February) (<i>Squint/WB</i>)
10	12	SMASH MOUTH Walkin' On The Sun (<i>Interscope</i>)
9	13	FIONA APPLE Criminal (<i>Work</i>)
14	14	JACKSON BROWNE The Next Voice You Hear (<i>Elektra/EEG</i>)
20	15	LISA LOEB I Do (<i>Geffen</i>)
16	16	JARS OF CLAY Crazy Times (<i>Essential/Silvertone</i>)
19	17	BEHAN JOHNSON World Keeps Spinning (<i>RCA</i>)
17	18	SHAWN COLVIN You And The Mona Lisa (<i>Columbia</i>)
22	19	SHERYL CROW Home (<i>A&M</i>)
23	20	WHISKEYTOWN 16 Days (<i>Outpost/Geffen</i>)
—	21	ROLLING STONES Saint Of Me (<i>Virgin</i>)
21	22	CHUMBAWAMBA Tubthumping (<i>Republic/Universal</i>)
25	23	BARNAKED LADIES Brian Wilson (<i>Reprise</i>)
18	24	SUGAR RAY Fly (<i>Lava/Atlantic</i>)
24	25	SISTER HAZEL All For You (<i>Universal</i>)
15	26	TOAD THE WET SPROCKET Whatever I Fear (<i>Columbia</i>)
28	27	MATTHEW RYAN Guilty (<i>A&M</i>)
27	28	COLLECTIVE SOUL Blame (<i>Atlantic</i>)
30	29	TONIC If You Could Only See (<i>Polydor/A&M</i>)
—	30	STEVE EARLE Telephone Road (<i>E Squared/WB</i>)

ADULT ALTERNATIVE begins on Page 102.

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