

Clapton Most Added — 5 Times!



Kudos to **Reprise Records** for scoring No. 1 Most Added at five **R&R** formats with **Eric Clapton's** newest single, "My Father's Eyes." Clapton tops Most Added at CHR/Pop, AC, Hot AC, Rock, and Adult Alternative. His forthcoming album, *Pilgrim*, hits stores on March 10.

R&R

THE INDUSTRY'S NEWSPAPER

WAMO's Golden Anniversary

Fifty years ago, a Homestead, PA radio station went on the air, destined to become a Pittsburgh legend. **WAMO** was purchased by Sheridan Broadcasting 25 years ago and remains among the handful of surviving black-owned, major-market radio stations. **Walt Love** chronicles the history on Page 48.



"We thought we would never play THEM, but they just crossed over to the soul side of town and guess what... the town is lovin' 'em...the Spice Girls 'Too Much' is a hit!"
Joey Arbagey - PD/KMEL

SPICE GIRLS



TOO MUCH

the new smash from the triple-platinum album **Spiceworld**
Produced by Absolute

- The first group to have two albums in the Billboard Top 10 in over 20 years
- 8 million total albums soundscanned in one year
- Spice #1-selling album of 1997
- 2 home videos in the Top 5
- American Music Awards Favorite Group, Favorite New Artist & Favorite Album
- Billboard Music Awards Top New Pop Artist, Top Hot 100 Singles Group and Album of the Year
- The movie *Spiceworld* \$25 million and counting
- UPN television special "Too Much Is Never Enough" seen by over 8 million people
- Spice Girls In Concert-Wild! the highest-rated music pay-per-view in seven years--rebroadcast on February 17

Monitor Mainstream Top 40 31*-25*
Monitor Rhythmic Top 40 37*-28*

R&R Mainstream 27 - 21
R&R Rhythmic 32 - 29

AOL Keyword: Spice Girls
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WHO SLEEPS LESS IN SEATTLE?

KUBE 93 fm

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

JAY HARMON, PROMOTION DIRECTOR

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GM/PD MARRIAGE TUNE-UP

To commemorate Valentine's Day, R&R N/T Editor **Al Peterson** discusses what should be the No. 1 marriage at your station — that between the GM and PD. Page 28

TAP INTO THE CORPORATE SPONSORSHIP BONANZA

Corporate sponsorships are a \$7 billion business ... almost half the size of the radio industry. **Tony Novia** explains how you can cut yourself a slice of this ever-growing revenue pie. Page 36

IT'S MOVIE MADNESS WEEK

What will *next year's* list of Academy Award nominees look like? The answers might be inside! Check out our listing of upcoming movie releases. Page 18

IN THE NEWS

- **John Kijowski** appointed GM, **Allan Fee** OM for KPNT & WVRV/St. Louis; **Mike Richter** becomes WVRV PD
- **Steve Williams** appointed PD of KSSJ/Sacramento
- **Barry Pinlac, Sherri Trahan** take Sire Records Group VP/Promo posts
- **Benny Pough** appointed VP/R&B Promotion for MCA
- **WTEM/DC** to move from 570 to WWRC's 980 spot, Bloomberg Business News to take over 570
- **Philip Mataragras** Named VP/Crossover Promo, **Kathi R. Moore** VP/Urban Music Marketing & Promo at Red Ant

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Page 10



RAB Celebrates High-Water Mark At This Year's MLC

■ Membership, confab attendance at all-time highs

By **RON RODRIGUES**
R&R EDITOR-IN-CHIEF

DALLAS — RAB President/CEO **Gary Fries** now admits he was concerned following passage of the Telecom act two years ago. He wasn't sure how the flurry of consolidation would affect RAB membership, which, at that time, counted some 4000 stations in the U.S.



RAB President **Gary Fries** (l) and RAB Board Chairman **Skip Finley** at MLC '98.

So — with no small measure of pride — Fries announced to attendees at this year's Managing Leadership Conference that his organization's membership roll stands at just a hair under 5000, not including radio stations and broadcasting organizations from an additional 40 countries. Yes, indeed, the radio industry's emphasis on sales, combined with its desire to erect a united front against competing media, has helped the RAB fight the tide of consolidation.

Attendance at the conference — which, at 2323 paid registrants, was slightly higher than last year's event — reflected an industry that has a better handle on how to structure their sales departments in this post-Telecom era, but still can't agree on a long-term mission.

"Two years ago, winds of change were blowing through the building," Fries said. "Last year, we accepted that change. We are ready to commit to that change. [The industry doesn't] know where the road

RAB/See Page 15

Arbagey Gets PD Nod At KMEL/SF

KMEL/San Francisco interim PD **Joey Arbagey** has been given the official PD nod at the Chancellor CHR/Rhythmic outlet. Arbagey replaces **Michelle Santuosso**, who moved to Chancellor

sister **KKBT/Los Angeles** as PD (R&R 11/7/97).

KMEL Sr. VP/GM **Dick Kelly** told R&R, "I am thrilled to make this appointment official and to take the 'interim' away from **Joey's** title. He's been doing a great job for the last 90 days and has gained all the confidence in the world of **Jimmy de Castro**, **John Madison**, **Steve Rivers**, and me. We are expecting great

ARBAGEY/See Page 21

Clarke Brown: All The Right Instincts

■ Jefferson-Pilot's radio chief expresses a level of enthusiasm that's reflected in his management style

By **MATT SPANGLER**
R&R WASHINGTON BUREAU

In 1978, television writer **Hugh Wilson** needed a model for one of the characters on a pilot he was developing for MTM: a "cheapo" salesguy at a struggling Cincinnati radio station. Wilson looked back to the days when he was an ad man in Atlanta and ran around with **WQXI/Atlanta** salesman **Clarke Brown**. Brown — now president of the radio division of **Greensboro, NC-based Jefferson-Pilot Communications (JP)** — would serve as the inspiration for "Herb Tarlek" on **WKRP In Cincinnati**, and then-**WQXI GM Jerry Blum** would become owner "Arthur Carlson."

"But he dresses better than Herb," jokes **Bob Call, Sr. VP**



Brown

of JP's Denver properties (**KKFN-AM, KYGO-AM & FM, KQKS-FM, and KCKK-FM**), who has known Brown since 1980. That is seconded by **Rick Jackson, GM of WBT-AM & FM/Charlotte**, who has known Brown since 1992. "Clarke is a **GQ** kind of guy. He's one of the

happiest dressers. He wears \$4000 Italian suits, and he always looks like a million bucks. He always looks like he stepped out of a magazine cover." At one time an "obsessive" gun collector, Brown now prefers wine. "He knows exactly what wine to get with what meal," Jackson says.

Brown is also "an incredibly good blues guitar player," adds Jackson, with a collection of 50-odd vintage axes. (The one **Lindsay Buckingham** used on his last tour with **Fleetwood Mac** tops his "to get" list.) He has played with **Gene Vincent, Little Richard, and Neil Sedaka**, and, in 1958, even had a "fairly successful" hit, "The Fickle Chicken," with a band called the **Atmospheres**.

See Page 14

Clinton's Air War Has Begun ... But It's With Capitol Hill

■ Free time debate ignites fire from Congress

By **JEFFREY YORKE**
R&R WASHINGTON BUREAU CHIEF

President Clinton may have to redeploy UN negotiators from the Persian Gulf region to Capitol Hill because the shelling from there has already begun. On Tuesday, Commerce Committee Chairman **Sen. John McCain (R-AZ)** and **Sen. Conrad Burns (R-MT)** said they intend to offer an amendment that would prevent the FCC from mandating free TV time for political candidates. The duo said they would offer the amendment to the Supplemental Appropriations Bill.

"Mandating free broadcast time cannot and should not be done by a regulatory agency," McCain said in a prepared statement. "The FCC is already over-

stepping its authority here. While I believe that campaign finance reform is sorely needed and that free television time for candidates is a crucial and key component of any campaign fi-

nance reform, only Congress can enact such reform."

A working draft of the soon-to-be-proposed amendment notes that its purpose is "to prohibit the FCC from increasing require-

AIRTIME/See Page 21

Chairman McCain and I strongly agree this issue is not within the realm of the FCC. We must remind Mr. Kennard that the FCC is an independent agency created by Congress, not an arm of the White House.
— **Sen. Conrad Burns**

NAACP Sues KOA, Talk Host

■ Organization's Denver president says she was emotionally abused by station's **Desi Cortez**

By **PATRICE WITTRIG**
R&R WASHINGTON BUREAU

Lately, **KOA-AM/Denver** talk show host **Desi Cortez** has been splitting his time between the courtroom and the microphone due to a lawsuit filed February 3 against him and **KOA-AM** by the president of the NAACP's Denver chapter, **Menola Upshaw**.

Upshaw, who filed the suit in the Colorado District Court, alleges **Cortez (a.k.a. Darnel Mill-**

er) has, in the last three years, harassed her by using abusive and profane language on her answering machine, and placed her in imminent danger about a year ago by pounding and kicking her office door. Upshaw says she suffered emotional abuse from the increased frequency and intensity of the "abusive and threatening messages."

NAACP/See Page 21

THIS #1 WEEK

- CHR/POP**
 - **CELINE DION** My Heart Will Go On (550 Music)
- CHR/RHYTHMIC**
 - **K-CI & JOJO** All My Life (MCA)
- URBAN**
 - **UNCLE SAM I** Don't Ever Want... (Stonecreek/Epic)
- URBAN AC**
 - **BOYZ II MEN** A Song For Mama (Motown)
- COUNTRY**
 - **A. COCHRAN & S. WARINER** What If... (Warner Bros.)
- NAC/SMOOTH JAZZ**
 - **RICHARD ELLIOT** If You... (Metro Blue/Blue Note)
- HOT AC**
 - **MATCHBOX 20** 3am (Lava/Atlantic)
- AC**
 - **CELINE DION** My Heart Will Go On (550 Music)
- ACTIVE ROCK**
 - **PEARL JAM** Given To Fly (Epic)
- ROCK**
 - **PEARL JAM** Given To Fly (Epic)
- ALTERNATIVE**
 - **GREEN DAY** Time Of Your Life... (Reprise)
- ADULT ALTERNATIVE**
 - **LOREENA MCKENITT** The Mummers'... (Quinlan Road/WB)

Samantha Cole

Without You

DAVID COREY - WXKS/Boston/APD

"I've been a BIG fan of this song since the album came out. It has become my favorite song and we're ADDING it out of the box this week!"

Already On The Air In These Markets:

Philadelphia	Dallas	Minneapolis
Baltimore	Denver	Providence
Norfolk	Hartford	Las Vegas
Memphis	Oklahoma City	Louisville
Richmond	Knoxville	Wilkes-Barre
Wilmington	Columbia	Lansing
Flint	Johnstown	Wheeling
Rockford	Appleton	Ft. Wayne
Lafayette	Charleston	Peoria
Columbus	West Palm Beach	Johnson City
Melbourne	Montgomery	Spokane
Sioux Falls	Dubuque	Worcester
Newburgh	Utica	Monterey
Reno	Santa Barbara	Colorado Springs

...and many more

R&R AC CHART 25

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Sinclair/St. Louis Resets Mgt.

KPNT-FM & WVRV-FM/St. Louis have tapped John Kijowski as GM of the Sinclair Alternative-Adult Alternative duo. Kijowski replaces Linda O'Connor, who exits. Meanwhile, KPNT PD Allan Fee has been promoted to OM for "The Point" and "The River." And WVRV MD Mike Richter has risen to PD of that station to replace Scott Strong, who left to join SBR Radio as a consultant.

"This has been an exciting week for everyone here at The River and The Point," Kijowski stated. "I feel we have a terrific team in place, and we are looking forward to a great 1998 and beyond, as soon as we get all the new business cards printed!"

Other changes at KPNT: Production Director/Creative Director Marty Linck is named Asst. PD; air personality Traci Wilde becomes MD; air personality Donny Mueller is appointed Music Coor-

ST. LOUIS/See Page 10

The Fever Rises Again!



Here they come — The Bee Gees are back in action! WKTU/New York recently hosted its rescheduled Saturday Night Fever 20th Anniversary party for a sold-out crowd of 5,000 listeners. Also performing that evening — Yvonne Elliman, Kool & The Gang, and '70s stalwart K.C. & The Sunshine Band. In the afterglow of the evening are (l-r) Barry Gibb, 'KTU GM John Fullam, Robin and Maurice Gibb, and 'KTU PD Frankie Blue.

Dial Move Makes 'Team' Scream

WTEM replaces 50,000-watt WWRC at 980 AM

BY JEFFREY YORKE
R&R WASHINGTON BUREAU CHIEF

Syndicated talk hosts Ollie North, Mary Matalin, and Jim Bohannon — and local talkers Joe Palka & Morris Smith, Joe Madison, and "The Working Girls" — can join Clarence "Frogman" Henry in a rendition of his "Ain't Got No Home" ... at least not in the nation's capital.

As of February 6, the entire air staff at WWRC-AM/Washington was sent packing, when Chancellor Media announced it would move its 5000-watt all-Sports WTEM-AM from 570 AM to WWRC's recently

upgraded 50,000-watt signal at 980 AM — and transplant *Bloomberg Business Radio* into the 570 AM slot — beginning March 9.

But the Talk format at WWRC, which had never achieved more than anemic ratings in its 10-year history, was dropped immediately and replaced with *Bloomberg Business Radio*. For now, Bloomberg also continues to be heard on Douglas Broadcasting's newly acquired, 1000-watt WBZS-AM at 730 AM.

"WTEM and Bloomberg are both getting significant upgrades in sig-

WTEM/See Page 21

R&R Observes Presidents' Day

In observance of the Presidents' Day holiday, R&R's Los Angeles, Nashville, and Washington, DC offices will be closed on Monday, February 16.



Presidents and Personalities

There's a solid connection between radio and the presidency. *KDKA/Pittsburgh's* first commercial broadcast carried the 1920 presidential election results (Warren G. Harding won that one, and a few years later he was the first to install a radio set in the White House).

Of course, Franklin D. Roosevelt is remembered for his fireside chats, but former *WHO/Des Moines* football announcer Ronald Reagan probably made the most use of radio in office. In March of 1982, R&R reported that President Reagan would begin making weekly radio broadcasts. It's a tradition that's carried on to this day.



Ronald Reagan

Sticking With Radio For 25 Years



Sire Crowns Pinlac, Trahan VPs/Promo



Pinlac

Trahan

Sire Records Group has tapped Barry Pinlac and Sherri Trahan as VPs/Promotion. Trahan, who will be based in Los Angeles, joins SRG from Maverick Records, where she was National Director/Alternative Promotion. Pinlac, who will be based in New York, most recently was National Director/Top 40 Promotion for EMI Records.

According to SRG Exec. VP/GM Randy Miller, "Barry and Sherri are

SIRE/See Page 21

Williams Joins KSSJ/Sacramento As PD

BY CAROL ARCHER
R&R NAC/SMOOTH JAZZ EDITOR



Williams

KSSJ/Sacramento GM John Geary has named one of the NAC/Smooth Jazz format's most esteemed programmers, former WQCD (CD101.9)/New York PD Steve Williams, as PD for the Entercom property.

An ecstatic Geary told R&R, "Steve loves Northern California, has a relationship with someone nearby that is very important to him, and has family in the area, too, so

all of the stars were aligned. He has a deep sensibility about — and a passion for — the product. He's not going to do Smooth Jazz by connecting the dots; no, he feels it, tastes it, and he hears it. KSSJ now has an upgraded technical plant with a full metro signal for the first time, so with Steve's experience and skill level added to the equation,

WILLIAMS/See Page 21

MCA Ups Pough To VP/R&B Promotion

MCA Records has boosted Benny Pough to VP/Promotion, R&B Music. Pough, who will be based in Los Angeles, joined the label last year after an 18-month stint at Arista Records, where he was Mid-Atlantic Director/Promotion. Prior to that he served in senior marketing and promotion capacities at Motown Records and Perspective Records.

"Benny is full of fire, drive, talent, and winning energy," MCA Sr. VP Nancy Levin said. "Besides, there's



Pough

a stand-up club in Burbank that wants him for Sunday nights, so we had to move him out."

Pough noted, "I'm honored to accept this position. It's certainly a milestone in my own career. I'm sure that with our great staff and amazing artists, we're going to have a sensational year and many more great years after that. MCA's executive team, led by [President] Jay Boberg, [Exec. VP/GM] Abbey Konowitch,

POUGH/See Page 10

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Jacor Pays \$20 Million For CP

□ **Broadcaster rushes to beat deadline before CP was to hit auction block**

By MATT SPANGLER
R&R WASHINGTON BUREAU

While some in the radio industry may have winced at the amount of money Jacor Communications Inc. agreed to pay last week for a construction permit (CP) the Portland suburb of Vancouver, WA, others say that, based on the going rate in the market and the rush to beat an FCC deadline, the \$20.6 million price tag may have been right on target.

On February 5, Jacor agreed to purchase a CP for a 50,000-watt FM station from Smith Broadcasting Inc. for \$2.2 million, including \$2 million in escrow, pending closure of the deal. In turn, Jacor agreed to front the \$18.4 million necessary for Smith to settle with the other applicants for this

CP. Still, it's \$20.6 million for a station that exists only on paper.

That's in line with the going rate for a station in that market, according to Media Venture Partners broker Charles Giddens. Washington, DC-based communications attorney Jim Weitzman told R&R that \$20 million is "not an unheard of" sum to pay for an FM CP. "If you look to see what the last sale was in that market, and you see what the stations are cash-flowing and what the radio revenues are in the marketplace and how many stations are dividing up that revenue, it may not be an outrageous sum at all," he said.

Loses Bid For Sinclair

Giddens said that Jacor needed to increase its coverage in Portland after it lost out in the bidding for seven Sinclair Broadcast Group Inc. properties (three in that market and four in Rochester, NY).

Jacor may have also felt pressure to settle among the competing applicants before the CP hit the auction block. A notice of proposed rulemaking (NPRM) the FCC is currently considering gave competing applicants until February 1 to settle contested licenses or CPs before they were turned over to the commission for sale to the highest bidder. Had that happened in the case of the Vancouver CP, all monies paid in by the applicants would have been a donation to the U.S. Treasury, and the CP would still have to be auctioned.

FCC Audio Services Chief Linda Blair told R&R that in the 80-day window between the November adoption of the auction NPRM and the February 1 deadline, the division received 154 settlements affecting 610 applications for CPs — all of which had become available since the 1994 "Bechtel freeze" that overturned the comparative hearings process.

Jacor also announced on Tuesday that it would purchase KRSS-FM/Pocatello, ID for \$800,000. The company adds that station to KWIK-AM & KPXY-FM/Pocatello.

EXCL CEO On Rumored Deal: 'No Offer From Heftel'

EXCL Communications Chairman/CEO Chris Marks told R&R that it is not selling its radio station group to the Dallas-based Spanish-language broadcaster. Although published reports pointed to Heftel Communications as the likely suitor, Marks insists that — if anything — his company would "love to buy Heftel at the right price." Barring that, he says, EXCL has had refinancing talks, is considering new partners, and only wants "to continue to grow." Heftel CEO Mac Tichenor Jr. declined to comment on the matter. While stressing that anything is a possibility, Marks said, "There was as much credence to that published report as there was to Jacor buying ARS."

Eureka-147 Recommended As DAB Standard

The Consumer Electronics Manufacturers Association (CEMA) has determined that "only the Eureka-147/DAB system offers the audio quality and signal robustness performance that listeners would expect from a new DAR (digital audio radio) service."

In a report called *Technical Evaluations of Digital Audio Radio Systems* filed with the FCC two weeks ago, the industry association said the IBOC (in-band, on-channel) system being developed by USA Digital Radio and Westinghouse Wireless Solutions is "not feasible at this time due to deficient performance" in audio quality and other factors.

"Despite these results," said CEMA President Gary Shapiro, "last

spring we halted advocacy of the adoption of any system at the request of the broadcasters, who said they needed more time to correct the flaws of the IBOC system."

USADR is currently testing a new version of the IBOC system in conjunction with Bell Labs/Lucent Technologies and CBS Radio. CBS VP/Engineering Glynn Walden told R&R that the CEMA report consists of "really out-of-date information."

— Matt Spangler

EARNINGS

Record Revenues Reached By CBS, Clear Channel, Sinclair

CBS Corporation's radio sales more than tripled in the fourth quarter, thanks to its acquisition strategies. Revenues surged from \$152 million in the fourth quarter of 1996 to \$410 million this year; radio cash flow increased nearly three times, to \$177 million. On a pro-forma basis, radio revenue rose 21% and cash flow was up 34%. Fourth-quarter revenue for all CBS operations gained 45%, from \$1.02 billion to \$1.47 billion. The compa-

ny shrank its fourth-quarter loss to \$10 million from \$63 million.

For the full year 1997, CBS reported a net income of \$549 million, compared to \$95 million in 1996. The results were partially attributed to the cost-cutting and consolidation efforts undertaken by CBS Radio President/CEO Mel Karmazin.

"All the businesses did well, with the radio business exceedingly strong," said Salomon Smith Barney

EARNINGS/See Page 8

For the Record

In the recent year-end wrap-up (R&R 1/23/98), the Broker Scorecard incorrectly credited Gordon Rice with two stations worth \$800,000. Rice brokered a total of eight stations worth \$16.9 million. The new broker scorecard total is 986 stations brokered, worth \$12.41 billion.

Bloomberg BUSINESS BRIEFS

FCC Scrutinizing Concentration In Deals

The commission is reviewing at least one radio transaction that is not subject to Hart-Scott-Rodino review by the Department of Justice, according to a senior FCC Mass Media Bureau official. The staffer, attending an informal meeting sponsored by the Federal Communications Bar Association, said the FCC is concerned about anticompetition: The deal could give one group 85% of the market's advertising revenue. "It's not out of the realm of possibility that we'll have a public interest concern even if the DOJ doesn't," said another FCC official in the same gathering. The first official also said deals that give companies a majority of market's ad revenues might move through the FCC slower than others. No definite ad percentage was given.

Psychic Friends Net Parent Declares Bankruptcy

Baltimore-based Inphomation Communications filed for Chapter 11 protection in the U.S. Bankruptcy Court in Baltimore this week. The company listed \$1.2 million in assets and \$26.3 million in liabilities in the filing. Attorneys representing Inphomation would not comment on how the bankruptcy filing affects its lawsuit against Burns Media Strategies, which alleges the Falls Church, VA-based consulting firm used confidential information obtained in their former partnership to start up the competing Psychic Radio Network.

Sinclair-Heritage Radio-TV Combos Cleared

The FCC last week approved waivers of its one-to-a-market rule, allowing Sinclair Broadcast Group Inc. common ownership of radio and television properties in six markets (Kansas City; Milwaukee; Norfolk-Virginia Beach-Newport News; St. Louis; Portland, OR; and Rochester, NY). The waiver clears the way for Sinclair's acquisition of 24 radio and seven TV stations from Heritage Media Group. The waivers are subject to the outcome of the commission's pending radio-TV ownership proceeding. The Department of Justice has already cleared the deal, which is expected to close in this quarter. Meanwhile, the FCC also approved yesterday a conditional one-to-a-market waiver to allow Maranatha Broadcasting Co. ownership of WFMZ-TV/Allentown and WEST/Easton, PA. It is buying the latter from Citadel Communications Corp.

FCC Proposes 'Microradio' Rules

The FCC has asked for public comment on its plan to allow broadcasting at one watt or less at a maximum antenna height of 50 feet and in a coverage area no more than a few square miles. Petitioners Nickolaus and Judith Leggett say that this "microradio" service would enable "very localized and/or specialized broadcast service to the public." The NAB says, however, it "continues to oppose low-power radio stations because of the potential for interference to existing broadcasters." Comments are due by March 5.

Pirate Broadcaster Grounded

The FCC on February 6 shut down a micropower broadcaster who was interfering with air-traffic-control frequencies two weeks ago at Luis Muñoz Marin International Airport in San Juan, PR. The commission said that despite its warnings, Hector Guerra, of Bahia Vistamar, Carolina, PR, refused to terminate his broadcasts at 98.1 MHz. Acting in conjunction with the U.S. Attorney for the District of Puerto Rico and the Federal Bureau of Investigation, Compliance and Information Bureau investigators seized Guerra's equipment from his residence. No fine has yet been levied against him.

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	1/30/98	2/6/98	4/1	2/6
Radio Index	100.37	193.93	210.19	+109.42%	+8.38%
Dow Industrials	6611.05	7906.5	8189.49	+23.88%	+3.58%
S&P 500	759.64	980.28	1012.46	+33.28%	+3.28%



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Who listens to the radio sitting in a hotel room at night with a bunch of strangers?

Nobody we know. Let's face it, that's about as far from a realistic listening environment as you can get. Until fairly recently, however, it's been the only decent choice we had to test music. Sure, people don't react to songs you're testing in that strange environment as they do in a real listening environment. But, after all, what were researchers supposed to do... go to every person's home and administer the test?

Well, it's 1998 and now, with INTERACTIVE testing, that's exactly what we can do...and the test participants love it. They can take the test in the comfort of their homes, at their own pace, in short 20 to 25 minute sittings whenever it's convenient for them. There are no strangers around to affect their scoring, no fatigue, and, if they get distracted, they just hang up the phone. When they have time to take more of the test, they call in and the system picks right up where they left off.

After all, it is 1998 and we can test songs in a real listening environment... why should you use "circa 1981" technology to test your music?

What's So Good About INTERACTIVE Music Tests?

NO WEIRD TEST ENVIRONMENT. JUST REAL PEOPLE IN A REAL LISTENING SITUATION.

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DEAL OF THE WEEK

Colonial Broadcasting Co. stations \$38.75 million

- **WMSP-AM, WNZZ-AM, WLWI-FM & WMXS-FM/Montgomery, AL**
- **WUSY-FM/Chattanooga**

1998 DEALS TO DATE

Dollars To Date: \$426,085,846

(Last Year: \$631,115,105)

Dollars This Week: \$112,536,100

(Last Year: \$38,558,364)

Stations Traded This Year: 173

(Last Year: 224)

Stations Traded This Week: 40

(Last Year: 24)

TRANSACTIONS AT A GLANCE

- **KBKL-FM, KEKB-FM & KMXY-FM/Grand Junction, CO** \$5 million
- **WRZN-AM/Hernando (Gainesville), FL** \$650,000
- **KRSS-FM/Pocatello, ID** \$800,000
- **WLOC-AM & WMCC-FM/Munfordville, KY** \$225,500
- **KAOK-AM/Lake Charles, LA** \$150,000
- **WFMD-AM & WFRE-FM/Frederick, MD** \$10.5 million
- **KOLV-FM/Olivia, MN** \$335,000
- **KITN-FM/Worthington, MN** \$1 million
- **KZPI-FM/Deming, NM** \$45,000
- **WWDR-AM & WDLZ-FM/Murfreesboro, NC** \$100
- **KMAD-AM & FM/Madill, OK** \$200,000
- **WMXH-AM/Olyphant (Wilkes Barre-Scranton), PA** \$77,500
- **KPUR-AM & FM/Amarillo, TX** \$820,000
- **KUNO-AM & KSAB-FM/Corpus Christi, TX** \$2.96 million
- **KRQX-FM & KYCX-FM/Mexia, TX** \$98,000
- **KSFA-AM & KTBQ-FM/Nacogdoches, TX** \$700,000
- **KCHG-AM/San Antonio** \$750,000
- **KRIO-FM/San Antonio** \$9 million
- **KXRK-FM/Provo (Salt Lake City), UT** \$10.4 million
- **WYRV-AM/Cedar Bluff, VA** \$150,000
- **WFIR-AM & WPVR-FM/Roanoke, VA** \$8.5 million
- **FM CP/Vancouver, WA** \$20.6 million
- **WPVL-AM & FM/Platteville, WI (Dubuque, IA)** \$825,000

TRANSACTIONS

Cumulus Count Keeps Climbing With Colonial Catch

□ **Grand Junction, CO quartet also in forecast**

Deal Of The Week

Colonial Broadcasting Co.

PRICE: \$38.75 million
TERMS: Stock sale for cash
BUYER: Cumulus Broadcasting Inc., headed by President Bill Bungeroth, is acquiring all of the stock of Colonial Broadcasting Co. Phone: (414) 283-4500
SELLER: Robert Lowder. Phone: (334) 240-5008
BROKER: Don Sailors

TERMS: Asset sale for cash
BUYER: Cumulus Broadcasting Inc., headed by President Bill Bungeroth. Phone: (414) 283-4500
SELLER: Jan-Di Broadcasting Inc., headed by President Jan Maynard. Phone: (970) 242-5665
FREQUENCY: 107.9 MHz; 99.9 MHz; 104.3 MHz
POWER: 100kw at 974 feet; 79kw at 1380 feet; 100kw at 1460 feet
FORMAT: Oldies; Country; Hot AC
BROKER: Exline Co.

SELLER: CSN International Inc., headed by President Charles Smith. Phone: (800) 357-4226

Kentucky

WLOC-AM & WMCC-FM/Munfordville

PRICE: \$225,500
TERMS: Asset sale for cash
BUYER: Royse Radio Inc., headed by President Henry Royse II. It owns WCLU-AM & WGBV-FM/Glasgow, KY. Phone: (502) 651-9149
SELLER: Citicasters Co., a wholly owned subsidiary of Jacor Communications, headed by President Randy Michaels. Phone: (606) 655-2267

Louisiana

KAOK-AM/Lake Charles

PRICE: \$150,000
TERMS: Asset sale for cash
BUYER: Pittman Broadcast Services LLC, headed by President Marcus Pittman. Phone: (504) 892-3661
SELLER: Toot Toot Communications Inc., headed by President Sidney Simien. Phone: (318) 436-7541
FREQUENCY: 1400 kHz
POWER: 1kw
FORMAT: News/Talk

Maryland

WFMD-AM & WFRE-FM/Frederick

PRICE: \$10.5 million

TERMS: Stock sale for cash
BUYER: Capstar Broadcasting Partners, headed by President Steve Hicks, is acquiring Jim Gibbons Radio Inc. Phone: (512) 340-7800
SELLER: James, John, Terrence, and Thomas Gibbons; Lynn Brown; Mary Grunwell; and Sharon Nicholson. Phone: (301) 530-5968
FREQUENCY: 930 kHz; 99.9 MHz
POWER: 5kw day/2.5kw night; 9kw at 1110 feet
FORMAT: News/Talk; Country
COMMENT: The stations will be managed by Atlantic Star Communications.

Minnesota

KOLV-FM/Olivia

PRICE: \$335,000
TERMS: Asset sale for \$75,000 cash, two promissory notes, and assumption of a promissory note
BUYER: Bold Radio Inc., headed by President Lynn Ketelson. Phone: (507) 345-4537
SELLER: Olivia Broadcasting Co., headed by owner George Blum. Phone: (320) 523-1017

KITN-FM/Worthington

PRICE: \$1 million
TERMS: Asset sale for \$450,000 cash, a \$350,000 promissory note, and a \$200,000 non-compete
BUYER: Nobles Broadcasting Co.

Ltd., headed by President Donald Rabbit. Through an affiliate, it owns KLGR-AM & FM/Redwood Falls, MN. Phone: (920) 921-1135
SELLER: Minnesota Valley Broadcasting Co. Inc., headed by VP John Linder. Phone: (507) 345-4537
FREQUENCY: 93.5 MHz
POWER: 50kw at 512 feet
FORMAT: AC/Country
BROKER: Johnson Communications Properties

New Mexico

KZPI-FM/Deming

PRICE: \$45,000
TERMS: Asset sale for \$5000 cash and a \$40,000 promissory note
BUYER: Paulino Bernal Evangelism, headed by President Paulino Bernal. Phone: (210) 686-6382
SELLER: Tres Hermanas Educational Media Foundation Of Texas Inc., headed by President Lonnie Horton. Phone: (505) 544-7376

North Carolina

WWDR-AM & WDLZ-FM/Murfreesboro

PRICE: \$100
TERMS: Asset sale for cash
BUYER: Edwards Broadcasting Inc., headed by President M. Scott Ed-

Continued on Page 8

WMSP-AM, WNZZ-AM, WLWI-FM & WMXS-FM/Montgomery, AL

FREQUENCY: 740 kHz; 950 kHz; 92.3 MHz; 103.3 MHz
POWER: 50kw day/173 watts night; 1kw day/44 watts night; 100kw at 1096 feet; 100kw at 1096 feet
FORMAT: Sports/Talk; News/Talk; Country; AC

WUSY-FM/Cleveland, TN (Chattanooga)

FREQUENCY: 100.7 MHz
POWER: 100kw at 1190 feet
FORMAT: Country

Colorado

KBKL-FM, KEKB-FM & KMXY-FM/Grand Junction

PRICE: \$5 million

WRZN-AM/Hernando (Gainesville)

PRICE: \$650,000
TERMS: Asset sale for \$145,000 cash; a three-year, \$100,000 promissory note at 1.5% interest; assumption of a \$216,000 promissory note; and \$189,000 worth of stock
BUYER: Hernando Broadcasting Inc., headed by President Tom Kearney. Phone: (914) 955-1946
SELLER: Management and Marketing Synergy Inc., headed by President Frank Watson. Phone: (850) 671-5151
FREQUENCY: 720 kHz
POWER: 10kw day/250 watts night
FORMAT: Nostalgia

Idaho

KRSS-FM/Pocatello

PRICE: \$800,000
TERMS: Asset sale for cash
BUYER: Jacor Communications Inc., headed by President Randy Michaels



MANCOW

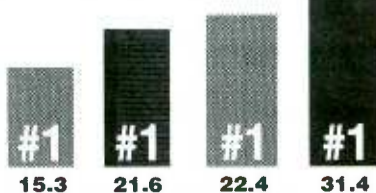
In Syndication KICKS ASS

KAZR-FM*
Des Moines, Iowa

Persons 18-34

Mon 18-34

■ Summer
 ■ Fall

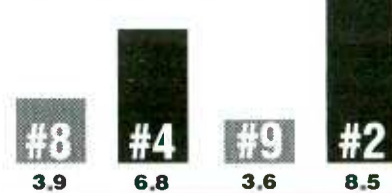


WXEX-FM*
Providence, RI

Persons 18-34

Mon 18-34

*Source '97 Arbitron (Des Moines/Providence)



Market dominance beyond Chicago

Syndication information: Robert Eatman Enterprises (310) 459-3728

INTERACTIVE

Fall Ratings Report: Chapter One

MUSIC TESTING

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A.C. KOSI Denver: **11.4 (No. 1)**
25-54 Women

Classic Rock WGFX Nashville: **11.0 (No. 2)**
25-49 Men

Country KIIM Tucson: **16.5 (No. 1)**
25-54 Persons

CHR WAPE Jacksonville: **10.1 (No. 2)**
18-49 Persons

A.C. WLTQ Milwaukee: **5.9 to 6.8**
Fall 96 to Fall 97, 25-54 Women

Alternative WRAX Birmingham: **4.5 to 8.2**
Fall 96 to Fall 97, 18-49 Persons

A.C. KRBB Wichita: **12.8 (No. 1)**
25-54 Women

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

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TRANSACTIONS

Continued from Page 6

wards. Phone: (919) 332-5618

SELLER: C'n'W Inc., headed by President Bruce Whitehead

COMMENT: Formerly WYCM & WBCG

Oklahoma

KMAD-AM & FM/Madill

PRICE: \$200,000

TERMS: Asset sale for cash

BUYER: Robert Sullins. Phone: (405) 795-2345

SELLER: Steve Landtroop. Phone: (405) 924-3100

Pennsylvania

WMXH-AM/Olyphant (Wilkes Barre-Scranton)

PRICE: \$77,500

TERMS: Asset sale for promissory note

BUYER: Fennessy Broadcasting Stations Corp., headed by President Kevin Fennessy. Phone: (717) 963-7439

SELLER: C.V. Nardone Broadcasting Inc., headed by President Carmen Nardone. Phone: (717) 823-7386

FREQUENCY: 750 kHz

POWER: 1.6kw

FORMAT: Nostalgia

Texas

KPUR-AM & FM/Amarillo

PRICE: \$820,000

TERMS: Asset sale for cash

BUYER: Cumulus Broadcasting Inc., headed by President Bill Bungeroth. It owns or has agreed to acquire KZRK-AM & FM, KARX-FM & KQIZ-FM/Amarillo. Phone: (414) 283-4500

SELLER: Westwind Broadcasting Inc., headed by President Keith Adams. Phone: (806) 371-9797

FREQUENCY: 1440 kHz; 107.1 MHz

POWER: 5kw day/1kw night; 3kw at 300 feet

FORMAT: Talk; Oldies

BROKER: Norman Fischer & Assoc.

KUNO-AM & KSAB-FM/Corpus Christi

PRICE: \$2.96 million

TERMS: Asset sale for cash

BUYER: Gulfstar Communications Corpus Christi Inc., a wholly owned

subsidiary of Capstar Broadcasting Partners, headed by President Steve Hicks. It owns KRY5-AM & FM, KMXR-FM & KNCN-FM/Corpus Christi. Phone: (512) 404-6840

SELLER: KDOS Ltd., a wholly owned subsidiary of Tichenor Media System Inc., headed by President Luis Munoz
FREQUENCY: 1400 kHz; 99.9 MHz
POWER: 1kw; 100kw at 954 feet
FORMAT: Spanish News/Talk; Tejano
BROKER: John Barger

KRQX-FM & KYCX-FM/Mexia

PRICE: \$98,000

TERMS: Stock sale for 80%

BUYER: R. Hughes Dillard is acquiring Groveton Broadcasting Group Inc. Phone: (254) 562-5328

SELLER: Matthew Groveton. Phone: (254) 552-5328

KSFA-AM & KTBQ-FM/Nacogdoches

PRICE: \$700,000

TERMS: Asset sale for cash

BUYER: GulfStar Communications Inc., a wholly owned subsidiary of Capstar Broadcasting Partners, headed by President Steve Hicks. Phone: (512) 340-7850

SELLER: Class Act of Texas Inc., headed by President George Wilkes. Phone: (409) 560-6677

BROKER: Whitney Media

KCHG-AM/San Antonio

PRICE: \$750,000

TERMS: Asset sale for cash

BUYER: Marantha Broadcasting Inc., headed by owners Mary, Sadie, and Myron Wade. Phone: (210) 656-7937

SELLER: A.G.A. Inc.

FREQUENCY: 810 kHz

POWER: 250 watts

FORMAT: Religious

KRIO-FM/San Antonio

PRICE: \$9 million

TERMS: Asset sale for cash

BUYER: Spanish Broadcasting System, headed by CEO Raul Alarcon. It owns 10 other stations. Phone: (305) 444-9292

SELLER: John Barger. Phone: (210) 340-1234

FREQUENCY: 94.1 MHz

POWER: 25kw at 695 feet

FORMAT: Tejano

COMMENT: Cox Radio originally purchased the option to buy this station in December.

Utah

KXRK-FM/Provo (Salt Lake City)

PRICE: \$10.4 million

TERMS: Asset sale for \$5.5 million cash and a five-year, \$4.9 million promissory note at 7% interest

BUYER: Simmons Family Inc., headed by President David Simmons. It owns KDYL-AM, KRSP-FM, KSFI-FM, KTKL-FM & KXRK-FM.

SELLER: ACME Broadcasting Inc., headed by President James Facer. Phone: (801) 521-9696

FREQUENCY: 96.3 MHz

POWER: 38kw at 2952 feet

FORMAT: Alternative

Virginia

WYRV-AM/Cedar Bluff

PRICE: \$150,000

TERMS: Asset sale for cash

BUYER: Faith Communications Inc., headed by President Rick Compton Sr. Phone: (540) 963-6828

SELLER: Raslor Corp., headed by President Acie Rasnake. Phone: (540) 964-9619

WFIR-AM & WPVR-FM/Roanoke

PRICE: \$8.5 million

TERMS: Stock sale for cash

BUYER: Capstar Broadcasting Partners, headed by President Steve Hicks, is acquiring Jim Gibbons Radio Inc. Phone: (512) 340-7800

SELLER: James, John, Terrence, and Thomas Gibbons; Lynn Brown; Mary Grunwell; and Sharon Nicholson. Phone: (301) 530-5968

FREQUENCY: 960 kHz; 94.9 MHz

POWER: 5kw; 100kw at 1979 feet

FORMAT: Talk; Classic Rock

COMMENT: The stations will be managed by Atlantic Star Communications.

Washington

FM CP/Vancouver

PRICE: \$20.6 million

TERMS: Construction permit sale for cash in escrow (pending closing)

BUYER: Jacor Communications Inc., headed by President Randy Michaels.

EARNINGS

Continued from Page 4

analyst Paul Sweeney on the fourth-quarter results of CBS Corp., released February 4.

Fourth quarter gross revenue for Clear Channel Communications grew 101% from the same period in 1996, to \$258.1 million. The company attributes these results to improvement in existing operations and additional acquisitions last year. During the quarter, Clear Channel completed, among other deals, the purchase of 43 radio stations, six radio networks, and 350 billboards from Paxson Communications for \$629 million. After-tax cash flow was up 95%, from \$39.2 million in '96 to \$76.3 million. For the full year 1997, gross revenue increased 98%, from \$398.1 million in 1996 to \$790.2 million. Also in 1997, after-tax cash flow increased 99%, from \$107.3 million in 1996 to \$213.4 million.

Sinclair Broadcast Group, Inc.

reported record net revenue and broadcast cash flow for the fourth quarter and year ending December 31, 1997. Revenue for the period increased 7.6%, up to \$152.1 million from \$141.3 million during Q4 1996. Broadcast cash flow grew 12.8%, to \$80.5 million, in the quarter. For the full year 1997, revenue was up 36.4%, from \$378.5 million to \$516.4 million. Broadcast cash flow grew 28.6% to \$243.4 million in 1997. "The Sinclair Radio Division closed out a tremendous year,

with 16% net broadcast revenue growth and 19% broadcast cash flow growth," said Sinclair CFO David Amy. He also said that ad spending for the first quarter of 1998 was already outpacing the same period last year. On Tuesday, BT Alex Brown analyst Drew Marcus reiterated a "strong buy" rating for Sinclair.

Earnings for Jefferson-Pilot Communications, released last week, decreased from \$28.2 million in 1996 to \$27.5 million. Broadcast cash flow, however, grew 12%, from approximately \$58 million in 1996 to about \$65 million last year. Jefferson-Pilot Corp. Asst. VP Elizabeth Heard told R&R the earnings loss was due to a \$2.5 million 1997 tax refund to the communications division.

Pulitzer Publishing Co. released its fourth quarter and full year 1997 results February 6, showing "solid results in 1997," said Chairman/CEO Michael Pulitzer, "despite a \$12 million decline in political advertising revenues." In the fourth quarter of '97, broadcasting revenues dropped 0.6% from the same period in 1996, to \$62 million; the fourth quarter of '96 included \$7 million in campaign advertising revenue. For the full year 1997, however, broadcasting revenues were up 0.9%, to \$227 million. Broadcasting cash flow fell only 0.1% percent in the full year, down from \$105.7 million to \$105.6 million. Pulitzer owns five radio and nine television stations.

EARNINGS/See Page 21

Phone: (606) 655-6523

SELLER: Smith Broadcasting Inc.

Wisconsin

WPVL-AM & FM/Platteville (Dubuque, IA)

PRICE: \$825,000

TERMS: Asset sale for cash

BUYER: QueenB Radio Wisconsin Inc., a wholly owned subsidiary of Television Wisconsin Inc., headed by President Elizabeth Murphy Burns. Phone: (608) 271-4321

SELLER: Platteville Broadcasting

Inc., headed by President Paul Brauer. Phone: (608) 242-9725

FREQUENCY: 1590 kHz; 107.1 MHz

POWER: 1kw day/500 watts night; 6kw at 236 feet

FORMAT: B/EZ; Oldies

Last week, Cumulus Broadcasting's purchase of WOSC-FM & WWFG-FM/Ocean City-Salisbury, MD was estimated at \$3.25 million. It has now been confirmed at \$7.5 million. The year-to-date dollar figure has been adjusted to reflect the change.

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John Duncan,
Program Director
KLOS/Los Angeles:

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

Susan Murray,
General Manager
WMAS/Springfield:

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

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* Ad Age, 1996/1997 Report

Mataragas, Moore Earn VP Stripes In Red Ant Promo



Mataragas Moore

Red Ant Entertainment has appointed **Philip Mataragas** as VP/Crossover Promotion and elevated **Kathi R. Moore** to VP/Urban Music Marketing & Promotion. Both are based in New York and report to Exec. VP/Urban Music & Pop Promotion Ruben Rodriguez.

"We're very fortunate to have a promotion executive of Phil's caliber to help take our artists to the next level," Rodriguez said. "His enthusiasm and sheer determination for winning will certainly prove to be key ingredients in Red Ant's continued success."

Mataragas joins Red Ant from EMI Records, where he was Sr. Director/Crossover Radio. He has also worked as Director/Crossover Radio, Northeast Regional, and Director/Club Promotion for Relativity Records and Sony Music and as National Club & Retail Director for Mic Mac Records.

Noting Moore's promotion, Rodriguez added, "I'm very proud to be able to promote from within to fill this position. As a department director, Kathi proved herself to be a true leader and team player, and I know that she will greatly help accelerate the careers of our exciting artist roster."

Moore joined Red Ant last November as National Director/Urban Music Promotion & Marketing after a two-year stint as National Director/Black Music for Critique Records. During her 12-year career she's also worked as National Di-

Be Afraid, Be Very Much Afraid!



Jars Of Clay got absolutely, positively freaked out as their latest release, *Much Afraid*, topped the 500,000-sold mark. Seeing collective gold are (l-r) bandmember Dan Haseltine, Silvertone/Jive Sr. Dir./Nat'l Sales Bob Anderson, manager Rendy Lovelady, Silvertone/Jive Sr. VP/GM Tom Carrabba, Silvertone Label Dir. Michael Tedesco, and Jars Of Clay's Matt Odmark, Stephen Mason, and Charlie Lowell.

Kornmeyer Now Gaylord Comm. President

Gaylord Entertainment has promoted **Carl Kornmeyer** to President of its Communications Group and President of the Country Music Television International network.

Kornmeyer, a 14-year Gaylord veteran, previously served as Sr. VP of the Communications Group. He assumed management of the group's operations after CMT and The Nashville Network (TNN) were purchased by CBS in October.

Noting Kornmeyer's lengthy involvement with the two networks, Gaylord Entertainment President/CEO Terry London said, "With Carl's operational and business talents, the leadership of our broadcasting and cable television properties is in very capable hands."

Kornmeyer succeeds David Hall, who went to CBS when it bought TNN and CMT. In addition to the cable networks, Gaylord's Communications Group oversees WSM-AM & FM and WWTN-FM/Nashville and KTVT-TV/Dallas. It also operates CMT/Asia-Pacific Rim, CMT/Latin America, and Gaylord Syndicom, the company's TV syndication division.

Pough

Continued from Page 3

and [Sr. VP Marketing & Sales] Jayne Simon, is second to none, and I'm thrilled to work with them as we continue to cultivate the industry's finest R&B department. The team in place right now is enthusi-

astic, positive, and looking forward to the months ahead." **St. Louis** Continued from Page 3 dinator; and KPNT & WVRV Promotions Director/Local MD **Matt Costello** picks up on-air duties. At WVRV: Production Director/Creative Director **Chuck Jeffries** is named Asst. PD; air personality **David Myers** rises to MD. In addition, KPNT & WVRV hires former WGRD/Grand Rapids Promotions Director **Kevin "Woody" Justik** as Promotions Director.

EXECUTIVE ACTION

Coburn Becomes A&R Executive At Geffen

Craig Coburn has been named A&R executive at **Geffen Records**. He previously was head of Top 40 Promotion at the label.

"Craig's boundless enthusiasm for music and extensive background in Top 40 promotion are tremendous assets," stated head of A&R David Simoné, to whom Coburn reports. "He is already a key player in helping us diversify the company's roster of artists and, as anyone who knows Craig is well aware, his energy and determination are contagious."

Coburn joined Geffen in 1987 as a receptionist in the promotion department. After moving to AC promotion, he entered Top 40 promotion in 1989. Coburn assumed his most recent post in 1995.



Coburn

Curtin Rises To Shadow President/GM, L.A.

Tim Curtin has been elevated to President/GM, Los Angeles of Westwood One-owned **Shadow Broadcast Services**. Curtin, who was hired in January '96 as an L.A.-based GSM, reports to Exec. VP/COO and Philadelphia GM Warren Maurer and GM/New York A. Richard Marks.

"Tim has done a terrific job as GSM in Los Angeles and was instrumental in making 1997 a record year," both Maurer and Marks stated. "We look forward to his continued success in his new role with the Shadow Broadcast Services team."

Curtin oversees traffic and news programming for 40 English- and Spanish-language radio stations in the nation's second-largest radio market. Before joining Shadow, he served as GM for KTP1-FM and KVOY-FM/Lancaster-Palmdale, CA and has also been GSM at KKZZ-AM, KTRO-AM, KCAQ-FM, and KELF-FM/Oxnard-Ventura, CA.

Metro Networks Names Five Execs To New Posts

Metro Networks has named **Randy Chepigan** and **Robb Johnson** Directors/Operations for Philadelphia and Fresno, respectively. Chepigan has worked for Metro/Philadelphia since 1990; prior to that, he served as PD, Operations Director, and Public Relations Director for a local traffic reporting service. Johnson joined Metro in 1995, when the company acquired his former employer, Valley Watch Broadcasting, and has been a producer and anchor at various Fresno radio stations.

"Randy possesses the right combination of experience, talent, knowledge, and personality to manage our operations center as it continues to grow," Philadelphia GM Mike Shields said of Chepigan's appointment. Fresno GM Renny Thomas said of Johnson, "Robb's experience and understanding of affiliate needs will be fundamental in the continuing development of this market."

Meanwhile, **Betty Berneman** has been promoted to U.S. Marketing Manager for the company's Metro Source information service. She rises from National Affiliation Director/News Division. Reporting to Berneman are Metro Source's newly tapped Regional Affiliate Directors **Gerri Rosenberg** (Western) and **Christine Desrosiers** (Northeast). Rosenberg most recently was Metro's Director/Affiliate Marketing in Phoenix, while Desrosiers spent the last seven years as Metro's National Media Manager in New York.

VP/GM-News John Tomlinson commented, "Betty's background and passion for the radio news business will lend themselves very well to helping us market this new product nationally."

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KESZ-FM Women 25-54, 7-12M
Summer: 6.7 **Fall: 11.3 — #1**

*Source: ARBITRON, AQH M-F, subject to limitations published in the reports.



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Clarke Brown: All The Right Instincts

Continued from Page 1

Brown had had enough of the rock 'n' roll lifestyle when he enrolled in the journalism school at the University of Missouri in 1963. Upon graduating, he took a job as a radio and television producer/director with an advertising agency in Atlanta. But that quickly wore on him. "Much to my chagrin," he recalls, "I would produce a roast beef sandwich or someone's dry cleaning or gas in their car, as opposed to what I had in mind, which was wearing a cool hat and drinking martinis. It didn't work out that way."

After suffering through that job for a year, he went to Atlantic Law School, an extension of the University of Georgia. Meanwhile, he had taken a job as a salesman at what was then Beautiful Music daytime WIIN/Atlanta. Soon after, in 1967, Blum offered him a sales position at legendary Top 40 station WQXI, which had just been sold to Jupiter Broadcasting by *Esquire* Magazine. Brown graduated from law school, but he started having so much fun in radio that he stuck with it.

In 1976, he was made GSM of WQXI and then moved on to KSON-AM & FM/San Diego in 1985. He returned to Atlanta to become radio president in 1990.

JP — which got into the radio business during the Great Depression when it repossessed the piano and tower of a Greensboro station that couldn't pay its bills — also owns WSTR-FM/Atlanta; WLNK-FM/Charlotte; WAXY-AM, WLYF-FM, and WMXJ-FM/Miami; and KBZT-FM and KIFM-FM/San Diego. In addition, the company's Jefferson-Pilot Radio Networks broadcasts ACC and Southern Coast Conference basketball and football games and has expanded into gymnastics and ice skating.

The communications company, which also operates three television stations and offers syndicated sports and entertainment programming, is a subsidiary of insurance giant Jefferson-Pilot Corp. Last year, the parent company bought the Chubb Corp., which is also in the insurance business. As part of that deal, the communications arm got a new president: former Morgan Stanley

mergers and acquisition specialist Terry Stone. She has the highest regard for Brown, with whom she has worked only nine months: "He is a complete radio pro," she says. "He has all the right instincts and has chosen great general managers. They're all different in personality, but they all really like working for Clarke."

This is validated by his people. "There are people here who don't want to work for anyone else," WBT PD Randall Bloomquist says.

Jackson agrees. "He's incredibly autonomous. He hires people he wants, and — unless things aren't going well — he lets them do it the way they want to do it."

Q *What are the good news and bad news about the current radio market?*

The good news is that we have money for acquisitions available to us at almost any level at any time. The bad news is that we have to meet the insurance company's criteria for an investment.
— Clarke Brown

Q *What are the future plans for JP's expansion? Do they include medium or small markets?*

Brown is 57. He says this makes him "an old fart," but Jackson says Brown's in great shape for his age. In fact, Brown is currently training for his first half-marathon with his wife. R&R caught up with him to discuss JP's corporate philosophy and how it's changed in the almost quarter-century he's been with the company.

R&R: *What are the future plans for JP's expansion? Do they include medium or small markets?*

CB: We're looking at everything, but we really have a bias toward the top 50. Charlotte is our smallest market, although we have television in Charleston and Richmond, which are demonstrably smaller.

R&R: *So you are looking beyond the top 20?*

CB: Absolutely. So much of this is driven not by market size, but by opportunity to grow a product there and for it to make sense to us. We have no geographic or format bias whatsoever.

R&R: *What makes sense to you?*

CB: We're owned by a very successful insurance company. The good news is that we have money for acquisitions available to us at almost any level at any time. The bad news is that we have to meet the insurance company's criteria for an investment. We've got to deliver a certain return on equity and return on investment. We have a hurdle rate to hit. So what makes sense to us is something that matches that criteria, and, obviously, that's driven by acquisition price, market growth, and our ability to turn around a radio station that needs turning around or grow a radio station that has room for growth.

We've looked at a lot of deals. We were very interested in and made a very high offer for the Park properties when they were available. We were very interested in Nationwide. But we reach a certain level where it no longer meets the insurance company's criteria, and we're out of the ballgame. And it's not like we can go next door. I know money is available, but we don't have the discretion to go outside of the company to get money.

That's where we are. We're not in a frenzy to acquire, acquire, acquire. We're doing extremely well with what we have. We've got growth left with what we have. We have added properties along the way. We've been doing it a little at a time when it made sense. And those deals made sense because they were in-market. Most of them were in need of a dramatic turnaround, and some of them were just underachieving. We've been able to grow those products and make them strategically viable for our strategy in those marketplaces. We're continually looking, we're continually making offers, and we're continually rejected, because there's some people out there who are willing to pay a lot more than we are.

R&R: *It's difficult for insurance companies to carry debt. Does the Nationwide-Jacor deal mean that*



By Dick Kazan

How You Can Survive, And Even Prosper, During Radio Mergers

SECOND IN A THREE-PART SERIES

Does radio industry consolidation worry you? Are you concerned that you could lose your job and then not readily find a comparable one? In this three-part series, I'll tell you how to protect yourself and actually benefit from the dramatic transition taking place.

My advice to you in part two is to expand your network. By that, however, I don't mean in the form you may have done previously, because the industry is changing too fast. Think in terms of different types of contacts. For example, meet the key radio station brokers. You see their names mentioned almost daily in trade publications. Why brokers? Because they are working closely with the owners who are buying and selling the stations. In fact, they are directly involved in consolidating your industry and therefore impacting your livelihood and your future! The owners listen to them for advice, and if they don't know who you are, you could find yourself on the outside looking in regardless of how long you've been in the business or even how important your contributions have been.

You can meet these brokers at major industry conferences or by simply picking up the phone to introduce yourself. Tell them briefly who you are, ask any questions you might have about consolidation, and offer to be helpful. Remember, that broker could refer you to an owner who may create your next job or terminate your current one. The choice is up to you as you explore new paths on your "Road To Success."

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

there is a possibility that JP will become a separate company too?

CB: We have never seen anyone demonstrate to us that there is a benefit for our situation that would drive that. Certainly, it's been discussed, it's been looked at, and it's been analyzed. At this point in time, our position is that the way we're presently structured is the best way for us.

R&R: *You've said, "There is no corporate mandate to have a certain*

amount of properties by a certain time." Nevertheless, how long can you continue to go on as an 18-station group without buying or being bought? What is the future of JP in the current megagroup environment?

CB: I don't think it's an issue. I think it's an individual property issue. I think it's what comes out of that two-inch speaker in the automobile that makes a difference.

There are a lot of people, as far as

Continued on Page 21

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IT WILL BREAK NEWS AND MAKE NEWS

RAB

Continued from Page 1

is going, but you trust the road."

As an example, while it is not politically correct to sell your radio station against a radio competitor, the practice is still rather common. And even when that doesn't happen, industry pundits can't agree on whether radio's laser beams should be focused on traditional media, such as broadcast TV and newspapers, or better-targeted emerging competitors including direct mail, cable TV, and the Internet.

Fries doesn't believe that argument matters as much as another he's been promoting for years: that radio must morph from a spot-carrying, commodity-oriented, demographic-intensive advertising medium into a market brand that targets and sells lifestyle groups rather than faceless age classifications. And he believes the industry is beginning to sit up and take notice of that call in sufficient numbers.

But he warned that radio still commands only 7% of ad monies spent on measured and non-measured me-

dia, and that in addition to growing that percentage, it might be better served if it changes its focus to advertisers' much larger marketing budgets.

Among other events at the convention:

- Capstar President/CEO **Steve Hicks** said at a gathering of group heads that his company's business plan calls for ownership of up to 500 stations. The revelation came in response to a question about the extent of consolidation. Hicks said the number is about what his company can "comfortably" own with its current infrastructure. Based on what Capstar currently owns and operates, that gives the company room for another 174 stations in its portfolio. Other panelists at the session, which included Jacor Radio President Dave Crowl, ARS co-COO David Pearlman, and Triathlon CEO Norm Feuer, said their companies are still adapting to the rapid pace of consolidation.

- Radio's familiar "CRMC" (Certified Radio Marketing Consultant) designation has given way to "CRMM" (Certified Radio Market-

ing Manager), with its training to be handled strictly by correspondence course.

- Arbitron frequently uses the RAB meeting to float new ideas and initiatives. This year, the company unveiled preliminary results of an "at-work ZIP code" study it conducted last summer. In a nutshell, 88% of working radio listeners took the time to enter the ZIP code of their at-work location in their Arbitron diaries. Since 10% of the work force doesn't stay in one location (i.e., truck drivers), 88% was considered to be an optimum response. The information could serve as a useful programming and sales tool as the importance of at-work listening increases. Arbitron GM Pierre Bouvard said there still are many steps involved before at-work ZIPs are implemented officially, but that could come as early as 1999.

- Arbitron also unveiled the results of a unique advertising effectiveness study, which measured the consumer impact of radio advertising. The company conducted this research primarily because competing media — especially newspapers — do this kind of research as a matter of course, and because no sort of radio effectiveness study has been done in several decades. The result of this leaves media buyers with the impression that radio doesn't deliver results as good as other media's, according to previous research.

The Arbitron test involved various participating stations in major markets. Respondents were chosen when they were also contacted for callout music testing. And the bottom line? While results varied, Arbitron was able to show measurable and, in many cases, dramatic impact as a result of radio exposure. The company said stations that conduct callout research can add a few advertiser effectiveness questions without disturbing the reliability of their music research. (Details of this study will appear in R&R in a few weeks.)

- The next MLC occurs February 4-7, 1999 in Atlanta. That's where the '96 confab was held, but 1999's will be staged at the Hyatt Regency, across the street from 1996's venue. The 2000 MLC is scheduled for Denver.

Salespeople On The Move

- **Roy Deutschman** is appointed GSM of WJFK-AM & WLIF-FM/Baltimore and the Baltimore Ravens Radio Network. Deutschman was previously GM of crosstown WGRX-FM and served as VP/GM of WCAO-AM & WXYV-FM/Baltimore from 1988-95.

- **Jefferson Ward** is promoted from NSM to Sales Mgr. at WPLY-FM/Philadelphia.

- **Jill Gossett** is now LSM at WMAQ-FM/Chicago.

- **Jonathan Hopmeyer** joins Strategic Media Research as Sales Acct. Mgr.

- **Gaylen Palmer** joins Broadcast Programming as a Regional Mgr.

- Two Rivers Broadcasting of Des Moines has made the following appointments:

- **Gary Pizzati** ascends from KRKQ-FM's GSM post to Dir./Sales for KRKQ & KJJY-FM.

- **Pepper Ricci** rises to NSM at the combo. She's been a sales executive for Two Rivers since 1990.

- **Julie Montgomery** becomes Exec. Sales Coordinator. She has been in sales for the company for the past year.

- **Barbara Mattera** is named LSM of WHTZ/NY. She formerly served as AE of crosstown WNEW-FM.

- **Tom Mulso** is now LSM at KXXR/Minneapolis. He had most recently been Station Mgr. of KEDG/Las Vegas.

- **Joseph Lembo III** joins WWBB-FM/Providence as LSM.

- **Michael Regnier** joins KNX/Los Angeles as an AE.



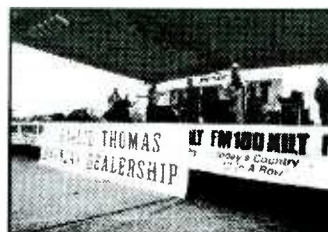
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RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

Tickets Sold Like 'Greased' Lightnin'

SITUATION: Competing with another theater in the market as well as playhouses in metro Washington, DC, Baltimore's Mechanic Theatre presents Broadway plays after they have been staged in New York or, in some cases, before they make it to Broadway. During its 25+ years in business, the theater had used newsprint, direct mail, some television, and some radio in its effort to sell advance tickets to each production. The price for tickets is typically \$30-\$55, attracting a generally upscale audience.

OBJECTIVE: The theater asked for help from WQSR to promote its upcoming performance of the Broadway musical *Grease* and maximize the sales of advance tickets.

CAMPAIGN: Starting six weeks prior to opening night, WQSR conducted a special pre-sell event. Listeners were advised that WQSR on-air personalities would be helping sell advance tickets at a special price, one day only, for two hours. In addition to the 22-24 :60-second commercials per week, the station provided a number of promotional announcements for the event, including "theme" weekends sponsored by the Mechanic Theatre.

RESULTS: The client anticipated the sale of 40 to 100 tickets prior to the start of this WQSR promotion. However, 224 advance tickets were sold during the two-hour event! In addition to the \$8000 in prepaid tickets, the musical sold out almost every show during the 10 days *Grease* was presented.

RAB TOOLBOX

More marketing information and resources from the RAB

FROM MEDIA TARGETING 2000

Fifty-three percent of those who attend performing arts events are female; 47% are male. Slightly more than three-quarters (76%) own their homes, and 45% earn more than \$50,000 annually.

FROM RAB'S INSTANT BACKGROUND COLLECTION -- THEATERS AND CONCERTS

According to *Variety*, *A Chorus Line* remains Broadway's most popular musical, with 6137 performances through June 1, 1997. *Cats* is second with 6117 shows, and the revival of *Oh! Calcutta!* ranks third with 5852 performances.

FROM ENTERTAINMENT MARKETING LETTER, AUGUST 1997

"The new trend on Broadway is to promote upcoming shows, particularly big musicals, as much as a year in advance of opening. An up-front period of activity that had once been four to eight weeks has, in recent seasons, expanded to six to eight months."

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



CONVENTION '98

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

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

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

HOTEL REGISTRATION

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

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

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

For RESERVATIONS, please call:
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Tell them it's the Radio & Records Convention.
Please do not call R&R for hotel reservations. Thank you.



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R&R CONVENTION '98 HOTLINE: (310)788-1696**



FRANK MINIACI

SCREEN SCENE

Radio Goes To The Movies

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 X and X).

February 20

DANGEROUS BEAUTY (Bedford Falls) — Veronica Franco (**Catherine McCormack**) is brilliant, gifted, and beautiful, but the handsome, high-born man she loves, Marco (**Rufus Sewell**), cannot marry her because she is penniless and of questionable family. Veronica's mother (**Jacqueline Bisset**) teaches her daughter how to become a courtesan — an exotic, illicit companion favored by the rich men of Venice. Veronica rises to become the most celebrated courtesan and finally get the love she thought she had lost forever.

PALMETTO (Castle Rock) — Harry Barber (**Woody Harrelson**) has just been released from prison, where he was sent two years ago as a result of trying to be honest by not taking a payoff. Now, he's bitter and disillusioned, and his girlfriend, Nina (**Gina Gershon**), is the only thing keeping him in Palmetto. He meets Rhea (**Elisabeth Shue**), who offers him a chance to collect \$50,000 by taking part in a phony kidnapping of her aged and dying millionaire husband's daughter (**Chloe Sevigny**).

February 27

DARK CITY — A sci-fi thriller about a man (**Rufus Sewell**) who discovers his memories, and reality as he knows it, are artificial creations. Co-starring **Kiefer Sutherland** and **Jennifer Connelly**.

HOMEGROWN (TriStar) — Jack, Carter, and Harlan are journey-men practitioners of their craft in a world that doesn't appreciate fine craftsmanship anymore. After they witness the murder of the owner of the plantation where they've been farming pot, the three try to take over the business themselves. Starring **Billy Bob Thornton**, **Kelly Lynch**, **Hank Azaria**, and **Ryan Phillippe**.

LES MISERABLES (TriStar/Mandalay) — **Victor Hugo's** epic tale of love, honor, and obsession hits the big screen. Starring **Liam Neeson**, **Uma Thurman**, **Claire Danes**, and **Geoffrey Rush**.

March 6

IN GOD'S HANDS (Triumph) — Let's go surfing now, everybody's learning how.... Three young surfers go on a roller-coaster action tour of the globe's most exotic and dangerous surf spots.

THE BIG LEBOWSKI (Gramercy) — Jeff Lebowski, a.k.a. "The Big Dude" (**Jeff Bridges**), is one of the most principled men in Los Angeles. He's also one of the laziest, and likes hanging with his best bud, the highly excitable Walter (**John Goodman**). One afternoon, three thugs break into Jeff's Venice apartment, rough him up, and tell him he owes a bundle of money to one Jackie Treehorn. Turns out the thugs were after the other Jeff Lebowski, a millionaire who lives in Pasadena. When "The Dude" tries to find his namesake to clear things up, he gets even more involved in a baffling kidnapping case.

3 NINJAS: HIGH NOON AT MEGA MOUNTAIN (TriStar) — Three unstoppable ninja brothers take a vacation to Mega Mountain amusement park, where they look forward to seeing their favorite TV action superstar, Dave Dragon. But the evil bandit queen Medusa and her vicious henchman take over the park by force of arms. The brothers decide to help rescue Dragon and save the park. **Hulk Hogan**, **Loni Anderson**, **Jim Varney**, **Victor Wong**, **Mathew Botuchis**, and **Michael J. O'Laskey II** are among the co-stars.

U.S. MARSHALS (Warner Bros.) — In this sequel to *The Fugitive*, **Wesley Snipes** is a secret government operative and ruthless assassin who is on the run from police while trying to discover who implicated him in the murders of two diplomatic security agents. On his trail is tenacious federal cop **Samuel Gerard** (**Tommy Lee Jones**), newly teamed with cocky young government agent **Royce** (**Robert Downey Jr.**). Let the chase begin!

WILD THINGS (Columbia/Mandalay) — An irreverent tale of revenge, lust, and murder played out in the murky swamps of the Florida Everglades and the tony yachting enclave of Blue Bay. The lives of four cunning characters twist and turn amid a bizarre labyrinth of truth and illusion. Starring **Kevin Bacon**, **Matt Dillon**, **Neve Campbell**, **Bill Murray**, and **Theresa Russell**.

March 13

WOO (working title) (New Line) — Hindsight turns out to be 20/20 when **Jada Pinkett** and **Tommy Davidson** are set up on a

blind date and embark on a disastrous and unforgettably hilarious night in Manhattan.

March 20

NEWTON BOYS (20th Century Fox) — **Matthew McConaughey**, **Ethan Hawke**, **Skeet Ulrich**, and **Vincent D'Onofrio** are the Newton boys, arguably the most prolific bank robbers in American history. This true story, set in the 20s, chronicles their biggest job ever — the \$3 million heist of a mail train — which also was their downfall. **Julianna Margulies** portrays McConaughey's love interest.

PRIMARY COLORS (Universal) — Henry Burton (**Adrian Lester**) is an idealistic young black man, the grandson of a Civil Rights leader, who is looking for the something or someone to believe in. He joins the presidential campaign of **Jack Stanton** (**John Travolta**), the progressive governor of a small Southern state. During the long, roller-coaster campaign, which is riddled with sexual scandal, Henry grows closer to the campaign staff and the governor and his wife. Co-starring **Emma Thompson**, **Billy Bob Thornton**, and **Kathy Bates**.

SOUR GRAPES (Columbia/Castle Rock) — **Steven Weber** and **Craig Bierko** star in a story about two cousins whose lives are ruined when one hits the jackpot on a slot machine in Atlantic City after borrowing the winning quarters from the other.

March 27

THE OBJECT OF MY AFFECTION (20th Century Fox) — Social worker **Nina** (**Jennifer Aniston**) and gay schoolteacher **George** (**Paul Rudd**) become fast friends. Out of desperation, George moves into Nina's spare room. When Nina finds out she's pregnant with her boyfriend's baby, she decides she would rather raise the child with the man who's closest to her — George. Co-starring **Tim Daly**, **Alan Alda**, and **Nigel Hawthorne**.

April 3

LOST IN SPACE (New Line) — Danger. Will Robinson! (Had to say it.) Big-screen version of the TV series about a family's ill-fated intergalactic voyage aboard a sabotaged spaceship. Starring **Gary Oldman**, **William Hurt**, **Matt LeBlanc**, **Mimi Rogers**, and **Heather Graham**.

MERCURY RISING (Universal) — Art Jeffries (**Bruce Willis**), a disillusioned, outcast FBI agent, is the only person who can protect an orphaned 9-year-old autistic savant (**Miko Hughes**) when he becomes the target of assassins after inadvert-

Promo of the Week



After losing a Super Bowl bet with WIRX/St. Joseph, MI morning host John Jay, the station's sportscaster, Holden McCranq, took a leisurely stroll with not much more than a Bronco on his chest.

ently deciphering a top-secret government military code. Lt. Col. Nicholas Kudrow (**Alec Baldwin**) the National Security agent assigned to find the source of the code's leak.

April 8

THE PLAYER'S CLUB (New Line) — **Ice Cube's** directorial debut takes a provocative peek behind the scenes of a small-time gentleman's club. Starring **Jamie Foxx**, **Bernie Mac**, **Adele Givens**, and **Chrystale Wilson**.

April 10

BABY GENIUSES (Columbia) — Dr. Elena Kinder (**Kathleen Turner**) is the intelligent, scheming, and wildly ambitious woman who heads up BABYCO, the world's largest manufacturer of baby products. However, she also funds a secret research lab with her partner in crime, Dr. Heap (**Christopher Lloyd**), which is devoted solely to cracking the code to a special baby language that she is certain exists. Co-starring **Kim Cattrall**, **Peter MacNicol**, and **Dom DeLuise**.

GO NOW (Revolution/Gramercy Pictures) — **Robert Carlyle** plays Nick, a Scotsman making a life for himself in Bristol, England. Things get better when he meets **Karen** (**Juliet Aubrey**), falls in love, and moves in with her. But then it all starts to unravel. Something is wrong with Nick, and he begins to question what matters most to him.

April 24

LAND GIRLS (Gramercy Pictures) — As WWII rages, the young men of England have been called to the front to fight. So, back at home, a new regiment is formed. The soldiers? The Women's Land Army, or "land girls," young women of England who are dispatched across the countryside to pick up the slack. **Stella** (**Catherine McCormick**), **Ag** (**Rachel Weisz**), and **Pru** (**Anna Friel**) arrive at a remote farm to help. The women form a strong camaraderie and then must work with the farm owner's volatile son, **Joe**, who eventually falls for one of them.

May 1

BLACK DOG (Universal) — **Patrick Swayze** is ex-con Jack Crews, a professional trucker who breaks parole when he is duped into driving a semi loaded with illegal weapons from Atlanta to New Jersey in order to keep from losing his home. Chased by FBI agents and double-crossed by his gun-running employer, Crews is forced to dodge

badly obstacle after another and confront past demons in order to prove to his estranged wife and daughter that he can provide for them once again. Co-starring **Meat Loaf** and **Randy Travis**.

May 8

CLAY PIGEONS (Gramercy Pictures) — Easygoing gas station attendant **Clay Bidwell's** (**Joaquin Phoenix**) day goes to hell when his best friend **Earl** isn't very understanding when he finds out that Clay's been sleeping with his wife. It gets worse after **Earl** engineers his own demise in front of a horrified **Clay**, who is then framed for the murder. Co-starring **Georgina Cates**, **Vince Vaughn**, **Janeane Garafalo**, and **Scott Wilson**.

May 20

GODZILLA (Universal) — Nuclear scientist **Nick Tatopoulos** is ripped from his research for the greatest project of his life — to help the U.S. track the beast behind several mysterious disasters. As **Nick** begins his investigation, the enormous creature descends upon NYC, causing complete chaos. The army mobilizes its troops to attack, but the monster swiftly and effortlessly disappears. **Phillipe Roche**, an enigmatic insurance investigator, leads an odd team to assess the destruction left in the creature's wake. He and **Nick** must join forces to unravel the mystery behind the incredible creature. Starring **Matthew Broderick**, **Jean Reno**, **Maria Pitillo**, and **Hank Azaria**.

July 24

THE MASK OF ZORRO (TriStar) — A sweeping romantic adventure of love and honor, tragedy and triumph, set against Mexico's fight for independence from the iron fist of Spain. Twenty years have passed since **Don Diego de la Vega** (**Anthony Hopkins**) fought oppression as the legendary hero **Zorro**. He now must find a successor to stop the tyrant **Raphael Montero**, who stole everything he loved and left him to rot in prison. **Don Diego** chooses **Alejandro Murieta** (**Antonio Banderas**), a bandit with a troubled past, and transforms him into the fearless romantic hero he once was.

Dates are subject to change.

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

CYBERSPACE

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

Net Chats

Syndicated radio personality **Dr. Joy Browne**, Friday (2/13) at 8pm ET/5pm PT, America Online (keyword: BARNESANDNOBLE).

Matchbox 20, Saturday (2/14) at 3pm ET/noon PT, America Online (keyword: ATLANTA CHAT).

Patrice Rushen, Tuesday (2/17) at 9pm ET/6pm PT, America Online (keyword: ELECTRA).

CeCeWinans, Wednesday (2/18) at 10pm ET/7pm PT, America Online (keyword: ELECTRA).

On The Web

The Bogmen, live chat and record release party, Friday at 6pm ET/3pm PT (www.rocktropolis.com).

Ben Folds Five, live from Chicago, Sunday (2/15) at 10:30pm ET/7:30pm PT (www.station.sony.com, www.jamtv.com).

Joe Jackson, live performance, Monday (2/16) at 8:15pm ET/5:15pm PT (www.jamtv.com).

MUSIC & MOVIES

CURRENT

- **TITANIC**
Single: My Heart Will Go On/Celine Dion (550 Music)
- **GOOD WILL HUNTING (Capitol)**
Featured Artists: Elliott Smith, Dandy Warhols, Luscious Jackson
- **GREAT EXPECTATIONS (Atlantic)**
Singles: Sunshower/Chris Cornell
Lady, Your Roof Brings Me Down/Scott Weiland
Other Featured Artists: Poe, Duncan Sheik
- **AS GOOD AS IT GETS (Columbia)**
Featured Artists: Shawn Colvin, Art Garfunkel, Nat King Cole
- **SPICE WORLD (Virgin)**
Featured Artists: Spice Girls
- **WAG THE DOG**
Single: Wag The Dog/Mark Knopfler (Mercury)
- **TOMORROW NEVER DIES (A&M)**
Featured Artists: Sheryl Crow, Moby, k.d. lang
- **HALF-BAKED (MCA)**
Singles: Along Comes Mary/Bloodhound Gang
Marbles.../Black Grape
Other Featured Artists: Luscious Jackson, Days Of The New
- **ANASTASIA (Atlantic)**
Featured Artists: Deana Carter, Richard Marx & Donna Lewis
- **I KNOW WHAT YOU DID LAST SUMMER (Columbia)**
Single: Clumsy/Our Lady Peace
Other Featured Artists: Korn, Soul Asylum

COMING

- **HURRICANE STREETS (Mammoth/Capitol)**
Single: Sex And Candy/Marcy Playground
Other Featured Artists: Seven Mary Three, De La Soul, Vic Chesnutt
- **SENSELESS**
Single: Got Be ... Movin' On Up/Prince B 1/Ky-mani Marley (Gee Street)
- **THE WEDDING SINGER (Maverick/WB)**
Single: Video Killed The Radio Star/Presidents Of The United States Of America
Other Featured Artists: Police, New Order, David Bowie
- **SLIDING DOORS**
Single: Turn Back Time/Aqua (Jersey/MCA)

MUSIC DATEBOOK

MONDAY, FEBRUARY 23

1972/Elvis and Priscilla Presley separate.

1978/The Eagles' "Hotel California" wins a Best Record Grammy, though the group boycotts the ceremony. Fleetwood Mac's *Rumours* wins Best Album, and **Debbie Boone** is named Best Artist.

1979/Dire Straits begin their first American tour in Boston.

1995/Original Temptations singer **Melvin Franklin**, 52, dies of a brain seizure.

Born: **Johnny Winter** 1944, **Brad Whitford** (Aerosmith) 1952, **Michael Wilton** (Queensryche) 1962

Releases: **Billy Joel's** "Piano Man" 1974

TUESDAY, FEBRUARY 24

1971/**Janis Joplin's** *Pearl* goes gold.

1981/**John Lennon** posthumously wins a Best Album Grammy for *Double Fantasy*. **Sheena Easton** wins Best New Artist.

1988/Campaigning as a member of the "Wild Party," **Alice Cooper** announces he'll run for governor of Arizona.

1992/Nirvana's **Kurt Cobain** and Hole's **Courtney Love** marry in Hawaii.

1993/**Eric Clapton** wins six Grammys, including Best Record and Song for "Tears In Heaven" and Best Album for *MTV Unplugged*. **Arrested Development** wins Best New Artist.

Releases: the **Police's** "Roxanne" 1979

WEDNESDAY, FEBRUARY 25

1957/**Buddy Holly** records "That'll Be The Day."

1963/**Vee Jay Records** releases the **Beatles'** first U.S. single, "Please Please Me."

1987/**Frank Sinatra's** guest appearance on *Magnum P.I.* gives the show its highest ratings in two years.

1995/**Lyle Lovett** breaks his collarbone riding a motorcycle in Mexico. Lovett was practicing for an upcoming segment of ESPN's *Moto World*. The accident causes him to miss accepting two Grammy awards.

Born: **George Harrison** 1942

THURSDAY, FEBRUARY 26

1917/The first jazz recording is made at New York's Victor Studios by the **Original Dixieland Jazz Band**.

1977/Bluesman **Booker T. Washington** dies.

1988/*Hairspray*, starring **Sonny Bono** and **Debbie Harry**, opens.

Born: **Fats Domino** 1928, **Johnny Cash** 1932, **Mitch Ryder** 1944

Releases: the **Rolling Stones'** "19th Nervous Breakdown" 1966, the **Eagles'** "Hotel California" 1977

FRIDAY, FEBRUARY 27

1967/**Pink Floyd** record their first single, "Arnold Layne."

1970/The **Jefferson Airplane** is fined \$1000 for using profanity during an Oklahoma City show.

1990/*Time* magazine quotes **Milli Vanilli's** **Rob Pilatus**: "Musically, we're more talented than any Bob Dylan or Paul McCartney. Mick Jagger can't produce a sound. I'm the new Elvis."

1991/**James Brown** is released from a South Carolina jail to a work-release program.

Born: **Neal Schon** (Journey) 1955

SATURDAY, FEBRUARY 28

1984/**Michael Jackson** takes home a record eight Grammy Awards, including Best Album for *Thriller*. **Culture Club** are Best New Artist, and **Duran Duran** win the first Best Video Grammy.



Wham! — break us up, before we go-go.

1986/**George Michael** announces the breakup of **Wham!**

1992/The **RIAA** announces that U.S. labels have agreed to eliminate the longbox package for CDs and sell only jewel boxes.

1993/**Naomi Judd** and **Travis Tritt** make acting debuts in the CBS-TV movie *Rio Diablo*, co-starring **Kenny Rogers**.

Born: the late **Brian Jones** (Rolling Stones) 1942

SUNDAY, MARCH 1

1968/**Johnny Cash** and **June Carter** are married in Franklin, KY.

1969/Doors frontman **Jim Morrison** is arrested for allegedly exposing himself to a Miami audience.

1977/After 12 years of marriage, **Sara Dylan** files for divorce from **Bob**.
1995/R.E.M. drummer **Bill Berry** has to leave the stage during a Switzerland concert after having a brain aneurysm.

Born: **Harry Belafonte** 1927, **Roger Daltrey** 1944

Releases: **Muddy Waters'** "I Got My Mojo Working" 1957

— Frank Correia

ZINE SCENE

Madonna: Ray Of Hype!

Madonna's on the interview circuit to push her latest, *Ray Of Light*. She graces the cover of *Vanity Fair* (which, coincidentally debuts an eight-page Versace ad campaign with **Courtney Love**) and a whopping 13-page pictorial/interview inside. On her new album: "I'm trying to affect people in a quieter way. I am only trying to deal with my truth now."

On her talent: "The hardest thing has been letting go of the idea that I didn't have a good singing voice. Even if you don't want to believe the things they write, they sink into your subconscious."

It must be a kinder, gentler Madonna. According to *Jane*, celebrity personal assistants label their bosses "masters" or "angels." Madonna's assistant, **Caresse Norman**, calls her an "angel."

Entertainment Weekly also features the close-to-being-over-exposed singer with an article questioning the newsworthiness of her new album (you figure it out). It mentions how her debut single, "Frozen," was supposed to quietly bow in Singapore, but was soon on the Internet fan page "The Singapore Madonna Link." Says **WB Sr. VP/Worldwide Communications Bob Merlis**, "This is not a ploy — it's stolen property."

Sniffs a marketing exec from **Virgin Records**, "People will buy it out of curiosity, but I seriously doubt she'll spend more than a few weeks at No. 1."

Stumble Behind Your Woman!

"Without **Ike**, pop music might be substantially different. Without **Tina Turner**, we must observe, it would be substantially the same" — *Spy* examines the manager-boyfriend phenomena in an expose titled "Behind Every Great Woman Is A Drunk Man (With A Wispy Mustache)."

"**Whitney** Hooked On Jailbird **Bobby** — It's Destroying Her" cries the *Globe* headline. Says a friend, "It seems the worse he treats her, the more she clings to him. It's a sickness."

Love Is In The Air!

"Faced with the threat of an explosive custody battle, **Lisa Marie Presley** has finally dumped **Michael Jackson** for good — and she's back in the arms of first hubby **Danny Keough**" (*National Enquirer*).

LeAnn Rimes juggles two hunks, soap star **Jensen Ackles** and country singer **Bryan White** (*Globe*).

Looking Out For No. 1

Debbie Rowe is encouraging **Michael Jackson** to give sis **Janet** the cold shoulder. **Debbie** dislikes

Janet because she's so friendly with **Michael's** ex-wife, **Lisa Marie Presley** (*Star*).

"People write so much crap. I think it's because I'm the youngest and I'm the cutest, so it makes me the target" — **Baby Spice** attempts to figure out why the media assumed she and former manager **Simon Fuller** were romantically linked (*Us*).

Eric Clapton has plunked down \$1.5 million to build a rehab clinic on the sunsplashed Caribbean island of Antigua so his rock-star buddies can kick their habits in style (*Globe*).

We Care A Lot!

"I don't want loads of little kids listening to our tracks. It's not right. There's a loss of innocence in our music that I don't want them to hear" — **Verve** frontman **Richard Ashcroft** (*Elle*).

Star Style

Among *People's* Top 10 trendsetters of '98: **Maxwell** (for his open shirt and choker), **Gwer Stefani** (track pants), **Brandy** (prom dress), and **George Strait** (mandarin-collar tuxedo). *People* also features "Music Makeovers" and runs before and after shots of **Deborah Gibson**, **Courtney Love**, **Jon Bon Jovi**, **Janet Jackson**, **Michael Bolton**, and **Reba McEntire**.

Excuses, Excuses, Excuses

James Brown says his drug-induced tirade was caused by watching a television documentary on children living in poverty (*National Enquirer*).

"There's a lot I'm confused about" — **Tracy Lawrence** on his recent conviction for battering his wife. Since the downfall, eight women have quit his staff, and he stands to lose a potential \$1 million in income because of his tarnished image (*Star*).

Sticks & Stones

We lovingly know him as "AFKAP," but friends in Minneapolis remember him as "Skippy." **Michael Jackson** was known as "Big Nose." 'Nuff said (*Marie Claire*).

Er, The Beautiful People ...

Us' Fashion Police panel discuss **Marilyn Manson**. **Ben Stiller** says, "Marilyn Manson is not afraid to challenge all our assumptions about the way human beings should look and act. This picture says, 'Hey, look at me! I might be a hermaphrodite.'"

John Henson adds, "I'm afraid if I comment, he'll steal my eternal soul."

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.



59.4 million households
Patti Galluzzi,
VP/Music Programming

ADDS

- LSG I/L.L., BUSTA & MC LYTE Curious (EastWest/EEG)
- MADONNA Frozen (Maverick/WB)
- MASTER P Make 'Em Say Ugh! (No Limit/Priority)
- RONI SIZE Brown Paper Bag (Talkin' Loud/Mercury)
- VERVE Bitter Sweet Symphony (Hut/Virgin)

HEAVY

- BEN FOLDS FIVE Brick (550 Music)
- BUSTA RHYMES Dangerous (Elektra/EEG)
- MARIAH CAREY I/BONE THUGS... Breakdown (Columbia)
- CELINE DION My Heart Will Go On (550 Music)
- GREEN DAY Time Of Your Life (Good Riddance) (Reprise)
- MADONNA Frozen (Maverick/WB)
- MARCY PLAYGROUND Sex And Candy (Capitol)
- MATCHBOX 20 3am (Lava/Atlantic)
- METALLICA The Unforgiven II (Elektra/EEG)
- PUFF DADDY & THE FAMILY Been Around... (Bad Boy/Arista)
- ROLLING STONES Saint Of Me (Virgin)
- SAVAGE GARDEN Truly Madly Deeply (Columbia)
- WILL SMITH Gettin' Jiggy Wit It (Columbia)
- THIRD EYE BLIND How's It Going To Be (Elektra/EEG)
- USHER Nice & Slow (LaFace/Arista)
- VERVE Bitter Sweet Symphony (Hut/Virgin)

STRESS

- PAULA COLE Me (Imago/WB)
- CREED My Own Prison (Wind-Up)
- DAFT PUNK Around The World (Virgin)
- FOD FIGHTERS My Hero (Roswell/Capitol)
- NATALIE IMBRUGLIA Torn (RCA)
- K-CI & JOJO All My Life (MCA)
- LORD TARIQ & PETER GUNZ Deja Vu (Codeine/Columbia)
- MASE I/TOTAL What You Want (Bad Boy/Arista)
- LOREENA MCKENITT The Mummers... (Quinlan Road/WB)
- BRIAN MCKNIGHT Anytime (Mercury)
- BILLIE MYERS Kiss The Rain (Universal)
- NOTORIOUS B.I.G. I/112 Sky's The Limit (Bad Boy/Arista)
- OASIS All Around The World (Epic)
- OUR LADY PEACE Clumsy (Columbia)
- WYCLEF JEAN Gone Till November (Ruffhouse/Columbia)

BREAKTHROUGH

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

ACTIVE

- ALL SAINTS I Know Where It's At (London/Island)
- BACKSTREET BOYS As Long As You Love Me (Jive)
- BIG WRECK The Oat (Atlantic)
- MARY J. BLIGE Seven Days (MCA)
- MEREDITH BROOKS What Would Happen (Capitol)
- DAYS OF THE NEW Shelf In The Room (Outpost/Geffen)
- DESTINY'S CHILD No, No, No (Grass Roots/Columbia)
- BOB DYLAN Not Dark Yet (Columbia)
- EVERCLEAR I Will Buy You A New Life (Capitol)
- ICE CUBE We Be Clubbin' (Heavyweight/A&M)
- JAY-Z/BLACKSTREET City Is... (Roc-A-Fella/Def Jam/Mercury)
- JD I/DA BRAT & USHER The Party... (So So Def/Columbia)
- JONNY LANG Missing Your Love (A&M)
- LSG I/L.L., BUSTA & MC LYTE Curious (EastWest/EEG)
- MACK 10 ICE CUBE Only In California (Priority)
- MASTER P Make 'Em Say Ugh! (No Limit/Priority)
- PRESIDENTS OF THE... Video Killed... (Maverick/WB)
- QUEEN PEN All My Love (Lil' Man/Interscope)
- DUNCAN SHEIK Wishful Thinking (Atlantic)
- SMASH MOUTH Why Can't We Be Friends? (Interscope)
- SPACEHOG Mungo City (HiFi/Sire/WB)
- SUBLIME Badfish (Gasoline Alley/MCA)
- SWV Rain (RCA)
- TIMBALAND & MAGOO Luv 2 Luv U (BlackGround/Atlantic)
- UNCLE SAM I Don't Ever Want To... (Stonecreek/Epic)

Video airplay frozen from February 16-22.



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

ADDS

- MADONNA Frozen (Warner Bros.)
- TONIC Open Up Your Eyes (A&M)
- RADIOHEAD Karma Police (Capitol)
- CARLY SIMON Ev'ry Time We Say Goodbye (Arista)

XL

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

LARGE

- BEN FOLDS FIVE Brick (550 Music)
- MARIAH CAREY Breakdown (Columbia)
- PAULA COLE Me (Imago/WB)
- FLEETWOOD MAC Landslide (Reprise)
- NATALIE IMBRUGLIA Torn (RCA)
- LOREENA MCKENITT The Mummers... (Quinlan Road/WB)
- BILLIE MYERS Kiss The Rain (Universal)
- ROLLING STONES Saint Of Me (Virgin)
- THIRD EYE BLIND How's It Going To Be (Elektra/EEG)

MEDIUM

- MEREDITH BROOKS What Would Happen (Capitol)
- ALANA DAVIS 32 Flavors (Elektra/EEG)
- BOB DYLAN Not Dark Yet (Columbia)
- JIMMY RAY Are You Jimmy Ray? (Epic)
- CARLY SIMON Ev'ry Time We Say Goodbye (Arista)
- SPICE GIRLS Too Much (Virgin)
- SHANIA TWAIN You're Still The One (Mercury)
- VERVE Bitter Sweet Symphony (Hut/Virgin)

CUSTOM

- BRYAN ADAMS Back To You (A&M)
- ALL SAINTS I Know Where It's At (London/Island)
- ERYKAH BADU Tyrone (Kedar/Universal)
- BDYZ II MEN A Song For Mama (Motown)
- DRU HILL We're Not Making Love No More (LaFace/Arista)
- GREEN DAY Time Of Your Life (Good Riddance) (Reprise)
- ARETHA FRANKLIN A Rose Is Still A Rose (Arista)
- K-CI & JOJO All My Life (MCA)
- CHANTAL KREVIASZUK Surrounded (Columbia)
- JONNY LANG Missing Your Love (A&M)
- MARCY PLAYGROUND Sex And Candy (Capitol)
- BRIAN MCKNIGHT Anytime (Mercury)
- OASIS All Around The World (Epic)
- RADIOHEAD Karma Police (Capitol)
- DUNCAN SHEIK Wishful Thinking (Atlantic)
- SISTER HAZEL Happy (Universal)
- SWV Rain (RCA)
- TONIC Open Up Your Eyes (A&M)
- UNCLE SAM I Don't Ever Want... (Stonecreek/Epic)
- USHER You Make Me Wanna... (LaFace/Arista)
- JODY WATLEY Off The Hook (Atlantic)

Video airplay from February 16-22.



36 million households
Lydia Cole,
VP/Music Programming

Video Playlist

- USHER Nice & Slow (LaFace/Arista)
- PUFF DADDY & THE FAMILY Been Around... (Bad Boy/Arista)
- NOTORIOUS B.I.G. Sky's The Limit (Bad Boy/Arista)
- MISSY "MISDEMEANOR" ELLIOTT Beep Me 911 (EastWest/EEG)
- SWV Rain (RCA)
- LORD TARIQ & PETER GUNZ Deja Vu (Codeine/Columbia)
- WILL SMITH Gettin' Jiggy Wit It (Columbia)
- L.L. COOL J Father (Def Jam/Mercury)
- MARY J. BLIGE Seven Days (MCA)
- WYCLEF JEAN Gone Till November (Ruffhouse/Columbia)

Video playlist for week ending February 13.

Rap City Top 10

- NOTORIOUS B.I.G. Sky's The Limit (Bad Boy/Arista)
- LORD TARIQ & PETER GUNZ Deja Vu (Codeine/Columbia)
- MACK 10 I Wonder If Heaven Got A Ghetto (Amaru/Jive)
- MACK 10 ICE CUBE Only In California (Priority)
- WYCLEF JEAN Gone Till November (Ruffhouse/Columbia)
- FIRM Phone Tap (Track Masters/Aftermath/Interscope)
- GANG/STARR You Know My Steez (Noo Trybe/Virgin)
- OUTKAST In Due Time (LaFace/Arista)
- ALKALOIS All Night (Loud/RCA)
- MASE Tell Me What You Want (Bad Boy/Arista)

Video playlist for week ending February 13.

TELEVISION

TOP TEN SHOWS FEBRUARY 2-8

Total Audience
(98 million households)

- 1 ER
- 2 Seinfeld
- 3 Winter Olympics (Sunday)
- 4 Veronica's Closet
- 5 Winter Olympics Opening Ceremonies
- 6 Friends
- (tie) 60 Minutes
- 8 Frasier (Thursday)
- 9 Dateline NBC (Tuesday)
- 10 Frasier (Tuesday)

Adults 18-49

- 1 ER
- 2 Seinfeld
- 3 Veronica's Closet
- 4 Friends
- 5 Frasier (Thursday)
- 6 The X-Files
- 7 Winter Olympics (Sunday)
- 8 Frasier (Tuesday)
- 9 King Of The Hill
- 10 Home Improvement

Source: Nielsen Media Research

COMING NEXT WEEK

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

Tube Tops

ABC presents *Motown 40: The Music Is Forever*, a two-part special hosted by **Diana Ross** and featuring **Smokee Robinson, Aretha Franklin, Babyface, Michael Bolton, Boyz II Men, Lionel Richie, Dick Clark, Mariah Carey, Rick James, Little Richard, Ashford & Simpson, En Vogue, James Taylor, Cornell West, Don Cornelius, Sean "Puffy" Combs, Berry Gordy**, and more (Sunday, 2/15, 9pm; part two airs Thursday, 2/19, 9pm).

Friday, 2/13

- **K-Ci & Jo Jo, Vibe** (check local listings).
- **Sounds Of Blackness, The Tonight Show With Jay Leno** (NBC, 11:35pm).
- **LeAnn Rimes, Late Show With David Letterman** (CBS, 11:35pm).
- **Kenny Wayne Shepherd, Late Night With Conan O'Brien** (NBC, 12:35am).

Saturday, 2/14

- **Marcia Ball, Irma Thomas, and Tracy Nelson** perform on **PBS' Austin City Limits** (check local listings).
- **HBO** premieres *The Bee Gees In Concert*, a condensed version of last year's pay-per-view show from Las Vegas (10pm).
- **Missy "Misdemeanor" Elliott, Saturday Night Live** (NBC, 11:30pm).

Sunday, 2/15

- **Usher** guest-stars on **WB's The Parent Hood** (8pm).

Tuesday, 2/17

- **Toby Keith and Little Jimmy Dickens, Prime Time Country** (TNN, 9pm ET/6pm PT).
- **Vince Gill and Patty Loveless** perform with the host when TNN debuts *The George Jones Show* (10pm ET/7pm PT).
- **Patti LaBelle, Jay Leno.**
- **Paula Cole, David Letterman.**

Wednesday, 2/18

- **Carl Perkins** is profiled on TNN's *The Life And Times Of...* series (8pm ET/5pm PT).
- **Naomi Judd, Vibe.**
- **Michael Bolton, Jay Leno.**

Thursday, 2/19

- **David Bowie** is profiled on **Bravo's Profiles** series (7pm ET/4pm PT).
- **David Kersh, Prime Time Country.**

FILMS

WEEKEND BOX OFFICE FEBRUARY 6-8

- | | |
|--|---------|
| 1 Titanic
(Paramount) | \$23.02 |
| 2 The Replacement Killers (Sony)* | \$8.04 |
| 3 Good Will Hunting
(Miramax) | \$6.82 |
| 4 Blues Brothers 2000
(Universal)* | \$6.12 |
| 5 Great Expectations
(Fox) | \$5.30 |
| 6 As Good As It Gets
(Sony) | \$5.02 |
| 7 Spice World (Sony) | \$4.01 |
| 8 Wag The Dog
(New Line) | \$3.37 |
| 9 Desperate Measures
(Sony) | \$3.00 |
| 10 Deep Rising
(Buena Vista) | \$2.51 |

All figures in millions

* First week in release

Source: Entertainment Data Inc.

COMING ATTRACTIONS:

This week's openers include *The Wedding Singer*, starring Adam Sandler and Drew Barrymore. The film's **Maverick/WB** soundtrack sports the **Presidents Of The United States Of America's** cover of the Buggles' "Video Killed The Radio Star" as well as '80s tunes by **Culture Club** ("Do You Really Want To Hurt Me"), the **Police** ("Every Little Thing She Does Is Magic"), the **Smiths** ("How Soon Is Now?"), **Psychadelic Furs** ("Love My Way"), the **Thompson Twins** ("Hold Me Now"), **Elvis Costello** ("Everyday I Write The Book"), **Billy Idol** ("White Wedding"), **David Bowie** ("China Girl"), **New Order** ("Blue Monday"), and **Musical Youth** ("Pass The Dutchie"). Adam Sandler contributes "Somebody Kill Me," while co-star Ellen Dow does "Rapper's Delight (Medley)" with the **Sugarhill Gang**.

Also opening this week is *Hurricane Streets*, directed by Morgan J. Freeman. The film's **Mammoth/Capitol** soundtrack features the current single by **Marcy Playground** ("Sex And Candy"), along with **Seven Mary Three's** "Blackwing," **De La Soul's** "Itsoweezee (Hot)," **Pure's** "Denial," **Vic Chesnut's** "Gravity Of The Situation," **Shadez Of Brooklyn's** "Change," **Xzibit's** "The Foundation," **Guster's** "Great Escape," **Peter Salett's** "Walking Dream," **Dead Hot Workshop's** "Lead Thoughts," **Atari Teenage Riot's** "Atari Teenage Riot," and **Sipple's** version of the **Bee Gees'** "Stayin' Alive."

VIDEO

NEW THIS WEEK

- **ERIC CLAPTON: LIVE IN HYDE PARK** (Warner Reprise)
Taped in June 1996, this 90-minute video showcases Clapton's appearance at a free concert in London, which also featured Bob Dylan, the Who, and Alanis Morissette. Selections include "Layla," "I Shot The Sheriff," and "Wonderful Tonight."



Pos.	Artist	Avg. Gross (in 000s)
1	ROLLING STONES	\$368.8
2	U2	\$1740.6
3	YANNI	\$989.4
4	FLEETWOOD MAC	\$843.7
5	ELTON JOHN	\$638.5
6	PHISH	\$516.2
7	REBA McENTIRE/BROOKS & DUNN	\$495.8
8	PUFF DADDY & THE FAMILY	\$440.5
9	"AFKAP"	\$393.9
10	AEROSMITH	\$344.4
11	AMY GRANT	\$336.4
12	ALAN JACKSON	\$223.8
13	BARRY MANILOW	\$207.7
14	JANE'S ADDICTION	\$193.5
15	TIM MCGRAW	\$168.8

Among this week's new tours:

- CHERRY POPPIN' DADDIES
CRAMPS
"GEORGE STRAIT COUNTRY MUSIC FESTIVAL"
JAI
RADIOHEAD
SPACEHOG
VANILLA ICE

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

Most requested from the week ending February 6.

Brown

Continued from Page 14

the talent pool goes, who want to work for a company like ours, with a size dimension comparable to ours and a corporate culture like ours. It really does take care of the employees and gives them an opportunity to buy in on stock-option plans and all of those kinds of tangible benefits.

We've really not been disadvantaged. We may have been slightly inconvenienced on occasion, but we haven't felt any impact by being the size we are vis-a-vis the size somebody else is.

R&R: You've been with JP for a very long time. Would you say that the corporate culture is comparable to when you came on board, especially in light of what's changed in the radio environment in the past few years?

CB: I think the corporate culture's always been very professional, and it's been very employee-driven. It's customer- and growth-driven as well. The corporate culture has always been unique in that regard.

R&R: What's been the biggest change?

CB: The continuing growth of the existing properties. We have a new president who has added a tremendous dimension to our company. She has really opened all of our eyes to new ways of thinking about things. Most of us have been here so long that we have become myopic. We think radio and television are somewhat of an island. So, that's been a tremendous benefit to us. And I think in the future she will really enhance our ability to grow the company. She knows how to do deals; she knows how to structure things that make sense.

R&R: In this age when the big players — Mel Karmazin, Randy Michaels, Lowry Mays, Scott Ginsburg — are all broadcast veterans, Stone is a Wall Street veteran. What does that herald for JP?

CB: It's created a brand-new dimension. On this end, we're all long-term operators with very little experience outside the broadcasting arena. She really looks outside and around the areas we traditionally focus on. I think that dimension has enhanced our ability.

R&R: What does it mean that she was an M&A specialist?

CB: It means that we can get to situations quicker and digest them faster. She has credibility with the board and with the big boss, [Jefferson-Pilot Corp. President/CEO] David Stonecipher. If she goes in and recommends something, they know it makes sense.

R&R: March Madness is coming up. Who do you like as national champions this year: Carolina or Duke?

CB: I gotta like Carolina — WBT-AM is the flagship station of the Carolina Tarheels.

Airtime

Continued from Page 1

ments on broadcasters for political broadcasts." It also proposes that "no amount appropriated under this or any other Act may be used by the FCC to impose or enforce any obligation on radio or television broadcasters with respect to the use of broadcasting stations by candidates for elective office that was not specifically required by statute as of January 1, 1998."

The free-time fireworks began January 27 when, during his State of the Union Address, President Clinton said he would call upon the FCC "to act to require media outlets to provide candidates with free or discounted airtime for campaign advertising." FCC Chairman Bill Kennard kept the fire burning the next day, when he proposed to come up with a plan in 60 days that would achieve the president's proposal.

Then, on February 5, Clinton sent a letter to Kennard officially asking that the FCC carry out the task, because he believes "free and discounted time will reduce the need for more campaign money, and will allow candidates to spend less time fund-raising and more time addressing the concerns of our country."

In his one-page letter, Clinton also noted that "spending on congressional campaigns has risen six-fold in the last two decades, more than three times the rate of inflation, and spending on television is the primary reason."

That letter spawned an immediate response from Ranking House Commerce Committee member John Dingell (D-MI), who, in a three-page letter to Kennard, said he has "serious doubts about the FCC's authority to act in this area, absent any express authority from Congress." (Dingell is a bureaucrat's living nightmare. In 1989, he and his staff began a thorough and long-running investigation into the national generic drug scandal

that left many physicians and ranking bureaucrats at the FDA sleepless at night and cranky and confused in the daytime, paralyzed with fear that his investigators were waiting outside their office doors. When it was over, several government employees were imprisoned along with about a dozen former drug company managers.)

In another letter to Kennard sent the same day as Dingell's, Asst. Majority Leader Sen. Don Nickles (R-OK) also wrote Kennard, warning that any action taken by the FCC to force broadcasters to reduce spot fees would "exceed the regulatory authority of the agency."

McCain — who has been a strong supporter of campaign finance reform, and who spent a great deal of 1997 trying to enact legislation to reform spending — and Burns believe they have Capitol Hill's support in delineating power between elected officials and non-elected regulators. "Chairman McCain and I strongly agree this issue is not within the realm of the FCC," Burns said. "We must remind Mr. Kennard that the FCC is an independent agency created by Congress, not an arm of the White House. While I believe mandatory free time amounts to an entitlement for politicians, there is a wide bipartisan belief that this is a question for Congress, not the FCC, to answer."

CBS Inc. Chairman Michael Jordan said to a Bloomberg reporter in Japan Tuesday, "We have, in concept, supported an increased public service role for the networks, but we also believe that has to come in the context of a really comprehensive campaign reform... We'd love to have the British system where you get it all done in six weeks. I think the networks would be supportive of some campaign reform role, but right now I think the unilateral call for just the networks and the broadcasters to give up free time is not going to make it."

NAACP

Continued from Page 1

Cortez has referred on-air to the organization as the "National Association for Clowns and Politicians" and "National Association for gang bangers, prostitutes, or poverty pimps."

"What caused Upshaw to file was the nature and number of the calls," Upshaw's attorney Anne Sulton told R&R. "Over the last few months there were at least five calls."

Sulton also said Cortez tried to join the local chapter of the NAACP after he had left the harassing messages on Upshaw's machine, but was denied admission due, in part, to the calls.

"KOA radio in my view," said Sulton, "only hired him because he's a black person who'll criticize other black people." Sulton also said that conservative African American Ken Hamblin's talk show stature is of the same nature as Cortez's.

In response to that comment, KOA

Operations Director/PD Robin Bertolucci told R&R, "I take great offense to that. People are hired because they're entertaining, intelligent, interesting, and provocative. I defend his right to his politics and opinions."

"It's true a lawsuit has been filed and Desi has said those things on the air. He doesn't much agree with the NAACP's politics. And although you may choose to disagree with his views and opinions, we will vigorously defend his right to voice those opinions."

The suit comes after a permanent restraining order was placed on Cortez. Sulton said the lawsuit has been served. The defendant has 20 days to file a response. R&R's calls to Cortez's attorney Daniel Satriana were not returned.

"We'd like the radio station to apologize," Sulton told R&R. "The station is responsible for his behavior. On three separate occasions, we told them to tell him to stop. The employer is responsible for an employee's behavior when they have been notified."

"Mr. Cortez now wants to wave the flag and protect himself with the First Amendment, and the First Amendment doesn't cover making people fearful. He can do his job, but his job can't include kicking in the door and verbally harassing Ms. Upshaw."

News/Talk Editor Al Peterson contributed to this article.

Williams

Continued from Page 3

we think we've got a sleeping giant."

"I've exceeded the goals I set five years ago for myself, goals that seemed nearly unattainable at the time," Williams told R&R. "The WQCD sales department used to wear ball caps with 3.2 printed on them, because that was the hoped-for goal. But we earned that 3.2, then 3.5, 4.0, 4.8, 5.0, and 6.0. I've reached a point in life where it's no longer important to keep a scorecard, and there are important life issues being met with this move. I'm grateful to both Tribune Broadcasting and Emmis for giving me such an enormous opportunity to do the thing I love most, radio, and for their commitment to excellence. There is always something to be learned in new situations, and I'm very excited about the move to KSSJ. I'm going with an open mind and an open heart."

Widely regarded among his peers as one of the NAC format's visionaries, Williams began his radio career at AORs WEBN/Cincinnati and WRIF/Detroit, and served as PD of heritage NAC outlet WJZZ/Detroit. Later, he became Asst. PD of WJZE/Washington before joining WQCD five years ago as Asst. PD/MD.

WTEM

Continued from Page 3

nal strength, and the result is a win-win situation for listeners of these program formats," said Chancellor Sr. VP Catherine Meloy.

WWRC Talk veteran Madison told R&R he has "no animosity toward the new management at WWRC. Being in the Talk business for many years, I have learned to accept business decisions such as these as part of the business."

The move also means the power elite on Capitol Hill will soon be able to hear *Imus In the Morning* on the all-Sports station known as "The Team" without a struggle. But it leaves a hole in commercial radio's political talk market with Imus, Limbaugh on WMAL-AM, and G. Gordon Liddy on WJFK-FM all by their lonesome. Still, American University's noncommercial WAMU-FM continues to get enormous ratings with National Public Radio, and C-SPAN's two-month-old WCSP-FM runs the cable TV station's audio version of politics nonstop.

Arbagey

Continued from Page 1

things from Joey and know he is going to thrive and have all of the success in the world in his new position."

Arbagey added, "My goal is to return KMEL to market dominance, especially in the 18-34 demographic. Working with some of the best programmers in the country, such as [former KMEL PDs] Keith Naftaly, Dave Shakes, and Michelle S., has prepared me for this position."

Arbagey began his radio career at KMEL in 1991 as an intern. He then moved up the ladder, serving as Programming Asst./Public Affairs Director, Program Coordinator, MD, Asst. PD, and interim PD.

Sire

Continued from Page 3

a perfect complement of experience and the results-oriented team that Sire needs to lead its promotion effort and to get our great artists and music on the radio and heard by the public. Together, their combined talents provide for expertise in every radio format that is important to Sire, as well as field promotion and strategy. The enthusiasm, passion, and drive they bring to the company is dynamic, and [SRG President/CEO] Seymour Stein and I are proud to have them on the Sire team and to provide them the leadership opportunity that they each so richly deserve."

Pinlac's career includes stints as Promotion Manager for RCA Records; he's also worked with MCA Records and BMG Entertainment. Trahan has worked for MCA Records, Enigma Records, and Restless Records.



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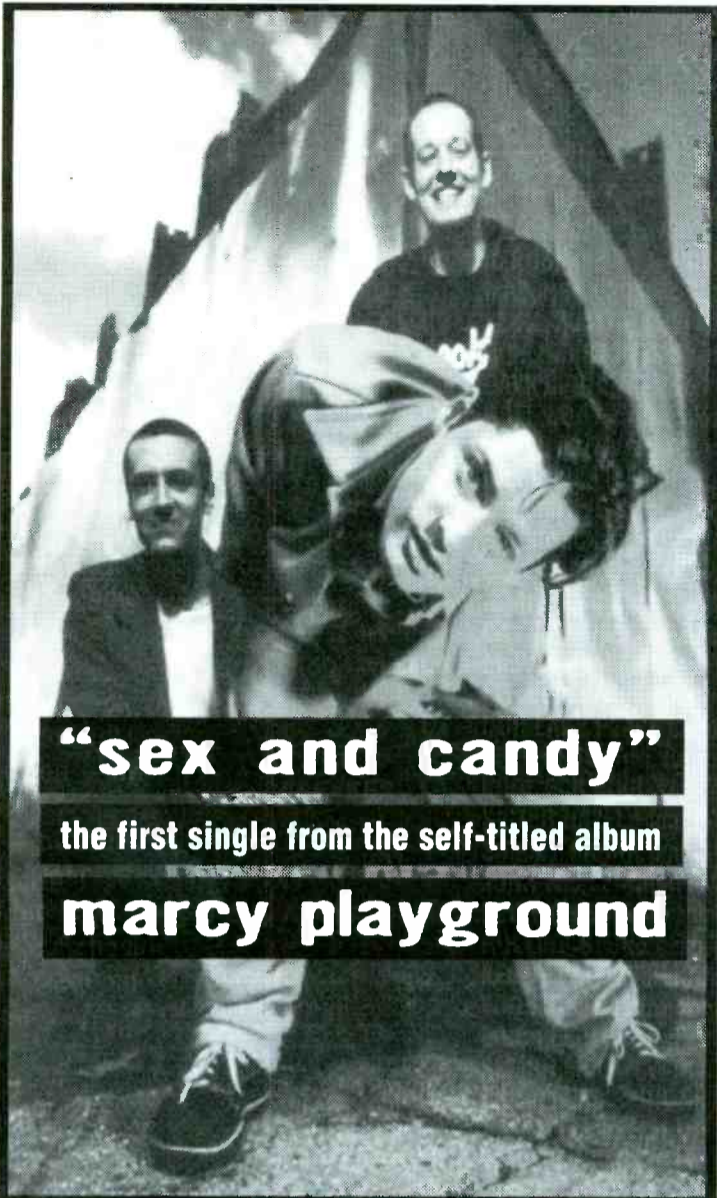
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EARNINGS

Continued from Page 8

Operating profits for the broadcast group of The New York Times Co., which consists of two radio and eight television stations, rose 1% to \$12.1 million in the fourth

quarter of 1997. Revenue for the company as a whole was up from \$719.8 million in the fourth quarter of 1996 to \$768.4 million last year. For the full year 1997, revenue for the whole company went up from \$2.63 billion to \$2.87 billion.



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Three Of Hearts: Radio Celebrates Valentine's Day

When Cupid's arrow strikes, radio promotion directors are more than willing to help the cause. Here are a few of this year's more intriguing efforts.

First a wedding, then a fastbreak: Consider the case of **WOAI-AM/San Antonio's** Valentine Promotion — a wedding performed during a timeout at the San Antonio Spurs/Phoenix Suns basketball game at the AlamoDome. The lucky couple was selected from contestants who submitted entries detailing why they love the Spurs so much and why they wanted to be married during the game. The reception was held in a luxury suite at the arena, and the couple will be flown to Phoenix for a honeymoon.

Cupid canned in Columbus: **Jacor/Columbus** teamed up with Budget Car Rental and a local hotel for a different kind of valentine tradition: The station awarded free weekend car rental and a night at the inn to the first 100 people who dropped by Budget on Valentine's Day with a bag of canned goods and a blanket. All donations go to a local homeless charity.

For The Unlucky In Love ...: **KMXB-FM/Las Vegas** is hosting its "I'm A Loser II" Valentine's Day mixer again — this year on Friday the 13th! More than 400 "losers in love" got together at last year's soiree. On this year's unluckiest day, the station is making it even more difficult to avoid making a love connection: To ensure a higher singles turnout, the station awarded listeners tickets in groups of three!

Late Flash: **Jacor** has entered into an agreement to buy **KTCL/Denver** from Tsunami Communications. The company takes over with a time brokerage agreement today (2/13). Jacor Classic Rock (and former **KTEG/Albuquerque**) PD Mike O'Connor will oversee operations; longtime PD John Hayes exits.

XTRA/San Diego PD (and four handicap golfer) **Bryan Schock** received somewhat of a shock last week when — as a last-minute addition to the Buick Invitational Pro-Am tournament — he found he'd been paired up with phenom Tiger Woods. "At the time I walked off the last green, I had no idea what I scored," Schock says. Schock, who turned down a standing offer of \$50,000 to give up his spot with Woods, shot an 88.

Wondering what kind of direction **MTV** might take under new Exec. VP/Development **Brian Graden**? Word out of New York has the network green-lighting pilots for more than a dozen new shows, including comedies, dramas, and music-themed talk shows. If the new slate of shows makes it to air, there may be even *less* "M" in MTV.

Wanted: Dead Or Alive

The **FCC** is hot on the trail of Southern Nevada Radio Inc. over an unpaid indecency fine — even though the company

Continued on Page 24

Z100 Skating On Thin Ice!

Was that *really* Tonya Harding spotted rinkside at the Winter Olympics in Nagano, Japan for Tuesday night's pairs finals? Nah, just a blow-up doll that **KKRZ/Portland's Dan O'Clark** and **John Murphy** dressed in a blue velvet skating outfit and a photocopy of Harding's face. To complete the ensemble, they stuffed a cigarette in her mouth and placed a sign on the doll's backside that read "Shrine to Tonya Harding."

Rumors

- Is Arnon Milchan's New Regency talking turkey with Trauma Records' **Rob Kahane** about a merger? Does Disney fit in this picture?
- Are the i's being dotted and the t's being crossed on the deal to bring RCA Sr. Dir./Rhythm Crossover **Jerry McKenna** into the open PD chair at **WWKX/Providence**?
- Is **KKBT/L.A. APD/MD Mariama Snyder** about to jump to the "records" side of the industry?
- Will the new owners at **KWNZ/Reno** move it back in more of a Rhythmic direction?
- Will **WBCN/Boston** 20-year afternoon vet **Mark Parenteau** join Classic Rock **WAXQ/NY** by the time you read this?



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New Adds Include:

WBOS KAEP KRSH WDOD

Big Spins At:

WXRV 11x WXPB 7x WRNR 13x
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KYSR 22x WPNT 23x KSTZ 20x
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Continued from Page 22

no longer exists. The commission last Thursday (2/5) issued an order to SNR to pay up on the \$8000 notice of apparent liability it received in August 1994, when it owned KKLZ-FM/Las Vegas. The station apparently ran afoul of indecency standards on two occasions in March 1994, when its *Johnson and Tofte Morning Show* aired material that included a children's tune about anal sex. But the next year — before the FCC could collect on the fine — SNR sold KKLZ to Max Media Properties and subsequently disbanded, according to a station source. That won't deter the commission, according to Enforcement Division Asst. Chief Edythe Wise. She told **R&R** that if SNR's principals cannot be located, the case could be referred to the Department of Justice.

Will consultant **Randy Lane** be working with KYSR/L.A.'s new morning show when it hits the airwaves Monday? Meanwhile, current morning host **Larry Morgan** segues to middays; **Merilee Kelly** and late-nighter **Gary Thompson** exit. Also, **Bradley** joins from KROQ for late-nights, and **Leigh Ann**, formerly of crosstown KIBB, joins for weekends. Are more changes on the way?

Clear Channel VP/Tampa **David Manning** is named VP/Tallahassee, overseeing its five stations there.

Cumulus resets the management tier at its Amarillo, TX stations:



David Manning

Rumbles Pt. 1

- WKXB/Wilmington, NC MD **Joey D** adds PD duties.
- Former WWWW/Detroit AM driver **Karen Dalessandro** picks up wake-ups at WMIL/Milwaukee.
- Eighteen-year WLS-AM/Chicago personality **Catherine Johns** joins **John Records Landecker** in mornings at crosstown Oldies WJMK-FM.
- WHZZ/Lansing personality **Mike Sinclair** exits for PD duties at WZOQ/Lima, OH.
- KIXY/San Angelo, TX PD/morning driver **Beau Richards** segues to the PD chair at WNST/Charleston, SC.
- WSKS/Utica-Rome, NY names former WSPK/Poughkeepsie PD **Stew Schantz** PD. He replaces **Bill Catcher**, who resigned to become OM/DP at WILN/Panama City, FL.
- Former WFLZ/Tampa PD **Jeff Kapugi** brings aboard 'FLZ morning stars **MJ & BJ** via satellite for his new station, co-owned Jacor CHR KSLZ/St. Louis.
- Former KZHT/Salt Lake City MD/afternoon **Dr. Doug** takes the MD/midday opening at KKLQ/San Diego.
- KHOM/New Orleans flips calls to **KUMX** to match its Mix 104.1 handle.
- KHTT/Tulsa OM **Sean Phillips** adds consulting duties at KDRE/Little Rock.
- WZEE/Madison, WI appoints **Tommy Bo Dean** MD.
- WSTW/Wilmington appoints APD/morning driver **John Wilson** PD; MD **Mike Rossi** adds APD stripes.
- Tralyn Broadcasting's WLNF-FM/Biloxi, MS names WBHV/State College, PA PD/afternoon driver **Dave Dallow** OM/afternoon personality.

Crosstown KGNC-FM Station Manager **Dan Gorman** joins the company as Market Manager, while 21-year Amarillo radio vet **Tim Butler** is named Market OM. Cumulus is in the process of buying KPUR-AM & FM, KQIZ-AM & FM, KZRK-AM & FM & KARX-FM there.

WROV/Roanoke, VA VP/GM **Joe Conway** is promoted to Market Manager for Atlantic Star's six Roanoke stations. WYYD GM **Barbara Rexrode** and GSM **Mike Slendski** exit.

WSKQ-FM/NY morning host **Junior Hernandez** died last Wednesday (2/4) after suffering from a heart attack outside the station's studios. He was 34.

Nautical By Nature

Thanks to the Gavin convention, many of the industry's finest gathered for some fun in San Diego. Of course, when you get that many industry folks together, there are bound to be some, uh, interesting anecdotes. We found two seafaring stories particularly amusing.

Incident No. 1: Time to give **Epic** promo whizzes **John Boulos** and **Dale Connone** "props," so to speak. After a discussion of expert boatmanship, the two took a powerboat out for a spin. Unfortunately, the guys ended up on the rocks... and we're *not* talking cocktails.

Incident No. 2: This one took place on a dock where a party boat was tethered. With more than 300 conventioners gathered, the dock apparently couldn't handle the strain. After a while, it started to sink, and surprised partygoers soon found themselves knee-deep in San Diego Bay!

Speaking of the Gavin, after taping the "Legends Of The Airwaves" panel, "Radio's

Continued on Page 26



PROMO OF THE WEEK — Why hand out business cards when you can offer a bookmark? WB/Nashville Sr. VP **Bob Saporiti** has taken a "novel" approach to networking... the bookmark's got all his info plus a "yesterday and today" look at the Country promo domo.



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R&R: Alternative 4 / Hot AC 20 - 19
CHR/Pop 41 - 38

NIKE has selected "Bitter Sweet Symphony" to kick off their new "I Can" promotional campaign...Also watch for TV spot during Nagano Olympic Games

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KBKS/Seattle 25x
WNKS/Charlotte 21x
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KAMX/Austin 38x
KOSO/Modesto 25x
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WPRO/Providence 14x

KLLC/San Francisco 21x
KHMV/Houston 24x
WXKS/Boston 26x
WPLT/Detroit 32x
WKRQ/Cincinnati 41x
WFLZ/Tampa Bay 31x
WLNK/Charlotte 23x
WDCG/Raleigh 42x
KYIS/Oklahoma City 39x
WABB/Mobile 28x
KBBT/Portland 35x
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KLLY/Bakersfield 22x
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WKQI/Detroit 16x

WNND/Chicago 27x
WSTR/Atlanta 30x
KFMB/San Diego 47x
WZPL/Indianapolis 24x
WLCE/Buffalo 40x
KKLQ/San Diego 30x
WSHE/Orlando 25x
WKZL/Green Bay 26x
WNCI/Columbus 15x
WMTX/Tampa Bay 26x
WPTE/Norfolk 25x
KVSF/Fresno 25x
WWLD/Tallahassee 21x
KLAZ/Little Rock 35x
WTIC/Hartford 30x

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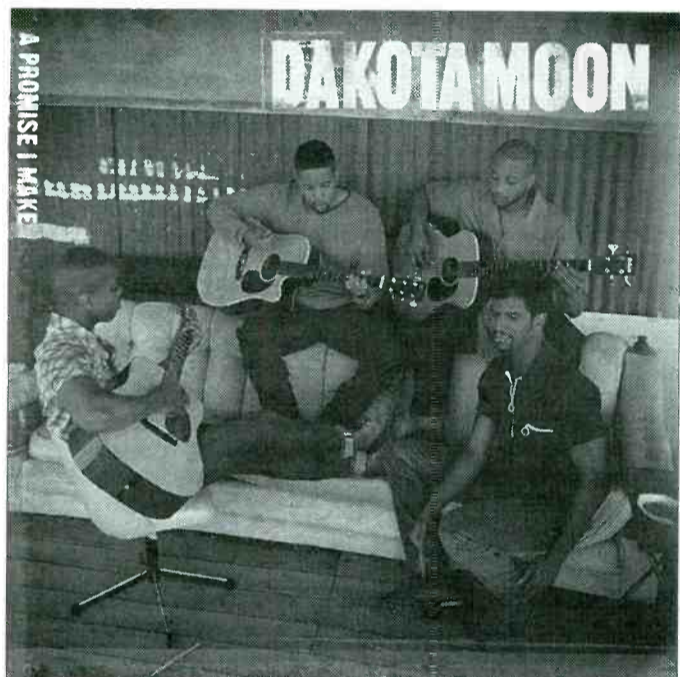
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Rumbles, Pt. 2

- WBIX (Big 105)/NY names RCS technician **Russ Egan** MD. *Sally Jesse Raphael* producer **Wendy Lowy** becomes Exec. Producer for Danny Bonaduce's morning show, which also brings aboard Universal Studios (Florida) Radio Broadcast Center Coord. **Stacy Horton** as producer.
- WRKS/NY morning show Exec. Producer **Wayne Mayo** adds MD duties.
- WFRY/Watertown, NY PD **I.B. Green** becomes PD at co-owned WFRG/Utica, where he also does PM drive.
- Controversial KABC/L.A. talk host **Larry Elder** reclaims his 3-7pm slot.
- **KLDZ/Santa Barbara, CA** debuts at 107.7 FM with an Oldies format. **Keith Royer** accepts PD duties. KIST-AM, which is simulcasting KLDZ until the end of month, will go all-Sports once the baseball season begins.
- Alternative WWCD/Columbus PD **Jane Purcell** relinquishes her post for a 90-day leave of absence, after which her status at the station will be resolved. MD **Andy Davis** is named interim PD.
- KISN/Salt Lake City PD **Burke Allen** exits.
- KELO-FM/Sioux Falls, SD PD/MD **Reid Holsen** is elevated to OM, and **Nancy Carlson** becomes APD.
- KRNB/Dallas APD/PM driver **Mark Holland** joins KJCE-AM/Austin as PD.
- After spending 12 years managing Walt Disney's San Francisco-based attractions, **Sue Muzzin** returns to KGO-AM & KMKY-AM as Dir./Mktg.
- Congratulations to Elektra Dir./Nat'l Promo **Erik Olesen** and his wife **Debra** on the February 6 birth of **Ryan Joseph**.
- Adam Sandler was busy, so Universal Records New York regional **David Nathan** reportedly will have to settle for *Sister Hazel* and *Chumbawamba* as the entertainment when he marries fiancée **Bradi** on March 21.

Continued from Page 24

Best Friend" **Art Vulo** lost the digital videotape of the event. He's offering a reward to anyone who's captured the event: (248) 355-0022.

Thirty-year Bay Area fixture **KDIA/San Francisco** returns to the airwaves in the 1640 AM frequency formerly held by Urban/Oldies **KXBT**. The new **KDIA** promises to uphold the **KDIA** tradition of commitment to the African-American community.

WBT/Charlotte PD **Randall Bloomquist** is researching a book on legendary talk show host **Joe Pyne**. If you know or have worked with **Pyne**, contact **Bloomquist** at (704) 374-3681.

Big Apple, Sour Grapes

New York mayor **Rudolph Giuliani** is



JUST DAMN HAPPY TO BE ALIVE — Caught together at a recent gathering are (l-r) Interscope Sr. VP **Brenda Romano** and VP/Alternative Promo **Lynn McDonnell**, KLLC/SF PD **Louis Kaplan**, and KIIS/L.A. PD **Dan Kieley**.

RADIO & RECORDS



1

- **Carey Davis** named VP/GM of Spanish Broadcasting Systems/NY.
- **Curtiss Johnson** upped to Station Mgr. of **KRXQ/Sacramento**.
- **Scott O'Brien** appointed PD of **WPOC/Baltimore**.

5

- **Infinity** takes over **Unistar Communications**, with **Infinity Pres./CEO Mel Karmazin** becoming CEO of the network.
- **Steve Candullo** chosen VP/GM of **WYNY/NY**.
- **R.J. Curtis** returns to **KZLA/L.A.** as PD.
- **John McCrae** returns to **KRQR/SF** as PD.
- **Craig Ashwood** tapped as PD of **KABL/SF**.

10

- **David Gingold** elected Pres./Barnstable Broadcasting.
- **RKO Radio** sets **Dan Griffin** as VP/GM and **Lorna Ozmon** as Station Mgr. of **WRKO & WROR/Boston**.
- **Harvey Pearlman** appointed **WMAQ/Chicago** VP/GM.
- **John Wetherbee** promoted to PD of **WFYR/Chicago**.
- **Lobster** claws his way to mornings at **KRQR/SF**.

15

- **Steve Edwards** upped to VP of **Malrite/California**.
- **Rich Robertson** recruited as GM of **KOMO/Seattle**.
- **Carey Pall** promoted to PD of **WXKX/Pittsburgh**.
- The Digital Revolution reaches radio as **WDHA/Morristown, NJ** broadcasts the first CD in the United States.

20

- **Bob Payton** returns to program **X-ROCK/EI Paso**, which returns to 150,000 watts.
- **Ted Brown** advances to mornings at **WNEW-AM/NY**.
- **John LaBella** joins **KLOL/Houston** for mornings.
- **Bill Balance** hired by **KFMB-AM/San Diego** for evenings.
- **Ed Levine** lands at **WKTK/Baltimore** for evenings.

up in arms at **NARAS** over its handling of the Grammys. **Giuliani**, reportedly red-hot over an incident in which one of his staffers was allegedly verbally abused, has been quoted as saying that if **NARAS** wants "to go back to L.A., they can."

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AL PETERSON

The GM/PD Marriage

□ Improving the most important relationship at your station

Among the recent crop of films from Hollywood is one based on the Charles Dickens novel *Great Expectations*. That phrase pretty nicely sums up the feelings between a PD and the GM when their relationship first begins.

Unfortunately, much like in a new marriage, important matters are too often left undiscussed. They get clouded by the euphoria that takes over when the relationship is new. But once the "honeymoon" is over, too often one or both individuals are disappointed upon learning that there were unspoken expectations that were not clearly articulated before the "ceremony." The result is the all-too-frequent quick departure of the PD, accompanied by a terse press release citing those good old "philosophical differences."

Like it or not, the lion's share of the responsibility for developing a good relationship between the GM and PD falls squarely on the shoulders of the GM. What follows are some thoughts on ways that both parties can improve this most important of relationships at your station. Because when the PD and GM are working in sync, the biggest winner is always the station.

PDs' No. 1 Complaint

Time and time again I hear, "My GM has me so busy with administrative duties that I rarely have time to even think creatively about the radio station. I should be doing more competitive monitoring, more talent critiques, and just plain more thinking about what can make the station better." The fact is, those who reach the GM's office at a radio station frequently

The single most important training any GM can give to a PD about the business of radio is to teach them how to read a P&L statement, how to formulate a budget (both expenses and revenue goals), and then how to live within that budget.

come up through the ranks as first a salesperson, then a sales manager. Most GMs, for better or worse, tend to be goal/results-oriented people. It's the way they have been trained. They feel more comfortable when they can actually see tangible signs that people are working.

Programming, however, is at least as much art as it is science. So, as a GM, it might be a good idea to rethink how you are managing your PD. While it may be correct management style to have salespeople turn in daily sales reports and written reports of who

they cold-called this week, that sort of structure is counterproductive for PDs. Their ultimate success should be judged on the ratings they produce for the station. A good GM should always hire the best and most creative-minded PD he or she can find. Then be sure to hire them a good clerical assistant to handle most of the paperwork. Try to avoid overburdening the PD with too many things that have little or nothing to do with what is coming out of the speakers. Because, ultimately, isn't creating a great product what you hired them to do?

GMs Weigh In With Their Concerns

As a GM (who preferred to remain anonymous) told me recently, "My PD is a good guy, but he really seems to have no clue about the business side of radio. He's creative, and everybody likes him, but he too often makes decisions with no regard for how they could affect our business." While that statement certainly isn't true for all PDs, it is, nevertheless, a common complaint.

This isn't to say that a good programmer should make all of his or her programming decisions based on how they will affect the station's business. Frankly, in many stations there can be far too much concern as to how a client or group of advertisers will react to a particular host's opinion or a subject being discussed on a talk show. Every good talk manager knows that advertisers simply cannot dic-

Continued on Page 30

Value-Added Promotions

■ Tips on avoiding on-air clutter

Why do salespeople call them "value-added" promotions, when the PD can't see much value to them at all? You know what we're talking about here — those clutter-building promotions that were once primarily the problem of music-formatted stations. But with News/Talk stations garnering more and more of their share of radio advertising budgets, value-added promotions are something you'd best learn to live with. With that in mind, here are a few tips on how you can better manage your station's promotions that involve advertiser participation.

- Generally speaking, there are two types of promotions involving advertisers, so you first need to define which type you are dealing with. First, there are "strategic promotions." These are the ones that you create as a benefit to listeners, but which can (or must) involve a participating advertiser. Second is the "client-benefit" promotion. These are usually presented to you in prepackaged form, or you may be asked to develop an idea in order to secure a potential station buy. Client-benefit promotions should always be discussed and agreed upon internally before the buy is contracted. And you should always set a limit up front as to how many of these can be on your station at any one time.

- Learn the client's goals up front. What aspect of a product or service is important to the client? Who are they trying to reach? What other media do they plan to use to support the promotions? What are their expectations, and what will define the success or failure of the promotion?

- Do "Reach and Frequency" promo studies. Don't just assign a random number of promos to a promotion. And don't let a client dictate the number of promos, either. If the client (or your station's salesperson) would be comfortable with a buy of 25 or 30 commercials to get the job done, don't accept the notion that it will take 50-100 promo spots to get the job done for the promotion! Remember, most listeners identify promos (especially those with sponsor mentions) as commercials. Beware of perceived clutter when you have too many "promos" on the air that are actually just mini-commercials for the participating advertiser.

- Set up standard promo packages. Work with your sales manager to develop standard promo packages that offer clients a fixed number of promo spots based on reach and frequency and the dollar value of the buy to the station. This way every salesperson can sell by the same set of rules with regard to promotions on the station.

- Put a value on promos. It's amazing how most stations simply pull a number out of the air to "fatten up" a promotional proposal to a client. Here's an example of how to set realistic values on promos: Let's say you have a "standard" promo package of 35 promos a week (4 times a day/6am-midnight, with a bonus promo in overnights). Multiply that by 50% to 80% of the client's top rate to come up with a value. For example, if the top rate is \$40, 80% of that is \$32. Therefore, \$32 x 35 promos = \$1120 in promotional value.

- Plan ahead. Don't wait for an opportunity to come up to pitch a strategic promotion to a client. Think ahead! For example, pitch Christmas and News Year's promotions in July or August. Get the advertiser's support (and budget) locked up early.

Continued on Page 30

MR. HAMBLIN GOES TO WASHINGTON

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NEWS RADIO

The GM/PD Marriage

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tate the content of your station's talk shows.

On the other hand, good programmers understand that you do have to maintain some balance. And every programmer worth his or her salt also knows that if their radio station is not a profitable operation, even the most creative programming in the world will be thrown out the window. The PD's job is to create entertaining programming that will draw listeners and advertisers to the station.

The Other Side Of The Coin

Surprisingly, many PDs over the years have told me that they are virtually unaware of how the budgeting process at their station works. They know that sometime around November the sales manager, business manager, and GM are huddled for days on end in an office, then, for the next 12 months, the PD has to ask the GM if he or she can spend money on one project or another. They frequently hear how sales are "up" or "down," but don't really know how this is affecting expenses or the station's revenue goals.

Good GMs understand that it's important for their PDs to be intimately involved in annual budgeting. Be sure that both your PD and sales manager are actively a part of this process. Just as you ask

your sales manager to set revenue goals, the PD must also sign on to those projections and be clear on how their department's expenses will impact those goals. They also need to understand how ratings will affect those goals.

This is something that GMs routinely teach to their sales managers in small-, medium- and large-market operations. But, in all but the largest markets, you'd

Like it or not, the lion's share of the responsibility for developing a good relationship between the GM and PD falls squarely on the shoulders of the GM.

be surprised at how many PDs are relatively uninvolved in budgeting. Is it any wonder then that they don't think of the business of radio when making their decisions? The single most important training any GM can give to a PD about the business of radio is to teach them how to read a P&L statement, how to formulate a budget (both expenses and revenue goals), and then how to live within that budget.

Setting Goals

It goes without saying that no GM would ever call the sales manager in a week before the end of the month to say, "By the way, here are your sales goals for this month." It just wouldn't be fair. Remember, PDs need goals set for them, too. As the GM, do you meet regularly to discuss the company's

ratings goals for your station? A PD needs to have a clear idea of what the GM expects with regard to 12-plus and target demographic goals. Ratings goals should be set through mutual agreement of what is realistically attainable, just like revenue goals are set with a sales manager. Periodic checkpoint meetings should also be held to review the goals and the progress that is (or isn't) being made toward reaching them.

Honesty Is A Cornerstone

The relationship between the PD and GM should contain the cornerstone of any good relationship — honesty. As a manager, always shoot straight with your PD and expect the same from him or her. There is nothing more damaging to any relationship than the breakdown of honesty. Here is a personal example: Early in my career, I programmed a station where it was rumored that all the personnel were going to be let go and that the station would then be automated. When I asked my GM, he told me there was absolutely no truth to the rumors.

One evening, I stopped into the station after hours to pick up something I'd left in my office. Imagine my surprise when I discovered the engineers unloading a truck full of automation equipment! When I confronted the GM with my discovery the next morning, he told me that the equipment was for another station the company owned. His face and body language told me I was not getting the truth. Shortly thereafter, I resigned — not because the station was to be automated, but because I knew the GM was not being honest with me. And from that point on, I knew our relationship could never be the same. (P.S.: The station did automate about two weeks after my departure!)

As the GM in any company,

Value-Added Promotions

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- Find common ground. Most client-generated promotions will come to your desk completely one-sided. Don't react by simply rejecting it or sending a counterproposal that is just as one-sided to the station's benefit. Work together to find a way to satisfy both the station's and the advertiser's needs.

- Present and follow up all promotions in writing. All promotional proposals involving clients should be agreed to by both the station and the advertiser in writing, so that there is no confusion or miscommunication about what is being promised and who will provide what. It's also a good idea to do a written assessment after the promotion to "Monday morning quarterback" how things went — would you do it again, how could it have been better, etc.

- Set limits. A good rule of thumb is to have no more than one "major" and two "minor" promotions on your station at any given time. And always be sure that the promotion that is on your air for imaging purposes is getting the primary exposure on your station. Don't hand over the keys to the station to an advertiser's promotion no matter how big the buy!

there are, understandably, certain business issues that you cannot discuss with everyone in the station. But you must trust your PD and involve him or her as far as you possibly can. Teach them that an honest and straightforward relationship is what you offer and what you expect in return. And encourage them to have that same approach with their staff, too. There is no substitute for an honest environment in which to work. Any business expert will tell you that the breakdown of honesty is always the undoing of even the best of organizations.

Be Realistic

In some stations, depending on market size, the sales manager may carry a small list of house accounts (or, sometimes, no accounts at all), so that they can devote most of their attention to maximizing the efforts of the salespeople and raising station revenues. Yet, in that same station, the PD may be asked to be the PD (with all of the duties required of that position), the promotions director, the marketing director, and, frequently, an on-air host (sometimes six days a week!). A heads-up GM knows that you can stretch your PD too thinly by expecting them to be the manager of all things short of sales. The result? A PD

who is bound to fail in one or more critical areas, and who, consequently, falls short of expectations.

So, what's the bottom line? As I mentioned at the top of this column, GMs must take the largest share of the responsibility for the development of a good mutual relationship between themselves and the PD. Teach your PD to become a better manager by getting him or her more involved in the day-to-day business of the radio station. Be sure to set mutually agreed upon and realistic ratings goals up front. And make your PD learn how to develop and plan a budget and then how to stay within it.

In other words, hire the best PD you can find, clearly communicate your goals and expectations, then stand back and let them do their job. Certainly, as a good GM, you'll keep a watchful eye on their progress, but try to avoid constant second-guessing. You can only develop a better manager by being a better manager.

TALK BACK TO R&R!

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

There's still time for last-minute registrations for the 3rd Annual R&R Talk Radio Seminar at the Grand Hyatt in Washington DC, February 19-21. Call Carol Holt at (310) 788-1619 today for registration information! Don't miss out!

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CALVIN GILBERT

Stirring Up Your Oldies 'Pool'

□ Veteran researcher Bill Moyes places emphasis on keeping the water fresh

Choosing music for your Oldies station isn't brain surgery. In fact, it's more a matter of hydraulic engineering.

When veteran researcher **Bill Moyes** refers to the "pool," he's talking about the oldies music catalog, of course. If you still haven't picked up on the water analogy, you'll have a greater understanding when you immerse yourself in Moyes' philosophy.

He elaborates, "In CHR or Hot AC, you don't have a large number of records that you play. It's a small pool. On the other hand, it has a big river running through it, so there's always fresh water. It doesn't sound on January 8 like it sounded on November 8.

"That's not true in Oldies, and I think some people have overlooked that fact. If you don't freshen the music and keep abreast of the listeners' changing tastes, I don't think an Oldies station gets as big of a share as it really could get. If you're the only Oldies station — which is the case in most markets today — a lot of people think, 'Well, I'm going to get the share that Oldies gets.'

"Oldies is only as good as you make it. If you let it get stale, it will get stale."

What's an Oldies PD or MD to do? Moyes responds, "If I'm seeing any movement that's making a sizable impact on the ratings, it's that people throughout the country are moving toward more frequent tests each year. It's getting fresher."

The use of Music Technologies' Interactive music testing has provid-

ed programmers with more reliable data concerning listeners' musical tastes. And once those tests correspond to higher ratings, well, it gets everyone's attention.

"For most Oldies stations, we had been doing one study a year, because most people figure music never changes," Moyes says. "Now we're starting to do two and sometimes three a year for some stations."

Tastes Change In Oldies

Moyes admits that was easy for some Oldies programmers to reach the misconception that their audience's music tastes don't change. "They're playing a lot of records. The album stations are playing 900 records," he says. "Those that are not playing albums may be playing around 550. That's a lot of records. The problem is that it's a big pool, but it's a static pool. Unless you run some water into it once in awhile, unless you check it out and refresh it, it will remain static. And static water can get stagnant."

Noting that there are no hard-and-fast rules when it comes to selecting music, Moyes adds, "People are also starting to realize that a music test at any point in time in Colorado Springs can be quite different than it is even in Denver — never mind in Jacksonville. Looking at national lists and deciding, 'I'll move my records along with the station I track in Philadelphia,' doesn't work as well as doing it yourself in your own town. Tastes are very local. They're based on what they've had in that market and what they've had in that market recently."

By tailoring their playlists through music tests, programmers stand a much better chance of capturing the

key demos in their particular markets. Moyes says, "Where Oldies really takes off is with people in their 40s, but it's still doing well in 35-39 in a lot of markets. Those are the stations that are testing the music to tell the full range of 35-50.

"You can make a nice living with 35-50. If you let it get older and older — because you're playing the same Oldies or not staying in touch with the tastes of the 30-50-year-olds in your market — then it can get stale on you. Your 25-54 shares can start to go down. Your 12+ might stay okay, but your 25-54 shares will start to wane."

Explaining that the gender of listeners is another key component, Moyes says, "When you look at the female side of the equation, you have to realize that females are very sensitive to music. People who are making mistakes musically — not keeping up with the tastes of their market — are seeing trouble in their female numbers, particularly younger females.

"One of the great tip-offs to this is that they're too heavily male-weighted. They may be male 55% or 60%. In most markets, if you're really optimizing a total share, it should be about the opposite; 55% or 60% should be female."

Old Vs. New Music Testing

Moyes admits that Oldies programmers have been slower to embrace the Interactive music testing program. Once they grasp the program's potential, though, they're sold on the technology.

"They've always done it the old way," Moyes explains. "Auditorium testing is not as old as Oldies is, but it was started in 1981. It's a more than 20-year-old methodology, so it's really a big deal for some of these stations to be changing to the new methodology. But they're getting

First Broadcasting Shelves Rock & Roldies

First Broadcasting Networks has abandoned plans to launch Rock & Roldies, a 24-hour Oldies satellite service programmed by the legendary Bill Drake. The company announced plans for the service in September, during the NAB Radio Show in New Orleans.

First Broadcasting VP **David Gates** says the decision was made after reanalyzing the original business plan. When they reached the bottom line, the cost of bringing the service to the marketplace required a much larger capital outlay — for a significantly longer period of time — than was originally anticipated.

"We provided the best Oldies product available," Gates says. "Our costs to do that were significant. In programming staff salaries alone, we were spending a million dollars a year."

Gates says sales efforts for Rock & Roldies were redesigned and relaunched in mid-December. Noting that the network was in the process of cultivating an affiliate base, Gates says, "The programming sounded terrific. It was up and on the satellite. Bill Drake had done a great job putting the team together and getting that world-class Bill Drake sound."

As one programmer noted after spending extensive time on the Dallas-based Rock & Roldies listen line, "It was the greatest radio station that never was."

back better results, and they're seeing better results in their numbers. From what I've seen, Interactive technology is yielding better answers and better results."

Why were Oldies programmers hesitant to use Interactive music testing? "Oldies stations are steeped in tradition," Moyes observes. "The whole thing is steeped in tradition. Particularly at Oldies stations, there's some reluctance to go with the new methodology. It's just like there was some reluctance from a lot of people to go to computers. It's just human nature. But once they get on a computer and see what it can do, there's no going back. The first time I ever had voice mail, I thought, 'What the hell do I need voice mail for? Leaving a message with my secretary works pretty well.' Now, I don't know how I lived without it."

Explaining the Interactive music testing procedures, Moyes says, "Instead of getting people in a hotel room in the middle of the night with a bunch of strangers, it's taking place where you listen to radio — which is the home. Unlike a living room test, it is a controlled environment, in that the people are taking the test over the phone."

Potential candidates are screened to determine their listening habits. After being identified as a PI of Oldies, the listener is provided with a toll-free number to call. "You take the test over the phone," Moyes says.

"The hooks are played down the phone line to you. You hear the hook, but you can't vote until all of the hook is played. Then you vote, and it's recorded."

The digital technology goes beyond the audio being played for the test-takers. "With analog, when you do an Oldies test, what do they listen to? They listen to hooks 1-700 or whatever you're testing. The last 200-300 songs, the votes will be markedly lower than the first 200-300. You know why? They get tired!"

"In an Interactive music test, they never get tired. If they get tired or distracted, all they have to do is hang up the phone. When they call back, they put in their PIN number again, and it starts right where they left off."

The digital format also means that all listeners are not presented the musical hooks in the same order. "The first person listens to songs 1-700," Moyes says. "The next person starts at song 10, the next starts at 20, and the next at song 30. There is a rotate command through the whole thing, so there's no order bias. The scores are very consistent throughout the whole test. It's so much better."

Moyes began using Interactive music testing three years ago at stations he owned. After the system was fine-tuned, the current version hit the market in October. "Anytime a PD learns about it, they never go back," Moyes says. "They learn what's wrong with the auditorium test."

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STEVE WONSIEWICZ

SOUND DECISIONS

Alternative Moving With A Swing In Its Step

▣ Natural growth, not hype, fueling interest in swing's potential at the format

Chasing down styles of music and discovering ways to promote and program them to mainstream audiences — that's an integral part of this column and why it's so much fun to write each week.

While that's a roundabout way to talk about how a handful of jazzy swing records have surfaced



Shellie Hart

at Alternative, it's important to keep in mind, because how radio and record execs deal with swing has implications for other formats as well. These pros have to address issues including: When does the buzz from the street become loud and credible enough that the music warrants airplay? Is the music and the accompanying lifestyle compatible with listeners' expectations? And, if it fits the format, what's the proper way to expose it?

▣ **It's easy to get so excited about these new trends and to want to play it all because the songs sound so hip. But you can really overdo it in the blink of an eye.**

— Shellie Hart

Swing has been popular for years with the alternative crowd, thanks to its feel-good, retro vibe. During the new-wave '80s, records from Joe Jackson and Buster Poindexter (a.k.a. David Johansen) lived up many a party, nightclub, and bar. That acceptance continues with today's younger consumers and is embodied in the indie film *Swingers* and the growing number of cigar and martini bars and swing clubs like the Derby in Los Angeles. It's also reflected in the popularity of specialty lounge programming at many College and Alternative stations.

Breaking To Mainstream

That street support eventually surfaced at mainstream radio last year and resulted in enormous airplay and sales for Carolina swingers Squirrel Nut Zippers. Yet, it's only within the past month or so that other bands — Cherry Poppin' Daddies and Royal Crown Revue — have walked through the doors opened by the Zippers.

Alternative KEDJ/Phoenix PD Shellie Hart says she first became aware of the swing scene about seven months ago and realized that it was a valid movement. Nevertheless, she says she has had to rein herself in and not get too carried away. "We're picking and choosing our records carefully. Obviously, we want to acknowledge the vibe on the street, so after a little research we decided to pick the swing anthem in our market, and that turned out to be 'Zoot Suit Riot.' They are all great records, but it's more like a flavor of the format as opposed to defining it."

The excitement of exposing something as fun as swing, says Hart, presents a unique challenge. "It's easy to get so excited about these new trends and to want to play it all because the songs sound so hip. But you can really overdo it in the blink of an eye. We don't want to sound like we've jumped on another bandwagon."

Hart's caution is a result of the lesson she learned with grunge and, most recently, ska. "We don't want to overfill the glass, and I think many stations did with ska. Listeners just got tired of listening to too many records that sounded alike."

Hart agrees that swing adds another dimension to the format. "Alternative is in such a great space right now, because there are so many different types of sounds with a ton of street credibility. Our job is to pick the best songs of each genre and play them. It takes us right back to where the format was 10 years ago. And I love it, because you get a little bit of ska, rock, hip-hop, reggae, and now swing."

Listeners Open To New Sounds

While it's to be expected that a left-of-center genre like swing would work in larger cities, smaller heartland burgs also are embracing the sound. According to Alternative WRAX/Birmingham PD Dave Rossi, "My awareness of the popularity of the sound goes back to when I was in the Carolinas and saw how people were groovin' to the Zippers. It's just fun stuff. We brought them here for our spring concert and they went over very well, and both singles were very successful."



Dave Rossi

As to why he continues to keep swing on the playlist, Rossi observes, "We're taking advantage of the nature of the Alternative listener, that they are open to different sounds and like to be surprised. You're not going to see us go overboard. They're more flavor. But the listener perceives them as a cool break from normal programming. It keeps the station unpredictable in a positive way. "There comes a point when people go, 'What's the opposite of grunge?' For every Sex Pistols there is going to be a Bryan Ferry. It's kind of like when the Red Hot Chili Peppers did a Stevie Wonder cover, and all of a sudden I started seeing all

▣ **This album poked its head up from the rest of our releases and sold 50,000 copies without any mass media other than college radio and touring.**

— Steve Leeds

of these skateboard punks into Stevie Wonder. They did it because the Peppers thought he was cool."

Rossi doesn't see any downside in swing if the song fits. "Enough

▣

What I don't want is the oversaturation we saw with ska, where we played so much that people got burned out. But, on the other hand, what ska also showed us is that there is a desire for different sounds. Radio just screwed up by shoving it down their throats.

— Dave Rossi

different sounds have worked, so why not give it a shot? You can be conservative and believe that what you don't play can't hurt you, but if you present it in the right way, records like this could take you from a six to a seven share. If an Alternative station can play Metallica, which embodies a genre, then what's the risk in playing this?"

Rossi acknowledges the role ska played in the emergence of swing at the format and its immediate future. "What I don't want is the oversaturation we saw with ska, where we played so much that people got burned out. But, on the other hand, what ska also showed us is that there is a desire for different sounds. Radio just screwed up by shoving it down their throats."

Numbers Vs. Lifestyle

On the label side of the business, breaking swing acts presents a formidable challenge in today's market. As one label promo vet says, Alternative has become such big business that numbers take precedence over trends or lifestyles. Moreover, it's difficult to convince a PD in middle America that something cool is happening in Los Angeles.

It's this type of hurdle that keeps label execs focused on the basics. Comments Universal Sr. VP/Promotion Steve Leeds, "There's a lot of scratching and searching that has to be done. Shellie was one of the first people to do it, and I'm sure there are similar scenes developing."

Leeds draws several parallels between swing's potential and ska's breakout. "It's not the same audience, although there are similar attitudes. There's a commonality between kids into ska and into the Cherry Poppin' Daddies."

"We're looking at this as being fortunate to have a song from an album that poked its head up from the rest of our releases and sold 50,000 copies without any mass media other than college radio and touring. That's similar to what happened with Reel Big Fish. We were able to take that initial buzz and move the project further and expose it to a larger audience. Now we have a gold album. But it's all

about having the right song. We're lucky to have the swing vibe, which is added-value, because it makes it hip and cool and adds another element to it."

Yet, until the doors open more widely, Warner VP/Alternative Promotion Tom Biery says labels will continue to stress grass-roots marketing and promotion. "Resistance has come down, but it's still kind of hard. Part of the reason it's coming down is that these bands develop themselves.



Tom Biery

"Royal Crown Revue has toured and toured and toured. And they've scanned about 75,000 records on the album *Mugsy* without much airplay. I've seen them go from playing the Derby to a bunch of zoot suit kids jitterbugging, to selling out the Palace and there's no room to dance. There's a natural progression. It isn't being hyped. People are starting to catch the vibe."

While no one's saying swing will be the savior for Alternative, Biery says it's important for the format to embrace music and bands that have developed in the way Royal Crown Revue, the Zippers, and the Daddies have. "Other formats are cherry-picking Alternative, and the records are leaving the format so quickly that there's no real artist development. Here's a style of music where some acts have basically developed themselves for the format. And since not many people think the music is going to cross over very soon, Alternative can have it for a long time. It becomes more vital for the format."

▣ **Other formats are cherry-picking Alternative, and the records are leaving the format so quickly that there's no real artist development.**

— Tom Biery

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Alternative, Active Rock & Rock adds
February 17th 1998

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RR LAUNCHING PAD

Priestly 'Pig' Roaring Back 'Two' Rock

If consumers think this is the same old **Rob Halford**, they've got another thing coming. The former Judas Priest frontman has come roaring back with a project on **Nothing/Interscope** called **Two** and a new single, "I Am A Pig," that's making impressive inroads at Active Rock and select Alternative and Rock stations.

break and then started playing the music right after the new year.

One early supporter is KEGL PD **Greg Stevens**. "It's the perfect marriage of sounds for the format," he says, "because, as programmers, we have to deal with the older heavy-metal fans and the kids who are totally into the '90s stuff. But right

Alternative, and Adult Alternative.

The list of stations playing the song reads like a who's who of the industry: Alternatives **KROQ/Los Angeles**, **WNNX/Atlanta**, and **WKQX/Chicago**; CHRs **WXKS/Boston**, **WSTR/Atlanta**, and **KKRZ/Portland**; Hot ACs **WPLJ/New York**, **KYSR/Los Angeles**, **KFMB/San Diego**, and **KALC/Denver**; and Adult Alternatives **WBOS/Boston**, **WVRV/St. Louis**, **KGSR/Austin**, and **KXPK/Denver**.

The 23-year-old Australian and former star of the TV soap opera *Neighbours* has already racked up impressive sales and airplay in the UK and other countries. The single, which was one of her first demo recordings, has sold over 1 million copies in the UK, and the album is platinum. Not surprisingly, her songs have also been posted on the Internet.

Interestingly, the Internet connection has helped grow her U.S. fan base, even though the single has only recently been released to U.S. radio. Comments Hot AC **WKLI/Albany PD/MD Louie Diaz**, "The first time we played it, our request lines lit up, and some of those people told us they had heard it on the Internet. They thanked us for finally playing it."

The airplay action in Albany also highlights the song's multiformat appeal. Also reporting the cut are Alternatives **WQBK** and **WEQX**, Adult Alternative **WXLE**, and CHR **WFLY**. Diaz continues, "I think radio was starving for this type of record. It's going to be a war."

Alternative **WPLT/Detroit APD Alex Tear** shares Diaz's feelings about the song's potential. "We had

now, the song's appeal is skewing younger, because it has much more of a NIN feel than Judas Priest."

Like many programmers, Stevens started testing the song at night. "We started getting immediate phones from both camps. And when our night jock told me about the calls, and his opinion matched mine, we decided to go with it."

WYSP PD/MD **Neal Mirsky** agrees with Stevens that Halford, Reznor, and producers **Marlette** and **Dave Ogilvie** nailed the song. "When I started playing it for people, no one could guess it was Halford, which is great in a way. It means people were judging it on the merits of the song. I wasn't that impressed with his previous project, and now he's reinvented himself with the help of Trent. And it works."

Mirsky believes the song could have a long shelf life at Rock radio. "The song has a very subtle hook that stays in your head, kind of like the first Days Of The New single. Those songs tend to be slow builders, but they can last forever."

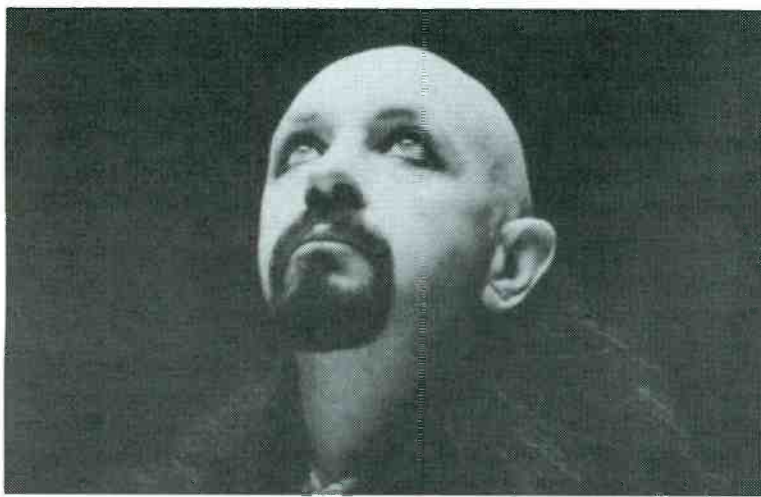
Two's album, *Voyeurs*, goes to retail on March 10. An international tour is expected to begin in March, with U.S. dates starting in April.

Imbruglia Tearing Up The Charts

Add **Natalie Imbruglia**'s new single, "Torn," to the list of records that are tailor-made for instant, multiformat airplay. Over the past several weeks, the song from the **RCA UK**-signed artist has been the No. 1 most-added at CHR/Pop, Hot AC,

to move quickly, because we wanted to take ownership." And the reason he wanted to own it was because "the song is perfect for our station. The tempo is greatly appreciated. It has a great pop sensibility and flows and has enough of an edge to give it credibility. It's not pure pop candy. I also like the way it sequences; we won't have any problem coming out of a Tonic song and into a Ben Folds Five."

Imbruglia's album, *Left Of The Middle*, hits stores on March 10.



Two (featuring Rob Halford)

The single, executive-produced by **Trent Reznor**, picked up out-of-the-box adds at Active Rock heavyweights **WRCX/Chicago**, **WYSP/Philadelphia**, **KXXR/Minneapolis**, **KIOZ/San Diego**, **WMMS/Cleveland**, **WXTB/Tampa**, **KBPI/Denver**, **KUFO/Portland**, and **KSJO/San Jose**. Stations jumping the gun included **WRIF/Detroit**, **KEGL** and **KTXQ** in **Dallas**, **WBZX/Columbus**, and **KILO/Colorado Springs**. Also supporting the song are Alternative **WXRK/New York**, **WXEX/Providence**, **KCCX/Kansas City**, and **KXTE/Las Vegas**.

Signed to Reznor's Nothing label, Halford writes in his promo bio that "when my last project wasn't as big a commercial success as I hoped it would be, I felt it was time to get rid of all the expectations people had for me." He writes later in the piece that "Trent offered guidance and insight to the songs, which I feel made them stronger. And while there are many character similarities between us, I don't feel either of us paint with the same colors."

Halford's teaming with Reznor has opened the doors at radio. Interscope Head/Rock Promotion **Rob Tarantino** agrees that people didn't know what to expect when the label initially informed radio of the record. "They kind of let their imagination go. But once they heard who was involved, they were very open. And once they heard the song, we were able to get commitments, because they were so excited about it."

In setting up the project, Interscope stuck to the basics. The label targeted Active Rock and select, harder-edged Rock and Alternative stations. Staffers began talking the record up just before the holiday

MUSIC NEWS & VIEWS

Remembering A King; Honoring A Folk Hero

Universal Music Group compilation and back catalog imprint **Hip-O** will release the album *Living The Dream — A Tribute To Dr. Martin Luther King, Jr.* on March 24. The 14-track collection features **God's Property**, **Aretha Franklin**, **Blackstreet**, **Mary J. Blige**, **Erykah Badu**, **Patti LaBelle**, and **Immature**. A portion of the proceeds will go to the Martin Luther King, Jr. Center For Nonviolent Social Change in Atlanta ... Some of folk music's biggest fans will participate in a **Pete Seeger** tribute album set for release on



Pete Seeger

March 17. Titled *Where Have All The Flowers Gone: The Songs Of Pete Seeger*, the two-disc set will feature songs by **Bruce Springsteen**, **Jackson Browne**, **Ani DiFranco**, and **Judy Collins**. Speaking of folk music, former **Blasters** frontman **Dave Alvin** and **Ramblin' Jack Elliot** head up the **Monsters Of Folk** tour, beginning April 7 in Seattle. **Tom Russell** and **Chris Smither** are also on the bill.

Studio Sessions Set Stage For Forthcoming Releases

Shirley Manson and the rest of **Garbage** are in band-member **Butch Vig**'s studio, putting the finishing touches on their upcoming release, tentatively titled *Version 2.0*. The disc is expected to arrive in stores this spring ... The **Butthole Surfers** are close to wrapping up their next album, *After The Astronaut*. Look for an April release ... **Mick Hucknall** and **Simply Red** are just about finished with their forthcoming album, tentatively slated for a spring release. With work on the album out of the way, Hucknall has been asked to join a task force to review the British government's policy toward the music industry. Other notable members include **Beggars Banquet** chairman **Martin Mills** and **Creation** chairman **Alan McGee** ... Meanwhile, word has it that **Hole**'s new disc could be in stores as early as May 19 ... In other release news, platinum-plus Georgia rockers **Collective Soul** are set to begin work on their fourth album. The record is expected on shelves in August or September.

Infomercial Firm Bows Video Channel

A new music-video and entertainment channel is set to debut this spring, with projected penetration to an estimated six million homes. **Access Entertainment Network** — an infomercial content provider — has inked retailer **Best Buy** and such labels as **A&M**, **Elektra**, **TVT**, and **Virgin** as charter program providers. Debut programming will include genre-specific half-hour shows, a 30-minute show co-produced by Best Buy, and similar features. Initial programming will be televised several times a day at hours yet to be determined ... And speaking of Best Buy, the performer known as "**AFKAP**" has signed on that retailer, **Blockbuster Music**, and **Sam Goody/Musicland** to sell his limited-edition, four-CD set, *Crystal Ball*. Street date is March 1.

Their Aim Is True

Rhino is planning to release an album of **Elvis Costello** covers that features tracks from the likes of **Paul McCartney**, **Chet Baker**, **Johnny Cash**, **Dave Edmunds**, and the late **Roy Orbison** ... A duet by **Kenneth "Babyface" Edmunds** and **Stevie Wonder** has become an added highlight at the 40th Grammy Awards. Also added to the performance roster lineup are **Leann Rimes**, **George Strait**, and **Luciano Pavarotti** ... Lastly, sad to report the death of **Beach Boys** founding member **Carl Wilson**. The guitarist for the revolutionary surf-rock group died last week of brain cancer at age 51. Additional condolences go out to the family and friends of **Slaughter** guitarist **Tim Kelly** and Austrian hitmaker **Falco**.



Natalie Imbruglia



TOP 20

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

LW	TW	ARTIST/TITLE/LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	LW	
1	1	MATCHBOX 20 3am (Lava/Atlantic)	1890	1938	41/0
4	2	LOREENA MCKENITT The Mummies' Dance (Quinlan Road/WB)	1615	1537	43/0
3	3	THIRD EYE BLIND How's It Going To Be (Elektra/EEG)	1564	1597	41/0
2	4	SMASH MOUTH Walkin' On The Sun (Interscope)	1527	1684	35/0
5	5	GREEN DAY Time Of Your Life (Good Riddance) (Reprise)	1516	1421	43/0
9	6	BEN FOLDS FIVE Brick (550 Music)	1287	1209	42/1
7	7	LISA LOEB I Do (Geffen)	1265	1276	35/0
6	8	SARAH MCLACHLAN Sweet Surrender (Arista)	1261	1296	38/0
10	9	VERVE Bitter Sweet Symphony (Hut/Virgin)	1237	1093	39/2
8	10	TONIC If You Could Only See (Polydor/A&M)	1166	1231	34/1
13	11	BILLIE MYERS Kiss The Rain (Universal)	1095	1027	29/1
—	12	NATALIE IMBRUGLIA Tom (RCA)	923	589	38/4
14	13	ALANA DAVIS 32 Flavors (Elektra/EEG)	913	922	34/0
18	14	MARCY PLAYGROUND Sex And Candy (Capitol)	878	745	34/5
11	15	CHUMBAWAMBA Tubthumping (Republic/Universal)	876	1077	29/0
12	16	SUGAR RAY Fly (Lava/Atlantic)	864	1043	29/0
15	17	PAULA COLE I Don't Want To Wait (Imago/WB)	806	848	25/0
17	18	MEREDITH BROOKS What Would Happen (Capitol)	799	754	23/0
—	19	SAVAGE GARDEN Truly Madly Deeply (Columbia)	792	660	20/2
19	20	SISTER HAZEL Happy (Universal)	738	726	29/1

This chart reflects airplay from February 2-8. Songs ranked by total plays. Contributing stations combine from the Custom Chart function on R&R ONLINE. © 1998, R&R Inc.

PERSPECTIVE

BY

Stephanie Davis

We began creating a Pop/Alternative Hot AC about a year ago, but were purchased six months later by another broadcast group in town. Since they already owned a CHR and a Classic Rocker, we started moving in a much more Alternative direction so we weren't competing against our own CHR.

We're not a tight-listed station with lots of Sheryl Crow, Hootie, and Jewel, but I still consider us a Pop/Alternative that plays "happy" Alternative music. Our goal is to have 18-34 men listen to us and think they're really cool. At the same time, women in their 20s and 30s can come to us for Loreena McKennitt and Sarah McLachlan. You can definitely keep women from your Pop/Alternative days and gently lead them by the hand into an edgier, hipper sound at night.

Our station currently doesn't have research, and we've been without a consultant for a year. If something sounds too hard or angry to me, we simply won't play it. I'm an early 30ish professional female who owns a car and is buying a house. It turns out very nicely that my 11-year-old son and I love the same radio station.

An artist like Fiona Apple is making a real strong impact on the format because she appeals to both men and women. Music from the *Great Expectations* soundtrack is perfect for us. All the Alternative product doesn't have to be dark, black-eyeliner, tongue-pierced music.

As Pop/Alternative Hot AC becomes more popular, I'm hearing a lot of stuff that's slick and packaged. It's Pop/Alternative-friendly, but if we overdo it, we'll lose our edge. Our listeners are either genuinely hip or want to be hip. We have to keep a certain music texture, depth, and flavor. If we get too slick and packaged, people will see through it.

Stephanie Davis is Program Director of Adult Alternative WJBX/Fort Myers

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



New & Active

EWON MCCAIN I'll Be (Lava/Atlantic)
Total Plays: 641, Total Stations: 24, Adds: 4

PAULA COLE Me (Imago/WB)
Total Plays: 469, Total Stations: 27, Adds: 3

CELINE OION My Heart Will Go On (550 Music)
Total Plays: 431, Total Stations: 11, Adds: 1

JIMMY RAY Are You Jimmy Ray? (Epic)
Total Plays: 360, Total Stations: 15, Adds: 0

BARENAKED LADIES The Old Apartment (Reprise)
Total Plays: 284, Total Stations: 10, Adds: 0

CORNERSHOP Brimful Of Asha (Luaka Bop/WB)
Total Plays: 274, Total Stations: 12, Adds: 0

PISTOLEROS My Guardian Angel (Hollywood)
Total Plays: 250, Total Stations: 13, Adds: 1

PEARL JAM Given To Fly (Epic)
Total Plays: 237, Total Stations: 12, Adds: 2

TONIC Open Up Your Eyes (Polydor/A&M)
Total Plays: 166, Total Stations: 11, Adds: 2

OASIS All Around The World (Epic)
Total Plays: 157, Total Stations: 7, Adds: 0

Songs ranked by total plays

Contributing Stations

KPEK/Albuquerque, NM (HAC)
KAMX/Austin, TX (HAC)
KLLY/Bakersfield, CA (HAC)
WBMX/Boston, MA (HAC)
WLCE/Buffalo, NY (HAC)
WLNK/Charlotte, NC (HAC)
WTMX/Chicago, IL (HAC)
WXEG/Dayton, OH (Alt)
KALC/Denver, CO (HAC)
KXPK/Denver, CO (AA)
WPLT/Detroit, MI (Alt)
KYSR/Fresno, CA (HAC)
WJBX/Ft. Myers, FL (AA)
WKSJ/Greensboro, NC (HAC)
WKZL/Greensboro, NC (HAC)

KKPN/Houston, TX (HAC)
KOZN/Kansas City, MO (HAC)
KMXB/Las Vegas, NV (HAC)
WLIR/Long Island, NY (Alt)
KYSR/Los Angeles, CA (HAC)
WPLL/Miami, FL (HAC)
WPNT/Milwaukee, WI (HAC)
KOSO/Modesto, CA (HAC)
WPTN/Norfolk, VA (HAC)
WSHE/Oriando, FL (HAC)
WPLY/Philadelphia, PA (Alt)
KZON/Phoenix, AZ (Alt)
KZZP/Phoenix, AZ (HAC)
WVTY/Pittsburgh, PA (HAC)
KBBT/Portland, OR (HAC)

WDCG/Raleigh, NC (CHR/P)
WZNE/Rochester, NY (HAC)
KZZO/Sacramento, CA (HAC)
WALC/St. Louis, MO (HAC)
WVRV/St. Louis, MO (AA)
KENZ/Salt Lake City, UT (AA)
KFMB/San Diego, CA (HAC)
KLLC/San Francisco, CA (HAC)
KRUZ/Santa Barbara, CA (HAC)
WHPT/Tampa, FL (AA)
WMTX/Tampa, FL (HAC)
WMBX/West Palm Beach, FL (HAC)
WXLO/Worcester, MA (HAC)

43 Total Stations

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

WIL WKLX WLZR WMZQ WPGC WRUF WRVA WSNE WTPI WWDB WWWM CHOM KNIX WCSX WGST WHCN WTPA KTFM KBOS WSSL KSFO

WISH KKLK CIMX KLTU WDVV KZLA WZTR KWJL KWNZ

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WISH KKLK CIMX KLTU WDVV KZLA WZTR KWJL KWNZ



TONY NOVIA

Tapping Into The \$7 Billion Sponsorship Market

☐ CRM has successfully utilized a variety of non-spot and nontraditional opportunities to bring in revenue

What's \$7 billion between friends? That's how much money the International Event Group (IEG) estimates will be spent by companies on sponsorships in 1998. If you want to put things into perspective, that's almost half of what was spent on all radio advertising in 1997.

Here's the coolest thing: These sponsors typically don't care about cost-per-point, TSL, or gross ratings points — some of the very areas that have been holding back radio revenue compared to that of newspapers and TV. What these companies do care about is selling their product, gaining exposure, and creating consumer traffic, all of which happen to be radio's strengths.

In part two of our interview with Julie Wilson, VP/Marketing for Clear Results Marketing (CRM) — the sponsorship and promotional sales subsidiary of Clear Channel Communications — she discusses some of what she has learned over the past year, since CRM's inception. Currently, CRM employs a staff of seven and is located in the WHYI (Y-100) office in Miami. But Clear Channel is in the process of putting all its Miami stations and Clear Results into one large building.

Opening Wallets

CRM's mission is to get advertisers who have never spent money on radio to open up their wallets for, among other things, sponsorships and event-marketing. What's most amazing is that the majority of CRM's business does not include spots on the radio station. Therefore, the company is truly bringing in additional dollars that advertising agencies rarely, if ever, see.

Always looking for opportunities to score non-spot and nontraditional revenue, Wilson tells how Y-100 morning driver Footy recently provided one. "We have two other divisions of Clear Results Marketing, a print division and a product division. Our product division is selling Footy's Hot Sauce as a spinoff of his long-running charity event, the 'Wing Ding.' We have placed the hot sauce in grocery stores, and half of the proceeds from the product will go to the charity, with the other half going to CRM. That is another totally different type of business that has nothing to do with radio, yet is great promotion for our station and morning show."

Another way CRM generates revenue without using spots is through its printing division. Wilson points out, "We do printing for our whole chain and save them money. We also

go after clients who are currently spending advertising dollars with us, and we try to get their print budgets as well."

Wilson mentions Sandals Resorts as an example of a business that was not spending radio dollars, but that she was still able to sign up as a printing client. "I went to the powers-that-be at Sandals and asked, 'Who does all your printing?' We sent our print guy in, and he now does all their brochures and

other printing projects. We get a commission, and they still save tons of money." Wilson estimates CRM typically saves their clients about 15% to 25% of their printing budgets. CRM's print division is simply a mark-up business, and CRM does the marking up. Other companies the division has done work for include Sunkist and Royal Caribbean Cruise Lines. They also do projects like calendars for the radio stations.

Avoiding Value-Added Headaches

With time and money so precious, CRM has been effective in helping their clients to cut down on waste in both of these areas. "We save many of the participating Clear Channel stations a lot of time by letting the stations refer advertiser requests for value-added promotions to us," says Wilson. "Stations are constantly asked to do things on a value-added basis for their clients.

"Now the stations have the ability to say, 'We can't give you the sponsorship to the Wing Ding, because we have a company called Clear Results Marketing, and all of those products belong to it, and they charge money for them.' It gets the station out of that value-added monster. You know they are still going to have to do the 'Office Of The Day' and things like that, but from now on we don't have to be at the mercy of those clients who are saying, 'Give me the title sponsorship of the Wing Ding, because I'm an annual supporter of the radio station.' Now all of that inventory has been shifted away from the radio station."

When Wilson and her staff go in search of companies and their sponsorship dollars, they usually find them with the help of the IEG or *Brands Week*. "Once we call on a prospective company, we get to the VP of

marketing, because they have marketing dollars to create programs. They have totally separate budgets from the advertising departments.

"The reason we called the company Clear Results Marketing instead of something like Clear Channel Marketing is because we did not want to be sent to the advertising/sales departments of these companies. We were afraid that if we picked up the phone and said we were from Clear Channel Radio, we would immediately get transferred to the advertising department, where everyone else is attempting to get traditional advertising dollars. Instead, we go to the marketing department, which has huge budgets typically not geared for radio expenditures. It also avoids any conflict with our sales department or advertising agencies. As CRM, we are viewed as a separate entity from the radio stations; we just have them as our partners."

See Me, Hear Me ... Buy Me?

Why did it take so long for radio to tap into these available sponsorship and event dollars? Wilson feels that it may not have been radio missing out as much as it was a new directive from the companies themselves who don't want to just hear their names on radio stations anymore. "Coca-Cola doesn't want to hear, 'Presented by Coca-Cola.' That doesn't do them any good. If they can't get to their people and touch them, they are not going to win in the marketplace. They have created a demand for new projects and new events instead of just hearing a tag line. Today, they have entire departments to do just that, so we tap into those departments."

If you think getting to these VPs of marketing is an impossible task, Wilson insists CRM hasn't run into any difficulties. Out of fairness, we must point out that Clear Channel also has a national agency (Clear Channel Radio) that helps open doors at the Burger Kings and AT&Ts.

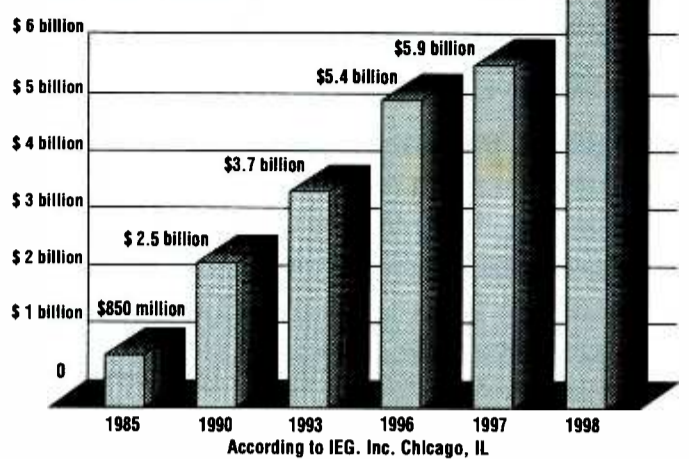
Wilson and Y-100 have been the launching pad for CRM. Not all the Clear Channel stations have set up CRM offices yet. Clear Channel prides itself on being decentralized, so each radio station group or market has the option to run each of their stations as they see fit. But with the revenue success of CRM, most Clear Channel properties have definitely heard the message and are generating non-spot and nontraditional business off of the events they do at their radio stations.

"What we attempt to do here at the national level is look throughout our 168 radio stations and use the power in our numbers. Say, for

Sponsorship By The Numbers

• size of the industry

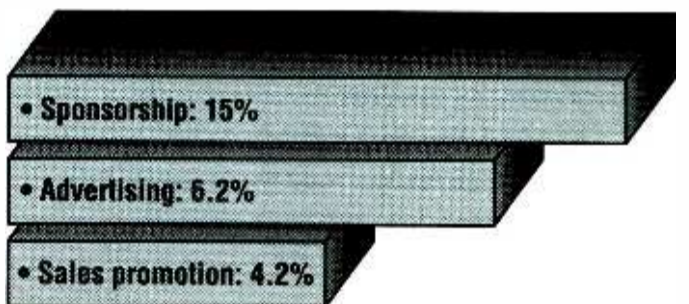
\$6.8 billion (projected)



Approximately \$14 billion will be spent on radio advertising in 1998. According to IEG, \$6.8 billion will be spent on sponsorships, creating tremendous opportunities for radio stations to tap into.

Growth Vs. Traditional Media

• increase in 1998 spending over 1997



During 1998, total dollars spent on traditional media such as sales promotion are projected to grow 4.2%; advertising is estimated to gain 6.2%. In the nontraditional media category, dollars spent on sponsorship are pegged at a 15% growth rate.

1998 Spending Projections

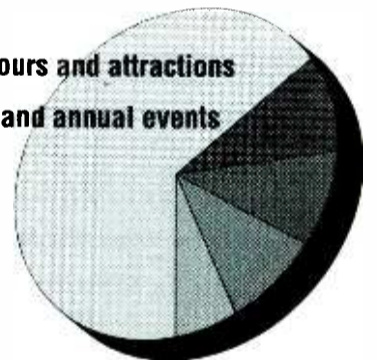
67% on sports

10% on entertainment tours and attractions

9% on festivals, fairs, and annual events

8% on causes

6% on arts/culture



If your station is going to go after the available sponsorship dollars, you need to know where to go. There is a reason WFAN/NY is the No. 1 biller in America. With 67% of sponsorship money being spent on sports, that's an available pot of over \$4.5 billion. The other \$3 billion or so is being spent by companies looking to sponsor entertainment tours, festivals, causes, and the arts.

example, 45 of our radio stations are running 'Date Line,' which is a telephone service. We think it would make more sense to go to Revlon, for example, and charge them \$100,000 to sponsor 45 of these than to have each station attempt to sell it individually. It's just putting all of your abilities together. We try to leverage and find all the synergies within all our markets and formats, and then combine them to leverage them nationally."

When CRM began about a year ago, the original plan was to do this for just the South Florida market. However, when Wilson was given the opportunity to pitch the idea to Clear Channel Chief Lowry Mays, he liked it once he understood that it was going to be another profit center.

"Mays really saw the big picture and the synergy of it," remarks Wilson. "He knew that Clear Channel was going to explode, and it was really his vision to interweave us all together, where initially we were just focused on this market. The corporate office just loves it, because it turns a profit and they've created a business that they didn't have to buy a license for or a tower. There is not a tremendous amount of investment or capital; it just takes a lot of brainpower. The way we look at it, the radio station sells the doughnuts and we sell the doughnut holes. We don't leave anything on the table, and we don't waste anything. We sell every opportunity we have."

Julie Wilson can be reached at (954) 463-9299 x 876 or at jwilson@clearresults.com



CHR/POP TOP 50

FEBRUARY 13, 1998

3W	2W	1W	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
7	2	1	1	CELINE DION My Heart Will Go On (550 Music)	7421	7286	6820	5445	132/1
1	1	2	2	SAVAGE GARDEN Truly Madly Deeply (Columbia)	7149	7079	6951	6804	133/0
5	6	4	3	MATCHBOX 20 3am (Lava/Atlantic)	6267	5995	5531	5470	132/1
4	3	3	4	BACKSTREET BOYS As Long As You Love Me (Jive)	6146	6126	6079	6109	130/0
3	4	5	5	SMASH MOUTH Walkin' On The Sun (Interscope)	5153	5375	5896	6139	121/0
10	9	9	6	JANET Together Again (Virgin)	4646	4569	4432	4328	115/0
8	8	8	7	USHER You Make Me Wanna... (LaFace/Arista)	4465	4633	4891	5219	105/0
6	7	6	8	ROBYN Show Me Love (RCA)	4457	4815	5087	5452	110/0
16	12	10	9	BILLIE MYERS Kiss The Rain (Universal)	4306	3886	3428	2949	123/5
2	5	7	10	CHUMBAWAMBA Tubthumping (Republic/Universal)	3779	4787	5670	6265	109/0
30	19	14	11	JIMMY RAY Are You Jimmy Ray? (Epic)	3731	3233	2581	1642	131/1
15	14	13	12	GREEN DAY Time Of Your Life (Good Riddance) (Reprise)	3459	3412	3125	2956	118/1
11	10	11	13	LISA LOEB I Do (Geffen)	3233	3677	3856	4030	96/0
18	15	15	14	THIRD EYE BLIND How's It Going To Be (Elektra/EEG)	3217	3074	2961	2838	115/0
35	27	17	15	'N SYNC I Want You Back (RCA)	3132	2674	2064	1235	120/5
9	11	12	16	SUGAR RAY Fly (Lava/Atlantic)	2968	3416	3719	4471	104/0
26	23	18	17	LOREENA MCKENNITT The Mummers'... (Quinlan Road/WB)	2801	2530	2327	2035	112/4
27	24	20	18	ALL SAINTS I Know Where It's At (London/Island)	2649	2517	2305	1951	117/3
12	13	16	19	MEREDITH BROOKS What Would Happen (Capitol)	2624	2976	3141	3107	87/0
25	22	21	20	AEROSMITH Pink (Columbia)	2482	2444	2388	2226	100/1
BREAKER	21	18	21	SPICE GIRLS Too Much (Virgin)	2352	1980	1638	1138	108/4
22	18	19	22	SARAH MCLACHLAN Sweet Surrender (Arista)	2255	2528	2615	2383	83/0
BREAKER	23	18	23	K-CI & JOJO All My Life (MCA)	2244	1881	1553	925	102/8
BREAKER	24	17	24	WILL SMITH Gettin' Jiggy Wit It (Columbia)	2223	1960	1696	1609	93/6
14	17	23	25	PAULA COLE I Don't Want To Wait (Imago/WB)	2198	2335	2738	2996	81/2
20	26	28	26	INOJ Love You Down (So So Def/Columbia)	1772	1970	2233	2445	53/0
19	21	24	27	NU FLAVOR Heaven (Reprise)	1748	2208	2440	2566	62/0
13	20	26	28	ALLURE All Cried Out (Track Masters/Crave)	1714	2093	2533	3097	61/1
23	25	25	29	BLESSID UNION Light In Your Eyes (Capitol)	1713	2152	2301	2312	57/0
17	16	22	30	BRYAN ADAMS Back To You (A&M)	1669	2438	2904	2885	64/0
—	41	35	31	BEN FOLDS FIVE Brick (550 Music)	1626	1211	921	560	90/8
43	36	32	32	BOYZ II MEN A Song For Mama (Motown)	1440	1356	1174	992	68/2
—	—	42	33	AQUA Turn Back Time (MCA)	1413	834	198	5	95/12
41	37	34	34	UNCLE SAM I Don't Ever Want To See You.. (Stonecreek/Epic)	1349	1258	1129	1069	66/6
32	34	37	35	NOTORIOUS B.I.G. Mo Money Mo Problems (Bad Boy/Arista)	1260	1194	1303	1407	41/1
DEBUT	36	37	36	NATALIE IMBRUGLIA Torn (RCA)	1255	319	77	22	100/36
28	28	31	37	ALANA DAVIS 32 Flavors (Elektra/EEG)	1244	1675	1911	1862	58/0
—	46	41	38	VERVE Bitter Sweet Symphony (Hut/Virgin)	1189	865	642	522	67/10
37	35	38	39	MASE Feel So Good (Bad Boy/Arista)	1138	1173	1235	1226	58/0
34	33	33	40	SISTER HAZEL Happy (Universal)	1114	1286	1368	1356	54/0
29	32	36	41	SOMETHIN' FOR THE PEOPLE My Love Is... (Warner Bros.)	997	1210	1436	1788	39/1
—	45	43	42	EDWIN MCCAIN I'll Be (Lava/Atlantic)	947	799	677	572	61/3
—	47	46	43	SHANIA TWAIN You're Still The One (Mercury)	857	722	601	390	61/4
39	40	40	44	BOYZ II MEN 4 Seasons Of Loneliness (Motown)	807	874	950	1130	26/0
44	38	39	45	LOS UMBRELLOS No Tengo Dinero (Flex/Virgin)	798	921	977	972	37/0
DEBUT	46	40	46	MARCY PLAYGROUND Sex And Candy (Capitol)	777	490	292	160	63/16
DEBUT	47	41	47	TONIC Open Up Your Eyes (Polydor/A&M)	710	439	100	—	58/4
DEBUT	48	42	48	DAKOTA MOON A Promise I Make (Elektra/EEG)	705	370	13	—	67/12
48	44	45	49	LUTRICIA MCNEAL Ain't That Just The Way (Crave)	699	740	740	682	37/0
DEBUT	50	46	50	JONNY LANG Missing Your Love (A&M)	639	551	356	51	52/6

This chart reflects airplay from February 2-8. Songs ranked by total plays. Highlighted songs indicate Breaker.

135 CHR/Pop reporters. 134 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

BREAKERS

SPICE GIRLS
Too Much (Virgin)
TOTAL PLAYS/INCREASE: 2352/372
TOTAL STATIONS/ADDS: 108/4
CHART: 21

K-CI & JOJO
All My Life (MCA)
TOTAL PLAYS/INCREASE: 2244/363
TOTAL STATIONS/ADDS: 102/8
CHART: 23

WILL SMITH
Gettin' Jiggy Wit It (Columbia)
TOTAL PLAYS/INCREASE: 2223/263
TOTAL STATIONS/ADDS: 93/6
CHART: 24

MOST ADDED

ARTIST/TITLE LABEL(S)	ADDS
ERIC CLAPTON My Father's Eyes (Duck/Reprise)	86
TUESOAYS It's Up To You (Arista)	52
NATALIE IMBRUGLIA Torn (RCA)	36
PAULA COLE Me (Imago/WB)	18
RICHIE SAMBORA Hard Times Come Easy (Mercury)	17
USHER Nice & Slow (LaFace/Arista)	17
MARCY PLAYGROUND Sex And Candy (Capitol)	16
AQUA Turn Back Time (MCA)	12
DAKOTA MOON A Promise I Make (Elektra/EEG)	12
CHUMBAWAMBA Amnesia (Republic/Universal)	10
VERVE Bitter Sweet Symphony (Hut/Virgin)	10

MOST INCREASED PLAYS

ARTIST/TITLE LABEL(S)	TOTAL PLAY INCREASE
NATALIE IMBRUGLIA Torn (RCA)	+936
AQUA Turn Back Time (MCA)	+579
JIMMY RAY Are You Jimmy Ray? (Epic)	+498
'N SYNC I Want You Back (RCA)	+458
BILLIE MYERS Kiss The Rain (Universal)	+420
BEN FOLDS FIVE Brick (550 Music)	+415
ERIC CLAPTON My Father's Eyes (Duck/Reprise)	+374
SPICE GIRLS Too Much (Virgin)	+372
K-CI & JOJO All My Life (MCA)	+363
PAULA COLE Me (Imago/WB)	+335
OAKOTA MOON A Promise I Make (Elektra/EEG)	+335

HOTTEST RECURRENTS

ARTIST/TITLE LABEL(S)
MATCHBOX 20 Push (Lava/Atlantic)
SISTER HAZEL All For You (Universal)
THIRO EYE BLINO Semi-Charmed Life (Elektra/EEG)
LEANN RIMES How Do I Live (Curb)
JEWEL Foolish Games (Atlantic)
BACKSTREET BOYS Quit Playing Games (With...) (Jive)
ROBYN Do You Know (What It Takes) (RCA)
WALLFLOWERS One Headlight (Interscope)
OMC How Bizarre (Huh!/Mercury)
MARK MORRISON Return Of The Mack (Atlantic)

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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CHR/POP

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL% FAMILIARITY	TOTAL% BURN
	TW	LW	2W	3W		
CELINE DION My Heart Will Go On (550 Music)	4.30	4.33	4.28	4.14	85.6%	13.2%
SAVAGE GARDEN Truly Madly Deeply (Columbia)	3.88	3.86	3.92	3.88	81.9%	17.9%
USHER You Make Me Wanna... (LaFace/Arista)	3.87	3.90	3.83	3.83	76.9%	21.8%
K-CI & JOJO All My Life (MCA)	3.72	3.83	3.59	3.66	43.7%	10.2%
WILL SMITH Gettin' Jiggy Wit It (Columbia)	3.70	3.73	3.52	3.62	66.3%	13.6%
DRU HILL 5 Steps (Island)	3.66	—	—	—	36.2%	7.4%
MATCHBOX 20 3am (Lava/Atlantic)	3.66	3.70	3.57	3.67	75.4%	20.1%
JANET Together Again (Virgin)	3.64	3.52	3.50	3.44	74.7%	18.6%
BOYZ II MEN A Song For Mama (Motown)	3.63	3.80	3.65	3.68	56.1%	14.9%
BACKSTREET BOYS As Long As You Love Me (Jive)	3.61	3.59	3.64	3.67	76.9%	22.3%
THIRD EYE BLIND How's It Going To Be (Elektra/EEG)	3.60	3.62	3.65	3.60	62.5%	15.9%
ROBYN Show Me Love (RCA)	3.56	3.64	3.49	3.43	83.1%	25.3%
INOJ Love You Down (So So Def/Columbia)	3.55	3.51	3.49	3.49	69.0%	20.6%
SMASH MOUTH Walkin' On The Sun (Interscope)	3.55	3.67	3.68	3.60	86.6%	31.0%
BLESSID UNION Light In Your Eyes (Capitol)	3.53	3.37	3.42	3.43	45.7%	10.9%
SUGAR RAY Fly (Lava/Atlantic)	3.52	3.60	3.58	3.58	91.1%	42.4%
NU FLAVOR Heaven (Reprise)	3.50	3.50	3.48	3.46	46.2%	10.4%
CHUMBAWAMBA Tubthumping (Republic/Universal)	3.48	3.65	3.70	3.62	92.3%	41.4%
AEROSMITH Pink (Columbia)	3.47	3.39	3.48	3.56	56.8%	14.4%
GREEN DAY Time Of Your Life (Good Riddance) (Reprise)	3.46	3.49	3.49	3.52	66.0%	17.9%
MEREDITH BROOKS What Would Happen (Capitol)	3.41	3.15	3.33	3.24	53.1%	15.1%
BILLIE MYERS Kiss The Rain (Universal)	3.37	3.31	3.20	3.13	52.1%	15.9%
SISTER HAZEL Happy (Universal)	3.37	—	—	—	39.7%	10.2%
LISA LOEB I Do (Geffen)	3.34	3.42	3.29	3.22	77.4%	28.5%
SPICE GIRLS Too Much (Virgin)	3.32	—	—	—	49.4%	11.7%
ALANA DAVIS 32 Flavors (Elektra/EEG)	3.24	3.12	3.32	—	38.7%	10.4%
SARAH MCLACHLAN Sweet Surrender (Arista)	3.24	3.10	3.13	3.23	63.0%	23.3%
ALL SAINTS I Know Where It's At (London/Island)	3.18	3.01	—	—	35.0%	9.4%
LOREENA MCKENITT The Mummers' Dance (Quinlan Road/WB)	3.16	3.24	3.13	—	54.3%	17.6%
'N SYNC I Want You Back (RCA)	3.14	—	—	—	35.0%	9.9%
BRYAN ADAMS Back To You (A&M)	3.05	3.08	2.88	2.94	29.5%	7.4%
JIMMY RAY Are You Jimmy Ray? (Epic)	2.96	2.79	—	—	44.4%	16.6%

Total sample size is 400 respondents with a +/-5 margin of error. **Total average favorability** estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). **Total familiarity** represents the percentage of respondents who recognized the song. **Total burn** represents the number of respondents who said they are tired of hearing the song. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: **EAST:** Baltimore, Boston, Buffalo, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. **SOUTH:** Atlanta, Charlotte, Dallas, Houston, Miami, New Orleans, Norfolk, Orlando, Tampa. **MIDWEST:** Cincinnati, Cleveland, Columbus, Indianapolis, Kansas City, Minneapolis. **WEST:** Los Angeles, Portland, Salt Lake City, San Diego, San Francisco, Seattle. Songs are removed from Callout America after 20 weeks of testing. © 1998, R&R Inc.

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

Is the pendulum beginning to swing again? After a significant period of big callout scores for Pop/Alternative music, six of this week's top 10 testing songs on Callout America are rhythmic.

"You Make Me Wanna..." by Usher (LaFace/Arista) leads the rhythmic pack with a 3.87 total favorability score. "Wanna" is third among teens and 18-24s and ninth 25-34.

"All My Life" by K-Ci & JoJo (MCA) climbs to fourth overall, posting a 3.72 score. "All" is sixth with teens, seventh 18-24, and 12th 25-34.

"Gettin' Jiggy Wit It" by Will Smith (Columbia) — which samples Sister Sledge's 1979 disco classic "He's The Greatest Dancer" — ranks fifth this week with a 3.70. "Jiggy" is fifth with 12-17s, 10th 18-24, and 11th 25-34.

"5 Steps" by Dru Hill (Island) places sixth overall with a 3.66 as a Callout America extra. "Steps" is fourth with teens, posting a 3.99 and — as with many ballads — showing potential with 18-24s and 25-34s.

"Together Again" by Janet (Virgin) continues its climb, showing a four-week trend of 3.44-3.50-3.52-3.64. "Together" ranks fourth 25-34 with a 3.77.

"A Song For Mama" by Boyz II Men (Motown) remains a solid performer with a 3.63 total favorability score. The Babyface-penned track is eighth 18-24 and fourth in the West region.

A few Pop/Alternative titles showing demo strength are "How's It Going To Be" by Third Eye Blind (Elektra/EEG) and Meredith Brooks' "What Would Happen" (Capitol), which rank fourth and sixth 18-24, respectively. "Happy" by Sister Hazel (Universal) debuts strong, tied for fifth 25-34.

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"5 STEPS" TO DOUBLE PLATINUM

DRU HILL

Callout
America
#6 Overall



Step one "Tell Me"

- Released July 1996, becomes the 1st #1 DRU HILL single at R & B
- Peaks at #11 at Crossover in Dec. 1996 and becomes a GOLD single
- Accumulates a total of 62,500 spins at radio

Step two DRU HILL Debut Album

- Album in stores on 11/18/96 and immediately begins to soar up the charts



Step three "In My Bed"

- 2nd consecutive #1 single at R & B
- The R & B Billboard Monitor song of the year
- #3 on the Billboard Hot 100 singles chart
- Album and single certified PLATINUM and accumulates a total of 113,000 spins at radio



Step four "Never Make A Promise"

- Becomes DRU HILL's 3rd consecutive #1 R & B smash
- Peaks Top Five at Crossover
- Single certified GOLD
- Accumulates a total of 56,000 spins at radio



Step five "Five Steps"

- DRU HILL wins four Billboard Music Awards
- Nominated for two American Music Awards
- ON TOUR with PUFF DADDY March 9 - 23
- DRU HILL becomes the most played artist at R & B radio for 1997
- DRU HILL has accumulated nearly 300,000 spins at radio



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NEW & ACTIVE

JANA Near Me (*Curb*)
Total Plays: 619, Total Stations: 38, Adds: 2

PAULA COLE Me (*Imago/WB*)
Total Plays: 603, Total Stations: 67, Adds: 18

PUFF DADDY & THE FAMILY Been Around... (*Bad Boy/Arista*)
Total Plays: 544, Total Stations: 47, Adds: 1

USHER Nice & Slow (*LaFace/Arista*)
Total Plays: 445, Total Stations: 46, Adds: 17

GARY BARLOW Superhero (*Arista*)
Total Plays: 417, Total Stations: 35, Adds: 0

ERIC CLAPTON My Father's Eyes (*Duck/Reprise*)
Total Plays: 374, Total Stations: 86, Adds: 86

FLEETWOOD MAC Landslide (*Reprise*)
Total Plays: 314, Total Stations: 23, Adds: 1

CHUMBAWAMBA Amnesia (*Republic/Universal*)
Total Plays: 225, Total Stations: 20, Adds: 10

AMBER One More Night (*Tommy Boy*)
Total Plays: 210, Total Stations: 8, Adds: 0

CORNERSHOP Brimful Of Asha (*Luaka Bop/WB*)
Total Plays: 209, Total Stations: 16, Adds: 0

BACKSTREET BOYS Everybody (Backstreet's Back) (*Jive*)
Total Plays: 208, Total Stations: 9, Adds: 2

ROBYN Do You Really Want Me (*RCA*)
Total Plays: 197, Total Stations: 13, Adds: 7

SERMON, MURRAY & REDMAN Rapper's Delight (*Priority*)
Total Plays: 164, Total Stations: 14, Adds: 1

DRU HILL 5 Steps (*Island*)
Total Plays: 139, Total Stations: 14, Adds: 4

ROCKELL In A Dream (*Robbins*)
Total Plays: 138, Total Stations: 4, Adds: 0

MARIAH CAREY F/BONE THUGS... Breakdown (*Columbia*)
Total Plays: 134, Total Stations: 5, Adds: 0

MISSY "MISDEMEANOR" ELLIOTT Sock It 2 Me (*EastWest/EEG*)
Total Plays: 125, Total Stations: 3, Adds: 0

TUESDAYS It's Up To You (*Arista*)
Total Plays: 117, Total Stations: 54, Adds: 52

ALEXIA Number 1 (*Popular*)
Total Plays: 115, Total Stations: 4, Adds: 1

DAFT PUNK Around The World (*Virgin*)
Total Plays: 114, Total Stations: 4, Adds: 0

Songs ranked by total plays



AS LONG AS YOU POSE WITH ME !!—WFLZ/Tampa vibes with Jive Superstars Backstreet Boys during their pre-concert get together. In attendance were WFLZ OM/PD B.J. Harris (middle) Jarred Harris (in front of Dad), APD/MD Domino (2nd From Right) and James Heathfield (far left).



A LOVING MOMENT—Lil' Man/Interscope artist Queen Pen (center) gives love to KIIS/Los Angeles air personality Valentine and APD/MD Tracy Austin, while out promoting her single "All My Love".

NEW RELEASES

ADDS FEBRUARY 17

Chris Braide "If I Hadn't Got You" (*Atlantic*)

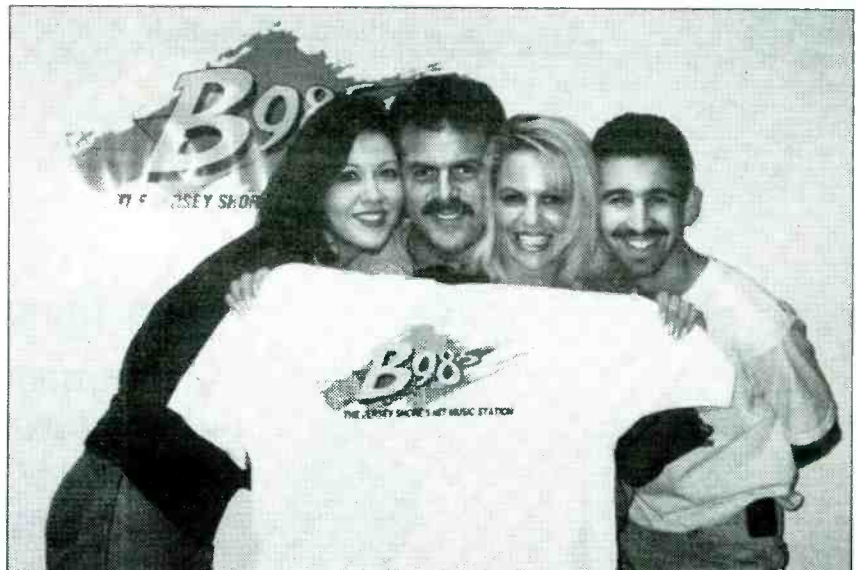
Joey Lawrence "Never Gonna Change My Mind" (*Curb*)

Meja "How Crazy Are You" (*Columbia*)

She Moves "It's Your Love" (*Geffen*)

Tuesdays "It's Up To You" (*Arista*)

Wyclef Jean "Gone Till November" (*Ruffhouse/Columbia*)



DO YOU WANT A LITTLE CHEESE WITH THAT SMILE—Sharing smiles from ear to ear with Robbins artist Debra Michaels (2nd From Right) after jammin' to her new dance version of "How Do I Live" are, WBBO/Monmouth-Ocean morning personality Michelle Dawn Mooney, former Morning B-ster Michael Lynn, Debra Michaels, and Morning Show Producer Carlos Vasquez.



HAVING CROSSED THE BRIDGES TO BABYLON...—The Rolling Stones' Mick Jagger (r) describes 'the journey' during an exclusive interview with (l-r) KKRZ/Portland's Nelson and John Murphy.



CHR/RHYTHMIC TOP 50

FEBRUARY 13, 1998

3W	2W	LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
			1	K-CI & JOJO All My Life (MCA)	2592	2610	2518	2452	47/1
			2	USHER Nice & Slow (LaFace/Arista)	2369	2416	2219	2039	46/0
27	14	6	3	BRIAN MCKNIGHT Anytime (Mercury)	1788	1459	1002	617	42/2
5	3	3	4	UNCLE SAM I Don't Ever Want To See You... (Stonecreek/Epic)	1741	1860	1866	1833	42/3
21	15	7	5	CELINE DION My Heart Will Go On (550 Music)	1578	1365	985	711	31/3
4	4	4	6	LSG My Body (EastWest/EEG)	1547	1713	1862	1965	33/0
3	5	5	7	USHER You Make Me Wanna... (LaFace/Arista)	1523	1653	1766	1987	36/0
7	9	10	8	BOYZ II MEN A Song For Mama (Motown)	1362	1247	1249	1396	36/0
10	8	8	9	WILL SMITH Gettin' Jiggy Wit It (Columbia)	1283	1316	1326	1282	31/1
9	7	11	10	JANET Together Again (Virgin)	1260	1229	1361	1290	30/0
14	11	9	11	DESTINY'S CHILD No, No, No (Grass Roots/Columbia)	1249	1262	1123	1063	36/2
16	17	13	12	K.P. & ENVYI Swing My Way (EastWest/EEG)	1162	1056	967	861	37/3
23	20	18	13	MARIAH CAREY i/BONE THUGS... Breakdown (Columbia)	985	899	787	688	33/2
6	6	12	14	SOMETHIN' FOR THE PEOPLE My Love Is... (Warner Bros.)	978	1222	1368	1453	28/0
22	19	17	15	TIMBALAND & MAGOO Luv 2 Luv You (BlackGround/Atlantic)	973	917	822	703	29/1
15	18	21	16	QUEEN PEN All My Love (Lil' Man/Interscope)	917	800	846	877	31/3
30	22	20	17	MASE i/TOTAL What You Want (Bad Boy/Arista)	913	818	735	593	36/3
48	39	25	18	SAVAGE GARDEN Truly Madly Deeply (Columbia)	889	669	440	352	19/2
40	26	23	19	NEXT Too Close (Arista)	886	729	615	438	32/3
36	28	22	20	SWV Rain (RCA)	850	755	606	469	31/1
13	16	16	21	BACKSTREET BOYS As Long As You Love Me (Jive)	815	963	979	1082	19/0
8	10	14	22	MISSY "MISDEMEANOR" ELLIOTT Sock It 2 Me (EastWest/EEG)	739	994	1162	1348	20/0
11	13	19	23	MASE Feel So Good (Bad Boy/Arista)	723	865	1016	1182	23/0
12	12	15	24	SERMON, MURRAY & REDMAN Rapper's Delight (Priority)	653	987	1059	1084	20/0
33	29	28	25	WYCLEF JEAN Gone Till November (Ruffhouse/Columbia)	638	613	596	516	29/2
39	35	29	26	LEANN RIMES How Do I Live (Curb)	620	579	482	443	15/0
17	21	24	27	PUFF DADDY & THE FAMILY Been Around... (Bad Boy/Arista)	610	697	751	784	26/0
20	31	27	28	ROBYN Show Me Love (RCA)	600	630	581	731	17/0
45	40	32	29	SPICE GIRLS Too Much (Virgin)	587	544	437	383	24/1
—	47	34	30	2PAC i/ERIC WILLIAMS Do For Love (Amaru/Jive)	529	512	362	259	27/2
44	38	30	31	ALL SAINTS I Know Where It's At (London/Island)	503	553	449	387	24/1
29	23	26	32	BUSTA RHYMES Dangerous (Elektra/EEG)	475	662	675	609	25/0
—	—	40	33	MISSY "MISDEMEANOR" ELLIOTT Beep Me 911 (EastWest/EEG)	469	435	325	214	22/0
47	41	43	34	LOS UMBRELLOS No Tengo Dinero (Flex/Virgin)	434	400	409	356	11/0
—	—	46	35	MARY J. BLIGE Seven Days (MCA)	422	366	268	223	22/5
28	30	33	36	CHUMBAWAMBA Tubthumping (Republic/Universal)	419	527	582	617	12/0
42	42	41	37	LUTRICIA MCNEAL Ain't That Just The Way (Crave)	417	416	397	403	17/0
—	—	48	38	SYLK-E. FYNE i/CHILL Romeo And Juliet (Grand Jury/RCA)	402	320	239	118	17/7
37	37	37	39	KAI Say You'll Stay (Tidal Wave/Geffen)	385	463	454	463	16/0
50	45	45	40	MILITIA Burn (Red Ant)	367	384	381	322	14/1
DEBUT			41	ALLURE Last Chance (Track Masters/Crave)	353	265	104	60	19/2
38	50	47	42	JON B. Are U Still Down? (Yab Yum/550 Music)	338	342	344	451	11/2
25	27	35	43	DRU HILL 5 Steps (Island)	333	496	609	650	13/0
DEBUT			44	MACK 10 i/ICE CUBE & SNOOP... Only In California (Priority)	324	230	76	47	19/0
DEBUT			45	OL SKOOL i/K. SWEAT & XSCAPE Am I Dreaming (Keia/Universal)	309	217	144	109	21/2
26	33	39	46	TOTAL What About Us (LaFace/Arista)	303	456	526	635	9/0
49	46	44	47	WC Just Clownin' (Payday/FFRR/Red Ant)	301	398	363	335	12/0
31	34	42	48	DRU HILL We're Not Making Love No More (LaFace/Arista)	299	406	514	565	10/0
24	32	36	49	ERYKAH BADU Tyrone (Kedar/Universal)	299	468	539	658	10/0
34	36	49	50	SUGAR RAY Fly (Lava/Atlantic)	290	317	478	509	12/1

This chart reflects airplay from February 2-8. Songs ranked by total plays. Highlighted songs indicate Breaker.

49 CHR/Rhythmic reporters. 47 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

BREAKERS®

No Songs Qualified For Breaker Status This Week

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
ARETHA FRANKLIN A Rose Is Still A Rose (Arista)	15
LSG i/L.L., BUSTA & MC LYTE Curious (EastWest/EEG)	11
SYLK-E. FYNE i/CHILL Romeo And Juliet (Grand Jury/RCA)	7
MARY J. BLIGE Seven Days (MCA)	5
98 DEGREES Was It Something I Didn't Say (Motown)	4
CELINE DION My Heart Will Go On (550 Music)	3
K.P. & ENVYI Swing My Way (EastWest/EEG)	3
KINSUI Pha Hop (Blunt/TVT)	3
MASE i/TOTAL What You Want (Bad Boy/Arista)	3
NEXT Too Close (Arista)	3
QUEEN PEN All My Love (Lil' Man/Interscope)	3
SNOOP DOGGY DOGG & KURUPT Ride On... (Noo Trybe/Virgin)	3
UNCLE SAM I Don't Ever Want To See... (Stonecreek/Epic)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRIAN MCKNIGHT Anytime (Mercury)	+329
SAVAGE GARDEN Truly Madly Deeply (Columbia)	+220
CELINE DION My Heart Will Go On (550 Music)	+213
NEXT Too Close (Arista)	+157
98 DEGREES Was It Something I Didn't Say (Motown)	+122
QUEEN PEN All My Love (Lil' Man/Interscope)	+117
BOYZ II MEN A Song For Mama (Motown)	+115
K.P. & ENVYI Swing My Way (EastWest/EEG)	+106
MASE i/TOTAL What You Want (Bad Boy/Arista)	+95
SWV Rain (RCA)	+95

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NU FLAVOR Heaven (Reprise)	+329
ALLURE All Cried Out (Track Masters/Crave)	+220
NOTOTRIOUS B.I.G. Mo Money Mo Problems (Bad Boy/Arista)	+213
INOJ Love You Down (So So Def/Columbia)	+157
BOYZ II MEN 4 Seasons Of Loneliness (Motown)	+122
MARK MORRISON Return Of The Mack (Atlantic)	+117
AALIYAH The One I Gave My Heart To (BlackGround/Atlantic)	+115
PUFF DADDY & FAITH EVANS i/112 I'll Be Missing... (Bad Boy/Arista)	+106
ROME I Belong To You (Every...) (Grand Jury/RCA)	+95
WILL SMITH Men In Black (Columbia)	+95

Breakers: Songs registering 500 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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HIP HOP TOP 20

Table with columns: LW, TW, ARTIST TITLE LABEL(S), TOTAL PLAYS TW, LW, TOTAL STATIONS/ADDS. Lists top 20 hip hop songs like MASE F/TOTAL 'What You Want' and TIMBALAND & MAGOO 'Luv 2 Luv You'.

This chart reflects airplay from February 2-8. Songs ranked by total plays. 49 CHR/Rhythmic reporters and 88 Urban reporters combine from the Custom Chart function on R&R ONLINE.

NEW & ACTIVE

ICE CUBE We Be Clubbin' (Heavyweight/A&M) Total Plays: 285, Total Stations: 10, Adds: 1

'N SYNC I Want You Back (RCA) Total Plays: 275, Total Stations: 16, Adds: 2

LORD TARIQ & PETER GUNZ Deja Vu (Codeine/Columbia) Total Plays: 255, Total Stations: 11, Adds: 1

SOMETHIN' FOR THE PEOPLE All I Do (Wamer Bros.) Total Plays: 250, Total Stations: 11, Adds: 1

JAY-Z F/BLACKSTREET The City... (Roc-A-Fella/Def Jam/Mercury) Total Plays: 206, Total Stations: 17, Adds: 2

PRINCE BE, KY-MANI & JOHN F Gotta Be... (Gee Street/V2) Plays: 189, Total Stations: 14, Adds: 2

LSG F/L.L., BUSTA & MC LYTE Curious (EastWest/EEG) Total Plays: 181, Total Stations: 19, Adds: 11

JODY WATLEY Off The Hook (Atlantic) Total Plays: 181, Total Stations: 11, Adds: 1

FRUIT DE LA PASSION Tic Tic Tac (Aureus/Warlock) Total Plays: 168, Total Stations: 7, Adds: 0

REAL ONE U Like Pina Colada (Arista) Total Plays: 166, Total Stations: 4, Adds: 1

SHAGGY Sexy Body Girls (Virgin) Total Plays: 160, Total Stations: 6, Adds: 0

98 DEGREES Was It Something I Didn't Say (Motown) Total Plays: 158, Total Stations: 13, Adds: 4

ANGELINA Mambo (Upstairs) Total Plays: 157, Total Stations: 5, Adds: 0

KIM SANDERS Jealousy (Dancin' Music/Island) Total Plays: 150, Total Stations: 8, Adds: 1

JIMMY RAY Are You Jimmy Ray? (Epic) Total Plays: 120, Total Stations: 7, Adds: 1

BIG PUN I'm Not A Player (Loud) Total Plays: 120, Total Stations: 6, Adds: 0

PAULA COLE I Don't Want To Wait (Imago/WB) Total Plays: 112, Total Stations: 4, Adds: 0

JD F/BRAT & USHER The Party Continues (So So Def/Columbia) Total Plays: 110, Total Stations: 8, Adds: 1

ARETHA FRANKLIN A Rose Is Still A Rose (Arista) Total Plays: 107, Total Stations: 19, Adds: 15

L.L. COOL J 4,3,2,1... (Def Jam/RAL/Mercury) Total Plays: 104, Total Stations: 7, Adds: 1



4,3,2,1, TOUCHDOWN — Def Jam artist L.L. Cool J does the huddle dance at Super Bowl Super Jam with XHTZ San Diego and the homies.

YOUR PICTURE COULD BE HERE!

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to: R&R c/o Tony Novia: 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067

CHR/RHYTHMIC REPORTERS

Stations and their adds listed alphabetically by market

Grid of reporter assignments across various markets including Albuquerque, Chicago, Fresno, Las Vegas, New York, Providence, San Antonio, Stockton, etc.



WALT LOVE

WAMO's Golden Year: A Pittsburgh Legend Turns 50

□ A look at the family-owned business... and why the family intends to keep it that way

WAMO has been part of Pittsburgh's radio scene for 50 years. The AM started broadcasting from Homestead, PA as WHOD back in 1948, and then-owner Dynamic Broadcasting changed the calls to WAMO (Waters of the Allegheny, Monongahela, and Ohio rivers) in 1956. The FM debuted in 1960 as Jazz WAZZ, but by '62, the AM and FM had become "The Double WAMO." Sheridan Broadcasting Corp. bought the combo in 1973.

Ronald Davenport is CEO of Sheridan Broadcasting and American Urban Radio Network, the largest African-American owned radio network in the country. Although he's a Philadelphia native, Davenport's roots in Pittsburgh go



Ronald Davenport



Alan Lincoln

people controlled their outlet and owned a piece of the economy. It was clear to me that radio was a very important tool in reaching black people with ideas. February 28 will be the 25th anniversary of Sheridan Broadcasting, Sheridan

being the name of the street on which I grew up. We bought WAMO-AM & FM, WUFO/Buffalo, and WILD/Boston on that date. Then, in 1991, we merged with the National Black Network to create the American Urban Radio Network."

After more than 11 years at the college, he took the leap into media ownership. "I bought WAMO because I felt it was important that black

work for a black-owned company. And if you're a Pittsburgher, you know that Sheridan and WAMO are the most successful black companies in Pennsylvania. So I got an opportunity to come here, and it's been a good experience for me."

"It's been a good experience for me too," Davenport adds. "Alan has done the best job of any GM we've had. He's done an outstanding job, particularly with the signal switch we made almost two years ago, which was a very difficult thing. We had a Rolls Royce signal with a

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If there's no economic justification for your existence, you're not going stay in business.

—Ronald Davenport

Chevrolet return, so we had to make the switch to give us the financial flexibility to allow us to be long-term players."

Big Year, Big Plans

Lincoln describes the events the station has planned to celebrate its gold anniversary. "We're going to be doing a lot of things. We're kicking it off by being a sponsor of the Jacob Lawrence art exhibit here in Pittsburgh. He's one of the most renowned black artists in the country. That's a major step for us as a company, and we're looking forward to that. Also, we're going to be celebrating our fifth annual African American Awards show. We will be doing a 'Gold and Silver Ball' in October, which is going to celebrate 50 years of WAMO and 25 years of Sheridan ownership. Those are the major events.

"Plus, we're going to bring all of the old jocks back and have them host shows throughout the whole year, playing the music from their time. We're going to start with Porky Chedwick and Sir Walter, and then get as many of the older jocks as we possibly can." If you're not familiar with Chedwick and Sir Walter, they are truly industry legends. I grew up listening to them as a child, and they made a huge difference in the lives of kids in western Pennsylvania.

Other events include the second annual WAMO Talent Showcase on March 7, the second annual "Real Men Can Cook" barbecue competition



A shot of WAMO/Pittsburgh's listeners lining the streets for a parade back in the day, when the AM frequency was listened to more than the FM.

on May 24, and the annual WAMO Juneteenth Celebration on June 13-14. WAMO will also have a 50th anniversary float in the prestigious "Celebrate The Seasons" parade.

No Selling Out

Davenport realizes that there's money to be made by selling his stations to a larger company, but he's adamant about keeping WAMO in his family. "We love the idea of controlling an important vehicle that reaches the African-American community. We love the idea that we exist to service the community, and we work hard at trying to do that. We're committed to it. To be honest with you, with all the things that are going on now in broadcasting, this would be a great time to sell out. But we switched our signal so we wouldn't have to sell out. Remember that WAMO started at 860 AM, and it was Sheridan that took it from AM to a full-time FM in 1975. When I bought these stations in '73, the lead station was the AM. The money and all of the advertising were on the AM. But two years later, we flipped it to an FM station. We were one of the first stations to do so."

Because of consolidation and spiraling station prices, it's become more and more difficult for African Americans in the industry to break into radio ownership. Davenport reiterates, "Earlier I said that black people have to own things. We have to have a place for the Alan Lincolns to do what they do. We have to have places where we know people will be judged by the quality of their work. Fortunately, the Davenport family is in the position where we can afford to really do this, because we're not trying to cash out."

"Radio stations are very expensive. We tried to buy some AMs years ago, in 1990-91, and couldn't raise the money because they had no sex appeal. FMs were sexy then. As you know, through the American Urban Radio Networks — and Sheridan is the dominant partner in that — we have the urban market franchise in network radio. Period. Nobody gave it to us; we took it, and we know how to protect it. We have to grow it, and we're going to grow it by servicing Urban stations. We have to give the stations a reason to use us. If there's no economic justification for your existence, you're not going stay in business."

"I think there are great opportunities, but the opportunities are different. Companies like Clear Chan-

nel and Hicks, Muse are buying radio stations with other people's money — money they've raised in the market. All that is going to shake out within the next five years. I'm confident that if we keep our powder dry and do what we do, we'll be OK. I'm disappointed, frankly, that blacks are a vanishing species in radio. But I know that we are as bright, as smart, and as competent as anybody else.

"I was having a conversation with a friend about affirmative action, and he said, 'Ron, in the final analysis, Darwin wins.' Survival of the fittest. I agreed with that, and I'm comfortable, because God, in his infinite wisdom, has given skills and talents to people of all shapes, sizes, and colors. I know black people can compete — there's no question about it. We have a short-term setback. But if black people play by the economic rules of the game — and we're not going to be treated fairly, by the way



Air personality Porky Chedwick during WAMO's early years, in the late '50s.

— but if we understand the economic rules of the game, we're still the yeast in the American culture. Urban music is the dominant music in the American culture. The urban lifestyle is the dominant lifestyle in the American culture. That gives us enormous leverage. It's just a question of us learning how to use it."

Just Another Year?

Lincoln waxes philosophical on the meaning of WAMO's 50th year, saying, "It's like celebrating a birthday: Every year a new one comes along. All you do is look forward to the next one. So, after 50, we look forward to 51, 52, and 53. And we're working hard to make sure we're going to exist, be very profitable, and be a successful company. That's what we're gauged on: not being black, but being successful."

BLACK HISTORY MONTH

Words To Live By

During the holidays, people touched by the spirit of giving participate in drives of all sorts: food, clothing, toys. In honor of Black History Month, we at R&R would like to offer a little sustenance of our own, *food for thought*. Throughout the month of February, we'll be sharing a few quotes from famous African Americans, courtesy of the California African-American Museum.

COURAGE

"The ultimate measure of a man is not where he stands in moments of comfort and convenience, but where he stands at times of challenge and controversy."

— Rev. Martin Luther King Jr.

DEATH

"It's a blessing to die for a cause, because you can die so easily for nothing."

— Andrew Young

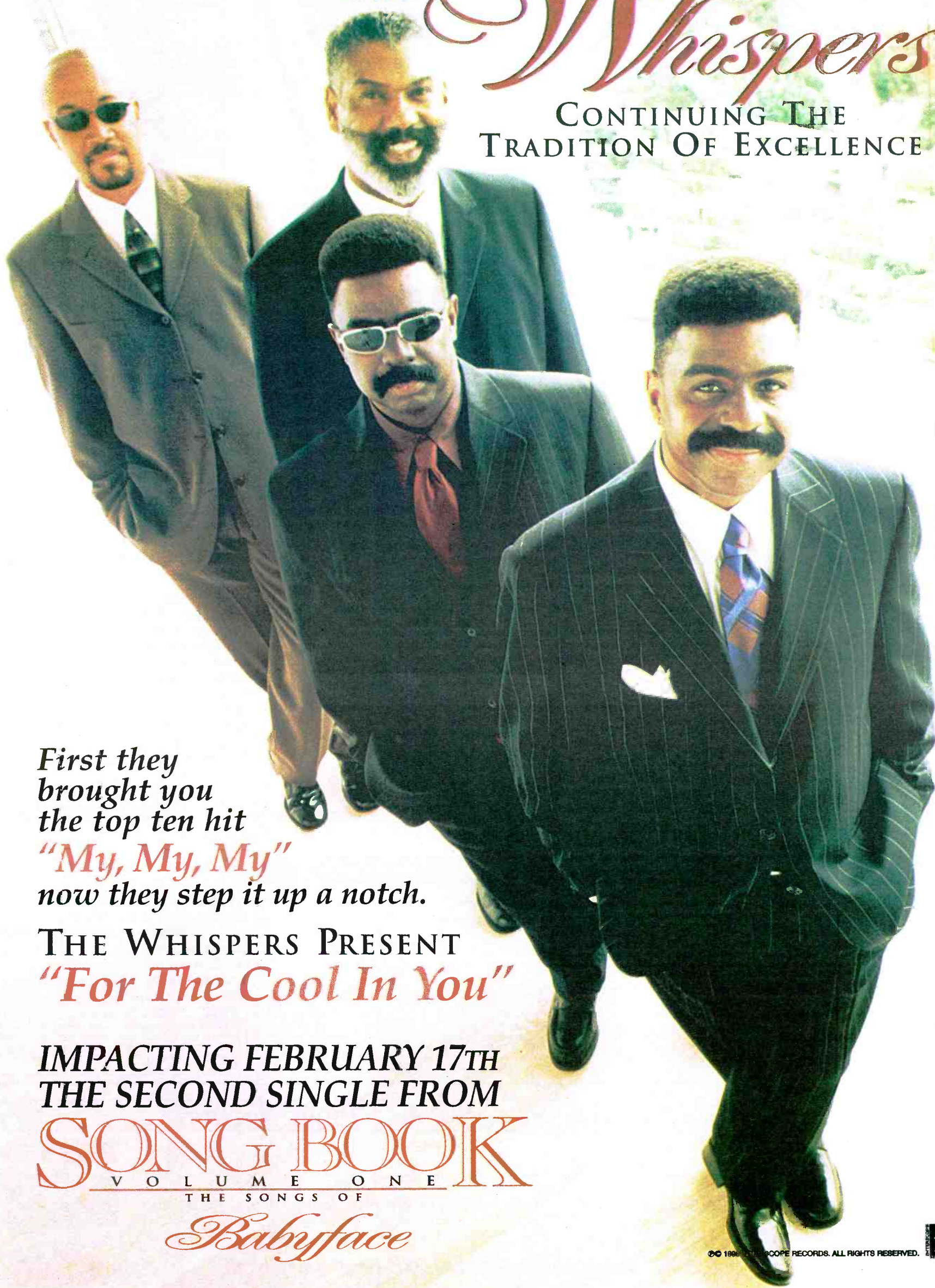
THE FUTURE

"The future is like heaven: Everyone exalts it, but no one wants to go there now."

— James Baldwin

The Whispers

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the top ten hit
"My, My, My"
now they step it up a notch.

THE WHISPERS PRESENT
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ever want to see
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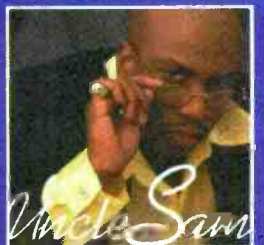
Uncle Sam


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Al Manerson	Lynda Penn	Joann Thompson
Maurice Warfield	Charita Carter	Porsche Stevens
Kevin Chillious	Reggie Sullivan	Clifford Russell
Hilda Williams	Cathy Carroll	Winston Burns

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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**ARTIST
BREAKDOWN**

ARTIST: **OL SKOOL**

LABEL: **Keia/Universal**

Giving credit to the past with a touch of the present. Influenced by the **O'Jays** and **Jodeci**, the first group released under the Keia/Universal label is a self-contained male quartet. These four writers, producers, musicians, and singers make up the group who, as of last week (2/6), held the No. 13 spot on **R&R's** mainstream Urban chart, while also claiming No. 23 on the Urban AC chart. They are **Ol' Skool**, and their debut single, "Am I Dreaming," which features **Keith Sweat** and **Xscape**, has Urban radio listeners wondering, *are we?* Though **Atlantic Starr's** performance cannot be outdone, Ol' Skool's rendition is good enough to inspire a sense of *deja vu*.



Artist Breakdown highlights artists with strong chart momentum.

Natives of St. Louis, **Bobby, Tony, Curtis,** and **Pookie** were members of different groups until fate brought them together. When the group got the attention of the **Temptations' Dennis Edwards**, he took them on the road with him, and he hadn't even heard a demo! A testimony to their talent, Keith Sweat signed them to his new label after the group treated him to a live "concert."

With producers like **Chanz** of Organized Noize, **Kevin "KJ" Johnson**, and Sweat, the album is destined for success, as the group's debut single demonstrates. The album opens with an intro, and you are immediately stimulated. Track No. 2, "Set U Free," relays the message that the men from Ol' Skool are the answer for women whose problem is sexual frustration. The "anything goes" message in "Come With Me" shows that these guys are definitely on a mission! Filled with ballads, like "Slip Away" (which requests one more chance at love), "Just Between You & Me" (suggesting that the relationship is kept on the D.L.), and "Don't Be Afraid" (promising a safe haven from emotional harm), this album is definitely one of the props required for the perfect romantic evening. Skool is back in session. Peace.

Tanya O'Quinn
— Asst. Urban Editor

IN MY OPINION

with **Rob Neal**

**God's Property
B-Rite/Interscope**

PD/MD — **WJZD/Biloxi, MS**

Kirk Franklin has energized gospel music and given it a unique position in the Urban format. Some years ago, most Urban PDs were skeptical about adding a gospel song to their list, but with Franklin, there's not a second thought. Don't get me wrong, I am a believer in God, but in the past, gospel music didn't fit with the sound of my station. Franklin has revolutionized gospel music and has been consistent with his style. Though there are others who have experimented with a similar style, Franklin has managed to perfect it and sustain a long-lasting relationship with it.

My favorite songs on the album are "Stomp" and "You Are The Only One" because of the rhythms and the messages. His style is contemporary, but not too contemporary, so it appeals to both audiences — gospel and urban. With his unique formula, he has broken new ground with gospel music. It's so necessary in today's times, with so many lyrics being negative, that this young man is doing something positive. It's also great that his record company is allowing him to have the control to express his creativity in the manner in which he sees fit.



It appears that even the younger audience is interested in Franklin's music. In the past, gospel audiences used to encompass those who listened only to gospel music. But now, when I am riding around, there are people listening to Master P, Ginuwine, and Franklin.

ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Tuesday (2/17).

- CHANGING FACES All Day, All Night (Big Beat/Atlantic)
- COCOA BROVAZ Spanish Harlem (Priority)
- JD F/DA BRAT & USHER The Party Continues (So So Def/Columbia)
- ONYX Shut 'Em Down (Def Jam/Mercury)
- ROOM SERVICE Stay (EastWest/EEG)
- SALT 'N' PEPA Giddy Up (Red Ant/London/Island)
- SILKK THE SHOCKER Just Be Straight With Me (Priority)
- WHISPERS For The Cool In You (Interscope)

JAMES GREAR & CO.

"Beautiful Black People"

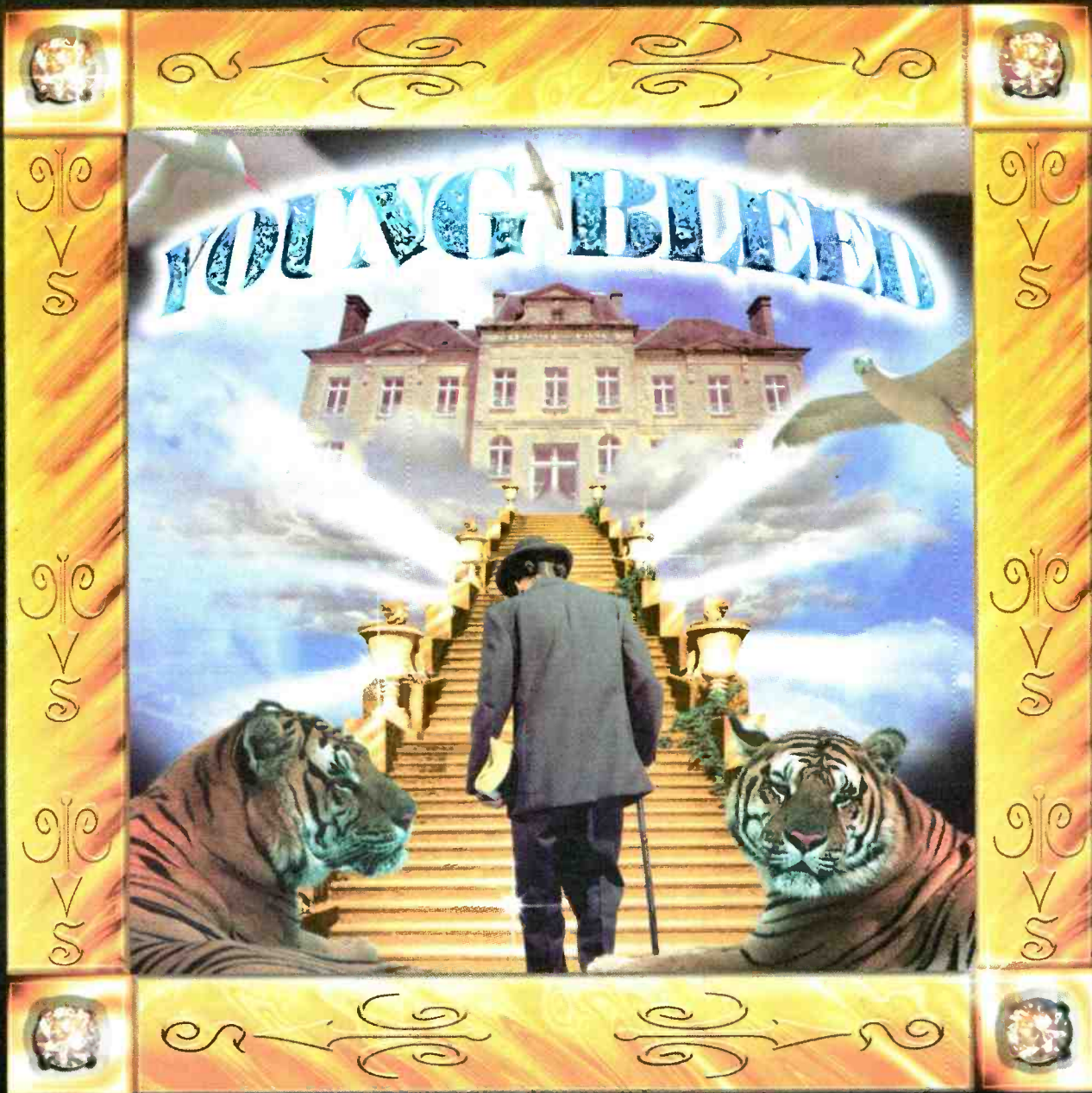
From the LP "Don't Give Up" to be released 3/24/98

Early Believers

- | | | | | | | | | | | |
|------|------|------|------|------|------|------|------|------|------|---------|
| WTMP | WPLZ | KIPR | WTMG | KDKS | WRKE | WYNN | WLJM | KMJK | WMJM | WPAL-AM |
| WZAK | WGN | WPAL | WQHH | KMJJ | WACR | KBCE | KRVV | KDKO | WSOJ | WFLM |
| WNOV | WJUC | WHNR | WEUP | WJZD | WESE | KZWA | KYEA | WMXG | WDLT | KXZZ |
| WXQL | KTBT | WJFX | WTLZ | WIBB | WJJN | WJMG | KHRN | KNEK | WNHC | KQXL |

Contact: Eddie Gurren/Barnett Williams, Born Again Records Bar, Dist. by Pandisc/Red, 3250 Wilshire Blvd. #812, L.A., CA 90010 213-739-9286





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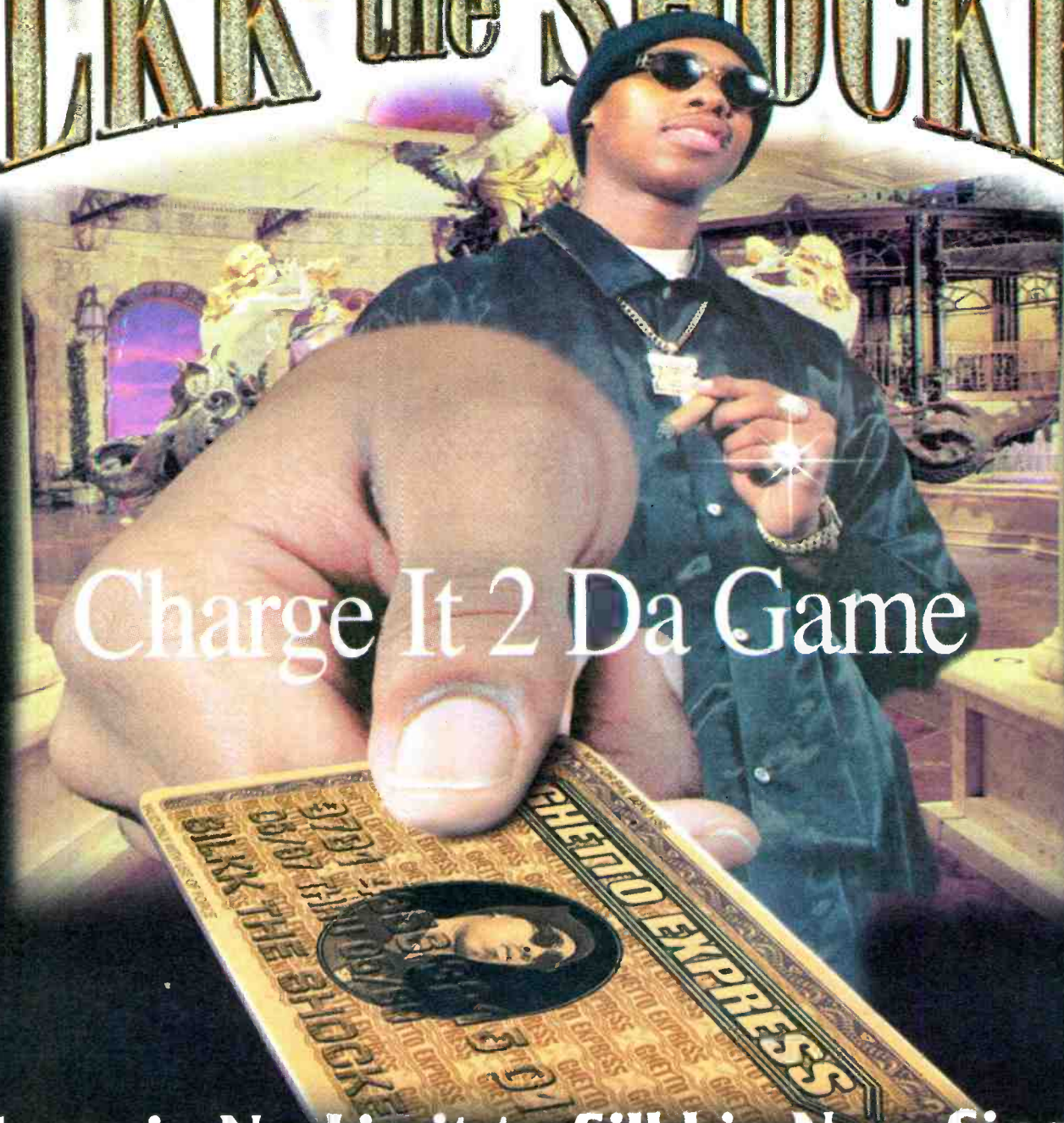
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You've heard and seen him on:

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"MAKE 'EM SAY UHH"

"SCREAM"

"ICE CREAM MAN"

"AIN'T NO LIMIT" w/ Mistikal

NOW YOU CAN PLAY AND HEAR HIM

IMPACT DATE FEB 16 & 17

NO LIMIT
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URBAN PLAYLISTS

URBAN AC PLAYLISTS

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

Market #30: WNOV/Milwaukee. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #32: WCKX/Columbus, OH. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #2: KJLH/Los Angeles. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #3: WVYZ/Chicago. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #5: WDAZ/Philadelphia. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #33: 96.1 FM/KSJS/San Antonio. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #34: 103.1 FM/WDWI/Norfolk. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #6: V100/KRBV/Dallas. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #7: 92.3 FM/WMXJ/Detroit. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #8: 102.3 FM/MAJIC/Washington. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #36: WPEG/Charlotte. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #37: WTLN/Indianapolis. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #9: MAJIC102/KMJQ/Houston. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #11: HOT 102.7/WHQT/Miami. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #12: KISS 104.7/WALR/Atlanta. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #38: WJHM/Orlando. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #39: Q93 FM/WQVE/New Orleans. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #17: Majik 107/KMJK/Phoenix. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #18: 100.3 KISS FM/KATZ/St. Louis. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Market #19: MAJIC 95.9/WVIN/Baltimore. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

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"Ride On" (Caught Up)!

the new single from

CAUGHT UP

THE SOUNDTRACK

Produced by Snoop Doggy Dogg and Marc n' the Dark
Co-Produced by DJ Quik for 2 Quik Productions

Snoop Doggy Dogg appears courtesy of Dogg House Records
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The new single from her self-titled debut album.

ALBUM IN
STORES
TUESDAY
FEBRUARY

17

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COLUMBIA



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FEBRUARY 13, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	BOYZ II MEN A Song For Mama (Motown)	987	1060	1092	1080	36/0
4	3	2	2	BRIAN MCKNIGHT Anytime (Mercury)	980	946	943	871	36/0
2	2	3	3	DRU HILL We're Not Making Love No More (LaFace/Arista)	898	925	946	985	34/0
6	5	4	4	UNCLE SAM I Don't Ever Want To See You.. (Stonecreek/Epic)	849	836	843	729	36/2
9	8	7	5	LUTHER VANDROSS I Won't Let You Do That To Me (LV/Epic)	710	657	677	617	31/1
3	4	5	6	ERYKAH BADU Tyrone (Kedar/Universal)	654	723	858	955	31/0
12	9	6	7	JANET Together Again (Virgin)	653	658	631	506	30/0
22	15	11	8	MARY J. BLIGE Seven Days (MCA)	653	550	429	244	29/1
5	6	9	9	SOUNDS OF BLACKNESS Hold On (Change Is...) (Perspective/A&M)	586	600	688	787	30/0
13	10	10	10	DRU HILL 5 Steps (Island)	581	584	587	469	26/1
7	7	8	11	LSG My Body (EastWest/EEG)	569	616	680	725	29/0
—	24	16	12	PATTI LABELLE Someone Like You (MCA)	511	394	264	79	29/2
14	14	12	13	JOE Good Girls (Jive)	450	462	472	469	20/0
10	13	13	14	BEBE WINANS In Harm's Way (Atlantic)	423	461	502	613	22/0
27	20	17	15	JODY WATLEY Off The Hook (Atlantic)	384	368	323	182	23/2
11	12	14	16	MILESTONE I Care 'Bout You (LaFace/Arista)	377	440	505	595	18/0
BREAKER			17	USHER Nice & Slow (LaFace/Arista)	354	325	281	178	16/0
—	25	23	18	OL SKOOL f/K. SWEAT & XSCAPE Am I Dreaming (Keia/Universal)	341	265	224	114	16/1
—	—	26	19	K-CI & JOJO All My Life (MCA)	305	247	194	148	17/2
8	11	15	20	WHISPERS My My My (Interscope)	304	434	582	670	20/0
30	27	24	21	SWV Rain (RCA)	302	260	219	177	16/0
—	—	28	22	RANDY CRAWFORD Bye Bye (Bluemoon/Atlantic)	292	223	112	13	24/2
17	17	19	23	PATTI LABELLE Shoe Was On The Other Foot (MCA)	287	332	374	415	18/0
—	28	22	24	PHAJJA So Long (Well, Well, Well) (Warner Bros.)	279	268	217	170	13/0
19	19	21	25	JOHNNY GILL Maybe (Motown)	272	314	338	353	13/0
24	26	25	26	KAREN CLARK-SHEARD/FAITH EVANS Nothing Without... (Island)	256	248	221	212	12/0
—	—	30	27	PHIL PERRY One Heart One Love (Peak/Private)	244	218	134	45	19/2
DEBUT			28	LSG f/L.L., BUSTA & MC LYTE Curious (EastWest/EEG)	219	203	102	44	13/0
DEBUT			29	ARETHA FRANKLIN A Rose Is Still A Rose (Arista)	208	85	11	—	27/22
26	—	—	30	USHER You Make Me Wanna... (LaFace/Arista)	199	193	198	200	11/0

This chart reflects airplay from February 2-8. Songs ranked by total plays. Highlighted songs indicate Breaker.

37 Urban AC reporters. 34 current playlists. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent.

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NEW & ACTIVE

KEITH WASHINGTON Bring It On (Silas/MCA)

Total Plays: 193, Total Stations: 18, Adds: 4

SOMETHIN' FOR THE PEOPLE All I Do (Warner Bros.)

Total Plays: 178, Total Stations: 8, Adds: 0

PATRICE RUSHEN Sweetest Taboo (Discovery)

Total Plays: 167, Total Stations: 12, Adds: 1

ALI Love Letters (Island)

Total Plays: 166, Total Stations: 17, Adds: 2

REBBIE JACKSON Yours Faithfully (MJJ/Work)

Total Plays: 162, Total Stations: 19, Adds: 3

BONEY JAMES It's All Good (Warner Bros.)

Total Plays: 158, Total Stations: 17, Adds: 1

1.5 What U Do For Me (Priority)

Total Plays: 152, Total Stations: 9, Adds: 0

DESTINY'S CHILD No, No, No (Grass Roots/Columbia)

Total Plays: 147, Total Stations: 6, Adds: 0

JONATHAN BUTLER Lost To Love (N2K Encoded Music)

Total Plays: 113, Total Stations: 12, Adds: 4

MARY J. BLIGE A Dream (Arista)

Total Plays: 109, Total Stations: 7, Adds: 1

Songs ranked by total plays

BREAKERS®

USHER

Nice & Slow (LaFace/Arista)

TOTAL PLAYS/INCREASE TOTAL STATIONS/ADDS

354/29

16/0

CHART

17

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
ARETHA FRANKLIN A Rose Is Still A Rose (Arista)	22
EDDIE M. Tell Me (If You Still Care) (JVC/JMI)	12
BILLY PORTER Borrowed Time (DV8/A&M)	9
TAMIA Imagination (Qwest/WB)	8
JAMES GREER & CO. Beautiful Black People (Born Again)	6
MARK MORRISON Moan And Groan (Atlantic)	5
JONATHAN BUTLER Lost To Love (N2K Encoded Music)	4
RIK G. On The Slunda' (Street Level)	4
KEITH WASHINGTON Bring It On (Silas/MCA)	4
REBBIE JACKSON Yours Faithfully (MJJ/Work)	3
WHISPERS For The Cool In You (Interscope)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ARETHA FRANKLIN A Rose Is Still A Rose (Arista)	+123
PATTI LABELLE Someone Like You (MCA)	+117
MARY J. BLIGE Seven Days (MCA)	+103
ALI Love Letters (Island)	+86
KEITH WASHINGTON Bring It On (Silas/MCA)	+81
JONATHAN BUTLER Lost To Love (N2K Encoded Music)	+80
REBBIE JACKSON Yours Faithfully (MJJ/Work)	+80
OL SKOOL f/K. SWEAT & XSCAPE Am I... (Keia/Universal)	+76
RANDY CRAWFORD Bye Bye (Bluemoon/Atlantic)	+69
EDDIE M. Tell Me (If You Still Care) (JVC/JMI)	+62

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
LUTHER VANDROSS When You Call On Me/Baby... (LV/Epic)
MARIAH CAREY Butterfly (Columbia)
WILL DOWNING All About You (Mercury)
KENNY LATTIMORE For You (Columbia)
JOE The Love Scene (Jive)
VANESSA WILLIAMS First Thing On Your Mind (Mercury)
BOYZ II MEN 4 Seasons Of Loneliness (Motown)
SAM SALTER It's On Tonight (LaFace/Arista)
TONI BRAXTON w/KENNY G How Could An Angel... (LaFace/Arista)
JONATHAN BUTLER Do You Love Me? (N2K Encoded Music)

Breakers: Songs registering 350 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

PATRICE RUSHEN
 "Sweetest Taboo"
 New & Active Urban AC
 New: WFXC
 On: KMJK KQBR WYLD KJMS WSOJ WDLT
 WNHC WPAL-AM WNFQ WFLM KXZZ
 CONTACT: IMAGE Consultants Jack Ashton • 213-658-6580

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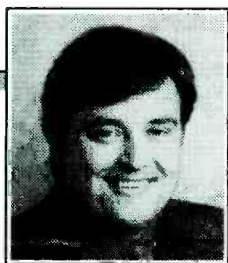
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LON HELTON

Find 'Em Where They Work

□ **Be aggressive when it comes to direct marketing to Country listeners**

Two weeks ago, R&R offered details on a couple of leading-edge marketing campaigns designed to help bolster Country's at-work listening levels. We also promised a glimpse of a third campaign, put forth by Direct Marketing Results.

This third campaign focuses on workplace telemarketing and its general applications. DMR CEO **Jay Williams** asserts, "One of the largest misconceptions about at-work listening is that people think of 'work' as 'offices.' And when people think of 'offices,' most still think of the old paradigm of rows of desks, like in some old movie. Work today is very different, and a lot of things about 'work' just aren't true anymore. Offices are carved into cubicles, where people often have their own radios. The hours of 'work' have changed dramatically. It's no longer 9-to-5."



Jay Williams

"The Edison survey also shows that people are now working from 7:30am-7pm. People are also telecommuting. And, of course, lots of at-work listening is done outside of office locations. At-work radio listening has become more personal; there's less group listening. Unfortunately, broadcasters still feel they can't get into the workplace with Country."

On that subject, Williams feels Country has to be more aggressive in its at-work marketing. "Country radio listeners tend to be more traditional, value-oriented, and more straightforward in their perceptions. For whatever reason, people don't equate listening to Country radio with being able to listen at work. One of the advantages stations that use at-work marketing have is the ability to tell listeners it's OK — and a good idea — to listen at work. Traditionally, Country stations don't talk to the listeners on or off the air through marketing campaigns about listening at work. That's the fault of broadcasters for not taking that opportunity."

Telemarketing's 1-2-3 Punch

For those wishing to start talking to their listeners, Williams outlined three ways of directly targeting them.

• **Telemarketing:** This is the way to talk to people and screen for Country listeners. When you call,

you either talk to a Country listener or move through the office until you get to a Country listener. It creates an instant database, which is the fastest way to get to listeners in at-work locations. You don't want to talk to people who don't want to listen.

• **Direct mail:** Country listeners like benefits, and they like things that relate to artists. Direct-mail pieces that have artists involved are great ways to give them something tangible that helps get them to return the bounce-back cards or coupons or the winning number of a recycling campaign.

• **Faxing:** It's important to know that, under federal law, you need permission to fax someone at work. Telemarketing allows you to get their fax numbers and permission at the same time.

Every Campaign Customized

When asked about successful at-work marketing campaigns, Williams notes that DMR customizes every campaign it does for its clients, and that each one is confidential. He says, "One of the advantages of telemarketing is that your competitor doesn't know or can't determine the extent of the campaign. We determine the client's needs and goals and look at the programming to see what's unique or better than their competition. We then find out their resources and what they're willing to change or commit to in terms of marketing dollars. We then tailor a specific campaign."

One of the ways DMR does that is by dividing formats into different Standard Industry Code (SIC) profiles (used to categorize a phone book). Williams says, "We've created SIC profiles for each format based on 10 years of calling into businesses and at-work locations. Country's SIC looks very different from Soft AC, CHR, etc." Thus, DMR can design very targeted campaigns to hit the people the station wants to hit. That also helps contain costs and make the dollars that are spent go farther.

The Prize Machine

One of DMR's prime weapons is its card-reader machine, which Williams says clients call "The Prize Machine." Listeners show up at a specially designated location and swipe cards with magnetic strips for cash and prizes. "This is a great way of enhancing benefits at the workplace. Stations can do tie-ins with Dunkin' Donuts, Starbucks, and others to provide winners with lunch or snacks during breaks.

"It can also allow workplace listeners to get people around them involved, since they, too, get the benefits. They don't mind listening to Country, since that station is the one responsible for getting them lunch or whatever. This is especially strong in small markets, where it can make a huge impact in a short time. In any market, it gives a station's listeners huge benefits that the competition doesn't."

Coming soon to DMR is a direct video joint venture with Nashville-based Filmhouse. As Williams describes it, "People will get a videocassette that contains — among other things — behind-the-scenes station action, music clips of country artists, special incentives, or an 800-number contest for them to win instantly.

"Most importantly, it has the impact of TV. Because of that, it can be longer and do more things. There may be more potential for Country than other formats, because the artists are so important to the format and are prone to do things like this. This may also create opportunities for labels to introduce new products. It's a 'one-to-one' with the artists that can't be done in other media and will probably turn out to be a collector's item."

The DMR campaign and the pair presented two weeks ago are just some of the myriad of telemarketing and direct-marketing campaigns available today. The Edison study presented last month (R&R 1/16) suggests that there are huge at-work listening rewards for stations willing to aggressively pursue them, but new marketing methods must be used to reach Country listeners where they work. Be aggressive. Thumb through the Marketing section of the *R&R Ratings Report & Directory*. Call a number of vendors and ask what new things they have to maximize at-work listening by Country fans. After all, all you have to lose is a little more cume.

Pop/Rock Indie Promotion Comes To Country

■ **Hi-Impact's Bill Hard explains how and why**

In Tuesday's (2/10) R&R "Country Hot Fax Update," we broke the news that Pop/Rock indie promoter Hi-Impact Marketing had contracted with Atlantic Star to serve as the exclusive independent marketing and promotion firm for the radio company's Country stations.

Five Atlantic Star Country radio stations — R&R reporters WOVK/Wheeling, WV, WUSQ/Winchester, VA, and WYYD/Roanoke, VA, along with WDSF-FM/Wilmington, NC and WJLM/Roanoke — were affected. Hi-Impact is run by former *Hard Report* founder/journalist **Bill Hard**, veteran promoter Ron Kyle, and producer (Bugzy) Chris Giannini.

How It Works

As you might know, Pop/Rock-style indie promotion is vastly different from the way business has been conducted in this format in the past.

Basically, as part of its exclusive deal with an indie promo firm, radio stations or groups receive a promotion "budget," though it's not necessarily called that. In return, the stations tell the indie firm what they will be doing with their music rotations and adds *before* they tell the labels or trades. Completing the triangle, the indie gives the label this information, collecting a stipend for each add or meaningful rotational bump. While fees have yet to be set for Hi-Impact, typically there is a sliding scale depending on market size. Rumors on Music Row yesterday placed the "asking" price for small markets at \$500 — though it was unclear if that's per station or for the entire group, in this case.

Roles And Goals

Describing Hi-Impact's role in working with radio, Hard explains, "We'll play as active a role as possible in providing concert and promotion support to radio stations to enhance credibility, profits, and ratings. We're not consultants; we're promotion people out to provide as much follow-through and attention to detail as possible. We want to be as effective as we can in providing promotional support for stations. And we've been successful for labels in facilitating airplay where it makes the most sense to get that done."

The Impact On Relationships

One of Country's strengths as a format has been the close relationship between radio and records. In fact, much of the concern being expressed about the new deal centers on how this promotional style will impact that relationship. Hard notes, "We know Country national and regional promoters have terrific relations with radio. We're positioned to set up concert and event promotion and support it with airplay. We want to enhance stations' successes and labels' desires to get new and established artists on the air while making it all more exciting for listeners."

Asked whether clients will have to provide music information to Hi-Impact before it's given to labels or trades, Hard says, "Information is power. It's important to us. There's no ironclad agreement to that effect, but it's pretty much the industry standard in this business. All subcontractors respond to advertisers with actionable information. This is the beginning of more intense station involvement with particular independents than was previously the case in this format. It's more cost-efficient and more effective."

Despite the exclusivity clause in the agreements, Hard says he currently has no plans to prevent his stations from talking to other independents, although that is the practice in Pop/Rock. He says, "It's premature to say we'll block access. We're entering this in the spirit of friendliness and cooperation. We're not here to throw up roadblocks or be territorial. We're starting from a position of strength. When that's the case, it's fairly easy to build from there."

Editor's Comments

Exactly how all of this will play out in the coming weeks and months is impossible to tell. No one is sure how many stations will jump on the bandwagon. Hard says he will soon be able to announce the addition of as many as 20 more stations — some with "great call letters" — to his firm's roster.

On the label side, there is already a tremendous ground swell of resistance. In radio, many programmers are unsure how the new arrangement will affect them.

In the coming weeks, we'll explore the issue from all sides. We'll talk with former Pop/Rock programmers who've worked in that system but are now programming Country stations to see what their experiences were, and we'll get the label's viewpoint to see who will or won't participate. Hang on — the next few months promise to be very interesting.

TALK BACK TO R&R!

Do you have questions, comments, or feedback regarding this column or other issues?

Call me at (615) 244-8822 or e-mail: lhelton@rronline.com

The African-American Connection

Warner Bros., CMF release compilation of black country artists

When you think about African Americans who have made major contributions to country music, one name immediately comes to mind: **Charley Pride**. And while Pride remains one of the most successful acts in country music history, he was not the first African American to make an impact in country.

In fact, Pride's first major country hit — "Just Between You And Me" — was recorded almost 40 years after the 1927 release of harmonica master **DeFord Bailey's** "Pan American Blues" on the Brunswick label. Bailey is just one of the artists featured on the new three-CD compilation *From Where I Stand: The Black Experience In Country Music*. Warner Bros./Nashville released the album, which was produced by the Country Music Foundation, and it offers the most comprehensive look and listen at country music from black artists ever.

Pride is represented with four tracks, but the collection also features several acts that have made some great country records since the '60s. They include **Stoney Edwards**, **O.B. McClinton**, **Big Al Downing**, and **Ruby Falls**. The set also features two of the most memorable tracks in recent years — **Cleve Francis's** "Love Light" and **Aaron Neville's** remake of **George Jones's** "The Grand Tour." Francis, Neville, and Downing were among those in attendance at last week's record release party at Warner/Reprise's Music Row offices.

Those latter-day examples are on the third disc, and Bailey, **Huddie Ledbetter**, and several black string bands are featured on the first disc, which is devoted to the earliest recordings. The second disc may be the most intriguing, however, since it includes several tracks from artists who recorded country songs while forging careers in R&B and Top 40. They include **Al Green** ("For The Good Times"), the **Su-**

COUNTRY FLASHBACK

1 YEAR AGO

- No. 1: "A Man This Lonely" — Brooks & Dunn

5 YEARS AGO

- No. 1: "My Strongest Weakness" — Wynonna

10 YEARS AGO

- No. 1: "Too Gone Too Long" — Randy Travis

15 YEARS AGO

- No. 1: "Faking Love" — T.G. Sheppard & Karen Brooks

20 YEARS AGO

- No. 1: "I Just Wish You Were Someone I Loved" — Larry Gatlin

premes ("It Makes No Difference Now"), **Etta James** ("Almost Persuaded"), **Ray Charles** ("I'm Movin' On"), **Fats Domino** ("You Win Again"), **The Staple Singers** ("Will The Circle Be Unbroken"), **Bobby Hebb** ("A Satisfied Mind"), **Solomon Burke** ("Just Out Of Reach"), and **Esther Phillips** ("Release Me").

The compilation gets its title from the **Dobie Gray** track, "From Where I Stand." Along the way, there are some other often-overlooked classics, such as **Dorothy Moore's** "Misty Blue" and the **Pointer Sisters's** "Fairytale."

It's a historic collection to be sure, but *From Where I Stand* can also provide a valuable lesson to anyone professionally involved in country music. History is still being made, too, with at least two major labels currently subscribing to the theory that race doesn't have to be a factor in establishing a country music career. Asylum has signed **Wheels**, a band that had already recorded an impressive independent album. Additionally, Charley Pride himself was in a Nashville studio last week to help solo artist **Trini Triggs** record a debut album for Curb.

Brooks Feeds Big Bucks At The Zoo

Garth and **Sandy Brooks** have given the Nashville Zoo a \$1 million boost in its plan to move the facility to a location within the Nashville city limits. Despite its name, the Nashville Zoo is currently located in a neighboring county. A \$10 million fund-raising campaign is underway to move the exhibits to the Grassmere Wildlife Park.

Although Garth attended last week's press conference to announce the donation, he kept a low profile as his wife explained the reasons for their support. In addition to their financial gesture, Sandy is taking an active role in working with zoo officials to make the park a major attraction for children.

The Brooks' money will be used to create the **Mae Axton** Memorial Children's Zoo. Axton, who died last year, was a behind-the-scenes player in the Nashville music business. Best known for co-writing Elvis Presley's "Heartbreak Hotel," Axton was also a pioneer in music publishing and public relations. She was also one of the first people to befriend an aspiring couple from Oklahoma when they arrived in Nashville.

Calling her "the Queen Mother of country music," Sandy said, "She always said I was here for a purpose. That's why I'm here today — to fulfill my purpose as a mother and as a performer's wife." Recalling their friendship, Sandy said, "Mama Mae was a wonderful friend to me. She made you feel special." And noting that the children's zoo is a fitting tribute, Sandy added, "She loved Nashville, she loved teaching, and she loved children."

Mae's son, **Hoyt Axton** (best known for writing Three Dog Night's "Joy To The World"), attended the press conference to perform two extremely appropriate songs — one he wrote for his mother and Woody Guthrie's children's song "Going To The Zoo."

In ill health, he made frequent jokes as he struggled to read the lyrics to Guthrie's song. Afterwards, he quipped, "That's a fairly representative performance for me!"



THE USUAL SUSPECTS — No, they weren't really arrested. But a half-dozen country artists posed for this photo during a recent video shoot for Matraca Berg's latest Rising Tide single, "Back In The Saddle." The video's plot centers around a typical "girls' night out" that goes awry. Had this been a real police photo, it would have made the front page of your local newspaper. Reserving their right to remain silent are (l-r): Trisha Yearwood, Martina McBride, Berg, Faith Hill, Patty Loveless, and Suzy Bogguss.

Garth Does CRS, SNL

In other Garth news, he'll be fielding questions during a February 26 session at the Country Radio Seminar in Nashville. **R&R** Country Editor Lon Helton, who will be presenting the questions provided by Country programmers, says Brooks' appearance will be more like a "conversation with friends" than a keynote address.

Shortly after his CRS appearance, Brooks will be heading to New York to host the February 28 edition of NBC-TV's *Saturday Night Live*. In addition to hosting the show, Brooks will also be featured in the musical segments. He's only the fourth artist to ever serve double-duty on *SNL*. The others are Paul Simon, Sting, and Dolly Parton.

His television special, *Garth Brooks: Ireland And Back*, airs March 4 on NBC. The two-hour special consists of two parts, with the first 90 minutes focusing on Brooks' three sold-out concerts that took place in May 1997 at Croke Park Stadium in Dublin, Ireland. The final 30 minutes will feature Brooks performing songs from his latest smash, *Sevens*. **Trisha Yearwood**, **Steve Wariner**, and contemporary Christian artist **Susan Ashton** all make guest appearances during the special.

Bits 'N' Pieces

Shania Twain appears to be getting closer to announcing the dates for her long-awaited tour. One strong clue: She's in the process of overseeing the construction of a tour bus that's being built to her specifications. The tour is expected to be announced before the Country Radio Seminar kicks off on February 25. Twain is not scheduled to perform at Mercury/Nashville's showcase during CRS, but TNN is billing the February 26 telecast of *Prime Time Country* as "A Special Evening With Shania." She'll be Gary Chapman's only guest that night ... and, boy, is he excited!

George Strait racked up first-day ticket sales of 46,000 in Arizona for the kickoff date of his upcoming stadium tour. **Tim McGraw**, **John Michael Montgomery**, **Faith Hill**, **Lee Ann Womack**, **Lila McCann**, and **Asleep At The Wheel** are joining Strait for all of the shows, including the March 14 one at Sun Devil Stadium in Tempe, AZ. Ticket prices are \$25-\$45. You can do the math.

Coming soon to your local convenience store ... **David Lee Murphy**. His image will be featured on 10,000 product displays for Lance Snacks. The six-foot-tall standups will include graphics from Murphy's latest album, *We Can't All Be Angels*, and NASCAR driver Jeff Purvis' car. Murphy and MCA/Nashville are teaming up with the snack food company and the Phoenix Racing Team for the 1998 NASCAR Busch Grand National Series.

Canadian **Lisa Brokop**, who recently signed to Columbia, joined labelmate **Rick Trevino** for **WKKT/Charlotte's** recent fundraiser for St. Jude Children's Research Hospital. Her two guitarists for the performance were Sony Music/Nashville Exec. VP **Paul Worley** and Dir./National Promo **Ted Wagner**.

Ricochet has added "Blue Suede Shoes" to their concerts as a tribute to late rockabilly legend Carl Perkins. However, fans attending the recent charity event hosted by NASCAR great **Sterling Marlin** in Spring Hill, TN, were surprised when the band started playing the opening riff to "Achy Breaky Heart." As it turned out, Ricochet lead vocalist **Heath Wright** wasn't planning to sing it. Instead, he turned the microphone over to **Billy Ray Cyrus**, who made a surprise appearance.

Barbara Mandrell and husband **Ken Dudley** are part-owners of Magnolias Restaurant and Stogies Cigar Bar and Bistro, the latter being an upscale restaurant that opened this week in Franklin, TN. The menu is being devised by Chef Richard Hamilton, known as the "Mobile Gourmet" because of his traveling kitchen, which has served meals to Elton John, Mariah Carey, and former presidents Ronald Reagan and George Bush. The restaurant will cater to the needs of music industry executives.

CMT is sponsoring its "Shore-To-Shore Sweepstakes With Reba McEntire." The most elaborate prize package the cable network has ever awarded includes a 10-day trip for two to the ACM Awards in Los Angeles and a trip to Australia, where the grand prize winner will meet McEntire during her concert with Kenny Rogers in Sydney.

Finally, congratulations are in order to **Patty Loveless**. Her latest, *The Trouble With The Truth*, has become her fifth platinum album.



TWO TV FAVORITES — Reba McEntire recently walked away with her eighth consecutive trophy at the People's Choice Awards. This year, she tied with Whitney Houston as Favorite Female Musical Performer. McEntire co-hosted the awards show with actor Ray Roman, star of the popular TV sitcom *Everybody Loves Raymond*. After the show, McEntire (sporting a new, shorter hairstyle) visited with her co-host.

GOING FOR ADDS

February 13, 1998

Matt King "A Woman's Tears"

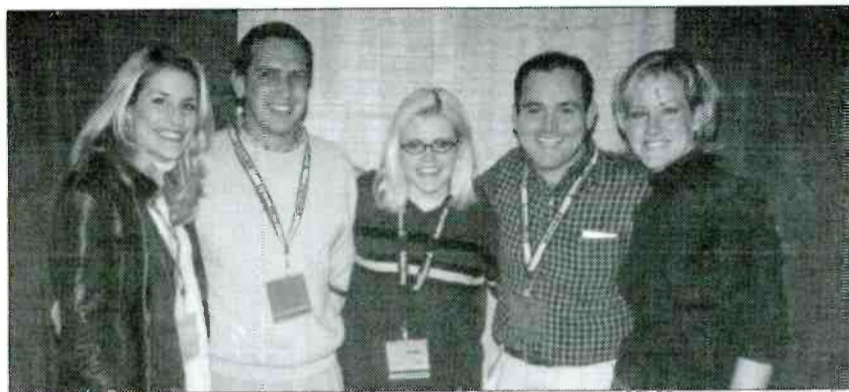
Atlantic: This is the song that got Matt King his record deal. It happened after Atlantic executives heard him perform in producer Gary Morris' office. King recalls, "I got out my guitar and sang 'A Woman's Tears.' They said, 'Do you have a lawyer?' I said, 'I can get one.' They said, 'Congratulations. You're Atlantic Records' new artist.' Just like that." Of course, King admits, "It took me 10 years to get to that one moment."

JD Myers "Wishin' And Waitin'"

Asylum/EEG: Virginia native JD Myers wrote the song with Templeton Thompson and Michael Woody. It's the second single from his debut album, produced by Barry Beckett and set for March 24 release.

Shania Twain "You're Still The One"

Mercury: Twain takes an autobiographical approach in this latest single from her album *Come On Over*. A celebration of personal commitment between a couple, Twain's relationship with husband Mutt Lange reportedly served as the lyrical inspiration. Twain says, "I relate very personally to this song."



DIXIE CHICKS AND TWO OTHER DUDES — WHKZ/Columbia, SC morning hosts Tumbleweed and Bill West's hard work in Memphis during the recent Country Cares For St. Jude Kids seminar later paid off to the tune of \$32,000 during the station's radiothon for the non-profit children's hospital. The morning duo's Memphis experience included an encounter with Monument's Dixie Chicks. Pictured (l-r) are Emily Erwin, Weed, Natalie Maines, West, and Martie Seidel.



DELIVERING THE 'BLAME' — On a radio tour promoting their RCA album *Blame It On The Dog*, the Thompson Brothers Band brought along some label friends for a visit with WXBQ/Johnson City, TN PD Bill Hagy. Putting on the "Dog" (l-r) are RCA Label Group Sr. VP/GM Butch Waugh, Andy Thompson, Hagy, band member Mike Whitty, Matt Thompson, and RCA promo rep Suzette Tucker.

OUT OF THE BOX



Steva Barnes, MD
KSON/San Diego

LYNNS

"Woman To Woman" (Reprise)

I love this duo! We had the single about a month early, but decided to wait until it was just a week early to add it. This song is so relatable to everyone. Being a female, I can say, "Been there, done that!" "Woman To Woman" sounds like a song their mom would have done. Can't you see the video in your mind? I did. The Lynns and this song rock! (In a country sort of way!)

ON THE RECORD



Mark Langston, MD
WIL/St. Louis

SHERRIE' AUSTIN

"Put Your Heart Into It" (Arista)

I really think it's what country has been waiting for. Her sound is fresh and new — and our listeners are embracing Sherrie' Austin here in St. Louis. They really like what she's doing. This is the second single we've played off the album, and the song is really working. With all the new artists who are coming out, she's a bright spot, and she's breaking through. People are really listening and requesting it. On top of that, she's from Australia, so she comes from farther south than anybody.

If you don't have Neon Nights, you've already missed appearances by:

Garth Brooks, Shania Twain, Brooks & Dunn,
Randy Travis, John Michael Montgomery,
Lila McCann, Sammy Kershaw,
Neal McCoy, Wade Hayes.



NEON NIGHTS
Scott Evans

Turn on Neon Nights before your competition does.

Country's Seven to Midnight Solution™
...from the people who deliver AC's *Deflakt!*™

BROADCAST PROGRAMMING
800.426.9082

NEW & ACTIVE

MATRACA BERG Back In The Saddle (*Rising Tide*)
 Total Stations: 48, Total Points: 1604, Total Adds: 16, Including: KTST 15, WBUB 12, WKDQ 12, KKCB 11, WOOZ 10, WFMS 8, KAYD 7, KKJG 7, KSOP 7, WWZD 7, WBEE 6, WOW 6, KRWQ 5, KZKX 5, WKKT 5, WTVY 5
 Plays Include: KYGO 22 (13), KEAN 21 (17), WTNT 17 (17), WXTA 15 (15), WWJO 11 (7), KRRV 10 (10), KUGN 10 (5), WAMZ 10 (10), WAXX 10 (10), WKML 10 (10), WOVK 10 (10)

DEAN MILLER Wake Up And Smell The Whiskey (*Capitol*)
 Total Stations: 35, Total Points: 1055, Total Adds: 28, Including: KEAN 17, WRNS 16, KJUG 15, KTST 15, WTCM 14, WWJO 11, WOVK 10, WWGR 9, WSM 8, KHAY 7, KKJG 7, WKXB 7, KNUE 6, WTCR 6, WXCL 6, KFDI 5, KKAT 5, KVOX 5, KWJJ 5, WIL 5, WIRK 5, WKKT 5, WKSF 5, WRKZ 5, WTVY 5, WVVK 5, WWYZ 5, WXXQ 5

CACTUS CHOIR Step Right Up (*Curb/Universal*)
 Total Stations: 24, Total Points: 987, Total Adds: 0, Including: KBEQ 28 (28), WTNT 17 (17), KTST 15 (15), WQNE 15 (14), WQBE 15 (15), WXTA 15 (15), WWJO 11 (11), WOVK 10 (10), WTVY 10 (10), KNFM 8 (8), WWQQ 7 (7), WCKT 6 (6), WTCR 6 (6), KFDI 5 (5), KORD 5 (5), KTTS 5 (5), WDEN 5 (5), WIRK 5 (5), WVCN 5 (5), WRBQ 5 (5), WWYZ 5 (5), WXXQ 5 (5)

SMOKIN' ARMADILLOS I Don't Want No Part... (*MCG/Curb*)
 Total Stations: 19, Total Points: 780, Total Adds: 10, Including: WRNS 18, KPLM 14, WGTY 13, KBUL 11, WOVK 10, KVOO 8, WWJO 7, KFDI 5, KHAY 5, KZSN 5
 Plays Include: KRWQ 26 (26), KJUG 22 (22), KTST 15 (15), KSOP 7 (7), KUZZ 7 (7), KTTS 5 (5), KYGO 5 (5), WDEN 5 (5), WWYZ 5 (5)

JIM LAUDERDALE Goodbye Song (*BNA*)
 Total Stations: 11, Total Points: 328, Total Adds: 4, Including: WWZD 7, KZKX 5, WTVY 5, WWYZ 5
 Plays Include: KEAN 17 (17), KRRV 10 (10), KVOO 8 (8), KPLX 7 (7), KFDI 5 (5), KTTS 5 (5), WDEN 5 (5)

BRAD HAWKINS We Lose (*Curb/Universal*)
 Total Stations: 10, Total Points: 294, Total Adds: 8, Including: KVOO 8, KJUG 7, WTCR 6, WXCL 6, KFDI 5, KHAY 5, WDEN 5, WTVY 5
 Plays Include: KBEQ 18 (18), KTTS 5 (5)

Songs Ranked By Total Points

NATIONAL RADIO FORMATS

ABC RADIO NETWORKS
Coast-To-Coast
Mark Edwards • (214) 991-9200
Adds:
 RHETT AKINS Better Than It Used To Be
 RICOCHET Connected At The Heart
 SONS OF THE DESERT Leaving October
Hottest:
 CLINT BLACK Notnin' But The Taillights
 WADE HAYES The Day That She Left Tulsa (In A Chevy)
 KINLEYS Just Between You And Me
 DAVID KERSH If I Never Stop Loving You

Real Country
Dave Nicholson • (602) 966-6236
Adds:
 GARY ALLAN It Would Be You
 BELLAMY BROTHERS Catahoula
 PATTY LOVELESS To Have You Back Again
Hottest:
 DARYLE SINGLETARY The Note
 BRYAN WHITE One Small Miracle
 GEORGE STRAIT Round About Way
 WADE HAYES The Day That She Left Tulsa (In A Chevy)
 GARTH BROOKS She's Gonna Make It

AFTER MIDNITE ENTERTAINMENT
Mandy McCormack • (818) 461-5435
Adds:
 TRACY BYRD I'm From The Country
 TOBY KEITH Dream Walkin'
 SONS OF THE DESERT Leaving October
 SHANIA TWAIN You're Still The One
Hottest:
 DIAMOND RIO Imagine That
 ANITA COCHRAN & STEVE WARINER What If I Said
 LEE ANN WOMACK You've Got To Talk To Me
 GEORGE STRAIT Round About Way
 COLLIN RAYE Little Red Rodeo
 GARTH BROOKS She's Gonna Make It

ALTERNATIVE PROGRAMMING
Steve Knoll • (800) 231-2818
Gary Knoll
Adds:
 ALABAMA She's Got That Look In Her Eyes
 TRACY BYRD I'm From The Country
 MARTINA MCBRIDE w/JIM BRICKMAN Valentine
Hottest:
 CLAY WALKER Then What
 TRISHA YEARWOOD Perfect Love

BROADCAST PROGRAMMING
Walter Powers • (800) 426-9082
Super Country/Pure Country
Ken Maultrie
Adds:
 ALABAMA She's Got That Look In Her Eyes
 TOBY KEITH Dream Walkin'
 DEAN MILLER Wake Up And Smell The Whiskey
Hottest:
 TIM MCGRAW Just To See You Smile
 ANITA COCHRAN & STEVE WARINER What If I Said
 LILA MCCANNI I Wanna Fall In Love
 LEE ANN WOMACK You've Got To Talk To Me
 BROOKS & DUNN He's Got You

Digital Country
L.J. Smith
Adds:
 TOBY KEITH Dream Walkin'
 LONESTAR Say When
 PATTY LOVELESS To Have You Back Again
Hottest:
 TIM MCGRAW Just To See You Smile
 SAMMY KERSHAW Love Of My Life
 LILA MCCANNI I Wanna Fall In Love
 ANITA COCHRAN & STEVE WARINER What If I Said
 GEORGE STRAIT Round About Way

New Country
Smith
Adds:
 TOBY KEITH Dream Walkin'
 LONESTAR Say When
 PATTY LOVELESS To Have You Back Again
Hottest:
 TIM MCGRAW Just To See You Smile
 SAMMY KERSHAW Love Of My Life
 LILA MCCANNI I Wanna Fall In Love
 GARTH BROOKS She's Gonna Make It
 GEORGE STRAIT Round About Way

JONES RADIO NETWORK
Phil Barry • (303) 784-8700
U.S. Country
Jim Murphy
Adds:
 RHETT AKINS Better Than It Used To Be
 TRACY BYRD I'm From The Country
 RICOCHET Connected At The Heart
 SHANIA TWAIN You're Still The One
Hottest:
 DIAMOND RIO Imagine That
 LILA MCCANNI I Wanna Fall In Love
 COLLIN RAYE Little Red Rodeo
 GEORGE STRAIT Round About Way
 LEE ANN WOMACK You've Got To Talk To Me

CD Country
John Hendricks
Adds:
 HAL KETCHUM I Saw The Light
 KEITH HARLING Papa Bear
Hottest:
 LEE ANN WOMACK You've Got To Talk To Me
 SHANIA TWAIN You're Still The One
 SONS OF THE DESERT Leaving October
 ANITA COCHRAN & STEVE WARINER What If I Said
 MATRACA BERG Back In The Saddle

RADIO ONE COUNTRY PLAYLIST
Tony Mauro • (970) 949-3339
Adds:
 ALABAMA She's Got That Look In Her Eyes
 SHERRIE AUSTIN Put Your Heart In It
 RICOCHET Connected At The Heart
 SHANIA TWAIN You're Still The One
Hottest:
 COLLIN RAYE Little Red Rodeo
 GEORGE STRAIT Round About Way
 DIAMOND RIO Imagine That
 ANITA COCHRAN & STEVE WARINER What If I Said
 GARTH BROOKS She's Gonna Make It

WESTWOOD ONE RADIO NETWORKS
Charlie Cook • (805) 294-9000
Tracy Thompson
Hot Country
David Felker
Adds:
 ALABAMA She's Got That Look In Her Eyes
 TRACY BYRD I'm From The Country
 RICOCHET Connected At The Heart
 SAWYER BROWN Another Side
 SHANIA TWAIN You're Still The One
Hottest:
 TIM MCGRAW Just To See You Smile
 ANITA COCHRAN & STEVE WARINER What If I Said
 DIAMOND RIO Imagine That
 LILA MCCANNI I Wanna Fall In Love
 LEANN RIMES On The Side Of Angels

Mainstream Country
Adds:
 TOBY KEITH Dream Walkin'
 MICHAEL PETERSON Too Good To Be True
 SHANIA TWAIN You're Still The One
Hottest:
 TIM MCGRAW Just To See You Smile
 ANITA COCHRAN & STEVE WARINER What If I Said
 LEE ANN WOMACK You've Got To Talk To Me
 GEORGE STRAIT Round About Way
 GARTH BROOKS She's Gonna Make It

COUNTRY VIDEO



ADDS

KEITH HARLING Papa Bear
 CHRIS KNIGHT Framed
 SHANIA TWAIN You're Still The One

ELITE

WADE HAYES The Day That She Left Tulsa (In A Chevy)
 DARYLE SINGLETARY The Note
 DAVID LEE MURPHY Just Don't Wait Around Til She's Leavin'
 SAMMY KERSHAW Love Of My Life
 RHETT AKINS More Than Everything



60.2 million households
 Traci Todd,
 Manager/Video Programming

ADDS

JOHN ANDERSON Takin' The Country Back (Mercury)
 TRACY BYRD I'm From The Country (MCA)
 TOBY KEITH Dream Walkin' (Mercury)
 SHANIA TWAIN You're Still The One (Mercury)

TOP 10

JOHN ANDERSON Takin' The Country Back (Mercury)
 ANITA COCHRAN & STEVE WARINER What If I Said (Warner Bros.)
 WADE HAYES The Day That She Left Tulsa... (Columbia)
 DARYLE SINGLETARY The Note (Giant)
 BRYAN WHITE One Small Miracle (Asylum/EEG)
 TRISHA YEARWOOD Perfect Love (MCA)
 TRACE ADKINS Lonely Won't Leave Me Alone (Capitol)
 DIXIE CHICKS I Can Love You Better (Monument)
 TOBY KEITH Dream Walkin' (Mercury)
 DAVID KERSH If I Never Stop Loving You (Curb)

Information current as of February 16.



42 million households
 Chris Parr, Director/Programming
 Paul Hastaba, VP/GM

ADDS

KEITH HARLING Papa Bear (MCA)
 CHRIS KNIGHT Framed (Decca)
 NITTY GRITTY DIRT BAND Bang, Bang, Bang (Rising Tide)
 SHANIA TWAIN You're Still The One (Mercury)

TOP 10

BROOKS & DUNN He's Got You (Arista)
 LILA MCCANNI I Wanna Fall In Love (Asylum/EEG)
 ANITA COCHRAN w/STEVE WARINER What If I Said (Warner Bros.)
 DEANA CARTER Did I Shave My Legs For This? (Capitol)
 SHANIA TWAIN Don't Be Stupid (You Know...) (Mercury)
 BRYAN WHITE One Small Miracle (Asylum/EEG)
 NEAL MCGOY If You Can't Be Good (Be Good At It) (Atlantic)
 REBA MCBENTIRE What If (MCA)
 DIXIE CHICKS I Can Love You Better (Monument)
 WADE HAYES The Day That She Left Tulsa... (Columbia)

HEAVY

DEANA CARTER Did I Shave My Legs For This? (Capitol)
 ANITA COCHRAN w/STEVE WARINER What If I Said (Warner Bros.)
 DIXIE CHICKS I Can Love You Better (Monument)
 WADE HAYES The Day That She Left Tulsa... (Columbia)
 DAVID KERSH If I Never Stop Loving You (Curb)
 LILA MCCANNI I Wanna Fall In Love (Asylum/EEG)
 REBA MCBENTIRE What If (MCA)
 NEAL MCGOY If You Can't Be Good (Be Good At It) (Atlantic)
 JOHN MICHAEL MONTGOMERY Angel In My Eyes (Atlantic)
 BRYAN WHITE One Small Miracle (Asylum/EEG)
 TRISHA YEARWOOD Perfect Love (MCA)

HOT SHOTS

TRACE ADKINS Lonely Won't Leave Me Alone (Capitol)
 GARY ALLAN It Would Be You (Decca)
 JOHN ANDERSON Takin' The Country Back (Mercury)
 MATRACA BERG Back In The Saddle (Rising Tide)
 TRACY BYRD I'm From The Country (MCA)
 TOBY KEITH Dream Walkin' (Mercury)
 LYNN'S Woman To Woman (Reprise)
 MAVERICKS To Be With You (MCA)
 MARTINA MCBRIDE w/JIM BRICKMAN Valentine (Windham Hill)
 MINDY MCCREADY You'll Never Know (BNA)
 MICHAEL PETERSON Too Good To Be True (Reprise)
 CLAY WALKER Then What (Giant)

Heavy rotation songs receive 28 plays per week. Hot Shots receive 21 plays per week. Pick Hits of the Week receive 6 plays per day. All Top 10 videos also receive heavy rotation.

Information current as of February 11.



MIKE KINOSHIAN

Believing In A Miracle

□ When it comes to changing careers, no guts, no glory

Gutsy decisions made by the two broadcasters featured this week will enable each to explore different career avenues. If you've ever been torn about trying something different, you may gain some inspiration from these stories.

Former WEZW/Milwaukee VP/GM and Group W Radio sales executive **Bob Lind** joined Capitol Broadcasting seven years ago as VP/GM of Hot AC WWMX-FM/Baltimore. The company recently owned stations in Baltimore, Orlando, Norfolk, Richmond, and Raleigh. Like many other entities, however, consolidation has impacted the small group: Hot AC WRAL-FM/Raleigh is all that remains.



Bob Lind

"[Capitol President] Jim Goodman has always liked radio and has done very well with it," notes Lind, who also was Capitol's VP/Radio Group. "But every year we found ourselves selling another station. When WWMX and '70s WOCT-FM were sold, there was sort of a void for me, because my heart was there."

With that combo gone, Lind transferred to WRAL as VP/GM. Goodman confided in him that the company had no radio expansion plans. "He didn't want me to leave, but I didn't know what to do. In addition to WRAL, he asked me to run the company's baseball teams [Durham Bulls and Myrtle Beach Braves], a direct-mail company, and a promotional marketing company. I had a full plate."

A New Start

But radio is what Lind loved most, and he began talking with several other radio groups. He also engaged in conversation with the 15-year-old Salt Lake City-based Children's Miracle Network. "I'd developed radiothons in Baltimore and Raleigh and thought working with a company like that might be a great thing to do when I was ready to retire. But the more we talked, the more it seemed like the thing to do now. I needed to step back from day-to-day radio operations and look for new challenges."

Lind quietly tendered his resignation last July, and by November he had put together a deal to become CMN's VP & Director/Radiothon Development. He now operates from offices in his summer home in his native northern Wisconsin.

For deeply personal reasons, doing something meaningful for children's hospitals has always been foremost in Lind's mind. Last year, CMN raised \$150 million; Donny & Marie Osmond and actor John Schneider are among its founders. "CMN produces the world's largest TV fund-raiser, where it raises money for 165 children's hospitals across the country," explains Lind. "They have about 200 TV stations that, on one weekend in May, put on a telethon in conjunction with their corporate facility in Orlando.

"Taking this job is the first career decision I've ever made with my heart

rather than my head. I obviously took a pay cut, but I'm earning decent money in a little bit different lifestyle. It was time to give something back. People will say they don't have time for this, but the highest CMN officials have told me to remain positive, keep my perspective, and not to get discouraged. That's easier said than done, but I really believe that's what I have to do."

Attention-Getting Beginning

Wanting to get some publicity for WWMX's morning show, Lind first became involved with radiothons several years ago by putting the station's then-morning personality Mike McCarthy on the air for 106 consecutive hours. The marathon raised just under \$100,000, and in the last six years Mix has raised about \$2 million.

After arriving in Raleigh, Lind did the same thing, developing a 101-hour radiothon for Duke University Medical Center hosted by morning partners Bill Jordan & Sherri Logan. "It was easier with two people. This was our fourth year, and we did \$512,000 — \$100,000 a day. The community's less than half the size of Baltimore, so it was unbelievable."

Amazingly, about 98% of money pledged does, in fact, come in. "CMN asked me if I'd ever consider heading up an effort to try to take this nationwide. The telethon concept is fabulous, but it's out of growth. CMN wondered what would happen if they put it on 165 radio stations. Some radiothons could be five days, others one day."

The presence of a strong morning show is key to a radio station's success with this type of programming. "The morning team has to go on the air and tell people that the local hospital has premature babies being born the size of your hand," remarks Lind. "Kids are dying of cancer, and we must help them. Typical 25-44 female AC listeners hopefully already have healthy small children. Most people give out of a feeling that the worst thing that's happened to their kid is an ear infection."

Two of Lind's former WWMX PDs are using the concept in their new markets. "Greg Dunkin took the idea to Hot AC WENS/Indianapolis and has raised about \$600,000 in two years. Todd Fischer will start it this year at Hot AC KSTP-FM/Minneapolis. CMN is excited, because they're discovering that radio can do whatever we want. If something takes us in one direction, we can run with it."

The Power Of Recall

Managers and programmers are constantly approached to do worthwhile

community-service projects, but, Lind asks, "How much credit do you get for it? Jon Coleman conducted focus groups for us two months after WRAL's last radiothon. We were comparing our morning show to [crosstown CHR WDCG's]. Five of seven G105-partisan women sitting at the table talked about the phenomenal job we did for kids. It was two months later, and they were still talking about this above our music — Jon was blown away.

"That might not happen every time, but there's a chance to hit a home run in the community-service area that all stations are looking for. A morning show can really get behind this and sink their teeth into it. Community ser-

vice is part of the way you're supposed to fulfill your license."

Some network television O&Os no longer want to do telethons because they'd rather not forfeit a complete day's programming and inventory. While admitting radiothons break format, Lind notes, "We actually had advertisers call and buy additional schedules. They wanted to be on during this time, because they could feel the ground swell of community support. Not one client ever told us they wanted to be off when the radiothon was on.

"Some WRAL advertisers said that if we could raise \$20,000 in a particular hour, they'd match it. Our sales de-

partment never had a problem, and we didn't see any bad ratings trends."

With nighttime listenership typically low, radiothon stations may resort to request hours. "You're only going to play something that fits your format, but we found ourselves getting \$100 a song and anywhere between \$6000-\$7000 an hour from those requests."

Clearly very excited about his new duties, Lind concedes that he may yearn for some aspects of radio's day-to-day operations. "As I visit stations, I'll miss the hoopla that comes with special promotions or when the ratings come in. At some point, I could get back into radio, but right now, this is the thing for me to do."

Tesh Committed To Different Direction

Let's see if I have this straight: You co-host a nightly, national entertainment magazine show from Los Angeles; the co-workers you most interact with on this TV show are easy on the eyes (Mary Hart and Leeza Gibbons); a prime responsibility is talking to — and about — a multitude of stars; the money's probably not bad; and there's no heavy lifting. As David Letterman would succinctly summarize, "Good gig."

In a move some might deem truly amazing, **John Tesh** chucked all of this after 10 years and exited *Entertainment Tonight* about 18 months ago to focus on his music career. While skeptics guaranteed he'd be back faster than you could say "Bob Goen," that certainly doesn't seem likely.

The towering Tesh has heart and determination to match, and he's enjoying his first bona fide AC hit, "Give Me Forever (I Do)," featuring James Ingram's vocal stylings. And he knows the radio world: While attending North Carolina State University, 18-year-old Tesh was the news reader for a wakeup personality named Rick Dees.

"I'm aware it's not easy to get a song on the radio," he states with sincere humility. "It's not like I'm walking around telling people I knew this was going to work. I'm grateful to any station playing my songs. It's a big deal, and we should never think we deserve it. This happened when I'm a little bit older, and I am very appreciative. Stations, hopefully, will feel that from me."

Right Time For Vocals

In his *ET* role, Tesh interviewed the likes of Garth Brooks, Eric Clapton, Billy Joel, and Elton John. "I called and asked what direction I should go. They were very nice and suggested I collaborate with someone. I've been a James Ingram fan a long time and felt it was the right time. When he sings a song, he definitely claims ownership of it. It was really cool to be in the studio with him."

Noting that Ingram comes from the



John Tesh

Quincy Jones camp, Tesh recalls, "We recorded the song the right way: The band was live, and James sang live. The few background vocals were brought in later. It's unusual to do it like that these days.

"When we heard James sing the first verse of the first chorus, we got chills. Some people wonder in the studio if they have a hit record on their hands, but I recorded it thinking it was an overt love song.

Play it to someone on your first date, and they'll probably run out the door."

Though he rarely sees her during the day, Tesh is blessed to have the lovely actress Connie Sellecca as his wife. "We're at opposite ends of the house; she works on one thing, and I'm strapped to a piano. I asked her to sit down for 10 minutes, and I played four songs for her. When 'Give Me Forever (I Do)' came on, she stood up — her reaction was great. To say she's our target audience is an understatement. She never comes in the recording studio, but when she knew James would be there, she spent the whole time in the session."

Stressing the importance of simplicity with this type of song, Tesh notes, "You can really screw up a song by getting too many tracks. You walk in with a 72-track recorder and wonder how to fill them all. We knew we didn't need five guitar parts and 24-part harmony. This is basically an R&B song with piano, drums, guitar, bass, and vocals."

While he's penned lyrics, Tesh is primarily known as a musician who is more comfortable writing scores and instrumental pieces. "No matter what I do, somebody will say it's

somewhat of a departure for me," he jokes. "This is an album of love songs, and most are solo piano pieces. This one happens to be piano with vocals attached and relates to the album's other songs. Even James said he had sung lyrics over some of my songs. As long as there's a strong melody, it opens itself up for lyrics."

With Valentine's Day falling on a Saturday this year, there could be a wave of wedding ceremonies using this song. Tesh remarks, "It's emotional hearing James sing it. He doesn't think of it as a love song, but the event of giving one's love completely and unconditionally."

Head Honcho

The only label president with a song on our Top 30 chart, Tesh started GTSP by selling *Tour de France* cassettes from his garage. As business expanded, he partnered with PolyGram. Named for stepson Gib, Tesh, Sellecca, and daughter Prima, GTSP is comprised of about a dozen people. "It's a very creative bunch that produced two big PBS specials and marketed this record. A huge radio campaign began the first of this month, and there's all kinds of niche marketing that includes bridal fairs and bride magazines."

Label offices have been relocated to the San Fernando Valley church Tesh attends. "If I need to be saved at any given moment, I walk 20 feet. Everybody works 14- or 15-hour days, and we come up with goofy marketing ideas."

A two-year stint in Nashville taught Tesh the value of staying loyal to his audience. "We mail to our 200,000-person fan base. Everyone has a special code that allows them to access an exclusive website. We offer bootleg tapes and the best seats to live concerts. I want to be loyal and grateful to my fans and keep writing music for them.

"Some artists have realized they were 'gold' and wanted to get to 'platinum.' They completely changed their way of thinking, turned their backs on their audience, and ended up with nothing."



CAROL ARCHER

Record-Breaking Ratings Raise The Bar

□ Huge fall '97 successes at three stations verify format's mainstream appeal

Whether prince, merchant, priest, or peasant, if you had lived in 15th century Europe, you would have accepted the wisdom of the day, the belief that the world was flat. Thus, Magellan's circumnavigation of the globe was a watershed, a discovery that turned reality on its head.

Similarly, during its formative years, the consensus reality was that the NAC/Smooth Jazz radio format was a boutique. And the dramatic, consistently escalating ratings of the past two or three years also represent a watershed. The remarkable achievements of three stations in the fall '97 Arbitron — WNUA/Chicago, KKSF/San Francisco, and newcomer KMGQ/Santa Barbara — underscore a level of mainstream fulfillment that should end, once and for all, the stereotype that NAC is a niche.

More Than Creativity

A member of KTWV/Los Angeles' original launch team, WNUA VP/Programming **Paul Goldstein** is also the man who brought KOAI (The Oasis)/Dallas to prominence. I've often described him as the most creative person I've ever known, but even experience, skill, and creativity aren't enough. A winning PD must have vision and focus, work *really* hard, exercise strong leadership, and have solid management skills, too. In Goldstein's case, these qualities have brought 'NUA the best major-market ratings in NAC format history!

The station now ranks third with a 4.8 share, which is, I believe, the biggest 12+ rating ever achieved by a major-market NAC radio station. In



Paul Goldstein



Lee Hansen



Vince Garcia

25-54, WNUA earned fourth place with a 5.5 — the biggest share in that demo in the station's 10-year history. And with male listeners in that demo, WNUA is tied for first with a 5.9. Middays and afternoon drive both hold second place with a 6.4 among listeners 25-54. Upper demos are impressive as well: WNUA is now first 35-54 with a 6.7 and first 35-64 with a staggering 7.2 share.

Goldstein is well on his way to resolving NAC's quest for morning-drive success with his recent decision to hire jazz icon and Chicago favorite son Ramsey Lewis to handle wake-up responsibilities. Lewis' show is seventh 25-54 with a 4.2 share, third 35-64 with 5.7, and second 45-54 with an astonishing 7.2 share! One day, when the history of this format is chronicled, Goldstein will have his own chapter.

Rising To The Challenge

Another respected programmer with a long record of success, **Lee Hansen**, assumed a formidable chal-

lenge when he accepted the VP/OM post at KKSF about a year ago, after a number of years programming WNUA. Not only had the station recently been sold to Evergreen (now Chancellor), the staff was also reeling with grief at the suicide of the station's first and only PD, Steve Feinstein, who had also been a long-time colleague and friend of Hansen's. Respecting the station's unique heritage without attempting to clone Feinstein's vision, Hansen's achievement during a difficult and painful year is impressive, indeed.

The fall '97 book shows KKSF's dominance among listeners 25-54, scoring second overall and first among the market's music stations, as well as enjoying exactly the same status during middays and on weekends. In fact, a four-book average shows KKSF was San Francisco's top music station during 1997 in the crucial 25-54 demo.

KKSF's performance in the 35-64 demo is astonishing, too. The station ranked as the market's No. 1 music station overall and in every daypart, including weekends. (In afternoon drive, however, it ranked second.)

Hansen properly acknowledges the support and input of Broadcast Architecture's team in helping to achieve these ratings results, as well as the members of KKSF's outstanding staff. But let's not forget to credit the sureness of his leadership, too.

'Rendezvous' To Success

Since signing on in the early 1980s, KMGQ (Magic 106) programmed an NAC block called "Rendezvous" at night, which scored consistently well over the years. Changes in the competitive landscape convinced PD **Vince Garcia** that a flip from AC to full-time NAC would prove fruitful, but even he wasn't fully prepared for the newly formatted Magic's stunning debut. In every major demo, KMGQ scored higher shares than any other station in the format.

In the fall '97 book, Magic earned third 12+ with a seven share (up from the previous format's lackluster 11th rank and 2.5 share). Furthermore, the station exploded 25-54, scoring a phenomenal second place with a 9.7! Not surprisingly, it retained first place 25-54 at night, but who would have guessed afternoons would pull a whopping 12.3 share 25-54 for second, or that the station would rank third during middays at 9.7 and fourth during morning drive with a 6.2?

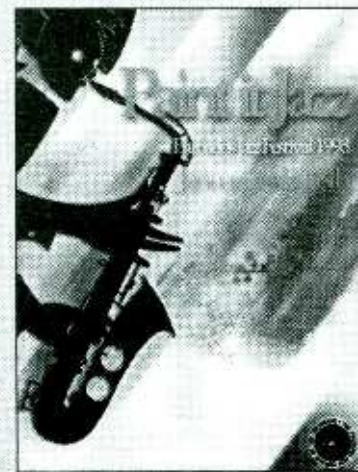
This format has witnessed many dazzling debut books that have been followed by a dramatic leveling-off once the newness — the "honeymoon phase" — wore off. It's possible the same will happen at KMGQ, but having heard this station for myself — the skill with which it's programmed, its outstanding music mix, and the high quality of its airstaff — I wouldn't count on it. Smooth Jazz works in beautiful Santa Barbara!

Barbados Fest Paints It Jazz

■ Music, tropics: Does life get any better than this?

Although I am well-traveled in the Caribbean, nothing prepared me for the splendor of Barbados, certainly one of the most enticing destinations in the world. Factor the fourth annual "Paint It Jazz" Festival into the equation, and the sum is heaven on earth.

NAC/Smooth Jazz radio stations should be aware of "Paint It Jazz" — the creation of Barbados jazz lover Gilbert Rowe — for the outstanding promotional "jetaway" possibilities next January's event may afford them.



Heavily supported by the Barbados Tourism Authority and an array of corporate sponsors, the festival I attended last month offered a diverse cross section of jazz artists — both traditional and contemporary — in a variety of concert settings. Randy Crawford, Spyro Gyra, Marcus Miller, Nancy Wilson, John Pizzarelli, and the Havana Ensemble were among those featured.

The most easterly of the Lesser Antilles, Barbados was settled by the English in the early 1600s and achieved its independence in 1966. The nation's infrastructure is sound,

and everything works. Fine examples of 17th- and 18th-century colonial architecture abound, but to my mind, Barbados' greatest asset — even above its glorious beaches, varied flora and fauna, and delicious local cuisine — is its people, who are welcoming, warmly hospitable with no attitude, and beautiful. After Gladys Knight's stirring opening-night performance, for example, I waited in line with a group of elegant Bajan ("bay-john," as the residents identify themselves) women in the ladies' room. I felt as though I had been transported to another, much kinder, planet as we discussed Knight's message that humans have been charged by God to love one another. As I was leaving to meet other members of the international press, one woman kissed me, saying, "Good luck, girlfriend."

NAC/Smooth Jazz radio stations should be aware of "Paint It Jazz" — the creation of Barbados jazz lover Gilbert Rowe — for the outstanding promotional "jetaway" possibilities next January's event may afford them.

The venue for the next two nights' performances was the grounds of the historic Sunbury Plantation House, the 300-year-old palatial residence of a former plantation owner. A group of local jazz fans asked me to join them at their table under enormous banyan trees laden with moss and lianas, and we drank beer (banners proclaiming "Your jazz, your Heineken" hung along all the highways, cross-promoting product and event) and grooved to the Havana Ensemble's stunning performance.

Headliner John Pizzarelli offered a charming and sometimes swinging set of standards and original material. The same setting showcased the formidable vocal talents of Nancy Wilson the following evening. Wilson's breathtaking voice and impeccable phrasing held the audience spellbound throughout her richly diverse set.

Departing Barbados the next morning was difficult, not only because it meant missing performances by Marcus Miller and Smooth Jazz goddess Randy Crawford, but because of the separation anxiety of leaving the idyllic isle behind. Now I know how *Eve* must have felt upon being expelled from Eden.

Marketing responsibilities for "Paint It Jazz" are handled by the Manhattan-based PR firm Ruder-Finn. In the following months, I will probe their interest in developing relationships with Smooth Jazz radio stations in order to attract affluent listeners to the event and report my findings to you. Stay tuned.

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Nick Webb
co-founder, Acoustic Alchemy
1955—1998



The GRP Recording Company

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FEBRUARY 13, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	2	2	1	RICHARD ELLIOT If You Want... (Metro Blue/Blue Note) 874 893 856 830 48/0					
4	4	3	2	AVENUE BLUE Always There (Mesa/Bluemoon/Atlantic) 869 806 759 689 49/0					
1	1	1	3	CANDY DULFER For The Love Of You (N2K Encoded Music) 846 902 866 870 46/0					
11	7	5	4	PAUL HARDCASTLE Paradise Cove (JVC/JMI) 734 670 551 512 46/0					
3	3	4	5	KENNY G Loving You (Arista) 704 723 769 761 42/0					
9	6	6	6	THOM ROTELLA What's The Story? (Telarc) 577 594 571 548 43/0					
10	9	8	7	DAVID BENOIT Rue De La Soliel (GRP) 512 513 473 531 38/0					
22	18	11	8	BRIAN TARQUIN One Arabian Knight (Instinct) 473 420 363 328 43/1					
17	17	14	9	PAUL TAYLOR Groove Zone (Countdown/Unity) 466 415 373 360 40/0					
15	15	9	10	PHILLIPE SAISSÉ Riviera (Verve Forecast) 458 430 389 369 42/1					
18	13	10	11	RICK BRAUN Chelsea (Mesa/Bluemoon/Atlantic) 453 421 408 359 40/0					
5	5	7	12	BOB JAMES Mind Games (Warner Bros.) 440 544 643 666 34/0					
—	—	15	13	RANDY CRAWFORD Bye Bye (Bluemoon/Atlantic) 425 403 262 84 39/2					
13	12	12	14	PAT METHENY Follow Me (Warner Bros.) 421 420 417 429 35/0					
BREAKER			15	CHUCK LOEB Just Us (Shanachie) 406 372 288 201 46/2					
BREAKER			16	CHIELI MINUCCI Dreams (JVC/JMI) 405 386 287 257 47/0					
6	8	13	17	BRIAN CULBERTSON So Good (Bluemoon/Atlantic) 396 419 487 600 33/1					
—	—	23	18	BONEY JAMES After The Rain (Warner Bros.) 376 337 235 143 39/0					
16	16	20	19	KIRK WHALUM If Only For One Night (Warner Bros.) 363 351 387 363 36/1					
12	14	19	20	PETE BELASCO All In My Mind (Verve Forecast) 358 370 401 434 33/0					
—	25	26	21	EVAN MARKS Coast To Coast (Verve Forecast) 354 319 290 248 38/0					
—	—	27	22	JOHN TESH f/JAMES INGRAM Give Me Forever... (GTSP/Mercury) 346 317 203 78 35/1					
25	21	21	23	RICHARD SMITH First Kiss (Heads Up) 337 349 333 320 36/1					
26	24	24	24	VANESSA WILLIAMS Oh How The Years Go By (Mercury) 333 334 307 305 31/1					
23	19	25	25	PIECES OF A DREAM Knikki's Smile (Blue Note) 329 325 342 327 33/0					
—	—	28	26	DIANA KRALL Peel Me A Grape (Impulse!/GRP) 312 313 261 260 31/2					
8	10	17	27	CRAIG CHAQUICO f/PETER WHITE Lights Out... (Higher Octave) 305 381 473 561 28/0					
7	11	22	28	JONATHAN BUTLER Song For Elizabeth (N2K Encoded Music) 300 347 451 581 28/0					
30	30	—	29	DEAN JAMES Market Street (Brajo/Ichiban) 293 268 268 261 34/2					
DEBUT			30	SPECIAL EFX Here To Stay (JVC) 283 254 253 246 32/0					

This chart reflects airplay from January 28-February 3. Songs ranked by total plays. Highlighted songs indicate Breaker.
50 NAC reporters. 45 current playlists. © 1998, R&R Inc.

BREAKERS

CHUCK LOEB
Just Us (Shanachie)

TOTAL PLAYS/INCREASE 406/34 TOTAL STATIONS/ADDS 46/2 CHART 15

CHIELI MINUCCI
Dreams (JVC/JMI)

TOTAL PLAYS/INCREASE 405/19 TOTAL STATIONS/ADDS 47/0 CHART 16

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BRAXTON BROTHERS Happy Again (Windham Hill Jazz)	12
BRIAN BROMBERG By The Fireplace (Zebra)	11
JONATHAN BUTLER Dancing On... (N2K Encoded Music)	10
JOYCE COOLING After Hours (Heads Up)	7
DENNY JIOSA Old Money (Blue Orchid)	3
PIECES OF A DREAM Cut To The Chase (Blue Note)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRAXTON BROTHERS Happy Again (Windham Hill Jazz)	+102
BRIAN BROMBERG By The Fireplace (Zebra)	+66
PAUL HARDCASTLE Paradise Cove (JVC/JMI)	+64
AVENUE BLUE Always There (Mesa/Bluemoon/Atlantic)	+63
BRIAN HUGHES One 2 One (Higher Octave)	+55
BRIAN TARQUIN One Arabian Knight (Instinct)	+53
PAUL TAYLOR Groove Zone (Countdown/Unity)	+51
JONATHAN BUTLER Dancing On... (N2K Encoded Music)	+45
BONEY JAMES After The Rain (Warner Bros.)	+39
ERIC MARIENTHAL Captain Bacardi (I.E./Verve)	+37

Breakers: Songs registering 400 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

NEW & ACTIVE

RIPPINGTONS In Another Life (Peak/Windham Hill Jazz)
Total Plays: 274, Total Stations: 32, Adds: 1

DOWN TO THE BONE Brooklyn Heights (Nu Groove)
Total Plays: 273, Total Stations: 21, Adds: 1

CHARLES FAMBROUGH It's Not Easy Havin' Fun (Nu Groove)
Total Plays: 216, Total Stations: 29, Adds: 2

BRIAN HUGHES One 2 One (Higher Octave)
Total Plays: 214, Total Stations: 27, Adds: 2

JOYCE COOLING After Hours (Heads Up)
Total Plays: 203, Total Stations: 31, Adds: 7

TIM WEISBERG Summertime (Fahrenheit)
Total Plays: 158, Total Stations: 22, Adds: 0

VIBRAPHONIC On A Roll (Hollywood)
Total Plays: 158, Total Stations: 17, Adds: 1

LUTHER VANDROSS When You Call On Me/Baby... (LV/Epic)
Total Plays: 157, Total Stations: 15, Adds: 0

LOREENA MCKENNITT The Mummers' Dance (Quinlan Road/WB)
Total Plays: 131, Total Stations: 14, Adds: 1

PHIL PERRY One Heart One Love (Peak/Private)
Total Plays: 125, Total Stations: 10, Adds: 0

BRAXTON BROTHERS Happy Again (Windham Hill Jazz)
Total Plays: 124, Total Stations: 29, Adds: 12

JONATHAN BUTLER Dancing On The Shore (N2K Encoded Music)
Total Plays: 99, Total Stations: 23, Adds: 10

JEANNE NEWHALL Bunco Man (Mazipan)
Total Plays: 94, Total Stations: 12, Adds: 0

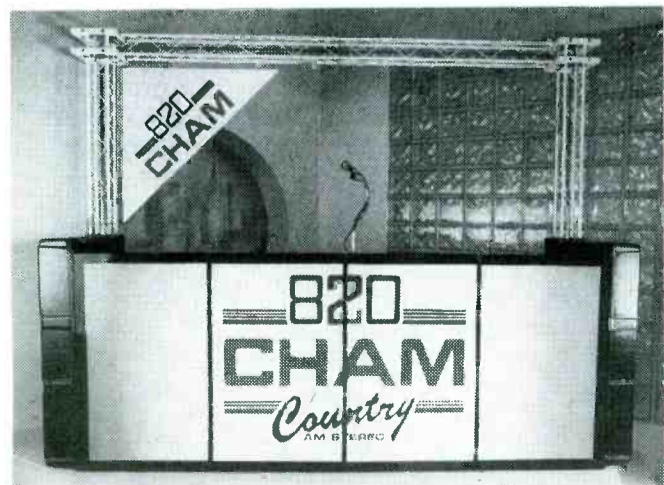
ERIC MARIENTHAL Captain Bacardi (I.E./Verve)
Total Plays: 86, Total Stations: 14, Adds: 2

KENNY G Baby G (Arista)
Total Plays: 76, Total Stations: 6, Adds: 1

Songs ranked by total plays

WIL WKLX WLZR WMZQ WPGC WRUF WRVA WSNE WTPI WWDB WWWW CHOM KNIX WCSX WGST WHCN WTPA KTFM KBOS WSSL KSFO WISH KKLT CIMX KLTW WZTR KWJW KWNZ

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NAC/SMOOTH JAZZ ALBUMS

FEBRUARY 13, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	EMPHASIS TRACKS (PLAYS)	
4	3	3	1	1 AVENUE BLUE Nightlife (<i>Mesa/Bluemoon/Atlantic</i>)	931	+57	"Always" (869)	"Nightlife" (39)
2	2	1	2	RICHARD ELLIOT Jumpin' Off (<i>Metro Blue/Blue Note</i>)	928	-10	"Want" (874)	"Groove" (28)
1	1	2	3	CANDY DULFER For The Love Of You (<i>N2K Encoded Music</i>)	881	-57	"You" (846)	"Smooth" (20)
3	4	4	4	KENNY G Greatest Hits (<i>Arista</i>)	780	-12	"Loving" (704)	"Baby" (76)
10	6	5	5	5 PAUL HARDCASTLE Cover To Cover (<i>JVC/JMI</i>)	774	+70	"Paradise" (734)	"Shelby" (21)
9	7	7	6	THOM ROTELLA Can't Stop (<i>Telarc</i>)	589	-17	"Story" (577)	"Thought" (12)
19	14	10	7	7 BRIAN TARQUIN Last Kiss Goodbye (<i>Instinct</i>)	559	+50	"Arabian" (473)	"Freeway" (74)
14	12	11	8	8 RICK BRAUN Body And Soul (<i>Mesa/Bluemoon/Atlantic</i>)	517	+18	"Chelsea" (453)	"Venice" (56)
11	13	9	9	DAVID BENOIT American Landscape (<i>GRP</i>)	512	-1	"Soliel" (512)	
20	19	16	10	10 PAUL TAYLOR Pleasure Seeker (<i>Countdown/Unity</i>)	499	+47	"Groove" (466)	"Pleasure" (20)
5	5	6	11	BOB JAMES Playin' Hooky (<i>Warner Bros.</i>)	499	-110	"Mind" (440)	"Where" (27)
7	8	8	12	BRIAN CULBERTSON Secrets (<i>Bluemoon/Atlantic</i>)	498	-19	"Good" (396)	"Straight" (44)
23	20	15	13	13 BONEY JAMES Sweet Thing (<i>Warner Bros.</i>)	497	+32	"Rain" (376)	"Sweet" (100)
17	16	13	14	14 PHILLIPE SAISSE Next Voyage (<i>Verve Forecast</i>)	495	+13	"Riviera" (458)	"Moanin'" (23)
6	9	12	15	JONATHAN BUTLER Do You Love Me? (<i>N2K Encoded Music</i>)	482	-4	"Elizabeth" (300)	"Shore" (99)
18	21	19	16	16 RIPPINGTONS Black Diamond (<i>Peak/Windham Hill Jazz</i>)	444	+18	"Life" (274)	"Diamond" (103)
—	29	22	17	17 CHUCK LOEB The Moon, The Stars... (<i>Shanachie</i>)	435	+42	"Just" (406)	"Water" (27)
15	17	18	18	18 PAT METHENY Imaginary Day (<i>Warner Bros.</i>)	429	+1	"Follow" (421)	"Awakening" (5)
—	—	21	19	19 RANDY CRAWFORD Every Kind Of Mood (<i>Bluemoon/Atlantic</i>)	425	+22	"Bye" (425)	
13	11	14	20	JOYCE COOLING Playing It Cool (<i>Heads Up</i>)	417	-59	"Hours" (203)	"South" (165)
12	15	20	21	PETE BELASCO Get It Together (<i>Verve Forecast</i>)	413	0	"Mind" (358)	"Train" (33)
—	30	24	22	22 CHIEMI MINUCCI It's Gonna Be Good (<i>JVC/JMI</i>)	405	+19	"Dreams" (405)	
26	24	23	23	RICHARD SMITH First Kiss (<i>Heads Up</i>)	387	-4	"First" (337)	"Affair" (18)
8	10	17	24	CRAIG CHAQUICO Once In A Blue Universe (<i>Higher Octave</i>)	371	-80	"Lights" (305)	"Midnight" (28)
21	18	27	25	25 KIRK WHALUM Colors (<i>Warner Bros.</i>)	370	+12	"Only" (363)	"Natchez" (7)
25	25	25	26	VANESSA WILLIAMS Next (<i>Mercury</i>)	368	-14	"Years" (333)	"Start" (35)
24	23	26	27	27 PIECES OF A DREAM Pieces (<i>Blue Note</i>)	366	+4	"Smile" (329)	"Pieces" (30)
—	28	29	28	28 EVAN MARKS Three Day Weekend (<i>Verve Forecast</i>)	354	+35	"Coast" (354)	
—	—	30	29	29 JOHN TESH Grand Passion (<i>GTSP/Mercury</i>)	346	+29	"Forever" (346)	
—	—	28	30	30 DIANA KRALL Love Scenes (<i>Impulse!/GRP</i>)	331	+3	"Grape" (312)	"Getting" (13)

This chart reflects airplay from January 28-February 3. Albums ranked by total plays, with plays from all cuts from an album combined. 50 NAC reporters. 45 current playlists. © 1998, R&R Inc.

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
VARIOUS ARTISTS Melrose Place Jazz (<i>Windham Hill Jazz</i>)	12
BRIAN BROMBERG You Know That Feeling (<i>Zebra</i>)	11
RANDY CRAWFORD Every Kind Of Mood (<i>Bluemoon/Atlantic</i>)	4
JOYCE COOLING Playing It Cool (<i>Heads Up</i>)	3
BRIAN HUGHES One 2 One (<i>Higher Octave</i>)	3
DENNY JIOSA Jazzberry Pie (<i>Blue Orchid</i>)	3
PIECES OF A DREAM Pieces (<i>Blue Note</i>)	3
SOUNDSCAPE Surreal Thing (<i>Instinct</i>)	3
FOUR 80 EAST The Album (<i>Boomtang</i>)	2
DEAN JAMES Intimacy (<i>Brajo/Ichiban</i>)	2
DIANA KRALL Love Scenes (<i>Impulse!/GRP</i>)	2
CHUCK LOEB The Moon, The Stars... (<i>Shanachie</i>)	2
VARIOUS ARTISTS A Twist Of Jobim (<i>I.E./Verve</i>)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
VARIOUS ARTISTS Melrose Place Jazz (<i>Windham Hill Jazz</i>)	+102
PAUL HARDCASTLE Cover To Cover (<i>JVC/JMI</i>)	+70
BRIAN BROMBERG You Know That Feeling (<i>Zebra</i>)	+66
BRIAN HUGHES One 2 One (<i>Higher Octave</i>)	+61
AVENUE BLUE Nightlife (<i>Mesa/Bluemoon/Atlantic</i>)	+57
BRIAN TARQUIN Last Kiss Goodbye (<i>Instinct</i>)	+50
PAUL TAYLOR Pleasure Seeker (<i>Countdown/Unity</i>)	+47
CHUCK LOEB The Moon, The Stars... (<i>Shanachie</i>)	+42
DENNY JIOSA Jazzberry Pie (<i>Blue Orchid</i>)	+37
EVAN MARKS Three Day Weekend (<i>Verve Forecast</i>)	+35
BONEY JAMES Sweet Thing (<i>Warner Bros.</i>)	+32
JOHN TESH Grand Passion (<i>GTSP/Mercury</i>)	+29
SPECIAL EFX Here To Stay (<i>JVC</i>)	+28
VARIOUS ARTISTS A Twist Of Jobim (<i>I.E./Verve</i>)	+27
DEAN JAMES Intimacy (<i>Brajo/Ichiban</i>)	+25

NAC NOTES By Anthony Acampora

Richard Elliot tops the Tracks chart this week with "If You Want My Love" (**Metro Blue/Blue Note**). Elliot nosed out "Always There" by **Avenue Blue** (**Mesa/Bluemoon/Atlantic**), which climbs 3-2* with a 63-play increase. Avenue Blue returned the favor on the Album chart as "Nightlife" knocked Elliot's "Jumpin' Off" out of the top spot.

Two newcomers to the Tracks Top 10 are "One Arabian Knight" by **Brian Tarquin** (**Instinct**) and "Groove Zone" by **Paul Taylor** (**Countdown/Unity**), which climb 11-8* and 14-9*, respectively.

Both increase more than 50 plays over last week. Other tracks with strong upward moves this week include "After The Rain" by **Boney James** (**Warner Bros.**) 23-18*, and "Coast To Coast" by **Evan Marks** (**Verve Forecast**).

There are some very worthwhile vocals that deserve your attention:

Randy Crawford is hotter than ever as "Bye Bye" (**Bluemoon/Atlantic**) moves up to 13* in only its second week on the Tracks chart.

When I heard **James Ingram** was singing on **John Tesh's** "Give Me Forever (I Do)" (**GTSP/Mercury**), I knew this song had the potential to be a multi-format smash. "Give" vaults 27-22* with +29 plays and is one of those can't-miss songs.

Vanessa Williams's "Oh How The Years Go By" (**Mercury**) picks up an add at **WNUA/Chicago** this week and is already on 31 of our reporters.

Finally on the vocal front, you should check out "A Song For Mama" by **Boyz II Men** (**Motown**) — if you haven't already. This **Babyface**-penned track is another powerful song from the Grammy award winning writer/producer/performer.

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NAC/SMOOTH JAZZ REPORTERS

Stations and their adds by track listed alphabetically by market

<p>WHRL/Albany, NY OM/PD: Brant Curtiss SOUNSCAPE "Brand" TESH F/INGRAM "Forever"</p>	<p>WNWV/Cleveland, OH PD/MD: Bernie Kimble RICHARD SMITH "Affair" FOUR 80 EAST "Eastside"</p>	<p>KCIY/Kansas City, MO PD: Bret Michael MD: Michelle Chase BRAXTON BROTHERS "Happy" SOUNSCAPE "Brand" BRIAN TARQUIN "Arabian" PHILLIPE SAISSIE "Riviera"</p>	<p>WQCD/New York, NY PD: Steve Williams MD: Rick Laboy No Adds</p>	<p>KCLC/St. Charles, MO PD: Rich Reigert MD: Terry Ward DEAN JAMES "Market" PHIL KLEIN "Cruise" SOUNSCAPE "Discovery" PIECES OF A DREAM "Cut"</p>	<p>KWJZ/Seattle, WA PD/MD: Carol Handley JOYCE COOLING "Hours" BRIAN HUGHES "One" BRAXTON BROTHERS "Happy" BRIAN BROMBERG "Fireplace"</p>
<p>KNIK/Anchorage, AK GM/PD: Dean Williams No Adds</p>	<p>WZJZ/Columbus, OH PD/MD: Bill Harman BOB MAMET "Midnight" BRIAN HUGHES "Stringbean"</p>	<p>WEZV/Lafayette, IN PD/MD: Bob Miller DENNY JIOSA "Money" STEVE NIEVES "With"</p>	<p>WJCD/Norfolk, VA OM/PD: Maxine Todd MD: Larry Hollowell No Adds</p>	<p>KBZN/Salt Lake City, UT PD: Rob Riesen RIPPINGTONS "Life"</p>	<p>WJZT/Tallahassee, FL DEAN JAMES "Market"</p>
<p>KAJZ/Austin, TX PD: Ted Carson MD: Candace Andrews DANNY FEDERICI "Five" BRIAN BROMBERG "Fireplace"</p>	<p>JRN/Denver, CO PD: Steve Hibbard MD: Greg Allen LOREENA MCKENITT "Mummers" BOB MAMET "Midnight" PIECES OF A DREAM "Cut"</p>	<p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart No Adds</p>	<p>WLOQ/Orlando, FL PD: Steve Huntington MD: Lee Hogan HIROKO KOKOBU "Catalina" GEORGE HOWARD "Within" KENNY G "Baby"</p>	<p>KCJZ/San Antonio, TX PD/MD: Norm Miller APD: Cody Robbins BRAXTON BROTHERS "Happy" JONATHAN BUTLER "Shore" BRIAN BROMBERG "Fireplace" JOYCE COOLING "Hours"</p>	<p>WSJT/Tampa, FL PD/MD: Ross Block No Adds</p>
<p>KSMJ/Bakersfield, CA PD/MD: Joel Widdows JONATHAN BUTLER "Shore" BRIAN BROMBERG "Fireplace"</p>	<p>KHIH/Denver, CO PD: Becky Taylor MD: Cheri Marquart JOYCE COOLING "Hours" BRAXTON BROTHERS "Happy" JONATHAN BUTLER "Shore" BRIAN BROMBERG "Fireplace"</p>	<p>WLVE/Miami, FL PD: Gregg Steele No Adds</p>	<p>WJZJ/Philadelphia, PA PD: Ann Gress MD: Michael Tozzi ERIC MARIENTHAL "Bacardi"</p>	<p>KIFM/San Diego, CA PD: Mike Shepard APD/MD: Kelly Cole No Adds</p>	<p>KOAS/Tulsa, OK PD/MD: Ron Allen BRIAN HUGHES "One" BRAXTON BROTHERS "Happy" ALTO REED "Cool"</p>
<p>WSJZ/Boston, MA PD/MD: Bill George DIANA KRALL "Grape" BRAXTON BROTHERS "Happy" JONATHAN BUTLER "Shore" JOYCE COOLING "Hours"</p>	<p>WVMV/Detroit, MI PD/MD: Tom Sleeker CHUCK LOEB "Just"</p>	<p>WJZI/Milwaukee, WI PD: Fred Heller APD/MD: Chris Moreau RICHARD SMITH "First" RANDY CRAWFORD "Captain"</p>	<p>KYOT/Phoenix, AZ PD/MD: Nick Francis No Adds</p>	<p>KKSF/San Francisco, CA VP/OM: Lee Hansen MD: Blake Lawrence No Adds</p>	<p>WJZW/Washington, DC PD: Kenny King BRIAN BROMBERG "Fireplace" JONATHAN BUTLER "Shore" JOYCE COOLING "Hours"</p>
<p>WCCJ/Charlotte, NC APD/MD: Greg Morgan YULARA "Rain" BRAXTON BROTHERS "Happy"</p>	<p>WGUF/Ft. Myers, FL PD/MD: Bill Gray KIRK WHALUM "Only" BRIAN CULBERTSON "Good" BRAXTON BROTHERS "Happy" BRIAN BROMBERG "Fireplace"</p>	<p>KSBR/Mission Viejo, CA OM: Terry Wedel MD: Wally Davidson BRIAN TARQUIN "Freeway" JOE SAMPLE "Night" FOUR 80 EAST "Eastside" CHARLES FAMBROUGH "Easy" PIECES OF A DREAM "Cut"</p>	<p>WJPP/Pittsburgh, PA PD: Carl Anderson MD: Herschel JOYCE COOLING "Hours" JONATHAN BUTLER "Shore"</p>	<p>KMGQ/Santa Barbara, CA PD: Vince Garcia MD: Steve Bauer BRIAN BROMBERG "Fireplace" DENNY JIOSA "Money" JONATHAN BUTLER "Shore" BRAXTON BROTHERS "Happy" RANDY CRAWFORD "Bye"</p>	<p>KWSJ/Wichita, KS PD: Nancy Johnson MD: Dallas Scott BRIAN BROMBERG "Fireplace" CHUCK LOEB "Just"</p>
<p>WNUA/Chicago, IL VP/Prog: Paul Goldstein MD: Steve Stiles DIANA KRALL "Grape" VANESSA WILLIAMS "Years"</p>	<p>KEZL/Fresno, CA PD/MD: Mike Vasquez RANDY CRAWFORD "Bye" JOYCE COOLING "Hours" JONATHAN BUTLER "Shore"</p>	<p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff BRAXTON BROTHERS "Happy" JONATHAN BUTLER "Shore" RIPPINGTONS "Sapphire"</p>	<p>WSMJ/Richmond, VA PD/MD: Tommy Fleming ERIC MARIENTHAL "Bacardi" PIECES OF A DREAM "Pieces"</p>	<p>KJZY/Santa Rosa, CA PD: Gordon Zlot MD: Rob Singleton CHUCK LOEB "Lonely" BRIAN BROMBERG "Fireplace"</p>	<p>50 Total Reporters 50 Current Reporters 45 Current Playlists</p>
<p>WVAE/Cincinnati, OH OM: T.J. Holland APD/MD: Steve Wiersman No Adds</p>	<p>WFSJ/Jacksonville, FL PD: Hank Dole MD: Craig Williams CHARLES FAMBROUGH "Easy" VIBRAPHONIC "Roll" DOWN TO THE BONE "Brooklyn" BRAXTON BROTHERS "Happy"</p>	<p>KXDC/Monterey, CA PD/MD: Scott O'Brien BRAXTON BROTHERS "Happy" BRIAN BROMBERG "Fireplace" DENNY JIOSA "Money" JOE SAMPLE "Night" RANDY CRAWFORD "Silence"</p>	<p>KSSJ/Sacramento, CA OM: Don Langford APD/MD: Ken Jones JONATHAN BUTLER "Shore"</p>	<p>Reported Frozen Playlist (2): KKJZ/Portland, OR KBLX/San Francisco, CA</p>	<p>Did Not Report, Playlist Frozen (3): KOAI/Dallas, TX KMJZ/Minneapolis, MN KTNT/Oklahoma City, OK</p>



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How did the fall Arbitron treat Rock? It was a very healthy finish for a number of stations, including those of the following programmers who agreed to share their thoughts on why the fall was a victory in their respective markets.

Market Likes To Rock



Doug Sorenson

KEZO/Omaha OM **Doug Sorenson** attributes his station's success to a strong morning show combined with station heritage. "KEZO had the book of its life," he exclaims. "To my knowledge, this is the first time it's been No. 1 12+ since the '80s. It was a terrific sweep for the morning show. Todd Brandt and Mike Tyler, too. They had their highest numbers ever — 12.7 12+ — about 33% above the average of the station. They are No. 1 in every demo, and KEZO is No. 1 18-34 and 25-54.

"Now we have a high-powered morning show tied into a station with a 20-year history and some good programming outside the morning show — a station can't be No. 1 in a market just because of a morning show. I'm most excited by the fact that the station is at an all-time high despite all the competition. How many Rock stations are No. 1 in a market? Aside from a handful, it's a dying breed. The ones that are No. 1 have great morning shows and great programming around the clock. This is a great rock town; people here really like rock music."

When Sorenson transferred to KEZO from then-sister KQRC/Kansas City last year, he began a musical adjustment. "It's not quite as lethargic as it was before — that's no slam against [former PD] Randy Chambers, because he still works with our company in Knoxville. It was also too broad, with titles like 'I Melt With You' and '(Don't You) Forget About Me.' I just thought it needed to be more rock and less Sears. It was 'Come see the softer side of Z92.' The adjustment paid off. People want the station to rock, and now it's living up to its great reputation as a Rock station."

Another concern was nights, and Sorenson came up with two ideas that scored home runs. "One is 'Nine O'Clock Knockout,' which is a block of harder-edged music from Ozzy, Metallica, etc.; the other is 'Perfect Hair At 8,' a take on the '80s hair-band era. You can't deny that the hair bands sold a lot of records and had a big impact on Rock radio for a period of time. Now we all laugh at that music and say we won't play it. But some of our highest-rated hours were during

the 'Perfect Hair' feature — almost a 10 share. You can't build a format on it, but you can have a fun feature and a lot to play with."

Sorenson also notes that KEZO's success is slightly ironic, as it comes at a time when football madness takes over the city. "We did this during the Nebraska Cornhuskers season, which has a big impact on radio listening. I actually expected to take a hit, but it goes to show what happens when you have a week-day morning show that's incredibly strong. When they played football on Saturdays, people listened to them; but on Mondays, they came right back to us. It validates what morning shows can do — stabilize stations and stop the yo-yo issue."

Tighten And Tune

Tightening up following a wayward stray made a difference at KILO/Colorado Springs. Station Manager/PD **Rich Hawk** notes that, aside from the regular diary placement problems that can cause otherwise unexplained rating fluctuations, a tune-up probably helped his station. "We did some fine-tuning before we went into this book and did one drivetime shift change, which helped in that daypart a great deal. We've also become a little more conservative in our selection of new music. Ken Anthony became our consultant — that also helped us a great deal."

Hawk is concerned about the lack of superstar records from superstar artists and how that affects the audi-

ence. "It's hard to get the listeners passionate about today's music," he explains. "The exceptions are few, such as Creed. We just kicked off our 20th anniversary, and Creed did a show for us, which we sold out two weeks in advance. But look at how long that record, along with Days Of The New, has lasted at the format. Those records have been in heavy



Rich Hawk

rotation for six months at many stations and are still not showing any burn. For us, 'My Own Prison' has had its best-testing weeks the past three weeks, and we've been on it since June."

Aside from the new music issue, KILO does have history on its side. "We've been going back and re-emphasizing our heritage. There is not one other station in this market that has stayed in the same format for as long as we have. We can definitely take advantage of that, and I don't think we were doing it effectively before last summer."

Define Your Intentions

KDOT/Reno OM/PD **Rob Williams** credits the station's success to three factors, beginning with a clear mission statement. "When I assumed the programming duties of KDOT in August of '97, we had lost sight of our goal. We were playing a lot of obscure music and had scared most of the audience to the Alternative and Modern AC in town. Therefore, the first thing we did was to redefine our intentions: Our sister station, KOZZ, is the established heritage Classic Rock in town, targeted at 25-54 adults; the Dot is the 18-34 hit rock machine.

"The understanding and dedication of this company were key to our success. Our owner called me personally and said to make KDOT an 18-34-year-old powerhouse and keep KOZZ's big 25-54 numbers. There was never any pressure to make KDOT some type of older-skewing, mass-appeal station. Lotus was committed to owning the rock audience in Reno and never interfered with our efforts."

The second part of the story revolves around the people at both stations. "The staffs of both KOZZ and KDOT were committed to our goal from Day One of re-establishing it," explains Williams. "We have the theory 'Hire people to do the job, then get out of their way and let them do it.' The creativity spawned by this environment is amazing, and it produced positive results on both stations this fall."

Last but not least is "less." Says Williams, "KDOT executed 'back to basics radio.' We were playing

too many new records, too many hard records, too many specialty programs, too many contests — just doing too much overall. So we stripped the playlist from 750 titles to the 400 best-testing titles. Then we killed all specialty programming except for an occasional Rockline. We also focused on making all our contests and promotions fun to listen to without cluttering the station. And, finally, we just plain made things simple. Our jocks talked about what was important to the audience — like local events, upcoming promotions, and reasons to turn on the morning show — instead of rambling on ad nauseam about obscure music."

Williams says that now that KDOT has been re-established and proven that it can co-exist with a Classic Rock sister, the two stations will further work on defining their individual identities. "Our biggest challenge," he concludes, "will continue to be staying focused on the goal. Success isn't a license to take unnecessary risks; it's an opportunity to challenge yourself to get even better and prove your versatility. That's our intention."

Pits Of A Promotion

Two major elements worked in tandem to help drive WZXL/Atlantic City's upward ratings, according to PD **Steve Raymond**. "We did a direct-mail piece that hit a bull's-eye and a music test, using Kelly Music Research, that we were thoroughly satisfied with. It was classic-based and resulted in us bringing more people to the par-

ty by not only playing the hits on the charts, but also by playing a lot more of the classic tunes and increasing rotations on the power testers.

"The great thing about this station and the owners [Equity Communications] is that they go to the people through these research projects to find out what they want to hear, and then they let us do our job and give it to them. There is a lot of commitment to marketing from ownership, too. We did a great direct-mail piece to support our fall promotion once we got the music in place."

Raymond explains the station's fall promotion. "Basically, we paid the bills. It was executed via a song-of-the-day promotion. The direct mail was a three-fold brochure with a good-looking woman on the cover with hairy armpits. The copy read, 'Let's face it, paying your bills is the pits, so let WZXL pay them for you.' Every week we paid a different bill for a different winner. Week one was the car payment; week two, rent/mortgage; week three, the electric bill; etc. We wrapped it up in early December by paying the holiday credit card bill."



Steve Raymond

See the sidebar above for more specific ratings info about KEZO, KILO, KDOT, and WZXL.

Sharing The Shares

Here is how the four radio stations in this column performed in the fall '97 Arbitron, Mon-Sun, 6am-midnight.

Station	12+, rank	18-34 Persons	25-54 Persons
KEZO	9.0, No. 1	No. 1	No. 1
KILO	7.9, No. 3 (tied)	No. 1	No. 4 (tied)
KDOT	5.8, No. 4	No. 1	No. 6 (tied)
WZXL	6.9, No. 3	No. 1	No. 3

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WRCN	KHOP	KZRK	WKGB
WLZR	KRAD	KRQR	WVRK
WXRA	KTUX	WQLZ	KZOZ
WCCC	WCPR	KQWB	WKLT
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ROCK: 31**

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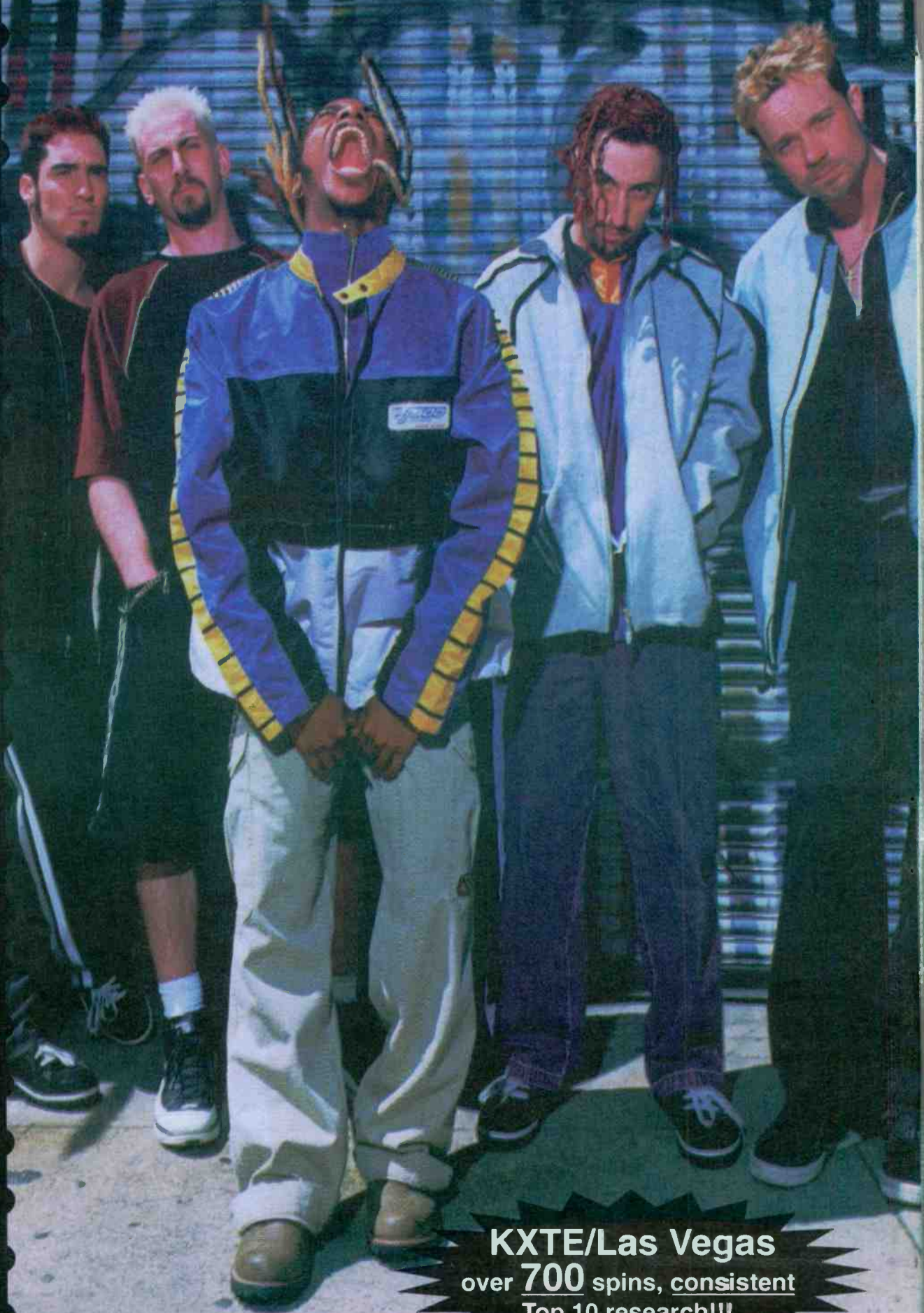
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JIM KERR

Expanding Beyond The Alternative Core

Pop/Alternatives, sales departments pressuring PDs to expand their core

One of the more surprising items that came out of Arbitron's fall study of Alternative P1 listeners was how the core demographics shaped up: Alternative radio's highest concentration of P1s was in the 12-22-year-old age range. Yet, with more and more Alternative stations facing the loss of their upper-demo listeners to Pop/Alternative stations, there is a tendency to want to fight for this older audience. This tug of war between pleasing existing listeners on the low end and sales' desire to court the high end has led to a crisis of sorts for Alternative radio: Which demo should Alternative stations actively target?

High Or Low?



Jim Trapp

"The goal, clearly, is to dominate 18-34," says KTBZ/Houston PD Jim Trapp. "I also think it is important to have a gender bias. That doesn't mean that the station won't perform well with women, but to really do well, you have to be able to perform with 18-34 men. The question is whether to target the bottom or top end of that demographic, because not only are their tastes completely different, their usage of and passion for the medium are also completely different."

For a large majority of Alternative stations, the choice has always been to pursue the younger end of the 18-34 spectrum. "The more natural fit is 18-24, because Alternative is, was, and always will be about what's new in music; and what's new in music is what's young in music," states Nova Marketing President Mark Ramsey. "The format has always been a college-age-centered thing. You see it again and again: The biggest fans tend to be college-age people."

Trapp agrees: "One of the tenets of music programming is that everything starts young and then goes old. When you are talking about 18-34 reach, it makes sense to bulk up on the bottom end of that demo coalition. As a format, for us to be 25-34 fixated and think that by developing that product we can bring the 12-24s along on the backside is a mistake."

The Perils Of Pop/Alternative

While 18-24 may be the natural target for Alternative radio, the format, until recently, has done fairly well at drawing 25-34 listeners as well. With the increasing spread of Pop/Alternative stations, though, Alternative radio is losing these listeners, and the resultant competitive pressure has many stations keeping a more vigilant

eye on the older end of the demo. "What's happening with Pop/Alternative stations signing on is that Alternative stations are getting less secondary listenership," explains Ramsey. "The P2s now have a really good P1 for their taste. The people who gave you a few quarter-hours before now have a really good alternative that is targeted specifically to them. It is a less edgy, more risk-averse choice, and there is plenty of product there for them."

Ramsey's comments are supported by Arbitron's P1 study, which showed that Alternative P1s sample

My concern is that, in our desire to keep adult listeners, our reach will exceed our grasp.
— Jim Trapp

CHR and Rock stations before they sample Pop/Alternatives, while Pop/Alternative's core listeners sample the Alternative station first. The implication is that the Pop/Alternative core listener migrated directly from the Alternative station.

With upper-demo listeners fleeing, the question becomes whether it is prudent to try to bring them back into the fold. "My concern is that, in our desire to keep those listeners, our reach will exceed our grasp," says Trapp. The risk is that the station will alienate the primary portion of its core audience by trying to reclaim secondary listeners.

Trapp's point is supported by the increasing number of stations that appeal to a more and more narrow niche. In today's ultracompetitive world, it is simply unrealistic to expect large numbers of 34-year-olds and 18-year-olds to listen to the same station.

For Ramsey, it's simply a matter of generational change. "A 20-year-old today is not the same as a 20-

year-old five or 10 years ago," he explains. "I think it's hard for the average person to remember that Pearl Jam's first album was released seven years ago. For a target that's primarily 12-24, that's wholesale turnover."



Mark Ramsey

targeting 18-24, the reality is that the 25-34 demo is critically important for most sales departments, and the pressure these sales departments put on Alternative programmers to deliver these listeners is intense. "The sales staff likes to see 25-34 numbers," states Trapp. "Because if you do well enough there, you not only do well 18-34, but you also might deliver good enough 18-49 numbers to get buys the station normally wouldn't. The question as to whether attempting to target these listeners is worth the risk is important and can only be answered by management."

For XTRA/San Diego (91X) GM Mike Glickenhau — and a vast majority of Alternative GMs — achieving 25-34 success is a necessity. "It all depends on the market size," he says. "In the top 10 markets, if you have a significant share of 18-24s, you may be able to be very financially viable, because that share of 18-24s probably translates into a salable 18-34 share. For us, it would be very challenging to live with just the 18-24s from a sales point of view. We definitely need to be competitive 25-34."

Glickenhau contends that, while 18-34 may be too broad of a target, 91X's history allows the station to realistically target 20-30-year-olds.

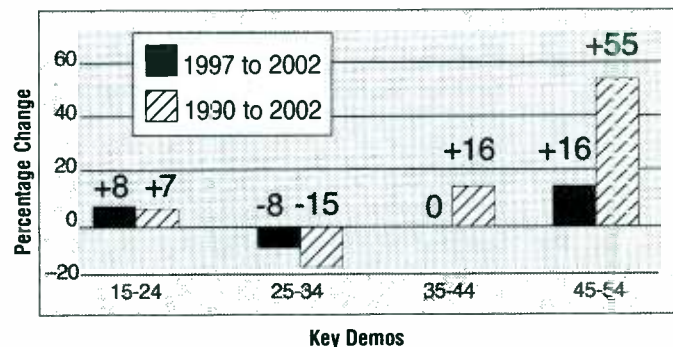
I think it's hard for the average person to remember that Pearl Jam's first album was released seven years ago. For a target that's primarily 12-24, that's a wholesale turnover.
— Mark Ramsey

What About Sales?

While the loss of 25-34-year-old listeners would seem trivial to a format

Percentage Change In Key Demos Until 2002

Demographic trends clearly indicate the decreasing impact of the 25-34 demo, while the 15-24 demo continues to grow. Most of the change will occur during the time period that began last year.



"We strive to get a good balance of 18-34s, and we may be in a better position to do that because of our 15 years of history. The 18-year-old from 15 years ago is now 33, so we still look to service that audience."

Shifting Demographic Trends

Underscoring all of the various pressures that shift and stretch audience targets are the raw census data that drive it. "The very last baby boomer is 34 this year," explains Ramsey. "This means that the big bulge that benefited Alternative stations is gone. You can still be on top of the 18-34 heap, but it's a smaller heap than it used to be."



Mike Glickenhau

The good news for Alternative radio is that a boomlet is on the way, albeit still in the distance. Ramsey continues: "In most markets, the number of 25-34s is still greater than 18-24, boomlet or not. And don't

forget that the boomlet is going to start on the young side. That's not going to make the sales department happy, because they still have those adult pressures."

Alternative radio has lost much of its older audience to Pop/Alternative outlets while the sales pressure to service those listeners remains. This pull from the top while the core stays on the bottom is one of the critical issues facing the format in 1998. While a baby boomlet promising help is on the horizon, unfortunately it won't arrive before your next Arbitron.

For us, it would be very challenging to live with just the 18-24s from a sales point of view. We definitely need to be competitive 25-34.
— Mike Glickenhau

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Artist

CHERRY POPPIN' DADDIES

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PRODUCER: STEVE PERRY
LABEL: MOJO/UNIVERSAL

bigger things. The Cherry Poppin' Daddies' swing/ska/rock hybrid has already been embraced by ska fans through the band's relentless touring with the Mighty Mighty Bosstones, Reel Big Fish, and Less Than Jake, and the increasing radio exposure promises a whole new group of fans.

• **Influences:** Swing pioneers **Louis Prima, Fletcher Henderson, and Count Basie**

• **Artist POV:** Says Perry, "We're not a retro thing. We could get involved in a nostalgic-type of scene, but we don't want to do that. Swing has to be re-invented. Use the lyricism of the 1960s, use punk-rock energy, use the stuff that can't be denied, and create a new thing — I guess we're like swing-core or something."

—Jim Kerr

essentials: Mention a band born in the Pacific Northwest in 1989, and the Cherry Poppin' Daddies aren't exactly what comes to mind, which is exactly the way lead singer and principal songwriter **Steve Perry** likes it. His desire to break out of the grunge/shoegazing pack was refreshing when the band was launched in Eugene, OR in 1989, and it is refreshing to radio in 1998.

While the song's toe-tappin' sound and retro feel have all the markings of a left-field hit, the emerging trend of lounge and swing music in big-city clubs may indicate even



Breakthrough Artist highlights breaking artists with strong chart momentum.

Jerry Cantrell "Cut You In"
(Columbia)
Mike Peer, MD
WXRK/New York



With the number of superstars continuing to diminish in the Alternative format (i.e., Nirvana, Soundgarden, Sublime, Alice In Chains) it seems that we are all lusting for the next big megastar. Whether that is Jerry Cantrell or not remains to be seen, but when the driving force behind one of Rock's and Alternative's most consistent bands comes out

with a new album, *you better take notice*. ■ Let's face it, Jerry Cantrell is the one who wrote all of the big hits for Alice In Chains. The new album is full of great guitar riffs and huge vocal hooks (very much in the AIC style) and features the first single, "Cut You In," which sounds like it could actually have been on the *Unplugged* CD. ■ Do yourself and your listeners a favor and take advantage of the fact that Jerry Cantrell is a huge part of this format. With the pendulum swinging back toward more-guitar-based music, take the name recognition that you will have to build, and embrace one of the true stars of the format. "Cut You In" is a great lead-off track for an album that is more than solid.

Mike Peer

ON THE RECORD



The nominee for Best Supporting Yacker goes to ... me, yer pal **Skyboy**. While **Jim Kerr** packs, Sky yaks (my new number is [310] 788-1614) ... Plenty of musical heat belongs to a resurgent **RCA**, as **Natalie Imbruglia** enters into the three phases of Alt hit. 1. "I discovered this, so I'll bang it and bask in glory." 2. "Early research isn't so good, so we'll have to back off it until she plays our fest." 3. "Looks like the audience really liked it, so we'll play more in recurrent." Along with **Hum** and the emerging **Agents Of Good Roots** (guided by **Dave Matthews Band** manager **Coran Capshaw**), Nipper is wagging his tail. Next comes their breakthrough track from **Eve Six** ... As predicted, **Ani DiFranco** has finally been embraced by the mainstream. Don't think, act now ... **Fastball** continues to build a multiformat monster ... Looks like the second **Pearl Jam** may be a race between "Wishlist" and "In Hiding," the rock world's fave ... Nice setup on former **Rugburns**

ON THE RADIO

With Sky Daniels

mainman **Steve Poltz** (consider it a **Jewel** residual) ... Speaking of **Jewel**, could **Rebekah** be the next solo maiden minstrel to make it? ... Wildest animals at the San Diego zoo: **Fuel** (starmaking showcase), **Din Pedals** (rare passion and melody combo), and **Semisonic** (tour-rific) ... **RECORD OF THE WEEK: Getaway People** "She Gave Me Love."

ULTRAHORSE "TELECOM"



The first single from their debut album

MOST ADDED!

XHRM KWOD WLUM WHTG WKRL
WJSE WXRK KQRX WWSK KHTY

and many more!

Contact Rick Sackheim at (415) 977-6452



ALTERNATIVE PLAYLISTS

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

MARKET #1 WKRX/New York (212) 314-9230 Kingston/Peel

MARKET #2 KRQQ/Los Angeles (818) 567-1067 Weatherly/Sandblom/Worden

MARKET #3 WKQX/Chicago (312) 527-8348 Luke/Shuminas

MARKET #4 KITS/San Francisco (415) 512-1053 Sands/West/Axelzen

MARKET #5 WPLY/Philadelphia (610) 565-8900 McGuinn/Kubinski/Elliott

MARKET #6 KDGE/Dallas (972) 770-7777 Doherty

MARKET #7 WPLT/Detroit (313) 871-3030 Michaels/Tear

MARKET #7 CIMX/Detroit (313) 961-8397 Brookshaw/Cannova

MARKET #7 the edge @103.5 WXDG/Detroit (248) 355-1051 Doyle/Spike

MARKET #8 WHFS/Washington (301) 306-0991 Benjamin/Waugh/Ferri

MARKET #9 KTBU/Houston (713) 968-1000 Trapp/Sadot

MARKET #10 WBCN/Boston (617) 266-1111 Oedipus/Strick/Alan

MARKET #10 101.7 WFNX WFNX/Boston (781) 595-6200 Cruze/Gail

MARKET #12 99X WNNX/Atlanta (404) 266-0997 Phillips/Fram/Demery

MARKET #13 THE END 102.7 KNDD/Seattle (206) 622-3251 Manning/Monroe

MARKET #15 92.5 XHRM/San Diego (619) 336-4900 Halloran/Kelly

MARKET #15 91X XTRA/San Diego (619) 291-9191 Schock/Muckley

MARKET #16 WLIR/Long Island (516) 222-1103 Levine/Cee/Lopez

MARKET #17 the edge KEDJ/Phoenix (602) 266-1360 Hart/Patky

MARKET #17 THE ZONE 101.5 FM KZON KZON/Phoenix (602) 258-8181 Peterson/Mannon

ALTERNATIVE PLAYLISTS

February 13, 1998 R&R • 95

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

MARKET #18		
KPNT/St. Louis (314) 231-1057 Fee/Potts		
PLAYS	ARTIST/TITLE	
3W	2W	1W
31	33	34
32	33	33
33	29	30
31	33	32
33	32	32
33	32	31
31	30	31
31	32	31
32	33	30
32	33	30
29	28	27
30	31	27
23	24	24
18	23	24
16	17	20
16	15	21
17	17	20
24	24	22
17	17	20
23	24	22
23	23	22
17	17	20
21	22	21
17	16	21
28	25	26
10	10	11

MARKET #20		
WXDX/Pittsburgh (412) 937-1441 Moschitta/Diana		
PLAYS	ARTIST/TITLE	
3W	2W	1W
32	41	39
28	38	38
31	37	38
20	22	30
27	33	27
31	39	39
19	22	25
33	30	31
21	22	19
2	11	15
-	1	18
-	3	17
19	22	22
22	22	21
22	21	20
15	23	19
2	17	22
22	22	21
18	16	17
21	19	17
13	16	12
10	14	15
9	10	17
-	9	7
12	13	11
-	1	11
-	2	8
10	11	10
-	10	10
-	9	9

MARKET #22		
KTCL/Denver (303) 623-9330 Hayes		
PLAYS	ARTIST/TITLE	
3W	2W	1W
30	30	29
30	31	29
30	30	31
31	30	31
30	32	31
25	28	31
32	30	30
30	30	32
11	26	23
16	14	27
17	14	27
5	10	17
2	17	26
24	23	26
14	13	26
26	26	23
-	26	24
-	5	22
24	16	23
-	5	12
29	25	14
17	14	13
26	26	17
5	5	12
5	5	10
-	5	6
-	5	11

MARKET #23		
WENZ/Cleveland (216) 861-0100 Robertson		
PLAYS	ARTIST/TITLE	
3W	2W	1W
46	48	47
18	17	45
47	47	49
46	46	43
22	20	17
44	45	47
22	18	46
18	45	45
43	46	46
20	21	21
20	20	20
21	20	21
-	18	20
-	19	20
13	10	18
16	18	19
-	11	19
20	20	22
13	12	22
20	21	18
-	18	18
21	19	17
22	18	7

MARKET #24		
KXNR/Portland, OR (503) 223-1441 Hamilton		
PLAYS	ARTIST/TITLE	
3W	2W	1W
43	25	44
44	44	45
-	16	26
23	23	24
37	41	38
44	44	36
44	43	36
44	43	28
-	20	25
11	25	24
-	17	24
13	23	24
-	22	23
23	23	22
23	23	22
42	23	20
23	21	20
28	43	25
23	39	10
9	11	8
11	9	8
11	9	9
8	11	8
-	8	7
-	-	1
-	-	1

MARKET #25		
WAOZ/Cincinnati (513) 621-9326 Harris/Jamie		
PLAYS	ARTIST/TITLE	
3W	2W	1W
56	51	45
53	52	50
55	46	48
36	43	47
39	44	48
42	48	46
44	41	44
-	34	41
38	43	41
29	30	41
26	32	44
37	43	44
27	24	25
14	21	27
19	22	23
26	24	21
-	15	18
24	26	18
-	3	20
29	24	17
-	2	9
27	20	25
32	25	21
51	29	10
-	12	10
-	12	9
-	3	8
7	24	19

MARKET #25		
WOXY/Cincinnati (513) 523-4114 Cole/Fyffe		
PLAYS	ARTIST/TITLE	
3W	2W	1W
3	15	16
10	26	24
14	12	24
17	16	16
15	17	23
-	3	25
15	27	25
27	27	25
16	15	22
-	24	22
16	26	24
27	26	25
2	16	24
27	26	22
16	26	24
13	12	13
16	17	12
16	17	14
13	17	16
16	16	16
16	16	14
27	27	17
8	7	9
13	14	12
6	10	9
-	11	11
16	16	15
16	17	13
17	15	16

MARKET #26		
KCCX/Kansas City (816) 254-1073 Lenac/Justice		
PLAYS	ARTIST/TITLE	
3W	2W	1W
28	39	40
35	39	40
34	40	39
35	38	39
19	24	38
35	42	40
36	38	37
18	29	28
27	23	25
27	23	25
16	17	19
26	23	26
27	24	21
25	25	23
24	24	23
12	14	16
17	18	16
10	16	12
16	14	15
-	14	15
23	17	16
-	11	8
9	10	13
7	9	8
10	7	10
2	6	9
7	6	8
-	7	8

MARKET #26		
KLZR/Kansas City (785) 843-1320 Roger The Dodger/Osburn		
PLAYS	ARTIST/TITLE	
3W	2W	1W
23	24	25
36	38	37
40	39	38
37	36	39
37	38	38
38	38	37
37	36	35
38	40	36
24	25	22
25	23	25
23	24	23
10	22	25
26	25	23
25	25	24
22	24	24
25	23	24
24	23	23
12	15	23
21	22	21
24	23	20
20	22	20
10	14	15
23	24	22
25	24	23
-	21	21

MARKET #27		
KWOD/Sacramento (916) 446-5000 Bounce		
PLAYS	ARTIST/TITLE	
3W	2W	1W
52	53	52
52	54	52
51	53	49
51	54	52
47	45	50
-	9	37
20	25	34
3	26	35
32	48	33
-	9	33
-	6	18
34	33	29
34	28	29
36	28	28
34	34	25
34	35	22
-	6	19
36	36	24
20	22	19
13	15	11
14	14	15
-	14	14
-	14	15
12	24	15
16	12	12
5	6	8
-	9	7

MARKET #28		
KOME/San Jose (408) 985-9800 Nenni/Taylor		
PLAYS	ARTIST/TITLE	
3W	2W	1W
35	28	39
-	20	38
30	21	33
32	19	27
28	26	37
-	12	34
36	29	37
30	11	30
39	22	27
-	18	28
20	24	20
10	16	20
22	15	26
27	20	28
25	16	26
36	27	35
25	18	23
-	14	22
-	21	19
34	24	26
38	25	20
18	22	26
20	22	26
27	23	23
24	15	29
5	20	14
5	11	11
5	10	9

MARKET #29		
KCCX/Riverside (909) 384-1039 Arnold/DeSantis/Axe		
PLAYS	ARTIST/TITLE	
3W	2W	1W
26	39	35
13	16	25
34	36	37
36	37	38
41	42	32
38	38	35
21	27	34
1	11	18
1	12	24
39	40	37
13	16	20
23	23	25
13	12	25
37	36	33
14	21	33
37	40	36
29	23	26
-	13	25
14	16	17
19	14	15
13	12	12
12	9	10
-	-	9
-	-	8
-	-	8

NEW MUSIC SPECIALTY SHOWS

DiFranco Makes Righteous Debut

Everyone expected indie phenom Ani DiFranco to do well at specialty shows behind her new song, "Little Plastic Castle," but strong airplay from across the country, including WDXD/Pittsburgh, WEDG/Buffalo, and WBRU/Providence, vaulted her straight to No. 1. Also making spectacular moves are Cherry Poppin' Daddies (with KEDG/Las Vegas and KTCL/Denver, among others) and Fastball (KEDG, KCCX/Kansas City, and more), who are also moving quickly up the mainstream chart. Other significant action on Air, Jonathan Fire Eater, Drill Team, and Mary Lou Lord. **Record To Watch: Air.**

KFMA/Tucson

Test Department
Chuck Roast
Sunday, February 1



MUSTARD PLUG The Freshman (Hopeless)

GETAWAY PEOPLE She Gave Me Love (Columbia)

VERBOW Holiday (550 Music)

DIN PEDALS Ashtray (Epic)

AIR Sexy Boy (Source/Caroline)

PEE SHY Mr. Whisper (Mercury)

STEREOPHONICS A Thousand Trees (V2)

BOGMEN Mexico (Arista)

SAMIAM She Found You (Ignition)

DONNAS Gimme My Radio (Lookout)



TOP 20 ARTISTS

Ranked by total number of shows reporting artist.

- 1 ANI DIFRANCO (Righteous Babe)
- 2 CHERRY POPPIN' DADDIES (Mojo/Universal)
- 3 FASTBALL (Hollywood)
- 4 GOD LIVES UNDERWATER (1500/A&M)
- 5 AIR (Source/Caroline)
- 6 JONATHAN FIRE EATER (DreamWorks/Geffen)
- 7 DRILL TEAM (Reprise)
- 8 FRETBLANKET (Polydor/A&M Associated)
- 9 HUM (RCA)
- 10 ULTRAHORSE (911)
- 11 JAMES IHA (Virgin) Airplay Includes: WEJE, WROX, WXEG
- 12 TRIPLE FAST ACTION (Deep Elm) Airplay Includes: KLZR, KNRK, WLUM
- 13 BLACK GRAPE (Radioactive) Airplay Includes: KEDG, KFMA, KFTE
- 14 MARY LOU LORD (Work) Airplay Includes: KJEE, WBRU, WDGE
- 15 SAMIAM (Ignition) Airplay Includes: KCCX, WHFS, WFSM
- 16 RECEIVER (Iron America) Airplay Includes: KPNT, WEQX, WROX
- 17 MUSTARD PLUG (Hopeless) Airplay Includes: KEDG, KFMA, WXSX
- 18 PEE SHY (Mercury) Airplay Includes: KEDG, WPBZ, WROX
- 19 COURSE OF EMPIRE (TVT) Airplay Includes: KPNT, WDGE, WQXA
- 20 DOLLSHEAD (MCA) Airplay Includes: KLZR, KNRK, WXSX



Ani DiFranco

Compiled by Rich Michalowski

SPECIALTY SHOW REPORTERS

Shows and their Top 5 songs listed alphabetically by market

WEQX/Albany, NY Download Sunday 7-10pm Stephen Bottomley David Holmes "Radio 7" Receiver "Santa Maria" Lo-Fidelity Alistars "Disco Machine Gun" Mono "Life In Mono" Can "You Doo Right"	KTCL/Denver, CO Adventure University Saturday 10pm-midnight Laney Myhand Triple Fast Action "Heroes" Hum "Comin' Home" Fretblanket "Into The Ocean" Front 242 "Rhythm Of Time" Halo Benders "Bury Me"	WEJE/Ft. Wayne, IN New Music Show Sunday 8:30-9:30pm Weasel Cherry Poppin' Daddies "Zoot Suit Riot" Lauren Christy "Walk This Earth..." Fastball "The Way" Getaway People "She Gave Me Love" Seely "Soft City"	WQXA/Harrisburg, PA The Morning News Sunday 8-10am Bill Hanson Black Grape "Marbles..." Hum "Comin' Home" Feeder "Cement" Drill Team "Hold You Down" Mick Harvey "Non Affair"	WEDG/Buffalo, NY Over And Beyond Sunday 9-10:30pm Brad Mayhe Ultrahorse "Telecom" James Iha "Be Strong Now" Fastball "The Way" Ani DiFranco "Little Plastic..." Two "I'm A Pig"	WBTZ/Burlington, VT Spinning Unrest Sunday 9-10:30pm Steve Picard Air "Sexy Boy" Shoestrings "Whipped" Doktor Kosmos "Career Opportunities" Bunnygrunt "Wild Summer" Consolidated "I'm Sorry Mar"	WXEG/Dayton, OH The Edge Spin Cycle Sunday 9-10:30pm Allen Rantz Pearl Jam "In HIDing" Mono "Life In Mono" Chris Cornell "Sunshower" Cherry Poppin' Daddies "Zoot Suit Riot" Ani DiFranco "Little Plastic..."	WBTZ/Houston, TX Lunar Rotation Sunday 7-9pm David Sadol Ani DiFranco "Fuel" Eveclear "Amphetamine" Gadgets "Tell Yourself" Marcy Playground "Poppies" Sixteen Deluxe "Sniffy Woe"	WPLA/Jacksonville, FL Forbidden Planet Saturday 8pm-1am Robert Goodman Tri "Butterfly (Paul...)" BT "Remember" Freaky Chakra "Dreams" Ronnie Size "Brown Paper Bag" Komputer "More Automation"	KCCX/Kansas City, MD Living Room Sunday 8-10pm Stan & Joel Truly "Public Access Gift" Cotton Mather "My Before And After" Wrens "Pretty O.K." Samiam "She Found You" Rule 62 "I Wish I Was"	KLZR/Kansas City, MO Future Mass Hysteria Sunday 10:30pm-12midnight Bob Osburn Hum "Dreamboat" Ani DiFranco "Little Plastic..." Blink 182 "Josie" Fastbacks "So Wrong" Garageband "Beelines To Heaven"	KFTE/Lafayette, LA End Of The World Sunday 7-11pm Dave Hubbell Tori Amos "Siren" Fat "Numb" Hum "Comin' Home" Princess Superstar "C.E.O." Wheat "Summer"	WWDX/Lansing, MI Above The Pale Sunday 9-10:30pm Jacet Jackson Unwritten "What God Said" Verve Pipe "Her Ornament" Mono "Life In Mono" Fastball "The Way" Foo Fighters "Baker Street"	WVWV/Providence, RI House Of New Edge Music Tuesday 11pm-midnight John Albers Honeyrods "Soap Opera" Whiskeytown "Yesterday's News" Creed "Tom" Fretblanket "Into The Ocean" Incubus "Certain Shade Of..."	KOME/San Jose, CA Nocturnal Noise Saturday midnight-1am Jeanette Grgurevic Air "All I Need" Space Twins "Goddess Of Love" Regular Fries "Dust It, Don't..." God Lives Under... "From Your Mouth" Fillbuster "Eye To Eye"	KHTY/Santa Barbara, CA Homegrown Sunday 9pm-midnight Samii Aquadats "Red Sweater" Blink 182 "Dick Lips" Primus "Shake Hands With..." Gladhands "House Of Mirrors" Chopper One "Free Lunch"	KJEE/Santa Barbara, CA Dissonant Tondris Sunday 10:20pm-midnight John Schroeter Mulu "Pussycat" Jonathan Fire Eater "No Love Like That" Ronnie Size "Brown Paper Bag" Din Pedals "Ashtray" Junie XL "Billy Club"	WXSX/Tallahassee, FL Underground Lounge Sunday 8-10pm Rob The Lounge Lizard Ani DiFranco "Little Plastic..." Dwarves "Everybody's Girl" Bogmen "Mexico" Save Ferris "Goodbye" Ultrahorse "Telecom"	KFMA/Tucson, AZ Test Department Sunday 5-8pm Chuck Roast Ronnie Size "Brown Paper Bag" Samiam "She Found You" Donnas "Gimme My Radio" Ani DiFranco "Little Plastic..." Mulu "Pussycat"	WHFS/Washington, DC Now Hear This Sunday 8-10:30pm Dave Marsh Screaming Weasel "Compact Disc" Jonathan Fire Eater "No Love Like That" Tuscaloosa "Tonka" Spitsville "Sunshiny Daydream" Suspects "New Dawn In The..."	WPEZ/West Palm Beach, FL Extreme Radio Sunday 8-9:30pm Weathead Din Pedals "Ashtray" Folk Implosion "Kingdom Of Lies" Travis "U 16 Girls" Shelter "Alone On My B-Day" Brain Van 3000 "Drinking In L.A."	WFSM/Wilmington, NC Final Hour Weeknights 11pm-midnight Janice A. Sutter Ani DiFranco "Little Plastic..." Hum "Green To Me" Pearl Jam "Do The Evolution" Adam Sandler "Somebody Kill Me" Tori Amos "Siren"
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38 Total Reporters

BARENAKED LADIES "Brian Wilson"



From the album **Rock Spectacle**
R&R: 22 from 24, 1340 plays, +121
Monitor: 26* from 30*, 922 plays, +132
New adds @
KPNT, WROX, KMYZ, KTCL
WKDF, KFTE, KGDE, KJEE, WXNR
Catch BNL on the HORDE tour this summer
Management: Netzwerk Management Terry McBride and Dan Fraser

Barenaked Fact #7

"If you play it they will buy it and request it!"
Ask any of these guys:

- | | | | | | | |
|----------|----------|----------|----------|----------|----------|----------|
| WENZ 41x | WPLT 37x | KEDG 36x | WNNX 30x | WPBZ 33x | WPLY 29x | KTOZ 30x |
| WLUM 27x | WGRD 27x | WRAX 26x | WCY 31x | WXEX 25x | WARQ 24x | WRXR 24x |
| WEND 23x | WKRO 23x | WBRU 21x | WDXD 20x | WKRL 21x | WMRQ 20x | WPLA 19x |
| KKND 19x | WBZU 18x | KPNT 17x | Q101 14x | KROX 17x | WHFS 14x | WQBK 18x |



Programming The Big Picture

Radio vet Scott Strong adjusts to life as a consultant

By Cyndee Maxwell

Programming one station can be a handful, but what happens when you jump the fence into the multistation realm of consulting? For 18-year radio veteran **Scott Strong**, this became a reality last October when he joined SBR Radio. Suddenly, not one, but a myriad of stations lies before him. What challenges does he face, and what does he bring to the game?

“Too many times I hear a station saying, ‘KFOG is great; this station will be just like KFOG.’ It’s not going to work in Poughkeepsie, because the audience and lifestyle are different.”

“The most positive thing is being able to really look at the big picture,” Strong says. “In programming, you still have to look at the big picture, but there are so many other things involved. As a consultant, you’re able to step back and say that maybe the station isn’t realizing this other aspect. It’s almost like being an educator or professor.”

Perhaps even more like a philosophy teacher? “Very much,” Strong concurs. “Say it’s a marketing promotion event they’re doing. They make the decisions as to which route they want to go, but we’re able to show them different angles to a problem or situation.”

For Strong, both personal and business concerns provided the

impetus for him to make the move from programmer to consultant. “I guess everybody gets to that certain age,” he admits. “I love all the aspects of radio, but I just got married in April, and who knows if there’s a family down the road. I don’t know if I want to be moving to a different city every couple of years. I’ve known SBR for years, and the consulting side has always intrigued me. So it seemed like another challenge to be able to stay in radio, but have a different view of the same subject.”

Perspective & Passion

Naturally, there are things Strong misses about radio. “I really miss putting the team together — the airstaff, the promotion staff — and the day-to-day contact with the airstaff.”

Besides the shift in perspective, Strong also recognizes a shift in immediacy. “Consulting has all the same aspects, but you’re almost on a different plane. It’s nice to be at the station when you see something really work. When a jock has a great show or when the station pulls off a great event, you’re part of it. When a station calls to tell you about it, you feel it, but it’s not like the adrenaline you get when you’re part of something happening right at that time. The reason I got into radio was the spontaneity and the rush you get out of it.”

Although Strong may miss some of the teamwork in radio, he

now has the opportunity to work within the cooperative effort that is SBR Radio. “John Bradley, Dave Rahn, myself, and the other people here each have our talents and weaknesses. We’re able to share those and make it work.”

Strong believes his strength lies between the records — an important part of good radio. “The marketing/promotion, the imaging, the lifestyle,” he expounds, “those things are easily forgotten. This format was made because there was a great passion for the music. But along with the music’s passion, the other things make good radio. If you talk to anybody about a station, they might say, ‘Hey, remember when KFOG did that?’ They don’t say, ‘Hey, remember when KFOG played the new Duncan Sheik?’ The things between the records are where you can hit the emotional buttons of the audience.”

“I hear a lot more stations doing that,” he admits. “It’s been something SBR has pushed for a long time with the stations it deals

“The things between the records are where you can hit the emotional buttons of the audience.”

with. We can be playing the greatest songs of all time, but if what we’re doing between the records is terrible, it’s not connecting with the listeners.”

Music & Markets

Shifting to consulting certainly involves a widening of focus, and nowhere is that more apparent than in the music meeting. Although Strong doesn’t see it as a radical departure from radio, his opinion does seem to carry more of an impact now. “The only difference now is that you have to look at each station. Will this work for station A? Then we talk about it working for station B. When I was at the River [WVRV/St. Louis], for example, we would find some great songs that wouldn’t work for us in St. Louis. Now when I look at a song like that, it still might not work in St. Louis, but it’s great for KFOG.”

Market specifics are a big part of the game for Strong. “Especially with this format, you need to look at your market and the audience in that market. I’ll just pick a city — Poughkeepsie, NY. Too

In programming, you still have to look at the big picture, but there are so many other things involved. As a consultant, you’re able to step back and say that maybe the station isn’t realizing this other aspect. It’s almost like being an educator or professor.

many times I hear a station saying, ‘KFOG is great; this station will be just like KFOG.’ It’s not going to work in Poughkeepsie, because the audience and lifestyle are different. You can put Classic Rock in every city and get away with playing most of the same songs. That’s not always true with this format, especially going after adults.”

Strong also warns that too much of a new thing can throw an audience into a state of shock. “Before I took over the PD job in St. Louis, they were trying true Adult Alternative. The problem was that it was too hip for the room because of the audience’s lifestyle and how radio was for years before that. In the ‘80s, the big FM station was KSHE. They didn’t play a lot of currents, so people weren’t used to new music. All of a sudden, the River — which was the Fox at the time — came out and started playing all these new bands. It was too much; it was music overload. We had to bring it back and make it hip for St. Louis, which is different from what’s hip for San Francisco or New York.”

Before moving forward, Strong likes stations to look back. “With the adult audience, you have to look at their history. For example, with stations we consult, we have to look at the market and see what they can take. Maybe in San Francisco you can get away with a certain amount of spins. But in a Midwestern city that isn’t as progressive or where radio hasn’t been aggressive, you have to do 30 or 40 spins to get people to notice an artist or a song. At the River, we found we had to play songs more than KFOG because our audience wasn’t used to new songs. It took them a while longer to catch on. We had to spoon-feed them a little slower.”

Listen To The Lifestyle

Often, stations become too focused on artist exclusivity. Strong believes it’s far more important to tune into the audience’s lifestyle. When that club show comes in for the 30+ audience, you want to be part of it, but you can spend too much time making sure you’re the exclusive station for it when something else is going on. The 30+ audience is probably begging more to get tickets to Walt Disney’s ‘Toy Story On Ice’ than they are to see a new band on a Wednesday night. I think that gets more important as the audience gets older.

“The audience still wants to hear new music, but that doesn’t mean the station should spend all its promotion time talking about the show,” he continues. “They might want to hear a couple times about the show, because it reminds them of when they used to go to shows. But no matter what you do, you’re not going to get them out on Wednesday at 10:30pm to drink beer, watch the band, and get home at 1am.”

The concert example appropriately illustrates the misplaced priorities Strong sees. “When Third Eye Blind comes to town, who should have that? We’re all caught up in owning a bunch of stations, but that hasn’t affected the audience at all. To do it right, stations should play what fits their format instead of saying, ‘They got Third Eye Blind last time; we’ll do this one so we get Smash Mouth this time.’ The audience going to work isn’t thinking about the Alice station also being owned by the Adult Alternative station. They could care less.”

Another important lifestyle difference is the one between the listeners and the jocks. “The one thing I try to have jocks remember is that they live a very unique lifestyle. Just eating out for lunch every day is very different from your audience. One thing that was nice for me being in promotion and marketing was that you could get a feel for the hot topics. The jocks get calls from people who want to talk music. In the marketing/promotion end, you deal with everyone. Sometimes jocks get caught up in just the music heads who call the studio.”

While Strong continues to adjust to the rigors of consultancy, the experience is invaluable. “It’s a learning experience. I’m learning from John and Dave, who are some of the sharpest guys working today. If I ever go back into programming, this experience is really going to help me.”

R&R Asst. Rock Editor Frank Correia contributed to this column.

PICTURE PLEA

This space available for Adult Alternative pictures! Send your smiling faces to me at 10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067.



MOORE THAN A FEELING — Abra Moore recently performed “Don’t Feel Like Cryin’,” “Four Leaf Clover,” and other lucky numbers at Club R&R. All smiles are (l-r): R&R’s Rich Michaelowski, bandmembers J.P. Allen and Mitch Watkins, R&R’s Cyndee Maxwell, Moore, R&R’s Sky Daniels and Kristy Reeves, Arista Austin’s John Butler, and R&R’s Missy Haffley.

FEBRUARY 13, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	LOREENA MCKENITT The Mummers'... (Quinlan Road/WB) 716	726	700	704	34/0	
4	2	2	2	VERVE Bitter Sweet Symphony (Hut/Virgin) 715	689	687	615	33/1	
2	3	3	3	MATCHBOX 20 3am (Lava/Atlantic) 581	644	685	701	25/0	
7	8	5	4	ALANA DAVIS 32 Flavors (Elektra/EEG) 538	525	497	475	34/1	
3	4	4	5	SARAH MCLACHLAN Sweet Surrender (Arista) 512	537	599	625	24/0	
9	6	8	6	GREEN DAY Time Of Your Life (Good...) (Reprise) 501	490	520	445	22/2	
11	10	7	7	BEN FOLDS FIVE Brick (550 Music) 500	505	430	373	24/1	
8	9	10	8	THIRD EYE BLIND How's It Going To Be (Elektra/EEG) 474	445	481	452	25/0	
5	5	6	9	LISA LOEB I Do (Geffen) 460	513	543	551	28/0	
6	7	9	10	SISTER HAZEL Happy (Universal) 443	483	508	489	22/0	
10	11	11	11	MARCY PLAYGROUND Sex And Candy (Capitol) 436	417	419	378	23/1	
—	18	12	12	AGENTS OF GOOD ROOTS Smiling Up The Frown (RCA) 383	353	250	134	34/2	
17	13	13	13	MARK KNOPFLER Wag The Dog (Mercury) 352	340	298	255	26/0	
BREAKER	14	14	14	ERIC CLAPTON My Father's Eyes (Duck/Reprise) 328	—	—	—	30/30	
16	15	14	15	HUFFAMOOSE James (Interscope) 302	287	271	261	25/0	
19	17	17	16	BARENAKED LADIES Brian Wilson (Reprise) 281	263	257	250	22/1	
13	12	16	17	ABRA MOORE Don't Feel Like Cryin' (Arista Austin/Arista) 276	271	327	305	21/1	
14	14	15	18	ROLLING STONES Saint Of Me (Virgin) 272	272	291	296	21/1	
—	28	22	19	KENNY WAYNE SHEPHERD Blue On Black (Revolution) 246	219	182	152	23/2	
—	—	24	20	NATALIE IMBRUGLIA Torn (RCA) 246	197	68	—	17/1	
20	21	20	21	PEARL JAM Given To Fly (Epic) 231	230	237	231	15/0	
29	22	18	22	BLUES TRAVELER Canadian Rose (A&M) 225	248	233	185	20/0	
25	24	23	23	BILLIE MYERS Kiss The Rain (Universal) 225	218	216	206	14/0	
DEBUT	24	23	24	B.B. KING w/BONNIE RAITT Baby I Love You (MCA) 192	123	71	41	23/2	
30	26	28	25	WILLIAM TOPLEY Stabroek Woman (Mercury) 187	167	193	179	14/1	
DEBUT	26	28	26	FLEETWOOD MAC Landslide (Reprise) 179	150	96	64	23/2	
22	19	21	27	DOG'S EYE VIEW Last Letter Home (Columbia) 176	227	250	225	16/0	
—	—	29	28	FREDDY JONES BAND Mystic Buzz (Capricorn/Mercury) 176	159	126	113	15/1	
—	27	26	29	JONNY LANG Missing Your Love (A&M) 171	178	186	177	17/1	
12	16	19	30	JOHN MELLENCAMP Without Expression (Mercury) 168	240	263	313	15/1	

This chart reflects airplay from February 2-8. Songs ranked by total plays. Highlighted songs indicate Breaker. 39 Adult Alternative reporters. 39 current playlists. © 1998, R&R Inc.

NEW & ACTIVE

CHRIS STILLS Razorblades (Atlantic)
Total Plays: 164, Total Stations: 17, Adds: 2

EDWIN MCCAIN I'll Be (Lava/Atlantic)
Total Plays: 155, Total Stations: 10, Adds: 0

PAULA COLE Me (Imago/WB)
Total Plays: 152, Total Stations: 14, Adds: 1

DUNCAN SHEIK Wishful Thinking (Atlantic)
Total Plays: 141, Total Stations: 14, Adds: 0

RADIOHEAD Karma Police (Capitol)
Total Plays: 133, Total Stations: 12, Adds: 0

OASIS All Around The World (Epic)
Total Plays: 132, Total Stations: 11, Adds: 0

FASTBALL The Way (Hollywood)
Total Plays: 131, Total Stations: 17, Adds: 4

PETER CASE Let Me Fall (Vanguard)
Total Plays: 129, Total Stations: 15, Adds: 0

NAKED Raining On The Sky (Red Ant)
Total Plays: 123, Total Stations: 14, Adds: 1

ROBBIE ROBERTSON Unbound (Capitol)
Total Plays: 107, Total Stations: 17, Adds: 15

EVERCLEAR I Will Buy You A New Life (Capitol)
Total Plays: 102, Total Stations: 6, Adds: 0

FINLEY QUAYE Sunday Shining (550 Music)
Total Plays: 99, Total Stations: 9, Adds: 1

Songs ranked by total plays

BREAKERS®

ERIC CLAPTON

My Father's Eyes (Duck/Reprise)

TOTAL PLAYS/INCREASE: **328/328** TOTAL STATIONS/ADDS: **30/30** CHART: **14**

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
ERIC CLAPTON My Father's Eyes (Duck/Reprise)	30
ROBBIE ROBERTSON Unbound (Capitol)	15
ANI DIFRANCO Little Plastic Castles (Righteous Babe)	6
FASTBALL The Way (Hollywood)	4
PEARL JAM Wishlist (Epic)	4
STEVE EARLE Somewhere Out There (E Squared/WB)	3
JOLENE Pensacola (Sire)	3
MARY LOU LORD Lights Are Changing (Work)	3
SISTER 7 Know What You Mean (Arista Austin/Arista)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ERIC CLAPTON My Father's Eyes (Duck/Reprise)	+328
ROBBIE ROBERTSON Unbound (Capitol)	+107
B.B. KING w/BONNIE RAITT Baby I Love You (MCA)	+69
PAULA COLE Me (Imago/WB)	+49
NATALIE IMBRUGLIA Torn (RCA)	+49
WHISKEYTOWN Yesterday's News (Outpost/Geffen)	+45
ANI DIFRANCO Little Plastic Castles (Righteous Babe)	+42
FASTBALL The Way (Hollywood)	+39
CHRIS STILLS Razorblades (Atlantic)	+36
RADIOHEAD Karma Police (Capitol)	+33

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.

Todd Thibaud

"That wasn't me"
Todd Thibaud

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ADULT ALTERNATIVE ALBUMS

FEBRUARY 13, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	EMPHASIS TRACKS (PLAYS)
4	3	2	1	VERVE Urban Hymns (Hut/Virgin)	772	+17	"Symphony" (715) "Sonnet" (22)
3	4	3	2	LOREENA MCKENNIPT The Book Of Secrets (Quinlan Road/WB)	730	-6	"Mummers" (716) "Marco" (9)
1	1	1	3	MATCHBOX 20 Yourself Or Someone Like You (Lava/Atlantic)	685	-79	"3am" (581) "Push" (36)
2	2	4	4	SARAH MCLACHLAN Surfacing (Arista)	665	-14	"Surrender" (512) "Mystery" (79)
9	9	7	5	ALANA DAVIS Blame It On Me (Elektra/EEG)	550	+14	"Flavors" (538) "Pride" (10)
5	5	5	6	SISTER HAZEL Somewhere More Familiar (Universal)	545	-43	"Happy" (443) "All" (102)
7	8	10	7	THIRD EYE BLIND Third Eye Blind (Elektra/EEG)	508	+27	"How" (474) "Life" (34)
13	10	8	8	BEN FOLDS FIVE Whatever And Ever Amen (550 Music)	504	-4	"Brick" (500) "Kate" (4)
8	7	9	9	GREEN DAY Nimrod (Reprise)	501	+11	"Time" (501)
6	6	6	10	LISA LOEB Firecracker (Geffen)	470	-67	"Do" (460) "Forget" (6)
12	11	11	11	MARCY PLAYGROUND Marcy Playground (Capitol)	441	+22	"Sex" (436) "Poppies" (5)
—	22	14	12	AGENTS OF GOOD ROOTS One By One (RCA)	395	+31	"Smiling" (383) "Hoping" (7)
10	12	13	13	ROLLING STONES Bridges To Babylon (Virgin)	376	-10	"Saint" (272) "Anybody" (42)
14	15	16	14	B.B. KING Deuces Wild (MCA)	357	+17	"Baby" (192) "Thrill" (150)
15	13	12	15	BLUES TRAVELER Straight On Till Morning (A&M)	357	-38	"Canadian" (225) "Precarious" (110)
22	19	15	16	SOUNDTRACK Wag The Dog (Mercury)	355	+13	"Wag" (352) "Hero" (2)
27	27	17	17	PEARL JAM Yield (Epic)	336	+26	"Given" (231) "Hiding" (45)
DEBUT				18 ERIC CLAPTON Pilgrim (Duck/Reprise)	328	+328	"Eyes" (328)
19	18	18	19	HUFFAMOOSE We've Been Had Again (Interscope)	312	+15	"James" (302) "Wait" (6)
25	26	22	20	PAULA COLE This Fire (Imago/WB)	311	+48	"Me" (152) "Wait" (141)
23	21	21	21	BARENAKED LADIES Rock Spectacle (Reprise)	304	+32	"Brian" (281) "Apartment" (23)
17	16	19	22	ABRA MOORE Strangest Places (Arista Austin/Arista)	285	+6	"Cryin'" (276) "Clover" (4)
—	—	27	23	KENNY WAYNE SHEPHERD Trouble Is (Revolution)	252	+25	"Blue" (246) "Broken" (4)
16	17	20	24	FREDDY JONES BAND Lucid (Capricorn/Mercury)	251	-28	"Mystic" (176) "Wonder" (65)
DEBUT				25 NATALIE IMBRUGLIA Left To The Middle (RCA)	246	+49	"Tom" (246)
30	28	25	26	BILLIE MYERS Growing Pains (Universal)	241	+10	"Rain" (225) "Words" (7)
—	—	28	27	SOUNDTRACK Great Expectations (Atlantic)	235	+10	"Wishful" (141) "Sunshower" (57)
—	25	29	28	WILLIAM TOPLEY Black River (Mercury)	230	+11	"Stabroek" (187) "Ring" (32)
11	14	23	29	SUNDAYS Static & Silence (DGC/Geffen)	227	-33	"Cry" (140) "Summertime" (71)
—	30	30	30	JONNY LANG Lie To Me (A&M)	202	-13	"Missing" (171) "Ground" (23)

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ERIC CLAPTON Pilgrim (Duck/Reprise)	30
ROBBIE ROBERTSON Contact From... (Capitol)	15
ANI DIFRANCO Little Plastic Castles (Righteous Babe)	7
FASTBALL All The Pain Money Can Buy (Hollywood)	4
JOLENE In The Gloaming (Sire)	3
MARY LOU LORD Got No Shadow (Work)	3
SISTER 7 This The Trip (Arista Austin/Arista)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ERIC CLAPTON Pilgrim (Duck/Reprise)	+328
ROBBIE ROBERTSON Contact From... (Capitol)	+107
NATALIE IMBRUGLIA Left To The Middle (RCA)	+49
PAULA COLE This Fire (Imago/WB)	+48
ANI DIFRANCO Little Plastic Castles (Righteous Babe)	+44
FASTBALL All The Pain Money Can Buy (Hollywood)	+43
CHRIS STILLS 100 Year Thing (Atlantic)	+38
WHISKEYTOWN Stranger's Almanac (Outpost/Geffen)	+35
RADIOHEAD OK Computer (Capitol)	+34
BARENAKED LADIES Rock Spectacle (Reprise)	+32

This chart reflects airplay from February 2-8. Albums ranked by total plays, with plays from all cuts from an album combined. 39 Adult Alternative reporters. 39 current playlists. © 1998, R&R Inc.

REPORTERS

Stations and their adds by track listed alphabetically by market

WXLE/Albany, NY PD: Neil Hunter ERIC CLAPTON "Eyes"	WBOS/Boston, MA PD: Jim Herron MD: Cliff Nash 34 ERIC CLAPTON "Eyes" 30 ROLLING STONES "Sami" 7 VENICE "Were" 7 FASTBALL "Way" 7 JOLENE "Pensacola"	WVMY/Cape Cod, MA PD/MD: Barbara Dacey 5 ERIC CLAPTON "Eyes" 1 ANI DIFRANCO "Castles" 1 SUSAN TEDESCHI "Rock" 1 SISTER 7 "Know"	WKZN/Dallas, TX PD: Joel Folger 12 ERIC CLAPTON "Eyes" BARENAKED LADIES "Brian" KENNY WAYNE SHEPHERD "Blue" AGENTS OF GOOD ROOTS "Smiling" SISTER 7 "Know" TOO MUCH TV "Forget"	WTTS/Indianapolis, IN PD: Rich Anton MD: Marie McCallister 8 ERIC CLAPTON "Eyes" STEVE EARLE "Somewhere" BEN FOLDS FIVE "Brick"	KPIG/Monterey, CA PD/MD: Laura Hopper 6 LOUDON WAINWRIGHT 3 "Myself" 2 ROBBIE ROBERTSON "Unbound" ERIC CLAPTON "Eyes" LOREENA MCKENNIPT "Marco" LOREENA MCKENNIPT "Highwayman" A.J. CROCE "Serve"	KINK/Portland, OR PD: Dennis Constantine APD/MD: Anita Garlock 26 ERIC CLAPTON "Eyes" 21 ROBBIE ROBERTSON "Unbound" 2 MARK KNOPFLER "Hero" PEARL JAM "Wishlist" PAUL DELAY "Bank"	KXST/San Diego, CA PD/MD: Dona Shaib 1 ERIC CLAPTON "Eyes" STEVE POLTZ "Silver" STEVE POLTZ "Imagala" SARAH MCLACHLAN "Black"	KMTT/Seattle, WA DM: Chris Mays APD: Jason Parker MD: Dean Carlson 13 ERIC CLAPTON "Eyes" 13 ROBBIE ROBERTSON "Unbound" 2 ANI DIFRANCO "As"
WQB/Ann Arbor, MI PD: John Vance MD: Jerry Mason ANI DIFRANCO "Castles" JOLENE "Pensacola"	WRRV/Boston, MA PD: Joanne Doody MD: Mike Mullane 6 ERIC CLAPTON "Eyes" 3 ANI DIFRANCO "Castles" 2 ROBBIE ROBERTSON "Unbound" PEARL JAM "Wishlist"	WWOOD/Chattanooga, TN DM: Danny Howard PD: Chris Adams 15 JOHN MULLENCAMP "Without" 5 FREDDY JONES BAND "Mystic" 5 FASTBALL "Way"	KBCO/Denver, CO PD: Dave Benson MD: Scott Arough 22 ERIC CLAPTON "Eyes" 13 WHISKEYTOWN "Days" 3 ALANA DAVIS "Flavors"	WMMM/Madison, WI PD: Pat Gallagher MD: Tom Teuber 14 WILLIAM TOPLEY "Stabroek" ERIC CLAPTON "Eyes" SISTER 7 "Know" SONNY LANDRETH "Taylor's"	WRLT/Nashville, TN PD: Jane Crossman APD/MD: Keith Coes ERIC CLAPTON "Eyes" ROBBIE ROBERTSON "Unbound" STEVE EARLE "Somewhere" PAULA COLE "Me" FINLEY QUAYE "Sunday" CHRIS STILLS "Razor"	KTHX/Reno, NV PD: Bruce Van Dyke MD: David Chaney 8 DELBERT MCCLINTON "Lie" 7 ROBBIE ROBERTSON "Unbound" 7 ERIC CLAPTON "Eyes" 7 CHRIS STILLS "Razor" 7 SARAH MCLACHLAN "Black" 7 TOM FAULKNER "Land"	KFOG/San Francisco, CA PD: Paul Marszalek APD/MD: Bill Evans 18 ERIC CLAPTON "Eyes" ROBBIE ROBERTSON "Unbound"	KAEP/Spoilane, WA MD: Haley Johns MD: Haley Johns 1 CHERRY POPPIN' "Zoot"
KGSR/Austin, TX PD: Judy Denberg MD: Susan Castle 21 ERIC CLAPTON "Eyes" 9 FLEETWOOD MAC "Landslide" MARY LOU LORD "Lights"	WRNR/Baltimore, MD PD: Phil Harrell MD: Damian Einstein 13 ANI DIFRANCO "Castles" 9 ERIC CLAPTON "Eyes" 5 MARY LOU LORD "Lights" 4 ROBBIE ROBERTSON "Unbound"	WXRT/Chicago, IL VP/Programming: Norm Winer MD: Patty Martin 15 ERIC CLAPTON "Eyes" 7 ROBBIE ROBERTSON "Unbound" 5 SON SEALS "Sadie" 4 LUTHER ALLISON "Wig" MARCY PLAYGROUND "Sex"	KXPK/Denver, CO PD: Gary Schoenewetter MD: Eric Schmidt 1 CHERRY POPPIN' "Zoot" ROBBIE ROBERTSON "Unbound"	KTCZ/Minneapolis, MN PD: Lauren MacLeash 27 ERIC CLAPTON "Eyes" 9 TIM MAHONEY "Talk" B.B. KING/B. RAITT "Baby" SEMISONIC "Closing"	WKDC/Norfolk, VA PD: Perry Stone MD: Holly Williams NAKED "Raining" WHISKEYTOWN "News" NATALIE IMBRUGLIA "Tom"	WMAX/Rochester, NY MD: David Joslin 27 ERIC CLAPTON "Eyes" GREEN DAY "Time"	KRSH/Santa Rosa, CA PD: Zoe Zurst MD: Bill Souker 12 ERIC CLAPTON "Eyes" 7 VERVE "Symphony" 6 BOX SET "Moment" 5 JONNY LANG "Missing" 2 BOB DYLAN "Million" 2 VENICE "Were" 1 ABRA MOORE "Cryin'" B.B. KING/B. RAITT "Baby" ROBBIE ROBERTSON "Unbound" KENNY WAYNE SHEPHERD "Blue" JOLENE "Pensacola" FASTBALL "Way"	WRNX/Springfield, MA MD: Tom Davis PD: David Withnobs MD: Bruce Withnobs ERIC CLAPTON "Eyes"
KFXD/Boise, ID PD: Kevin Welch MD: Carl Scheider 6 STEVE POLTZ "Silver" 6 MAJEK FASHEK "Affection" DAH WILLIAMS "Generation" TOM HALL "Paris" ERIC CLAPTON "Eyes" MARY LOU LORD "Lights" PEARL JAM "Wishlist" REBEKAH "Sin" ROBBIE ROBERTSON "Unbound" RICHIE SAMBORA "Hard"	WNCS/Burlington, VT PD: Greg Hooker MD: Judy Peterson 8 JEN TRYNN "Writing" 7 MAJEK FASHEK "Affection" 4 LUCKY PETERSON "Thumb" 3 TAJ MAHAL "Honky" 3 HOLMES BROTHERS "Beast" 3 ALVIN Y. HART "Sway" ERIC CLAPTON "Eyes" JEB LOY NICHOLS "Dark" LINCOLN "Stop"	KBXR/Columbia, MO DM: Michael Perry PD/MD: Dave "Keeler" Fulham 11 ERIC CLAPTON "Eyes" GREEN DAY "Time" FLEETWOOD MAC "Landslide" STEVE EARLE "Somewhere"	CIDR/Detroit, MI PD: Wendy Duff MD: Ann Delisi 18 ERIC CLAPTON "Eyes" 13 ROBBIE ROBERTSON "Unbound"	KZMZ/Minneapolis, MN PD: John Lassman MD: Mike Hansen No Adds	WXP/Philadelphia, PA DM/MD: Bruce Ranes MD: Bruce Warren 5 JEB LOY NICHOLS "Dark" 4 ANI DIFRANCO "Castles" 3 FIONA APPLE "Honey" 2 ROBBIE ROBERTSON "Unbound" PEARL JAM "Wishlist" ERIC CLAPTON "Eyes" AIR "Semme"	WVRV/St. Louis, MO APD/MD: Mike Richter 19 ERIC CLAPTON "Eyes" 1 AGENTS OF GOOD ROOTS "Smiling"	KENZ/Salt Lake City, UT PD: Bruce Jones APD/MD: Dom Casual No Adds	WHPT/Tampa, FL PD: Chuck Berk 17 ERIC CLAPTON "Eyes"

39 Total Reporters
39 Current Reporters
39 Current Playlists

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ADULT ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE

MARKET #3 WXRT/Chicago (773) 777-1700 Winer/Martin. Includes station logo and a list of 30 songs with artist and title.

MARKET #4 KFOG/San Francisco (415) 543-1045 Marszalek/Evans. Includes station logo and a list of 30 songs with artist and title.

MARKET #5 WXPX/Philadelphia (215) 898-6677 Ranes/Warren. Includes station logo and a list of 30 songs with artist and title.

MARKET #6 KKZN/Dallas (214) 526-2400 Folger. Includes station logo and a list of 30 songs with artist and title.

MARKET #7 C10R/Detroit (313) 961-6397 Duff/Delisi. Includes station logo and a list of 30 songs with artist and title.

MARKET #10 WBOS/Boston (617) 254-9267 Herron/Nash. Includes station logo and a list of 30 songs with artist and title.

MARKET #10 WXRW/Boston (508) 374-4733 Doody/Mullaney. Includes station logo and a list of 30 songs with artist and title.

MARKET #13 KMTT/Seattle (206) 233-1037 Mays/Carlson. Includes station logo and a list of 30 songs with artist and title.

MARKET #14 Cities97/KTCZ/Minneapolis (612) 339-0000 MacLeash. Includes station logo and a list of 30 songs with artist and title.

MARKET #14 KZMZ/Minneapolis (612) 545-5601 Lassman/Hansen. Includes station logo and a list of 30 songs with artist and title.

MARKET #15 KXST/San Diego (619) 286-1170 Shaleh. Includes station logo and a list of 30 songs with artist and title.

MARKET #18 WVRV/S.Louis (314) 231-3699 Richter. Includes station logo and a list of 30 songs with artist and title.

MARKET #19 WRNR/Baltimore (410) 626-0103 Harrell/Einstein. Includes station logo and a list of 30 songs with artist and title.

MARKET #21 WHTP/Tampa (813) 577-7131 Beck. Includes station logo and a list of 30 songs with artist and title.

MARKET #22 KBCO/Denver (303) 444-5600 Benson/Arbough. Includes station logo and a list of 30 songs with artist and title.

MARKET #22 KXPK/Denver (303) 989-1340 Schoenwetter/Schmidt. Includes station logo and a list of 30 songs with artist and title.

MARKET #24 KINK/Portland, OR (503) 226-5080 Constantine/Garlock. Includes station logo and a list of 30 songs with artist and title.

MARKET #34 WKOC/Norfolk (757) 640-8500 Stone/Williams. Includes station logo and a list of 30 songs with artist and title.

MARKET #35 KENZ/Salt Lake City (801) 485-6700 Jones/Casual. Includes station logo and a list of 30 songs with artist and title.

MARKET #37 WTTS/Indianapolis (812) 332-3366 Antov/McCallister. Includes station logo and a list of 30 songs with artist and title.

OPENINGS
OPENINGS
OPENINGS
OPENINGS

NATIONAL

WHAT CHANCE DO YOU HAVE

TWO HUNDRED tapes go out to stations that advertise their opening on a telephone line or tip sheet. WHAT CHANCE DO YOU HAVE TO BE HEARD!!! NATIONAL presents you live to our stations unpublished openings for ONE YEAR. Only for the location and money you want.

GET WHAT YOU PAY FOR. GET THE PERSONAL TOUCH. SINCE 1981

NATIONAL BROADCAST TALENT

(205) 608-0294 www.nationalbroadcasttalent.com e-mail: airfolks@aol.com

STATIONS...
CALL FOR TALENT TODAY!
ACT NOW!

WE NEED YOU!

Openings for drive talent, Prod. Dir.s, females, alternative to country. The only service with no registration fee. You got the tapes, we got the connections. Call for free information. We PLACE talent.

NETWORK

(407) 977-2900

Are you ready for mornings in a Top-10 market? Can you balance hip and mass appeal? You must live the life and share the hopes and dreams and attitudes of the active 18-34 audience, from music to movies to politics to TV to pop culture. No cheese, please, just the real deal. Leave the bad attitude at the door, we're looking for passionate, focused players to help build the next great show from the ground up. We will pay big bucks if you can dominate in a highly competitive market. Radio & Records, 10100 Santa Monica Blvd., #448, 5th Floor, Los Angeles, CA 90067. EOE

On Air JOB TIP SHEET

- Loaded w/the hottest gigs: Hundreds to choose from
- All markets/All formats - Sent every 5 days.
- ATs, PDs, MDs, Prod., News, Talk and Promo.
- You have the talent, We have the jobs!!!

http://onairjobtipsheet.com

(800) 231-7940

Break into the LA voiceover market!
How to produce/submit your demo tape, insider list of the top agents plus casting contacts and more. Send SASE plus \$12.95 to MGRS, P.O. Box 4085, Burbank, CA 91503-4085.

Senior Director/ Assistant General Manager



Radio Disney is a new, 24-hour music-intensive radio network targeting kids, produced by Disney/ABC. National rollout began August, 1997 and the network is already heard in 15 markets including LA, San Francisco, Boston, and Seattle.

Responsibilities will include assisting Vice President/General Manager with overall management of all aspects of the business: programming, marketing/promotions, advertising sales, research, operation of certain owned radio stations carrying Radio Disney, and affiliate sales and relations. Will also be involved in all analyses and evaluations of new business opportunities and acquisitions.

Requirements: MBA from top-tier school desirable; ability to use both sides of the brain on a daily basis critical; experience in media/entertainment and/or business targeting kids a plus; fun and energetic person with the passion to help us make history.

Scott C. McCarthy,
Vice President/General Manager

Radio Disney
13725 Montfort Drive, Dallas, TX 75240
FAX: 972/776-4646

www.ronline.com



Get OFF the air ... and get IN the air! Interview immediately! Due to rapid growth at RCS and decline of competitors, we have many new openings installing, supporting, and teaching RCS products to radio people just like you at stations nationwide.

TO QUALIFY for these exciting positions, your background must be either:
1. **Radio Programming** (as PD, MD, air talent or consultant) with pretty good technical and/or computer skills, or ...

2. **Radio Engineering** (as CE, asst. engineer, or consulting engineer) with decent computer skills.

Lots of travel to lots of stations. High visibility. Great career path. EOE/M/F
Contact: Tom Zarecki, Director of Marketing, Radio Computing Services
Phone: (914) 723-8567, ext. 143
FAX: (914) 723-2258
e-mail: tomz@rcsworks.com

How soon can you start?

EAST

Promotion Director sought for WBZO, WMJC & GSM. Minimum three years experience. Fax RESUME to Ron Gold. (516) 424-6397 EOE (02/13)

SE Massachusetts Country outlet seeks AM drive AT. T&R: WCAV, Frank Fitz, 60 Main St., Brockton, MA 02403 EOE (02/13)

Air Talent-Chancellor Media's WBAB seeks overnight air personality and parttime too. T&R: Eric Wellman, Box 1240, Long Island, NY 11704 EOE (02/13)

RADIO INTERNET RADIO

BE PART OF OUR SUCCESS STORY SHOCK JOCK WANTED!

Manhattan based Entertainment Company is launching the most outrageous 24 hour network. If you think you can make 'Stern' blush and have at least 3 years Broadcast exp. Send resume and tape to: WWMG, 162 East 64th Street, NY, NY 10021 Attn: C. Farello EOE

Last stop before PD! No.1 CHR in Top-10 market seeks APD and/or MD! Be a self-motivated, programming-savvy individual who takes direction well. Knowledge of research essential. If you want the rare opportunity to hone your programming skills by working with the best in a world-class city, send package today in complete confidence. Radio & Records, 10100 Santa Monica Blvd., #449, 5th Floor, Los Angeles, CA 90067. EOE



Morning drive classic rock news/co-host! ARROW 105.3 & 102.1 WXBB seeks driven self-starter for quick-paced, fast-growing morning show. You'll also be a reporter for our top-rated heritage country stations. Got what it takes to join a winner and make a difference? Rush T&R to: Mark Jennings, WXBB, P.O. Box 370, Dover, NH 03821. EOE

Sales manager opportunity in New England resort area. Seeking qualified SM/GSM to build and head sales team dedicated to selling top-ranked station in market. Applicants should have minimum 3 years experience in radio sales, be comfortable with technology, and ability to manage others effectively. Radio & Records, 10100 Santa Monica Blvd., #451, 5th Floor, Los Angeles, CA 90067. EOE

SPORTS? MUSIC?

Talk sports? Air shift/Sports Director for sports station. Desirable resort market. Also needed: Air talents for co-owned music formats. Radio & Records, 10100 Santa Monica Blvd., #450, 5th Floor, Los Angeles, CA 90067. EOE



JAM'N 94.5/Boston's #1 FM, seeks parttime air talent! Send T&R in confidence to WJMN, 235 Bear Hill Road, Waltham, MA 02154. Attn: "Cadillac" Jack McCartney, Program Director, Chancellor Media Corp. EOE

PROMOTIONS DIRECTOR EXPERIENCED

Contests, added value promotions, database marketing, direct mail... If your creative talents need an outlet, and you're ready to move into a more responsible position, we should talk. Coordinate promotions for two FM's and an AM with state-of-the-art digital studios (some voice tracking). Send resume, aircheck cassette and samples of your promotional work to: Human Resources, WFLS Radio, 616 Amelia Street, Fredericksburg, VA 22401. WFLS is a 50,000 watt country music station with a first-class facility in the Washington, DC, ADI. EOE

BROADCAST ENGINEERS

Atlantic Star Communications, Inc., a division of Capstar Broadcasting Partners, seeks qualified broadcast engineers for present and future openings at its rapidly expanding markets. Ideal candidate will have a minimum of 5+ years of broadcast experience and be well versed in maintenance, repair and installation of all high frequency equipment, studio construction and digital automation. Send resume and references to: Bibi Karim, c/o of Atlantic Star Communications, Inc., 500 Fifth Ave., Suite 3000, New York, NY 10110 or fax 212-302-6457. Atlantic Star Communications, Inc. is an Equal Opportunity Employer.

Washington's top-rated at work radio station, soft rock 97.1 WASH FM is seeking a Production Director. Applicants must have knowledge of digital studio & editing technology. Responsibilities to include all commercial production and dubbing, plus some creative station promo production. CHR or Hot AC experience a plus. Send T&R to: Darren Davis, Program Director, WASH-FM, 3400 Idaho Ave., N.W., Washington, DC 20016 EOE

GENERAL MANAGER

Atlantic Star Communications, Inc., a division of Capstar Broadcasting Partners, seeks a General Manager for its newly-acquired stations in beautiful Portsmouth, NH. Ideal candidate will be dynamic, sales-driven with a strong sales background and not be afraid to carry a strong house list. You will lead the way to maximizing all inventory and be the creator of dynamic, revenue-producing sales promotions, possess strong people and motivational skills. If you meet the above qualifications, please send resume and references to: Bibi Karim, c/o Atlantic Star Communications, Inc., 500 Fifth Ave., Suite 3000, New York, NY 10110 or fax 212-302-6457. Atlantic Star Communications, Inc. is an Equal Opportunity Employer.

OPPORTUNITIES

OPENINGS

Top fifty station somewhere between Maine and Florida needs a music director. Here's what you need to know: We're a Hot AC in a hip market and are owned by one of the few companies left in radio which not only give their employees the resources to do the job, but take care of them, too. Here's all you need to do right now — send your resume, four hours of a music log, a note telling us who your competition is, and your music philosophy to compete against them. Then, we'll be in touch for more. Radio & Records, 10100 Santa Monica Blvd., #441, 5th Floor, Los Angeles, CA 90067. EOE

SOUTH

Morning show sought for 100,000 watt hot Country station! Salary 18-20K! T&R: WQZY, Jeff Kidd, Box 130, Dublin, GA 31040 EOE (02/13)

Morning show host / News: Top rated Country station. T&R: WAIB, 3000 Olson Road, Tallahassee, FL 32308 No Calls. EOE (02/13)

Traffic reporters and producers. Knowledge of radio and streets helpful. T&R: SkyWatch, PD, Box 16386, Greenville, SC 29606 EOE (02/13)

WVEZ seeks midday talent. Minimum five years' experience. T&R: WVEZ, Joe Fedele, 612 Fourth Ave., Louisville, KY 40202 EOE (02/13)

Small market five station chain seeks Operations person. Must be technically oriented. Future management position. CALL: Jim Thomas (601) 843-4091 EOE (02/13)

Attention Conservative Talkers! Compelling enough to hold an audience for a station who develops big talent? T&R: Radio & Records, 10100 Santa Monica Blvd., #436, 5th Floor, Los Angeles, CA 90067. EOE

WLFJ-FM is seeking an experienced announcer with excellent production skills. T&R: Allen Henderson, WLFJ, 2420 Wade Hampton Blvd., Greenville, SC 29615. EOE

100,000+ CUME ... IN PADUCAH! The biggest country station from Nashville to St. Louis has first PM drive opening in 10 years! If you're our potential 4th CMA award winner, send T&R to: Bobby Cook, WKYQ, P.O. Box 2397, Paducah, KY 42002-2397. EOE

COX Radio is looking to build a talent bank for it's Country Radio Stations. Airtalent, Program Directors, Music Directors, and Promotions Directors. Current market size and format not important. We are looking for truly talented individuals to fill future positions. Send tapes, resume, and all other materials to: Mike Moore, c/o Cox Radio, 4192 John Young Parkway, Orlando, FL 32804

Cox Radio is an Equal Opportunity Employer. No Phone Calls Please.



OPENINGS



Myrtle Beach's Heritage AC is accepting tapes and resumes for a 7p-12midnight opening. If you're comfortable with an upbeat adult presentation, enjoy getting out into the community, and desire to live and work in one of America's fastest growing markets, then rush your materials. WNMB-FM is an equal opportunity employer with an aggressive affirmative action program. Females and minorities are strongly encouraged to apply. Phil Thompson-VP Operations, Ocean Drive Communications, P.O. Box 4059 North Myrtle Beach, SC 29597, 803-249-3441, m-f 10am-12noon.



Wanted: America's best morning talent at an ARS/CBS owned CHR in Charlotte, NC. Live in the fastest growing city in the south and enjoy the mild weather year round. Charlotte's KISS 95.1 needs a number one hit morning show to complement our number one hit music station! Relocation package to this beautiful southern city available. Send tape and work history, with references to: B. Bridgman at KISS 95.1, 137 S. Kings Dr., Charlotte, NC 28204. No Phone Calls. KISS 95.1 is an Equal Opportunity Employer.

We've just lost the best night guy in our format. Can you replace him? Must have passion, knowledge, a will to win that borders on madness and be able to take direction. We want it all and we want it yesterday. Can you give us great radio all night long in 20 seconds per break? Can you make the listener the star and still remain larger than life, and most important of all can you surprise us!

Send T&R to:
Clayann (Ref#020398)
KTBZ-FM

3050 Post Oak Blvd., #1100
Houston, TX 77056

Do Not Call The Station
Please send your resume and tape.
EOE

MIDWEST

Connoisseur Radio, Waterloo, seeks AT. All dayparts. Country, Classic Rock, News/Talk. T&R: OM, 501 Sycamore, Ste. 638, Waterloo, IA 50703 EOE (02/13)

Christian CHR seeks experienced, multi-talented morning co-host and more. T&R: WAYK, 161 E. Michigan Ave., Ste. 600, Kalamazoo, MI 49007 EOE (02/13)

Country Music Programmer. Combo AM-FM board shift, production work included. WRITE: WPDR-WDDC, Box 300, Portage, WI 53901, CALL: (608) 742-8833 EOE (02/13)

OPPORTUNITY KNOCKS

in the pages of R&R
every Friday

CALL: 310-553-4330

OPENINGS

NEWS ANCHORS

Immediate fill-in positions with the potential for future fulltime responsibilities available for news anchors with 1-2 years experience in writing & delivering news. Traffic anchors with 1 year of broadcast experience preferred. Effective self starter and morning show team player wanted. Send tape & resume to: Charlie Weirauch, DO, Metro Networks, 633 W. Wisconsin Ave. #1910, Milwaukee, WI 53203. (414)276-7100. E-mail: Charlie_Weirauch@Metronetworks.com

Three Eagles Communications is expanding. We have openings for a Production Director, Engineer, Fulltime announcer and a program Director. Please send resume and material to: TEC, Coby Mach, 6900 Von Dorn, Lincoln, NE 68506. TEC is an EOE.

PACKER TICKETS!

Saga Communications' Award Winning Active Rock station, Lazer 103/Milwaukee, has two immediate openings:
7p-Midnight Jock: We're looking for a high-energy entertainer who can have fun between the records. Production and phone skills, along with Rock and/or Alternative experience are essential. This is an excellent opportunity to excel in a major market.

Overnight/Swing Jock: A great ground floor opportunity. Must have Rock and/or Alternative experience and production and writing skills.

Send cassette, writing samples, resume, cover letter and number of tickets requested to: Keith Hastings, WLZR, 5407 W. McKinney Ave., Milwaukee, WI 53208. Saga Communications is a fast growing, well-respected employer that is committed to diversity. EOE



Top-10 market. Classic Rock/hits seeks PM Drive, evening talent. Have energy? Passion? Can talk to adults and still have fun? Men and women encouraged. No cue card readers. Rush T&R. Radio & Records, 10100 Santa Monica Blvd., #446, 5th Floor, Los Angeles, CA 90067. EOE

Growing Midwest Company is now accepting tapes and resumes for future midday and afternoon drive positions on its legendary country facility. Music Director position available for the right person. If you're a team player, who won't settle for being anything less than number one, we want to hear from you. No beginners please. Only those who truly love Radio need apply. Radio & Records, 10100 Santa Monica Blvd., #447, 5th Floor, Los Angeles, CA 90067. EOE

OPENINGS

A top-50 market, well established alternative/progressive station is looking for someone to take us to the next level! If you believe there is more to radio than how many stations you own; if you can coach, motivate, clearly define goals and implement action plans that empower staff to build the most creative, unique, fun-loving station in the market; And if you have a two years minimum experience as a great PD, we need to talk. T&R: Radio & Records, 10100 Santa Monica Blvd., #445, 5th Floor, Los Angeles, CA 90067. EOE

WWCD (CD101) has an immediate opening for Program Director. If you believe there is more to radio than how many stations you own and have a desire to take an Alternative/Progressive Rock station to the next level, can coach, motivate, clearly define goals and implement action plans that empower staff to build the most creative, unique, fun-loving station in market, have minimum two years as PD, send T&R to: Terry Mowery, WWCD, 503 S. Front St., Columbus, OH 43215. EOE

EXPERIENCED SALES:

Excellent opportunity within Chicago market Management opportunity. "The Naked Truth About Sports" — Chicagoland's only FM Sports show, is seeking an energetic leader/trainer with strong sales credentials. This rapidly growing show is looking for a creative type who knows how to sell promotions etc... Excellent earnings potential. Send resume to: J.C. Sports, 456 Frontage Rd., Northfield, IL 60093 or call 847-501-2506. EOE

WEST

Rare parttime opening at Orange County's KEZY. Seasoned pros only. T&R: Chris Cox, 1190 E. Ball Rd., Anaheim, CA 92805 EOE (02/13)

Hot Country station seeks AT with production skills. Experience preferred. T&R: KBLL, Mike Kandilas, 1400 11th Ave., Helena, MT 59601 EOE (02/13)

Country station seeks midday talent. T&R: KLAD, Rob Siems, Box 339, Klamath Falls, OR 97601 EOE (02/13)

AAA/AC seeks one-on-one communicators for future parttime openings. T&R: KXL-FM, Randy O'Neil, 0234 SW Bancroft St., Portland, OR 97201 EOE (02/13)

News Director/Host. Southwest growth market. Great opportunity. T&R: KBLU, Station Manager, 755 W. 28th St., Yuma, AZ 85364 EOE (02/13)

Parttimers sought for high desert AC. Within driving distance only. T&R: KHWH, Box 1668, Barstow, CA 92312 EOE (02/13)

Xtreme Night Show sought for KXME, Honolulu. T&R: JAMIE HYATT, 970 N. Kalaheo Ave. C-107, Kailua, HI 96734. No Calls. EOE (02/13)

KRDO-KSKX, write, voice and produce killer production. T&R: EEO Officer, 399 S. 8th Street, Colorado Springs, CO 80905 EOE (02/13)

Radio syndicator seeks self starter to assist in prep service. Research, computer, general office skills sought. CONTACT: Donna Tyser (310) 392-9600 EOE (02/13)

www.ronline.com

OPENINGS

CREATIVE MUSIC DIRECTOR AND ON-AIR MUSIC HOST

KCRW-FM, the leading National Public Radio station in Southern California, is seeking a gifted music programmer to host station's signature 3-hour daily music program, *Morning Becomes Eclectic*. Format includes eclectic music mix (pop, world-beat, alternative), interviews and regular live performances with cutting-edge as well as name artists and bands. Individual is also required to develop new air talent and provide artistic and promotional leadership. Experience with on-air fund-raising or commercial announcing required. Great opportunity in the music and entertainment capitol. Deadline: March 1, 1998. Send letter and resume now to: Ruth Seymour, General Manager KCRW 1900 Pico Blvd. Santa Monica, CA 90405 KCRW is an equal opportunity employer.

KOST 103/L.A. seeks p/t Air talent 2 yrs. min. experience. No calls please. T&R to: Jhani Kaye: 610 S. Ardmore Ave., Los Angeles, CA 90005. COX Radio is an Equal Opportunity Employer.



Denver's most successful radio station has two openings. It is rare that we would even have one!

Morning Show: co-host/crazy person, must have comedic imagination with producer abilities.

Evenings: party atmosphere, enthusiasm, lots of personality, phones. You choose the one that is natural for you. KYGO and Jefferson Pilot Broadcasting is an Equal Opportunity Employer. T&R to: John St. John, 1095 S. Monaco Pkwy., Denver, CO 80224.



K-101, The Bay Area's Top-AC station, is looking for a person talented enough to handle "For Lovers Only" with love songs and dedications. This position is open to someone who can relate to women, has a passion for listeners' needs, and understands relationships and love. Applicant must have excellent people relating skills. Great phone needed. Send your best example of what you do to: Bob Hamilton, PD K-101, 340 Townsend St., San Francisco, CA 94107. No Phone Calls. EOE

OPPORTUNITY KNOCKS

in the pages of R&R
every Friday

CALL: 310-553-4330

OPENINGS

WANT TO WORK IN PARADISE?



105,000 WATT
CALIFORNIA CENTRAL
COAST
HOT MODERN AC
(Playing Sheryl, Wallflowers,
Jewel & More)

SERVING THE 1.5 MILLION
SANTA BARBARA, VENTURA & SAN LUIS
OBISPO COUNTY RESIDENTS
In search of America's best air talent for:
MORNING DRIVE & PARTTIME/FILL-IN

Previous Hot AC or CHR experienced preferred. Send Aircheck, production tape, resume & recent photo to: PD/MD: Mike O'Brian, KRUZ 103.3 FM, 800 Miramonte Dr., #D, Santa Barbara, CA 93109 EOE

POSITIONS SOUGHT

Sacramento area! Fifteen years' experience. Great pipes, attitude seeks Sacramento area gig. TOM SCOTT: (916) 488-1347 (02/13)

Attention Active Rock PD's: Three year WAAF/Boston music coordinator seeks MD/AMD programming gig. Selector, creative, multi dimensional. GREG: (508) 845-2484 (02/13)

Mars seeks women! And I want to go fulltime in NYC/LI! Radio Cupid, shoot thy arrow! TOM RICH: (516) 794-1672 (02/13)

The Love Psychic Ariele available as positive, light, morning drive guest or flirtatious evening talk. Amazing, accurate predictions. ARIELE: (301) 570-5677 (02/13)

If talent is a matchstick, I am a raging bonfire! MIKE: (941) 418-3133 (02/13)

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 (02/13)

Your competition will hate you! Seventeen year pro seeks next gig. Last gig was PM drive. STEVE: (614) 457-6823 (02/13)

Parttime Classic Rock air personality seeks midday afternoon shift. Six years' experience. PA and NY preferred. TOMMY LEE DANIELS: (315) 493-0993

You'll get calls. Progressive, conservative talker with views that appeal to/infuriate everyone. For no regrets, call DARRIN: (408) 375-6426 (02/13)

Production Director, APD, and afternoon announcer, seeks new challenges. If interested contact CLIFF MAXWELL: (540) 662-7478 or maxwell@visuallink.com (02/13)

Morning Dog with big bark, major yard experience seeks the beach for fun and sun. Prefer California. RICH: (760) 246-8953 (02/13)

POSITIONS SOUGHT

Unemployed productions engineer with seven years of Network and local radio experience. Call OSCAR GUTIERREZ: (213) 225-9814 or RadActPro@aol.com (02/13)

Five years' experience in AC, CHR, AOR, Alternative. Eight-track production, remotes, and news. Seeking fulltime. BRIAN: (706) 828-0935 or johwils@cody.gac.peachnet.edu (02/13)

I am a major market music and pro sports production wiz seeking to join a winning team. D. STARR: (954) 814-5600 (02/13)

Fun, compelling and professional! Corey Deitz and Jay Hamilton seek major or medium market mornings! Most recently in Cleveland. COREY: (804) 227-3239 (02/13)

A witty and humorous "love doctor" who understands women will have the number one talk show in America. DOCTOR LOVE: (760) 757-5549 (02/13)

Fresh, fun and compelling morning show will woo your 18-34 audience. HAL: (805) 984-2424 or http://allstarradio.com/buzz (02/13)

Experienced and currently employed AT seeks on air work in University/college town. D.J. Pager: (316) 629-9329 or FXR-653@webtv.net (02/13)

Increase your midday or late night numbers! San Diego female seeks San Diego or Orange County station ASAP! AMY: (760) 940-2297 (02/13)

Stations with quality programming such as news/talk or adult standards. Experienced news anchor, music host available. ALEX: (513) 777-8423 (02/13)

The Anti-Dr. Laura: Rock 'n' Roll savvy talker/therapist...upbeat and irreverent will take the toxic out of talk! AMY: (914) 939-5579 (02/13)

Team Player; let's win! Solid air talent, phones, production, remotes. Experienced; personality. Also radionline.com - jobs, available...BLAIN: (903) 581-4186 (02/13)

Seeking entry level work in Rock music biz. Clerical, eng. asst., P.A., tech. Record label, prod. co., etc. ROD: (318) 643-2014 (02/13)

Floating through a vast endless space. Help this star find an alternative universe to shine in. MICHAEL DEAN: (219) 436-6849 (02/13)

POSITIONS SOUGHT

Major market sportscaster available. MIKE: (800) 785-0918-18 (02/13)

Stockton weekender seeks Sacramento-San Jose fulltime music/news/sports gig to be closer to Bay Area ailing family. FRANK: (510) 223-1534 (02/13)

Versatile small market soft AC PD/morn- ings seeks to move up. Would like medium market APD/AT. DAVE: (785) 826-9782 (02/13)

Not an intern cause I don't suck. Morning guy, 15 year pro, lots of voices, comedy, great production. MARTY: (914) 469-2610 (02/13)

R&R Opportunities Advertising

1x \$120/inch **2x \$100/inch**

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's web site. (www.rronline.com)

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by email—garrett@rroonline.com. Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

RADIO & RECORDS

10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$299.00 per year (plus applicable sales tax) in the United States or \$695.00 overnight delivery (U.S. funds only), \$320.00 in Canada and Mexico, and \$450.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two Rating Report & Directory issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher. The terms Back Page, Breakers, Most Added, R&R, Compact Data, and Street Talk are registered trademarks of Radio & Records. POSTMASTER: Send address changes to T&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067.

MARKETPLACE

AIRCHECKS

AUDIO & VIDEO AIRCHECKS!

CURRENT #214. WYXR/Big Ron O'Brien, WBIG/Cathy Whitesides, WRCK/Mancow, KRQQ/Kevin & Bean, WWZZ/Jojo Morales, KYLD/St John, WBCN/Harrison, KTFM KZQZ \$7.50
 CURRENT #213. KOKS/Geo McFly Z100/Lukas, WKUU/Hollywood & Goumba, KVIL/Ron Chapman, WRGX/Jack Diamond, WMPV/Steve Cochran, WJMM/Ramiro-Ralphie, KRTH/Shotgun Tom \$7.50
 PERSONALITY PLUS #122. WARW/Greaseman, WJMK/John Landecker, KKLG/Smiley, Kim & Matt, WXRK/Howard Stern, WJFK/Don & Mike \$7.50
 PERSONALITY PLUS #121. KHKS/Kid Kraddick, KGB/Dave, Shelly & Chansav, WXKS/Matt Siegel, KISW/Bob Rivers \$7.50
 PERSONALITY PLUS #120. WROR/Loren & Wally, WPLJ/Scott & Todd, WKYS/Russ Parr, WBMX/John Lander, K101/Don Bleu \$7.50
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CHR/POP

LW	TW	Artist Song (Label)
1	1	CELINE DION My Heart Will Go On (550 Music)
2	2	SAVAGE GARDEN Truly Madly Deeply (Columbia)
3	3	MATCHBOX 20 3am (Lava/Atlantic)
4	4	BACKSTREET BOYS As Long As You Love Me (Jive)
5	5	SMASH MOUTH Walkin' On The Sun (Interscope)
6	6	JANET Together Again (Virgin)
7	7	USHER You Make Me Wanna... (LaFace/Arista)
8	8	ROBYN Show Me Love (RCA)
10	9	BILLIE MYERS Kiss The Rain (Universal)
7	10	CHUMBAWAMBA Tubthumping (Republic/Universal)
14	11	JIMMY RAY Are You Jimmy Ray? (Epic)
13	12	GREEN DAY Time Of Your Life (Good...) (Reprise)
11	13	LISA LOEB I Do (Geffen)
15	14	THIRD EYE BLIND How's It Going To Be (Elektra/EEG)
17	15	'N SYNC I Want You Back (RCA)
12	16	SUGAR RAY Fly (Lava/Atlantic)
18	17	LOREENA MCKENITT The Mummers' Dance (Quinlan Road/WB)
20	18	ALL SAINTS I Know Where It's At (London/Island)
16	19	MEREDITH BROOKS What Would Happen (Capitol)
21	20	AEROSMITH Pink (Columbia)
27	21	SPICE GIRLS Too Much (Virgin)
19	22	SARAH MCLACHLAN Sweet Surrender (Arista)
30	23	K-CI & JOJO All My Life (MCA)
29	24	WILL SMITH Gettin' Jiggy Wit It (Columbia)
23	25	PAULA COLE I Don't Want To Wait (Imago/WB)
28	26	INOJ Love You Down (So So Def/Columbia)
24	27	NU FLAVOR Heaven (Reprise)
26	28	ALLURE All Cried Out (Track Masters/Crave)
25	29	BLESSID UNION Light In Your Eyes (Capitol)
22	30	BRYAN ADAMS Back To You (A&M)

CHR begins on Page 36.

HOT AC

LW	TW	Artist Song (Label)
1	1	MATCHBOX 20 3am (Lava/Atlantic)
2	2	SMASH MOUTH Walkin' On The Sun (Interscope)
5	3	SAVAGE GARDEN Truly Madly Deeply (Columbia)
4	4	CELINE DION My Heart Will Go On (550 Music)
3	5	LISA LOEB I Do (Geffen)
6	6	LOREENA MCKENITT The Mummers' Dance (Quinlan Road/WB)
10	7	BILLIE MYERS Kiss The Rain (Universal)
7	8	SARAH MCLACHLAN Sweet Surrender (Arista)
8	9	PAULA COLE I Don't Want To Wait (Imago/WB)
12	10	THIRD EYE BLIND How's It Going To Be (Elektra/EEG)
13	11	SUGAR RAY Fly (Lava/Atlantic)
9	12	TONIC If You Could Only See (Polydor/A&M)
15	13	CHUMBAWAMBA Tubthumping (Republic/Universal)
14	14	GREEN DAY Time Of Your Life (Good...) (Reprise)
14	15	SISTER HAZEL All For You (Universal)
16	16	ALANA DAVIS 32 Flavors (Elektra/EEG)
19	17	BEN FOLDS FIVE Brick (550 Music)
18	18	MEREDITH BROOKS What Would Happen (Capitol)
20	19	VERVE Bitter Sweet Symphony (Hut/Virgin)
27	20	NATALIE IMBRUGLIA Tom (RCA)
23	21	BACKSTREET BOYS As Long As You Love Me (Jive)
24	22	SISTER HAZEL Happy (Universal)
21	23	BRYAN ADAMS Back To You (A&M)
22	24	CHANTAL KREVIASZUK Surrounded (Columbia)
26	25	JIMMY RAY Are You Jimmy Ray? (Epic)
25	26	BLESSID UNION Light In Your Eyes (Capitol)
29	27	EDWIN MCCAIN I'll Be (Lava/Atlantic)
30	28	ROBYN Show Me Love (RCA)
28	29	PAULA COLE Me (Imago/WB)
—	30	MARCY PLAYGROUND Sex And Candy (Capitol)

AC begins on Page 71.

CHR/RHYTHMIC

LW	TW	Artist Song (Label)
1	1	K-CI & JOJO All My Life (MCA)
2	2	USHER Nice & Slow (LaFace/Arista)
6	3	BRIAN MCKNIGHT Anytime (Mercury)
3	4	UNCLE SAM I Don't Ever Want To See You.. (Stonycreek/Epic)
7	5	CELINE DION My Heart Will Go On (550 Music)
4	6	LSG My Body (EastWest/EEG)
5	7	USHER You Make Me Wanna... (LaFace/Arista)
10	8	BOYZ II MEN A Song For Mama (Motown)
8	9	WILL SMITH Gettin' Jiggy Wit It (Columbia)
11	10	JANET Together Again (Virgin)
9	11	DESTINY'S CHILD No, No, No (Grass Roots/Columbia)
13	12	K.P. & ENVYI Swing My Way (EastWest/EEG)
18	13	MARIAH CAREY I/BONE THUGS... Breakdown (Columbia)
12	14	SOMETHIN' FOR THE PEOPLE My Love Is The Shhh! (Warner Bros.)
17	15	TIMBALAND & MAGOO Luv 2 Luv You (BlackGround/Atlantic)
21	16	QUEEN PEN All My Love (Lil' Man/Interscope)
20	17	MASE I/TOTAL What You Want (Bad Boy/Arista)
25	18	SAVAGE GARDEN Truly Madly Deeply (Columbia)
23	19	NEXT Too Close (Arista)
22	20	SWV Rain (RCA)
16	21	BACKSTREET BOYS As Long As You Love Me (Jive)
14	22	MISSY "MISDEMEANOR" ELLIOTT Sock It 2 Me (EastWest/EEG)
19	23	MASE Feel So Good (Bad Boy/Arista)
15	24	SERMON, MURRAY & REDMAN Rapper's Delight (Priority)
28	25	WYCLEF JEAN Gone Till November (Ruffhouse/Columbia)
29	26	LEANN RIMES How Do I Live (Curb)
24	27	PUFF DADDY & THE FAMILY Been Around... (Bad Boy/Arista)
27	28	ROBYN Show Me Love (RCA)
32	29	SPICE GIRLS Too Much (Virgin)
34	30	2PAC I/ERIC WILLIAMS Do For Love (Amaru/Jive)

No Songs Qualified For Breaker Status This Week.

CHR begins on Page 36.

AC

LW	TW	Artist Song (Label)
1	1	CELINE DION My Heart Will Go On (550 Music)
4	2	PAULA COLE I Don't Want To Wait (Imago/WB)
3	3	ELTON JOHN Something About The Way You... (Rocket/Island)
2	4	RICHARD MARX & DONNA LEWIS At The Beginning (Atlantic)
6	5	VANESSA WILLIAMS Oh How The Years Go By (Mercury)
7	6	KENNY G Loving You (Arista)
5	7	JIM BRICKMAN w/ASHTON & RAYE The Gift (Windham Hill)
10	8	SAVAGE GARDEN Truly Madly Deeply (Columbia)
13	9	BACKSTREET BOYS As Long As You Love Me (Jive)
8	10	MICHAEL BOLTON The Best Of Love (Columbia)
11	11	BRYAN ADAMS Back To You (A&M)
9	12	LEANN RIMES How Do I Live (Curb)
14	13	JOHN TESH I/JAMES INGRAM Give Me Forever... (GTSP/Mercury)
17	14	BLESSID UNION Light In Your Eyes (Capitol)
15	15	GARY BARLOW So Help Me Girl (Arista)
12	16	BILLY JOEL Hey Girl (Columbia)
19	17	FLEETWOOD MAC Landslide (Reprise)
16	18	DARYL HALL & JOHN OATES Promise Ain't Enough (Push)
21	19	GARY BARLOW Superhero (Arista)
18	20	TOMI BRAXTON w/KENNY G How Could An Angel... (LaFace/Arista)
24	21	SHANIA TWAIN You're Still The One (Mercury)
22	22	LISA LOEB I Do (Geffen)
20	23	BETH NIELSEN CHAPMAN Sand And Water (Reprise)
28	24	DAKOTA MOON A Promise I Make (Elektra/EEG)
25	25	SAMANTHA COLE Without You (Universal)
23	26	RAY VEGA Even More (BNA)
—	27	ERIC CLAPTON My Father's Eyes (Duck/Reprise)
29	28	SPICE GIRLS Too Much (Virgin)
27	29	SARAH MCLACHLAN Sweet Surrender (Arista)
26	30	KENNY LOGGINS Now That I Know Love (Columbia)

AC begins on Page 71.

URBAN

LW	TW	Artist Song (Label)
3	1	UNCLE SAM I Don't Ever Want To See.. (Stonycreek/Epic)
1	2	BRIAN MCKNIGHT Anytime (Mercury)
6	3	MARY J. BLIGE Seven Days (MCA)
7	4	DESTINY'S CHILD No, No, No (Grass Roots/Columbia)
8	5	SWV Rain (RCA)
10	6	K-CI & JOJO All My Life (MCA)
4	7	USHER Nice & Slow (LaFace/Arista)
11	8	MASE I/TOTAL What You Want (Bad Boy/Arista)
2	9	DRU HILL 5 Steps (Island)
12	10	BUSTA RHYMES Dangerous (Elektra/EEG)
13	11	OL SKOOL I/K. SWEAT & XSCAPE Am I Dreaming (Keia/Universal)
5	12	TIMBALAND & MAGOO Luv 2 Luv You (BlackGround/Atlantic)
9	13	JANET Together Again (Virgin)
16	14	MISSY "MISDEMEANOR" ELLIOTT Beep Me 911 (EastWest/EEG)
14	15	SOMETHIN' FOR THE PEOPLE All I Do (Warner Bros.)
17	16	NEXT Too Close (Arista)
18	17	K.P. & ENVYI Swing My Way (EastWest/EEG)
20	18	MARIAH CAREY I/BONE THUGS... Breakdown (Columbia)
21	19	LSG I/L.L., BUSTA & MC LYTE Curious (EastWest/EEG)
19	20	MASTER P Make 'Em Say Ugh (No Limit/Priority)
27	21	PUBLIC ANNOUNCEMENT Body Bumpin' Yippie-Yi-Yo (A&M)
29	22	SMOOTH Strawberries (Perspective/A&M)
26	23	PHAJJA So Long (Well, Well, Well) (Warner Bros.)
28	24	JODY WATLEY Off The Hook (Atlantic)
47	25	2PAC I/ERIC WILLIAMS Do For Love (Amaru/Jive)
25	26	LSG My Body (EastWest/EEG)
33	27	7 MILE Just A Memory (Crave)
31	28	LOX If You Think I'm Jiggy (Bad Boy/Arista)
34	29	NOTORIOUS B.I.G. Nasty Boy (Bad Boy/Arista)
24	30	BOYZ II MEN A Song For Mama (Motown)
37	31	WYCLEF JEAN Gone Till November (Ruffhouse/Columbia)
41	32	PATTI LABELLE Someone Like You (MCA)
38	33	JAY-Z I/BLACKSTREET The City Is... (Roc-A-Fella/Def Jam/Mercury)
40	34	JAGGED EDGE Gotta Be (So So Def/Columbia)

URBAN begins on Page 48.

ACTIVE ROCK

LW	TW	Artist Song (Label)
1	1	PEARL JAM Given To Fly (Epic)
2	2	METALLICA The Unforgiven II (Elektra/EEG)
4	3	MARCY PLAYGROUND Sex And Candy (Capitol)
3	4	CREED My Own Prison (Wind-up)
7	5	GREEN DAY Time Of Your Life (Good...) (Reprise)
8	6	DAYS OF THE NEW Shelf In The Room (Outpost/Geffen)
5	7	BLACK LAB Wash It Away (DGC/Geffen)
6	8	AEROSMITH Taste Of India (Columbia)
9	9	BIG WRECK The Oat (Atlantic)
10	10	CHRIS CORNELL Sunshower (Atlantic)
11	11	OUR LADY PEACE Clumsy (Columbia)
13	12	FOO FIGHTERS My Hero (Roswell/Capitol)
12	13	DAYS OF THE NEW Touch, Peel, And Stand (Outpost/Geffen)
16	14	CAROLINE'S SPINE Sullivan (Hollywood)
17	15	BLINK 182 Dammit (Growing Up) (Cargo/MCA)
19	16	KENNY WAYNE SHEPHERD Blue On Black (Revolution)
14	17	OZZY OSBOURNE Back On Earth (Epic)
15	18	MATCHBOX 20 3am (Lava/Atlantic)
20	19	COLLECTIVE SOUL She Said (Dimension/Capitol)
18	20	METALLICA The Memory Remains (Elektra/EEG)
22	21	FOO FIGHTERS Everlong (Roswell/Capitol)
23	22	COOL FOR AUGUST Walk Away (Warner Bros.)
21	23	MEGADETH Almost Honest (Capitol)
26	24	VERVE Bitter Sweet Symphony (Hut/Virgin)
28	25	EVERCLEAR I Will Buy You A New Life (Capitol)
46	26	TWO I Am A Pig (Nothing/Interscope)
24	27	SEVENOUST Black (TVT)
44	28	MEGADETH Use The Man (Capitol)
25	29	TOOL Forty Six & 2 (Freeworld)
37	30	CREED Tom (Wind-up)

ROCK begins on Page 83.

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NATIONAL AIRPLAY OVERVIEW FEBRUARY 13, 1998

URBAN AC

LW	TW	ARTIST	SON	REMARKS
1	1	BOYZ II MEN	A Song For Mama (Motown)	
2	2	BRIAN MCKNIGHT	Anytime (Mercury)	
3	3	DRU HILL	We're Not Making Love No More (LaFace/Arista)	
4	4	UNCLE SAM	I Don't Ever Want To See You... (Stonecreek/Epic)	
7	5	LUTHER VANDROSS	I Won't Let You Do That To Me (LV/Epic)	
5	6	ERYKAH BADU	Tyrone (Kedar/Universal)	
6	7	JANET	Together Again (Virgin)	
11	8	MARY J. BLIGE	Seven Days (MCA)	
9	9	SOUNDS OF BLACKNESS	Hold On (Change Is...) (Perspective/A&M)	
10	10	DRU HILL	5 Steps (Island)	
8	11	LSG	My Body (EastWest/EEG)	
16	12	PATTI LABELLE	Someone Like You (MCA)	
12	13	JOE	Good Girls (Jive)	
13	14	BEBE WINANS	In Harm's Way (Atlantic)	
17	15	JODY WATLEY	Off The Hook (Atlantic)	
14	16	MILESTONE	I Care 'Bout You (LaFace/Arista)	
20	17	USHER	Nice & Slow (LaFace/Arista)	
23	18	OL SKOOL F.K. SWEAT & XSCAPE	Am I Dreaming (Keia/Universal)	
26	19	K-CI & JOJO	All My Life (MCA)	
15	20	WHISPERS	My My My (Interscope)	
24	21	SWV	Rain (RCA)	
28	22	RANDY CRAWFORD	Bye Bye (Bluemoon/Atlantic)	
19	23	PATTI LABELLE	Shoe Was On The Other Foot (MCA)	
22	24	PHAJJA	So Long (Well, Well, Well) (Warner Bros.)	
21	25	JOHNNY GILL	Maybe (Motown)	
25	26	KAREN CLARK-SHEARD/FAITH EVANS	Nothing Without... (Island)	
30	27	PHIL PERRY	One Heart One Love (Peak/Private)	
—	28	LSG f/L.L., BUSTA & MC LYTE	Curious (EastWest/EEG)	
—	29	ARETHA FRANKLIN	A Rose Is Still A Rose (Arista)	
—	30	USHER	You Make Me Wanna... (LaFace/Arista)	

URBAN begins on Page 48.

ROCK

LW	TW	ARTIST	SON	REMARKS
1	1	PEARL JAM	Given To Fly (Epic)	
3	2	AEROSMITH	Taste Of India (Columbia)	
2	3	MATCHBOX 20	3am (Lava/Atlantic)	
4	4	KENNY WAYNE SHEPHERD	Blue On Black (Revolution)	
7	5	ROLLING STONES	Saint Of Me (Virgin)	
5	6	DAYS OF THE NEW	Touch, Peel, And Stand (Outpost/Geffen)	
6	7	GREEN DAY	Time Of Your Life (Good...) (Reprise)	
9	8	CREED	My Own Prison (Wind-up)	
10	9	METALLICA	The Unforgiven II (Elektra/EEG)	
12	10	COLLECTIVE SOUL	She Said (Dimension/Capitol)	
8	11	BIG WRECK	The Oaf (Atlantic)	
11	12	BLACK LAB	Wash It Away (DGC/Geffen)	
15	13	CHRIS CORNELL	Sunshower (Atlantic)	
13	14	DAYS OF THE NEW	Shelf In The Room (Outpost/Geffen)	
17	15	MARCY PLAYGROUND	Sex And Candy (Capitol)	
14	16	LED ZEPPELIN	The Girl I Love (Atlantic)	
20	17	OUR LADY PEACE	Clumsy (Columbia)	
16	18	OZZY OSBOURNE	Back On Earth (Epic)	
24	19	COOL FOR AUGUST	Walk Away (Warner Bros.)	
19	20	SISTER HAZEL	Happy (Universal)	
21	21	SAMMY HAGAR	Both Sides Now (MCA)	
18	22	JOHN MELLENCAMP	Without Expression (Mercury)	
27	23	FOO FIGHTERS	My Hero (Roswell/Capitol)	
22	24	ROLLING STONES	Flip The Switch (Virgin)	
23	25	KENNY WAYNE SHEPHERD	Slow Ride (Revolution)	
26	26	FOO FIGHTERS	Everlong (Roswell/Capitol)	
—	27	ERIC CLAPTON	My Father's Eyes (Duck/Reprise)	
30	28	SMASH MOUTH	Walkin' On The Sun (Interscope)	
31	29	CAROLINE'S SPINE	Sullivan (Hollywood)	
33	30	NAKED	Raining On The Sky (Red Ant)	

ROCK begins on Page 83.

COUNTRY

LW	TW	ARTIST	SON	REMARKS
2	1	A. COCHRAN & S. WARINER	What If... (Warner Bros.)	
5	2	LEE ANN WOMACK	You've Got To Talk To Me (Decca)	
8	3	GARTH BROOKS	She's Gonna Make It (Capitol)	
1	4	TIM MCGRAW	Just To See You Smile (Curb)	
6	5	GEORGE STRAIT	Round About Way (MCA)	
3	6	LILA MCCANN	I Wanna Fall In Love (Asylum/EEG)	
9	7	KENNY CHESNEY	A Chance (BNA)	
11	8	COLLIN RAYE	Little Red Rodeo (Epic)	
13	9	CLINT BLACK	Nothin' But The Tailights (RCA)	
4	10	DIAMOND RIO	Imagine That (Arista)	
14	11	LORRIE MORGAN	One Of Those Nights Tonight (BNA)	
17	12	WADE HAYES	The Day That She Left Tulsa... (DKC/Columbia)	
15	13	BRYAN WHITE	One Small Miracle (Asylum/EEG)	
19	14	TRISHA YEARWOOD	Perfect Love (MCA)	
16	15	WYNONNA	Come Some Rainy Day (Curb/Universal)	
18	16	DIXIE CHICKS	I Can Love You Better (Monument)	
20	17	DAVID KERSH	If I Never Stop Loving You (Curb)	
22	18	KINLEYS	Just Between You And Me (Epic)	
23	19	ALAN JACKSON	A House With No Curtains (Arista)	
28	20	MARTINA MCBRIDE w/JIM BRICKMAN	Valentine (RCA)	
27	21	TRACE ADKINS	Lonely Won't Leave Me Alone (Capitol)	
25	22	CLAY WALKER	Then What (Giant)	
29	23	JO DEE MESSINA	Bye, Bye (Curb)	
10	24	SHANIA TWAIN	Don't Be Stupid (You Know...) (Mercury)	
26	25	DARYLE SINGLETARY	The Note (Giant)	
30	26	PATTY LOVELESS	To Have You Back Again (Epic)	
12	27	LEANN RIMES	On The Side Of Angels (MCG/Curb)	
33	28	TOBY KEITH	Dream Walkin' (Mercury)	
34	29	MICHAEL PETERSON	Too Good To Be True (Reprise)	
39	30	SHANIA TWAIN	You're Still The One (Mercury)	

COUNTRY begins on Page 62.

ALTERNATIVE

LW	TW	ARTIST	SON	REMARKS
2	1	GREEN DAY	Time Of Your Life (Good...) (Reprise)	
1	2	MARCY PLAYGROUND	Sex And Candy (Capitol)	
3	3	PEARL JAM	Given To Fly (Epic)	
4	4	VERVE	Bitter Sweet Symphony (Hut/Virgin)	
6	5	OUR LADY PEACE	Clumsy (Columbia)	
5	6	THIRD EYE BLIND	How's It Going To Be (Elektra/EEG)	
7	7	BEN FOLDS FIVE	Brick (550 Music)	
10	8	CREED	My Own Prison (Wind-up)	
11	9	FOO FIGHTERS	My Hero (Roswell/Capitol)	
12	10	BLINK 182	Dammit (Growing Up) (Cargo/MCA)	
13	11	BLACK LAB	Wash It Away (DGC/Geffen)	
9	12	DAYS OF THE NEW	Touch, Peel, And Stand (Outpost/Geffen)	
15	13	OASIS	All Around The World (Epic)	
8	14	MATCHBOX 20	3am (Lava/Atlantic)	
14	15	EVERCLEAR	Everything To Everyone (Capitol)	
18	16	EVERCLEAR	I Will Buy You A New Life (Capitol)	
17	17	LOREENA MCKENITT	The Mummers' Dance (Quinlan Road/WB)	
22	18	CHRIS CORNELL	Sunshower (Atlantic)	
16	19	CORNERSTONE	Brimful Of Asha (Luaka Bop/WB)	
19	20	311	Beautiful Disaster (Capricorn/Mercury)	
20	21	RADIOHEAD	Karma Police (Capitol)	
24	22	BARENAKED LADIES	Brian Wilson (Reprise)	
25	23	BIG WRECK	The Oaf (Atlantic)	
33	24	NATALIE IMBRUGLIA	Torn (RCA)	
27	25	SMASH MOUTH	Why Can't We Be Friends? (Interscope)	
23	26	BUSH	Mouth (Hollywood)	
30	27	HUFFAMOOSE	Wait (Interscope)	
21	28	SARAH McLACHLAN	Sweet Surrender (Arista)	
—	29	FASTBALL	The Way (Hollywood)	
32	30	SAVE FERRIS	Goodbye (Starpool/Epic)	

ALTERNATIVE begins on Page 89.

NAC/SMOOTH JAZZ

LW	TW	ARTIST	SON	REMARKS
2	1	RICHARD ELLIOT	If You Want... (Metro Blue/Blue Note)	
3	2	AVENUE BLUE	Always There (Mesa/Bluemoon/Atlantic)	
1	3	CANDY DULFER	For The Love Of You (N2K Encoded Music)	
5	4	PAUL HARDCASTLE	Paradise Cove (JVC/JMI)	
4	5	KENNY G	Loving You (Arista)	
6	6	THOM ROTELLA	What's The Story? (Telarc)	
8	7	DAVID BENOIT	Rue De La Soliel (GRP)	
11	8	BRIAN TARQUIN	One Arabian Knight (Instinct)	
14	9	PAUL TAYLOR	Groove Zone (Countdown/Unity)	
9	10	PHILLIPE SAISSE	Riviera (Verve Forecast)	
10	11	RICK BRAUN	Chelsea (Mesa/Bluemoon/Atlantic)	
7	12	BOB JAMES	Mind Games (Warner Bros.)	
15	13	RANDY CRAWFORD	Bye Bye (Bluemoon/Atlantic)	
12	14	PAT METHENY	Follow Me (Warner Bros.)	
18	15	CHUCK LOEB	Just Us (Shanachie)	
16	16	CHIELI MINUCCI	Dreams (JVC/JMI)	
13	17	BRIAN CULBERTSON	So Good (Bluemoon/Atlantic)	
23	18	BONEY JAMES	After The Rain (Warner Bros.)	
20	19	KIRK WHALUM	If Only For One Night (Warner Bros.)	
19	20	PETE BELASCO	All In My Mind (Verve Forecast)	
26	21	EVAN MARKS	Coast To Coast (Verve Forecast)	
27	22	JOHN TESH f/JAMES INGRAM	Give Me Forever... (GTSP/Mercury)	
21	23	RICHARD SMITH	First Kiss (Heads Up)	
24	24	VANESSA WILLIAMS	Oh How The Years Go By (Mercury)	
25	25	PIECES OF A DREAM	Knikki's Smile (Blue Note)	
28	26	DIANA KRALL	Peel Me A Grape (Impulse!/GRP)	
17	27	CRAIG CHAQUICO f/PETER WHITE	Lights Out... (Higher Octave)	
22	28	JONATHAN BUTLER	Song For Elizabeth (N2K Encoded Music)	
—	29	DEAN JAMES	Market Street (Brajo/Ichiban)	
—	30	SPECIAL EFX	Here To Stay (JVC)	

NAC begins on Page 77.

ADULT ALTERNATIVE

LW	TW	ARTIST	SON	REMARKS
1	1	LOREENA MCKENITT	The Mummers'... (Quinlan Road/WB)	
2	2	VERVE	Bitter Sweet Symphony (Hut/Virgin)	
3	3	MATCHBOX 20	3am (Lava/Atlantic)	
5	4	ALANA DAVIS	32 Flavors (Elektra/EEG)	
4	5	SARAH McLACHLAN	Sweet Surrender (Arista)	
8	6	GREEN DAY	Time Of Your Life (Good...) (Reprise)	
7	7	BEN FOLDS FIVE	Brick (550 Music)	
10	8	THIRD EYE BLIND	How's It Going To Be (Elektra/EEG)	
6	9	LISA LOEB	I Do (Geffen)	
9	10	SISTER HAZEL	Happy (Universal)	
11	11	MARCY PLAYGROUND	Sex And Candy (Capitol)	
12	12	AGENTS OF GOOD ROOTS	Smiling Up The Frown (RCA)	
13	13	MARK KNOPFLER	Wag The Dog (Mercury)	
—	14	ERIC CLAPTON	My Father's Eyes (Duck/Reprise)	
14	15	HUFFAMOOSE	James (Interscope)	
17	16	BARENAKED LADIES	Brian Wilson (Reprise)	
16	17	ABRA MOORE	Don't Feel Like Cryin' (Arista Ausen/Arista)	
15	18	ROLLING STONES	Saint Of Me (Virgin)	
22	19	KENNY WAYNE SHEPHERD	Blue On Black (Revolution)	
24	20	NATALIE IMBRUGLIA	Torn (RCA)	
20	21	PEARL JAM	Given To Fly (Epic)	
18	22	BLUES TRAVELER	Canadian Rose (A&M)	
23	23	BILLIE MYERS	Kiss The Rain (Universal)	
—	24	B.B. KING w/BONNIE RAITT	Baby I Love You (MCA)	
28	25	WILLIAM TOPLEY	Stabroek Woman (Mercury)	
—	26	FLEETWOOD MAC	Landslide (Reprise)	
21	27	DOG'S EYE VIEW	Last Letter Home (Columbia)	
29	28	FREDDY JONES BAND	Mystic Buzz (Capricorn/Mercury)	
26	29	JONNY LANG	Missing Your Love (A&M)	
19	30	JOHN MELLENCAMP	Without Expression (Mercury)	

ADULT ALTERNATIVE begins on Page 97.

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Publisher's Profile

By Erica Farber



NICK VERBITSKY

President/CEO United Stations Radio Networks

Proving that it's truly not over until the fat lady sings, Nick Verbitsky surprised the industry when, four years ago this Valentine's Day, he and his partner Dick Clark re-entered the network arena with United Stations Radio Networks after having merged their previous company of the same name with Unistar, then Westwood One, and finally cashing in their chips.

Building the new version of United Stations basically from scratch, they purchased a small comedy company that they have now grown to the point where it produces short-form comedy shows and services, long-form entertainment programs, daily talk shows, and weekend programming.

Verbitsky is a total dichotomy, known for both his very focused, aggressive management style and his incredible sense of humor. He has been involved with radio since 1967, and change is what keeps him in the business. He likes new things and new challenges, and is one of the few people who means it when he says that business is great and so is his personal life.

Why he decided to get back into the business: "We were having so much fun the first time. Dick and I saw an opportunity, and we made a conscious effort to try to do what we did before, which was a very successful venture. We saw that the need for programming and services was still at an all-time high."

Philosophy of the company: "We try to provide stations with something they can't do for themselves. We are able to devote the time and the manpower to these projects, whereas a station is so busy with the day-to-day hand-to-hand combat of the marketplace. We are the ones who are totally at risk. If a project doesn't work, the stations are not out-of-pocket, we are. We try to make sure that everything we do is going to be successful. And, let's face it, if you are willing to take risks, which is what it takes in this business, not everything's going to be successful. You have to have more hits than you do strikeouts."

Position of his company within the syndicated network business: "We've always considered ourselves a network. When we started originally in 1981, we always had a running battle about what a network was or should be. I think everybody in the syndicated radio business is a network. All these shows are networks unto themselves. *The Rush Limbaugh Show* is a network show. When you're on 500-600 radio stations live via satellite, that's a network."

Definition of a syndicator: "A syndicator would be someone who comes up with a show and farms everything out, the production and the sales."

How deregulation has changed his business: "I don't see that it has. The demand for product is still there. From an advertiser standpoint, the profile of radio has been raised tremendously, and that has helped us. It has helped radio in general, because it's more top-of-mind now."

Something that would surprise people about his company: "People would be surprised at what we've been able to do in four years from scratch. I've been amazed, because it's going along the same track as our original company. We are continuing to grow, and we are about to embark on an Internet venture that's related to radio in the near future."

Greatest joy about what he does: "The unpredictability. Every day you walk in, there's a new situation. Somebody's bought so-and-so. So-and-so has merged with this. This station has changed formats. That's what keeps everybody going."

How he manages for change: "I think you have to approach every day with an open mind and remember that some of the change is going to improve your company and some change is going to work against you. Just be open-minded. I don't remember a lot of the peaks, but I remember the valleys, and every time we've hit a pothole in the road, it brought everyone closer together and made us a more effective company."

Future of the network side of the business: "Great! There's no end to finding new, innovative product. I think that the Internet aspect of radio — the websites, the content of the websites on the Internet — is going to be very important for the industry as an additional revenue stream for radio stations. The advertisers are doing better copy than ever for radio. I think the Mercury Awards have helped raise the profile of radio as well. Winning a couple of hundred thousand dollars a year — that's prize money that raises the profile of radio in the creative mind at an agency."

Person he most admires: "Dick Clark. He is an inspiration to me. This guy is a tireless worker who very, very rarely loses his cool and, to my knowledge, has no known enemies — which is amazing

after all these years in show business. He is one of the few people who is an icon as an entertainer and public figure. In the business world, the man is a tremendous mind. He is forward-thinking and usually a little ahead of the curve. The guy is totally accessible, loves being around people, and enjoys this business as much as I do. He's really taught me a lot."

Favorite format: "I listen to everything and like to keep current with what's happening."

Favorite song: "In The Still Of The Night," by the Five Satins. I have that on a continuous loop in my car, and it drives my wife nuts!"

Stock recommendation: "Well, until this morning it would have been American Home Products. I believe in the broadcast business, and I'm a stockholder in all the radio companies. I like CBS, because radio is going to be great and television has a tremendous upside. With the 'Zen master' in there, it's happening as we speak, and it's going to get even better. On the non-broadcast side, I think Intel's going to be \$100 by the end of the year."

Hobbies: "Skiing and tennis, and — world beware — I'm going to take some golf lessons in the spring. Anyone who owns a home near a golf course should take added insurance."

Beverage of choice: "Fine wine and sparkling water from Poland."

Favorite TV show: "Seinfeld. Being a native New Yorker, there are a lot of things in that show that maybe people in other parts of the country just don't pick up. It's so neurotic here."

Favorite book: "I don't have one, but I like fiction, and I'll read anything by Elmore Leonard, Nelson DeMille, or Carl Hiaasen."

Favorite movie: "Anything with Jack Nicholson."

Computer savvy: "I'm a PC user, primarily for correspondence and internal information. I do a lot of my stock stuff on computer, and I surf the net, but infrequently."

One show he's always wanted to promote: "Rush Limbaugh. I've been in this business so long, and everybody kept asking who the successor to Paul Harvey would be. Now, everybody's asking who the next Rush Limbaugh is going to be. So, that's something I would love to do."

Long-term financial goals: "We've explored all the options, and we have no intention of selling the company. We want to grow it, and we have a long way to go. It's a privately, very closely held company, and we like it like that."

On retirement: "I don't know what I would do. I like to travel. Getting up in the morning and not going to the office, that would be a tough one. My wife would probably leave me. Can you imagine having me around all day?"

GARTH BROOKS

CRS-29 KEYNOTE

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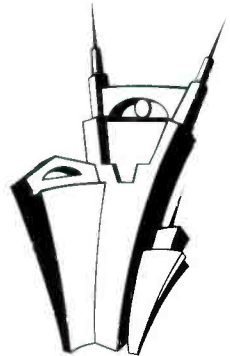
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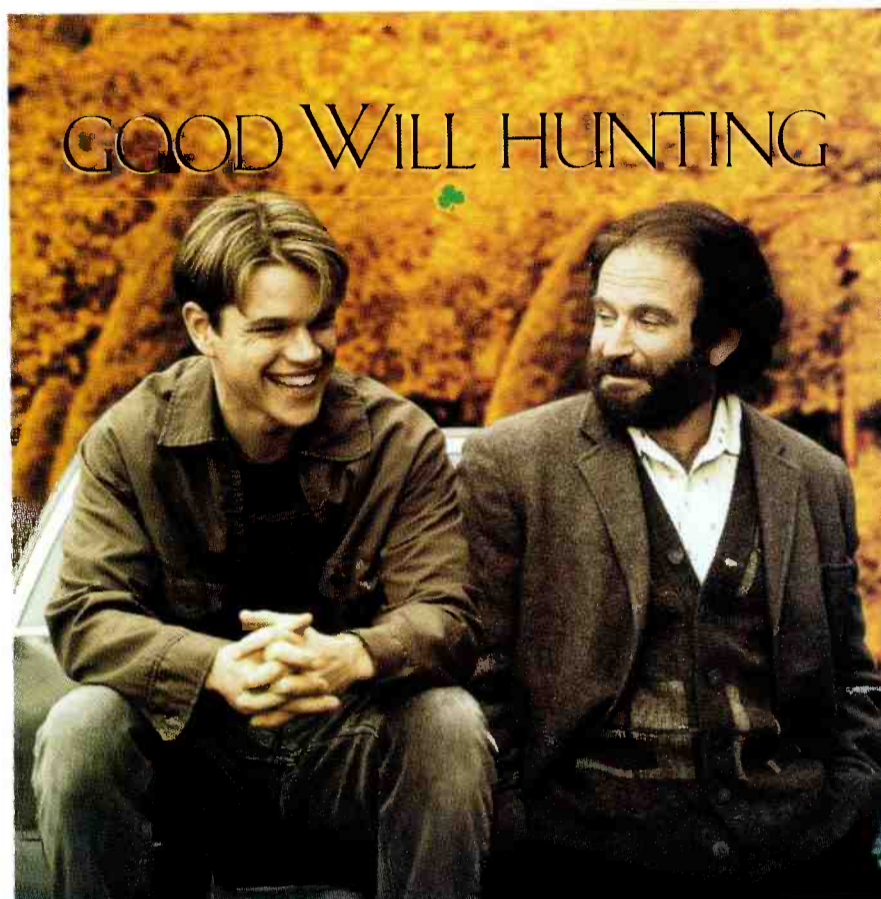
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