

NEWSSTAND PRICE \$6.50

## Plenty Of TLC

One of the decade's most popular trios, **TLC**, lands at the top of Most Added in Urban and CHR/Rhythmic this



week with "No Scrubs." Busting out with 31 adds at Urban and 47 adds at CHR/Rhythmic, TLC is back with their newest release, *Fan Mail* on LaFace/Arista.

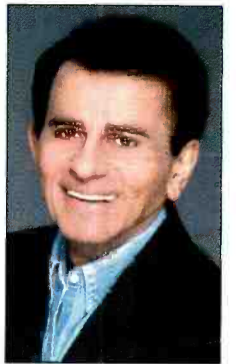
# R&R

**THE INDUSTRY'S NEWSPAPER**

FEBRUARY 12, 1999

## Keep Your Feet On The Ground ...

Casey Kasem's countdown legacy turns 29 in a few short months. Amazing, considering that back in 1970 there were precious few radio people who believed the concept would ever reach the stars. Kasem talks about his colorful career in Erica Farber's Publisher's Profile, Page 112.



# SAVAGE GARDEN

## THE ANIMAL SONG

Over 100 New Stations Including:

WXKS	WPRO	WSTR	WEZB	KBKS	WZJM
KRQ	KDND	WGTZ	WRVW	WDCG	KKRZ
WQZQ	WIXX	KPLZ	KISN	KALC	WNTQ
WXXL	KZHT	WKSS	WSTW	WAEB	WNCI
WPST	WFHN	KHTS	WVMX	Y100	KUMX

**#1 MOST ADDED!**  
**#1 MOST INCREASED  
NEW RELEASE!**

The *Animal Song* single in stores Tuesday, February 23 on Columbia. Music from the original soundtrack "The Other Sister" in stores Tuesday, March 2.

MUSIC FROM THE ORIGINAL SOUNDTRACK *The Other Sister*

Produced by Welter Afanasieff  
Co-Produced by Darren Hayes & Daniel Jones  
Soundtrack Producer: Kathy Neeson  
Management: Rebecca Mostow/Larry Tollin for Third Rail/Larry Tollin Entertainment

www.savagegarden.com  
www.theothersister.com  
www.columbiarecords.com  
www.hollywoodrecords.com/othersister

COLUMBIA

Touchstone Picture

Hollywood RECORDS

DEF JAM'S  
**RUSH HOUR**  
 SOUNDTRACK

**JAY-Z**  
 featuring **AMIL & JA**

**"Can I Get A"**

**NOMINATED FOR 2 GRAMMYS**

#2 BDS RHYTHM TOP 40 • #2 BDS AT CROSSOVER  
 R&R CHR/RHY ④

**ALREADY OVER 500 SPINS AT MAINSTREAM**

Y100/Miami	Q102/Philadelphia
WQZQ/Nashville	WFLY/Albany
WRHT/Greenville	WXSS/Milwaukee
WROX/Norfolk	WEZB/New Orleans
WKSE/Buffalo	WFBC/Greenville
WNOK/Columbia	KRQQ/Tucson
WKSS/Hartford	KSLZ/St. Louis
	...And many more

**OVER 3.5 MILLION SCANNED WITH  
 OVER 75,000 THIS WEEK**

"This is THE hit off the Jay-Z album.  
 Top 5 callout for over 2 months... No burn!"  
 -Erik Bradley, B96/Chicago

**CALLOUT AMERICA**

3.77	Overall Score	#7
3.83	Women 12-17	#8
3.90	Women 18-26	#5
4.32	South Region	#1

**POP RADIO EDIT  
 ON YOUR DESK  
 NOW!**



27x This Week!



©1999 Roc-a-Fella Records

**MMS**

management ♦ marketing ♦ sales

*Simplify, simplify, simplify.* No doubt your English teacher pounded that mantra every time you prepared to write an essay. Former radio exec Chris Witting, who wrote the *21-Day Countdown to Success*, suggests you apply that sage advice to other areas of your life. Read the details in this week's Management, Marketing and Sales section. You can also read Part II of R&R's Marketing Mentorship program between WKU/NY's Don Macleod and WRTS/Erie, PA's Matt Sharer; secrets of closing by management expert Dick Kazan; how one station closed a restaurant deal in Topeka; and our monthly guide to upcoming movies.

Pages 10-16

**ON-AIR: MARK FUHRMAN**

One of the infamous characters to come out of the O.J. Simpson saga is now holding down a weekly talk slot at KXLY/Spokane. **Al Peterson** talks with Fuhrman about police work, the media spotlight and JonBenet Ramsey.

Page 24

**ADULT FORMAT CLUSTERS**

With each passing megamerger, many of yesterday's AC market battles are turning into sibling rivalries. **Mike Kinosian** visits a couple of these situations in the Western U.S.

Page 72

**SINCLAIR'S BAKER EXITS**

Sinclair Broadcast Group CEO "Designate" Barry Baker announced his resignation Tuesday (2/9). Details: Page 4.

**THIS #1 WEEK**

**CHR/POP**

• BRITNEY SPEARS ...Baby One More Time (Jive)

**CHR/RHYTHMIC**

• MONICA Angel Of Mine (Arista)

**URBAN**

• TYRESE Sweet Lady (RCA)

**URBAN AC**

• R. KELLY When A Woman's Fed Up (Jive)

**COUNTRY**

• MARK CHESNUTT Don't Want To Miss A Thing (MCA)

**AC**

• R. KELLY & CELINE DION I'm Your Angel (Jive)

**HOT AC**

• SARAH McLACHLAN Angel (Warner Sunset/Reprise)

**NAC/SMOOTH JAZZ**

• NAJEE Room To Breathe (Verve Forecast/Verve)

**ROCK**

• COLLECTIVE SOUL Heavy (Atlantic)

**ACTIVE ROCK**

• EVERLAST What It's Like (Tommy Boy)

**ALTERNATIVE**

• SUGAR RAY Every Morning (Lava/Atlantic)

**ADULT ALTERNATIVE**

• NEW RADICALS You Get What You Give (MCA)

NEWSSTAND PRICE \$6.50



**Chancellor's Marcus Confirms: 'Clear Channel Is Interested'**

By JEFFREY YORKE  
R&R WASHINGTON BUREAU CHIEF

For weeks, industry analysts have speculated that Lowry Mays' Clear Channel Communications was negotiating a deal to buy all or part of Chancellor Media. That speculation was confirmed this week when Chancellor President/CEO Jeff Marcus told Bloomberg News, "We've had indications that

[Clear Channel] is interested."

Although he declined to say whether there had been formal talks, it's clear that Mays has had a good look at the company. Sources familiar with the discussions have told R&R that Mays is price-shy, and that's the big hurdle in cutting a deal.

Chancellor's 465 stations

CHANCELLOR/See Page 21

**RAB '99 Illustrates A Study In Contrasts**

■ Radio celebrated '98 revenues, but is concerned over emerging technologies

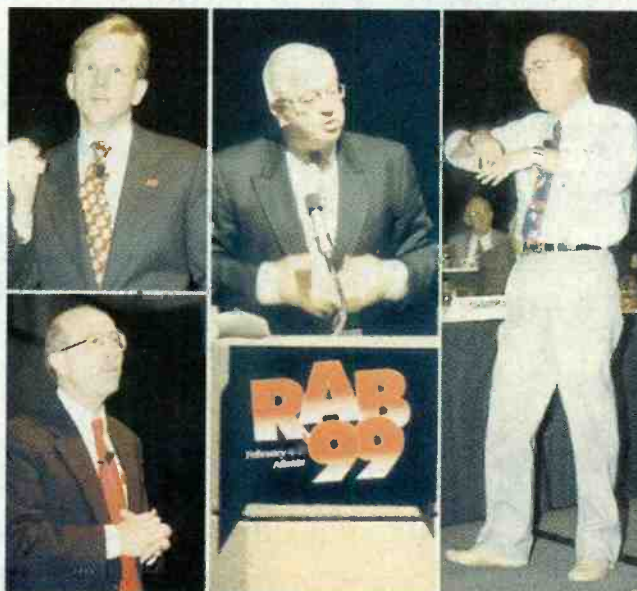
By RON RODRIGUES & JEFF AXELROD  
R&R STAFF

ATLANTA — For the record 2,323 people who attended the RAB's Marketing Leadership Conference last weekend, the experience provided a number of stunning contrasts:

- While consolidation is thinning the ranks of management and on-air staff, the industry is experiencing a serious shortage of salespeople. GSMs went to the convention with the express purpose of seeking out leads on good AEs.

- Though radio was crowing over another record revenue year, industry leaders cautioned that the gravy train could come to a screeching halt if radio does not find a way to deal with emerging technologies that pose either a threat to or an opportunity for the medium's future.

- While age-old sales buzzwords such as cost-per-point are still bandied about, it was a bit startling to hear



Clockwise from top left: Keynote speaker Henry Beckwith, RAB President/CEO Gary Fries, humorist C.W. Metcalf, and Keynoter Gerald Bell

grizzled sales veterans tossing around concepts like streaming audio, web portals and e-commerce.

- And at a time when radio thought it had all the over-the-

**Radio's Year-End Revenues: Page 3**

air competition it needed, along comes DARS and low-power radio, both potential competitors for ad dollars as well.

The conclusion: The radio industry is doing fine, thank you. But its share of ad

RAB/See Page 27

**Smyth Adds Group VP Responsibilities At Greater Media**

Greater Media has given Peter Smyth the additional title of Group VP. He will oversee the entire 14-station radio group and continue as Regional GM for Greater Media's five FM outlets in Boston.

Smyth told R&R he will remain based in Boston. With the sudden death on Monday of Greater Media Exec. VP/COO Tom Milewski (see story, right column), it is unclear who Smyth will report to at the company.

Greater Media, a privately held concern owned by co-founder Peter Bordes, also owns clusters of radio stations in Philadelphia and Detroit and an AM-FM combo in New Jersey. It owns cable TV systems in Massachusetts and Philadelphia and newspapers in New Jersey, as well.

**Arbitron Moves Musgrave, Supovitz**

■ Company also proposes new simulcast rules; signs another service for online measurement

Arbitron has reorganized its radio division, placing **Scott Musgrave** in charge of its U.S. radio business. **Pierre Bouvard**, who was Arbitron's GM, will refocus his efforts on international expansion as EVP/Worldwide Media Services. The company has also appointed **Bruce Supovitz** to lead a project that will measure network and syndicated programming, going head-to-head with RADAR ratings.



Musgrave

"With more and larger station groups emerging, our client base is changing, and Arbitron is reorganizing our sales and marketing functions

to better serve our major group clients and help them enhance their operations," Bouvard said.

With this in mind, Musgrave becomes Sr. VP/GM and will be responsible for developing new products for the company's domestic clients. The company also promoted **Clara Carneiro** to VP/Latin American Marketing, **Patricia Jinch** to Client Service Representative/Latin American Marketing, and **Brad Bedford** to Director/Asian Marketing.

**Jay Guyther** — who, as VP/International Business Development, is overseeing

ARBITRON/See Page 27

**TRS '99 Welcomes The White House**

By AL PETERSON  
R&R NEWS/TALK EDITOR

Asst. to the President and White House Press Secretary **Joe Lockhart** is scheduled to



Donaldson Limbaugh

offer an exclusive White House briefing to attendees of R&R's fourth annual Talk Radio Seminar on Friday morning, Feb. 19.

**TRS '99 Agenda Page 9**

Set for Feb. 18-20 in Washington, DC, TRS '99 will be a virtual who's who of News/Talk radio executives, with special appearances by Rush Limbaugh, Sam Donaldson and Dr. James Dobson. A Saturday luncheon

TRS/See Page 25

**Industry Mourns Tom Milewski**

Greater Media Exec. VP/COO **Tom Milewski** lost his battle with cancer and died early Monday morning at Princeton Medical Center in New Jersey. He was 49.



Milewski

"As you might expect," Greater Media President **Frank Kabela** said in a note to the staff, "he fought valiantly to the end, enduring aggressive and risky last-minute chemotherapy despite the odds, because, as he told me, 'I'm going to take any chance they give me.' His courage was amazing."

MILEWSKI/See Page 18

# Tommy Henriksen

**Added  
This Week:**

**WHYI/Miami  
KHMV/Houston**

"This is the kind of around-the-clock 'pure Pop' sound we look for here at Z100."

-Tommy Austin, Z100/Portland

"Sounds like a smash Pop record for 1999!"

- Rob Morris, KDWB/Minneapolis

"Bright light! Bright light! Definitely a hit!"

- Albie Bee, WXYV/Baltimore

"Sounded great when I heard it in my office; sounded even greater when we got it on the air."

-Sonia Jackson, KZZO/Sacramento

"A brand new talent...with a blockbuster hit."

- Travis Dylan, WRVQ/Richmond

"Not only do we see the sun...we hear it!! It's a smash!"

-Duncan & Kozman, Decisionmakers, KMXB/Las Vegas

**On and Spinning at:**

**KKRZ KQKQ**

**WNKS WSSR**

**WNOK WKSZ**

**WABB WRHT**

**WWCK WDJX**

## "I See The Sun"

The first single from his self-titled debut album

Also available on the **Blast From The Past** Soundtrack

**Featured in the  
New Line Cinema  
motion picture  
Blast From The Past  
starring  
Alicia Silverstone &  
Brendan Fraser**



Produced by Keith Forsey and Tommy Henriksen. Management: John Zagata for John Zagata Entertainment. Mixed by Chris Lord Alge. © 1999 Capitol Records, Inc.



**NEW LINE CINEMA**

## Benrubi Becomes Infinity VP/Sales

Sam Benrubi, who has served as Exec. VP/Director of Sales for Westwood One since 1994, has been named VP/Sales of sister company **Infinity Radio**, effective Feb. 22. In this newly created role, Benrubi will focus on pursuing sales and marketing opportunities within format clusters across the U.S. He'll also assist stations and clusters as needs arise.

Infinity Radio President Dan Mason told R&R, "We see the opportunity in some cases to market our stations as format clusters. With our outstanding positions in 'Modern Rock,' Country, Oldies, News and other contemporary formats, advertisers will be able to specialize and target specific audience clusters within CBS/Infinity."

Benrubi added, "I worked at Infinity for over 10 years, so it's kind of like going back home, although we work very closely with those stations here at Westwood One. It's a great group of stations with a great group of people. I'll be able to develop some great revenue opportunities for the station group and the company. The revenue ideas will be exciting!"

Prior to joining Westwood One, Benrubi served as GSM of WYSP/Philadelphia (1988-94) and LSM at WXRK/New York (1984-88). He began his career at WNBC-AM/NY in the early '80s and has had "the unique selling experience" of bringing Howard Stern to New York, helping Stern achieve syndication and successfully attracting advertisers to the show.

## For The Record

• KIIS-FM/Los Angeles VP/GM Roy Laughlin inaccurately stated that the station was the No. 1-billing FM in the U.S. (R&R 2/5). KIIS is the No. 1-billing FM **CHR**.

• Brian Douglas, who added OM duties at WJMI-FM & WQMG-FM/Greensboro-Winston Salem, did not replace Gary Weiss (R&R 1/22). Weiss remains the stations' GM.

## R&R Observes Presidents Day

In observance of the Presidents Day holiday, R&R's Nashville and Washington, DC offices will be closed on Monday, Feb. 15. All departments in R&R's Los Angeles office will be closed except for our chart department, which will remain open to take music reports and provide information services.

## McLaughlin Receives Sweeney Award



Radio Advertising Bureau President/CEO Gary Fries (l) and R&R Publisher/CEO Erica Farber celebrate with Ed McLaughlin after he received the RAB's Kevin Sweeney Award for Excellence in Radio. The award was given in recognition of McLaughlin's achievements in radio, which include founding EFM Media Management, the company that produced The Rush Limbaugh Show and The Dr. Dean Edell Radio Program.

## Big Five Record Firms Team With IBM To Test Secure Internet Delivery System

Less than two months after joining hands to fight Internet music piracy, the five largest record companies and IBM have teamed to conduct the first trial of a system that allows people to record CD-quality music from the Internet. Joining Big Blue in developing a digital download standard are **BMG Music Entertainment, EMI Music, Sony Music Entertainment, Universal Music Group and Warner Music Group.**

The effort is the record industry's first concrete step toward thwarting the escalating number of illegal copies of music being recorded and distributed over the Internet, most of it in the MP3 format. It also comes on the heels of competing efforts, such as MCY Music's NE-Trax, which was unveiled in late January during the MIDEM music convention in Cannes, France.

The focus of the six-month trial will be 1,000 cable subscribers in San Diego. More than 2,000 albums will be available for download via broadband cable modems, with new content being added on a weekly basis. It's expected that nearly 2,500 titles will be available by the end of the trial. Consumers will be able to download songs or entire albums as well as cover art and liner notes. A narrowband telephone-based test will also be conducted during the trial.

Commenting on the project, BMG Entertainment Sr. VP/Worldwide Marketing Kevin Conroy said, "BMG believes actual trials like that conducted in San Diego will help us to move quickly toward addressing the critical objectives of responding to

IBM/See Page 18

## Epic/Nashville Lifts Dalton To VP/Promo

**Epic/Nashville** VP/National Country Promotion **Rob Dalton** has been named VP/Epic Promotion, where he will oversee the Epic promotion team and regional staff. Dalton's promotion follows the rise of Epic Sr. VP/Promotion Jack Lameier to Sony Music/Nashville Sr. VP/Promotion two weeks ago (R&R 1/29). Dalton will report to Lameier.

"During his career at Sony Music Nashville (and CBS Records), Rob has demonstrated his continued growth as a leader, as evidenced by the continual success

of the Epic/Nashville promotion team." Sony Music Nashville President Allen Butler commented. "He has worked hard to hone his highly successful promotion skills, and when you combine that with his creative marketing talent, you have one of the best promotion professionals in the business."

Dalton told R&R, "It's an honor to be promoted within this organization. I consider myself very lucky to have worked with and learned from the best. I've respected and

DALTON/See Page 27

FEBRUARY 12, 1999

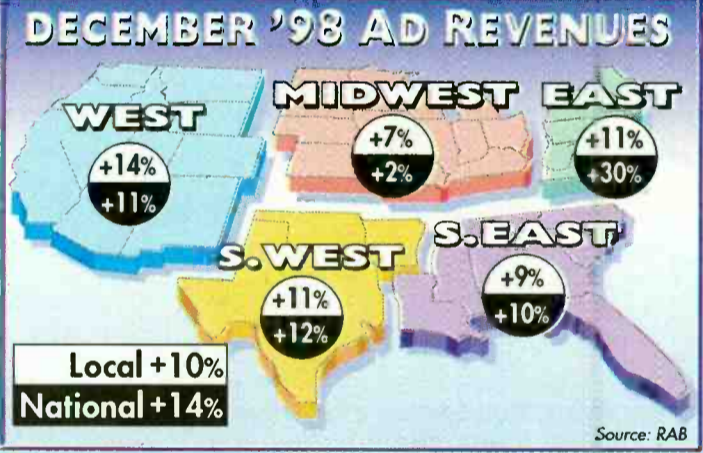
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## Radio's \$15 Billion Year!

■ National 15% increase paces industry in '98

The radio industry easily kept pace with the nation's roaring economy in 1998, shattering the \$15 billion revenue mark and closing the year 12% ahead of 1997. Once again, double-digit increases in national revenues paced the growth: The Southeast region's spot billings grew 18% in 1998, followed by the East region's 17% increase. The West region grew 14%, while the Midwest and Southwest regions were up 13% each.

On a local level, three of the country's five regions earned double-digit growth, with the West in the lead at 13%. The Southwest region picked up 11% locally in 1998, followed by the East (10%) and Southeast and Midwest (9% each).

At the RAB's Marketing Leadership Conference in Atlanta last week, bureau President/CEO Gary Fries credited an ever-increasing sophistication in radio sales efforts along with additional advertising opportunities (such as NTR) for the growth. He was also gratified by the resurgent numbers in local markets.

While acknowledging that some of the revenue increases have come as a result of higher spot loads, Fries nonetheless believes much of the radio industry's increased fortunes are rate-based. "Every radio operator I've talked to tells me there has been more demand on their inventory than there has ever been. The greater the demand, the higher the rates."

## HOW TO REACH US

RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., 5TH FLOOR, LOS ANGELES, CA 90067

WEBSITE: www.rronline.com

	Phone	Fax	E-mail	Phone	Fax	E-mail	
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## ABC/NABET Vote Brings Mixed Results

□ Seven of 12 units approve comprehensive final package

By MATT SPANGLER  
R&R WASHINGTON BUREAU

NABET members are apparently unwilling to roll over and accept ABC's final contract offer without a second thought. After the ballots were counted last Friday, five of 12 units — including the largest membership bloc — rejected the company's proposal.

Rich Gelber, Secretary/Treasurer of the New York local, told R&R he hadn't heard feedback from members yet on why they voted up or down, but he said those who spurned the contract were not happy with its medical plan.

Among those units deep-sixing the contract were talent and telephone coordinators at WABC-AM/New York

and engineers at WABC and WMAL-AM/Washington and the ABC Radio Network in New York. More than three-quarters of the 2,400 ABC workers covered by NABET are engineers, whose unit dismissed the contract entirely.

According to Jim Joyce of NABET's national office, the engineering contract cut pay for daily workers and reduced

health benefits and the employer contribution to the pension plan.

ABC said the contract provides pay hikes to those members who ratified it, while at the same time enabling the company to bring its compensation and benefits packages in line with its competitors'.

### New Negotiations?

Radio program coordinators at KABC-AM & KLOS-FM/Los Angeles were among the seven units that approved the contract, which went into effect for those units on

NABET/See Page 8

## Cumulus Scales New Heights With Tower Unit

By JEREMY SHWEDER  
R&R WASHINGTON BUREAU

Cumulus Media Inc. has discovered a new means of generating revenue from its cluster of more than 200 stations: It's going into the tower business.

On Monday, the company announced the formation of the Cumulus Wireless Services Inc. subsidiary, which will lease space on its current roster of 194 towers (in 40 cities) to TV and radio stations and wireless services.

Chairman Richard Weening told R&R the company is entering the tower industry at just the right time,

as digital cellular companies like Nextel and Teligent are seeking to expand in small- and mid-size communities where Cumulus' stations can be found. Radio towers are a good match for digital telephone services he said, because they call for the 300-1,400-ft. "tall towers" that radio antennas are hung on, whereas traditional analog cellular

services are broadcast from 100-150-ft. towers. Many wireless companies, including Nextel, Cellular One and Bell Atlantic, currently collocate on Cumulus towers.

Wireless industry veteran Jeffrey Roznowski — former Director of Operations for Ameritech Cellular and Paging Services in Wisconsin — will head up Cumulus Wireless. Among the markets the subsidiary will serve are Montgomery, AL; Tallahassee, FL; Ann Arbor, MI; and Green Bay, WI.

### Strong Revenue Source

Weening, who will serve as Exec. Chairman/President of Cumulus Wireless, wouldn't speculate on how much revenue the wireless unit will generate for the company. However, last year Morgan Stanley analyst Frank Bodenchak estimated that towers leasing space to three tenants can bring in \$41,000 in revenues per year, while those with five tenants can command \$64,000.

Weening said that Cumulus has no plans at the moment to change its operating strategy of pursuing small- and mid-market stations, nor is it looking to expand into other media, such as TV or telephony. "We're real happy with radio," he said.

### EARNINGS

## Big Broadcasters' Revenues Rise

Infinity Broadcasting Corp.'s (NYSE: INF) fourth-quarter earnings report last week ended the year nicely for Infinity. The radio group, 83% owned by CBS, posted quarterly net revenues of \$573 million, up 39% from \$412 million a year ago. Infinity had a wildly successful year, according to President/CEO Mel Karmazin, as the group closed on the purchase of American Radio Systems for \$2.7 billion, had record revenue and cash flows and completed an IPO that raised \$2.87 billion.

Operating cash flow for the quarter was up 45% to \$257 million, compared to \$177 million for the same period in 1997. Net income for the quarter was up 11% to \$69 million, compared to \$62 million the previous year. For the year, Infinity had net revenues of \$1.89 billion, up 28% from \$1.48 billion in 1997. Operating cash flow for the year was \$798 million, up 39% from 1997, when operating cash flow was \$575 million. Net income for

EARNINGS/See Page 8

## Bloomberg BUSINESS BRIEFS

### CD Radio Warns Of Three-Month Service Delay, Added Cost

CD Radio will have to raise another \$175 million before it starts broadcasting due to satellite-launch delays and added development payments to Lucent Technologies, according to an SEC filing. CD Radio said its first three satellites will be orbiting and tested in June 2000, rather than in March. Part of the additional cost is \$27 million to Lucent for development of the chip sets used in consumer receivers for its broadcasts — triple the \$9 million it had previously agreed to pay.

### 71 Microradio Stations Could Join Top 10

The FCC estimates that as many as 15 100-watt and 56 1-kw licenses could be handed out in the top 10 markets. That's according to the text of the FCC's proposed low-power FM rules, released to the public last week. Those figures include seven in Los Angeles, two in Chicago and one in New York. To arrive at these numbers, the FCC looked at 60 markets with populations of 50,000 or greater and determined how many "LPs" could operate without interfering with any of the 100 FM channels in those markets. The full text of the microradio document can be accessed at [www.fcc.gov/Bureaus/Mass\\_Media/Notices/1999/fcc99006.txt](http://www.fcc.gov/Bureaus/Mass_Media/Notices/1999/fcc99006.txt).

### FCC Looks Into New Northwest Deals

The FCC is not going to make it easy for Seattle-based New Northwest Broadcasters to spend the \$100 million it has amassed to buy radio combos in the Pacific Northwest. The commission this week asked the public to comment on two transactions whereby New Northwest is acquiring six stations in Yakima, WA. If the deals receive regulatory approval, New Northwest and Yakima market competitor Tom Ingstad will control more than 87% of ad revenue in Yakima, according to BIA Research. New Northwest Chairman/CEO Michael O'Shea told R&R he doesn't think the deal will be held up by the FCC inquiry.

### Sinclair CEO 'Designate' Barry Baker Resigns

Sinclair Broadcast Group CEO "Designate" Barry Baker announced his resignation during Tuesday afternoon's conference call reporting the company's quarterly and annual results. Both Sinclair President/Chairman David Smith and Radio COO Barry Drake emphasized that the parting was on good terms. "The feeling we all got was that this was for professional and personal future reasons," Drake told R&R. "There was no negativity involved at all." Baker will remain with Sinclair for 60 days while a successor is picked.

Continued on Page 8

## R&R/Bloomberg Radio Stock Index

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

One Year Ago	Change Since			
	One Week Ago	1/29/99	One Year Ago	One Week Ago
Radio Index	209.48	278.01	275.93	+32.71% +.75%
Dow Industrials	8370.10	9304.24	9358.83	+11.16% -.58%
S&P 500	1020.09	1239.40	1279.64	+21.50% -3.14%

**NO PROS ALLOWED**

**Team Cheerios Sports Report**

The program celebrates teamwork and excellence, both on and off the field. Teams and students who embody the spirit of teamwork, and achieve superior grades, overcome the odds, or who are an example in their community are profiled.

We cover all sports, boys and girls.

Get the **WORD** on amateur athletics

Team Cheerios Sports Report is an exciting new radio program that spotlights the nation's top high school and amateur athletes, male and female. There's no other program like it!

Get the full story.  
Call 1-800-334-5800  
[www.teamcheerios.com](http://www.teamcheerios.com)

# IT STILL COMES DOWN TO A GREAT PLAN



Coleman Research Plan Developers Chris Ackerman, Jon Coleman and Warren Kurtzman

## The more things change...

Deregulation and consolidation have changed almost everything. Now everyone is "building market clusters" and competition is more intense than ever. Yesterday's also ran station is now in your format and in your face.

## ...the more it comes down to a great plan.

More than ever a station's strategy is key. *Great stations succeed because they design great strategic plans and then excel in execution.* That's where Coleman Research comes in. Coleman Research is known as one of the top two radio research companies because we develop winning strategies for our clients. When it's your success that matters, look to Coleman Research, the company with "The Plan."

## A strategic plan, not useless data

Don't be tricked into believing that all research is the same. Even the highest quality data is worthless if it doesn't lead to a successful strategic plan. Research companies should be evaluated on their ability to help you interpret and act upon the data. Coleman Research's strength in this area allows us to develop winning strategic plans. That's what sets Coleman Research apart from "data vendors."

## An integrated approach

Coleman Research begins the research process with our Plan Developer perceptual studies, which produce the most actionable strategic research for our clients. We then integrate Focus Group studies and FACT® music tests, which results in a comprehensive strategic focus. The Plan Developer identifies the winning position, the Focus Groups unearth "hidden" issues that may affect your station's performance and FACT®—through advanced measures such as Fit and Compatibility—allows you to build the most focused music library possible. All three of these tools work in concert with one another to keep "The Plan" for your station on track.

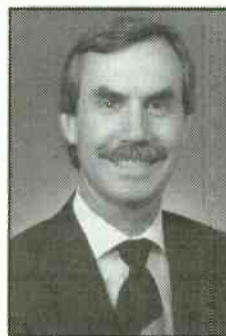
## "The Plan" gets results

This integrated approach to strategic planning has delivered impressive results. Just ask your colleagues at:

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- KS95/Minneapolis
- Kiss FM/New York
- WBCN/Boston
- The Zone/Sacramento
- MIX 106.5/Baltimore
- WKLH/Milwaukee
- Power 98/Charlotte
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## Let's build your "Plan" for success today

"The Plan" from Coleman Research can help take your station to the top and keep it there. Contact us today and put the power of "The Plan" to work for you.



John Gehron,  
American Radio Systems

**"I'm sorry I didn't start with Coleman Research sooner!"**

"After two years, we have great confidence and trust in *The Plan*. The tables are easy, but most importantly, Coleman's interpretation is key. Their experience and overview really bring the research to life! If you ask me, I would say, *Call Coleman.*"

# COLEMAN RESEARCH

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## DEAL OF THE WEEK

- **KIKM-FM/(AZLE) Ft. Worth**  
**\$26.5 million**

## 1999 DEALS TO DATE

- Dollars To Date:** **\$247,236,535**  
(Last Year: \$426,085,846)
- Dollars This Week:** **\$98,304,507**  
(Last Year: \$112,536,100)
- Stations Traded This Year:** **158**  
(Last Year: 173)
- Stations Traded This Week:** **29**  
(Last Year: 40)

## TRANSACTIONS AT A GLANCE

- WCOA-AM & WWRO-FM/Pensacola, FL \$9 million
- FM CP/Tavernier (Key West), FL \$850,000
- KQNS-FM/Lindsborg, KS No cash consideration
- WBUL-AM/Fort Knox, KY \$162,500
- WMOR-AM & FM/Morehead, KY \$300,000
- WKOX-AM/Framingham (Boston), MA \$14.5 million
- WLLH-AM/Lowell (Lawrence), MA \$936,000
- WKBZ-AM/Muskegon & WKBZ-FM/Whitehall (Muskegon), MI Not available
- FM CP/Port Gibson, MS \$225,000
- KKGR-AM/East Helena (Helena), MT \$90,000
- KPRK-AM & FM CP/Livingston, MT \$712,000
- KNOS-FM/Omaha \$100,000
- WYGG-FM/Asbury Park (Monmouth-Ocean), NJ \$1
- WRDR-FM/Egg Harbor City (Atlantic City), NJ \$15.5 million
- KTFX-FM/Sand Springs (Tulsa), OK \$3.5 million
- WEGM-FM/Hormigueros (Mayaguez) & WMEG-FM/Guayama (San Juan), PR \$16 million
- WAVB-AM/Lajas (Mayaguez), PR \$350,000
- KZZI-FM/Belle Fourche (Rapid City), SD \$79,006
- KYOK-AM/Houston-Galveston \$6 million
- KREC-FM/Brian Head (Cedar City), UT \$1.75 million
- KAGJ-FM/Ephraim, UT No cash consideration
- KONY-AM/Washington & KONY-FM/Kanab (St. George), UT \$1.75 million

## TRANSACTIONS

## Spanish Radio Steals The Spotlight

Spanish, Mega, SBS dominate the week's major purchases

## Deal Of The Week

## KIKM-FM/Azle (Ft. Worth), TX

**PRICE:** \$26.5 million  
**TERMS:** Not disclosed  
**BUYER:** Z Spanish Radio Network Inc., headed by President/CEO Amador Bustos. It owns 33 radio stations and produces three Spanish-language music formats for national syndication. Phone: (916) 648-6090  
**SELLER:** First Broadcasting Management LLC, headed by Ronald Unkefer. Phone: (214) 855-0002  
**FREQUENCY:** 101.7 MHz  
**POWER:** 17.6kw at 384 feet  
**FORMAT:** Country  
**COMMENT:** The station recently relocated from Denison, TX and will flip to a Spanish-language format upon the close of this deal.

## Florida

## WCOA-AM &amp; WWRO-FM/Pensacola

**PRICE:** \$9 million  
**TERMS:** Option to purchase agreement  
**BUYER:** Cumulus Media Inc., headed by Exec. Vice Chairman Lew Dickey. It owns 214 stations. Phone: (414) 615-2800  
**SELLER:** Coast Radio, headed by Thomas Diamond. Phone: (334) 342-1262  
**FREQUENCY:** 1370 kHz; 100.7 MHz  
**POWER:** 5kw; 100kw at 1,555 feet  
**FORMAT:** Talk; Classic Hits  
**BROKER:** George Reed of Media Services Group

## FM CP/Tavernier (Key West)

**PRICE:** \$850,000  
**TERMS:** Asset sale for cash  
**BUYER:** Clear Channel Communications Inc., headed by CEO Lowry Mays. It owns 454 stations (including Jacor merger). It also owns WINZ-AM & WIOD-AM/Miami & WCTH-FM & WFKZ-FM/Key West. Phone: (210) 822-2828  
**SELLER:** Kulisky Broadcasting Inc., headed by President Linda Kulisky. Phone: (305) 664-0728  
**FREQUENCY:** 96.9 MHz  
**POWER:** 6kw at 220 feet

## Kansas

## KQNS-FM/Lindsborg

**PRICE:** No cash consideration  
**TERMS:** Transfer of control  
**BUYER:** Elizabeth Chalmers. Phone: (785) 825-1015  
**SELLER:** Bruce Chalmers, head of

B-B Broadcasting Inc. Phone: (315) 669-9510  
**FREQUENCY:** 95.5 MHz  
**POWER:** 15.5kw at 417 feet  
**FORMAT:** AC

## Kentucky

## WBUL-AM/Fort Knox

**PRICE:** \$162,500  
**TERMS:** Asset sale for cash  
**BUYER:** LCR Partners LP, headed by Vincent Heuser. Phone: (502) 458-5879  
**SELLER:** Cross Country Communications Inc., headed by President George Zarris. It owns three other stations. Phone: (812) 941-1570  
**FREQUENCY:** 1,470 kHz  
**POWER:** 1kw day/54 watts night  
**FORMAT:** Gospel

## WMOR-AM &amp; FM/Morehead

**PRICE:** \$300,000  
**TERMS:** Asset sale for cash  
**BUYER:** Morgan County Industries Inc., headed by President Clifford Smith. It also owns WLKS-AM & FM/West Liberty. Phone: (606) 743-3617  
**SELLER:** Morehead Broadcasting Co. Inc., headed by President James Forrest. Phone: (606) 784-4141  
**FREQUENCY:** 1,330 kHz; 92.1 MHz  
**POWER:** 1kw; 2.8kw at 288 feet  
**FORMAT:** Gospel; AC

## Massachusetts

## WKOX-AM/Framingham (Boston)

**PRICE:** \$14.5 million  
**TERMS:** Asset sale for cash  
**BUYER:** B-Mass Holding Company LLC, headed by President Edward Karlik. Phone: (212) 818-6768  
**SELLER:** Fairbanks Communications Inc., headed by President Richard Fairbanks. Phone: (561) 844-5330  
**FREQUENCY:** 1,200 kHz  
**POWER:** 10kw day/1kw night  
**FORMAT:** Ethnic

## WLLH-AM/Lowell (Lawrence)

**PRICE:** \$936,000  
**TERMS:** Asset sale for cash  
**BUYER:** Mega Communications Inc., headed by President Alfredo Alonso. It owns 11 other stations. Phone: (201) 541-9555  
**SELLER:** Great Merrimack Valley Wireless, headed by President Arnold Lerner. Phone: (508) 458-8486  
**FREQUENCY:** 1,400 kHz  
**POWER:** 1kw  
**FORMAT:** Misc.

## Michigan

## WKBZ-AM/Muskegon &amp; WKBZ-FM/Whitehall (Muskegon)

**PRICE:** Not available  
**TERMS:** Assumption of debt  
**BUYER:** Grand Valley State University. It owns two other stations. Phone: (616) 771-6666  
**SELLER:** KBZ Broadcasting Inc., headed by President Nathaniel Wells. It has interests in WQWQ-AM/Muskegon Heights. Phone: (616) 722-3219  
**FREQUENCY:** 850 kHz; 95.3 MHz  
**POWER:** 1kw; 2kw at 367 feet  
**FORMAT:** Nostalgia/Talk; Urban

## Mississippi

## FM CP/Port Gibson

**PRICE:** \$225,000  
**TERMS:** Asset sale for cash  
**BUYER:** Dominant Communications Corp., headed by President Carl Haynes. It also owns WRTM-AM/Vicksburg. Phone: (601) 981-9080  
**SELLER:** Rainey-Rob LLC, headed by President Russell Brashear. He also owns WSLI-AM/Jackson. Phone: (601) 693-9898  
**FREQUENCY:** 100.5 MHz  
**POWER:** 3kw at 328 feet

## Montana

## KKGR-AM/East Helena (Helena)

**PRICE:** \$90,000  
**TERMS:** Asset sale for cash  
**BUYER:** KKGR Inc., headed by President Jim Schaeffer. He is the GM of KBLL-AM & FM/Helena. Phone: (406) 442-6620  
**SELLER:** Covenant Broadcasting Inc., headed by President Roger Lonnquist. He owns four other stations. Phone: (406) 443-5237  
**FREQUENCY:** 680 kHz  
**POWER:** 5kw  
**FORMAT:** Country/Talk

## KPRK-AM and FM CP/Livingston

**PRICE:** \$712,000  
**TERMS:** Asset sale for cash  
**BUYER:** Marathon Media LLC, headed by Manager Aaron Shainis. It owns 50 other stations, including KMMS-AM & KMMS-FM/Bozeman & KSCY-FM/Blegrade. Phone: (312) 204-9900  
**SELLER:** Livingston Broadcasting Inc., headed by Jann Bernsten. She has interests in four other stations.  
**FREQUENCY:** 1,340 kHz

**POWER:** 1kw  
**FORMAT:** Country  
**COMMENT:** No information is available about the frequency or power of the FM CP.

## Nebraska

## KNOS-FM/Omaha

**PRICE:** \$100,000  
**TERMS:** Asset sale for cash  
**BUYER:** VSS Catholic Communications Inc., headed by President Stephen Hruby. Phone: (402) 573-6550  
**SELLER:** Omaha Community Broadcasting, headed by President William Thompson. Phone: (402) 573-6550  
**FREQUENCY:** 88.9 MHz  
**POWER:** 210 watts at 233 feet  
**FORMAT:** Urban  
**BROKER:** Media Venture Partners

## New Jersey

## WYGG-FM/Asbury Park (Monmouth-Ocean)

**PRICE:** \$1  
**TERMS:** Asset sale for cash  
**BUYER:** Minority Business and Housing Development Inc., headed by President Abner Louima. Phone: (516) 564-9007  
**SELLER:** Evangelical Crusade of Fishers of Men Inc., headed by Philius Nicolas. Phone: (718) 434-7250  
**FREQUENCY:** 88.1 MHz  
**POWER:** 100 watts at 33 feet  
**FORMAT:** Religious

## WRDR-FM/Egg Harbor City (Atlantic City)

**PRICE:** \$15.5 million  
**TERMS:** Asset sale for cash  
**BUYER:** Mega Communications Inc., headed by President Alfredo Alonso. It owns 11 other stations. Phone: (201) 541-9555  
**SELLER:** New Jersey Broadcasters, headed by Burke Ross.  
**FREQUENCY:** 104.9 MHz  
**POWER:** 10kw at 510 feet  
**FORMAT:** Nostalgia

## Oklahoma

## KTFX-FM/Sand Springs (Tulsa)

**PRICE:** \$3.5 million  
**TERMS:** Asset sale for cash

**BUYER:** Cox Radio Inc., headed by President Robert Neil. It owns 57 other stations, including KGTO-AM, KRMG-AM, KJSR-FM, KRAV-FM & KWEN-FM/Tulsa. Phone: (404) 843-5000

**SELLER:** WHP Holdings Inc., headed by President William Payne. He owns four other stations. Phone: (918) 836-5512

**FREQUENCY:** 102.3 MHz  
**POWER:** 1.7kw at 436 feet  
**FORMAT:** Country

## Puerto Rico

## WEGM-FM/Hormigueros (Mayaguez) &amp; WMEG-FM/Guayama (San Juan)

**PRICE:** \$16 million  
**TERMS:** Asset sale for cash  
**BUYER:** Spanish Broadcasting System Inc., headed by President Raul Alarcon Jr. It owns 11 other stations. Phone: (305) 441-6901  
**SELLER:** La Mega Estacion & Guayama Broadcasting Co. Inc., both headed by President Jose Fuster. Phone: (787) 723-9210  
**FREQUENCY:** 92.1 MHz; 106.9 MHz  
**POWER:** 2kw at 1,105 feet; 25kw at 1,994 feet  
**FORMAT:** CHR/Pop; CHR/Pop

## WAVB-AM/Lajas (Mayaguez)

**PRICE:** \$350,000  
**TERMS:** Asset sale for cash  
**BUYER:** International Broadcasting Corp., headed by President Pedro Collazo. He owns three other stations. Phone: (787) 274-1800  
**SELLER:** Professional Radio Broadcasting Corp., headed by President Aurea Ramirez. Phone: (787) 789-6052  
**FREQUENCY:** 1,510 kHz  
**POWER:** 1kw  
**FORMAT:** Tropical/CHR

## South Dakota

## KZZI-FM/Belle Fourche (Rapid City)

**PRICE:** \$79,006  
**TERMS:** Asset sale for cash  
**BUYER:** Western South Dakota Broadcasting LLC, headed by Steven Duffy. He owns an FM CP/

Continued on Page 8



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## EARNINGS

Continued from Page 4

1998 was \$235 million, up 32% from \$178 million in 1997.

**CBS Corp.** (NYSE: CBS) saw fourth-quarter revenues rise 22% to \$1.8 billion. Consolidated earnings before interest, taxes, depreciation and amortization for the quarter were \$305 million, up 14% from the same period last year. Profit from continuing operations before charges was \$17 million for the quarter, or 2 cents a share, compared to a loss of \$10 million, or 1 cent, a year ago.

**Jacor Communications Inc.**'s (Nasdaq: JCOR) revenues for the fourth quarter hit \$224.1 million, up 39% from \$161.6 million a year ago. Jacor CEO Randy Michaels called 1998 a year of "implementation" for Jacor. The group acquired 59 stations and merged with Clear Channel Communications late last year. Michaels said that the merger would close by October. Broadcast cash flow for the quarter was \$83.1 million, up 48% from the same quarter in 1997. On a same-station basis Jacor's net revenues were up 12%, and broadcast cash flow rose 22% for the quarter. For the year, Jacor's net revenue was up 42% to \$754.5 million, and broadcast cash flow jumped 48% to \$256.6 million.

**Atlanta-based Cox Radio Inc.** (NYSE: CXR) had revenues jump 16.4% in the fourth quarter, rising \$10 million to \$70.8 million. Cox, which owns 58 stations, said that strong results at Atlanta, Miami, Orlando and Birmingham stations fueled the revenue growth. Broadcast cash flow for the quarter was up 25.3% to \$26.7 million. On a same-station basis, net revenues were up 10.1% to \$66.8 million in the fourth quarter. For the year, net revenues were \$261.2 million, up 30.9% over the previous year. Broadcast cash flow for the year hit \$94.2 million, up 35% over 1997.

**Sinclair Broadcast Group** (Nasdaq: SBGI) posted record fourth-quarter net revenue growth of 60%, to \$221.6 million from \$138.2 million during the same period in 1997, and annual net revenue growth of 43%, to \$672.8 million from \$471.2 million in 1997. Broadcast cash flow was up 53% to \$123.3 million during the quarter, while BCF rose 44% to \$350.1 million for the year. The radio division saw net revenue and BCF gains of 11% and 25%, respectively.

**Ackerley Group** (NYSE: AK) reported fourth-quarter operating cash flow for its broadcast segment decreased to \$8 million from \$8.6 million during the same period in 1997. For the full year it fell to \$22.1 million from \$24.7 million in 1997. Net revenues were up, however, to \$27.1 million from \$24.4 million in the fourth quarter, while annual net revenues increased to \$92.9 million from \$84.6 million the year before.

**Profits for Jefferson-Pilot Corp.**'s (NYSE: JP) communications division, which includes 17 radio stations, rose from \$9.3 million in Q4 '97 to \$11.1 million. Annual earnings increased 17%, from \$27.5 million to \$32.3 million. In terms of broadcast cash flow, Q4 numbers rose 24% (\$18.2-\$22.5 million), and 1998 figures grew 16% (\$65 million-\$75.7 million).

**New York Times Co.** (NYSE: NYT) reported fourth-quarter revenues for its broadcast group rose 6.6%, to \$42 million from \$39.4 million during the same period last year. The company said higher political ad revenues and tight cost controls fueled its performance last quarter. Annual revenues for the broadcast group — which includes WQXR-FM/New York — increased to \$151.2 million in 1998 from \$144.5 million the year before.

**Pulitzer Publishing Co.** (NYSE: PTZ) reported revenues for its broadcasting division were up 6.5% during the fourth quarter to \$66.1 million, while broadcast revenues rose 5.6% in 1998 to \$239.7 million. Operating cash flow gained 12.8% during the quarter, rising to \$34.8 million, while it gained 9.3%, rising to \$115.4 million, for the year. Pulitzer attributed the gains to political advertising.

## Nabet

Continued from Page 4

Friday night. NABET told federal mediators that it would like to return to the bargaining table to renegotiate contracts for the five dissenting units.

ABC said its offer will not be modified, however, and it may not agree to resume talks. "The company is not going to discuss its legal strategy," ABC spokeswoman Julie Hoover told R&R, "but it is reviewing its options." In the meantime, the stations represented by those units will continue to be covered by the contract that expired in March 1997.

NABET workers went on a 24-hour strike in November over, among other reasons, what it claimed was ABC's refusal to supply detailed information on its health plan, and the company's intent to cut medical benefits to part-time employees. ABC locked out the union for more than two months after the work stoppage.

Other units that did not ratify the

## Bloomberg

## BUSINESS BRIEFS

Continued from Page 4

## NAB Criticizes FCC Collection Of Ownership Data

The NAB said that the FCC's collection of information on the gender and race of broadcast license owners for its form 323 duplicates another agency's efforts. The NAB told the FCC last month that the data collected by the National Telecommunications and Information Administration "is comprehensive enough" in showing minority ownership trends. The commission said that the NTIA does not collect female ownership data, nor does it collect data from all stations.

## NPR Calls For Pubcasters' Preference In Auctions

National Public Radio says that if a commercial and noncommercial broadcaster apply for the same frequency on the commercial band, it shouldn't be auctioned. Instead, NPR told the FCC last month, if a noncommercial broadcaster files a "technically acceptable" application for a commercial frequency, then the pubcaster should receive that license. NPR said this was "the intent of the Balanced Budget Act of 1997." One alternative

Continued on Page 27

contract last week were desk assistants in New York, New York couriers, and newswriters and producers in San Francisco. The remaining units that approved the contract were

traffic and communications (for the entire country), newswriters in Chicago, Chicago telephone operators, newswriters in Los Angeles and L.A. plant maintenance employees.

## TRANSACTIONS

Continued from Page 6

**Rapid City.** Phone: (605) 347-3090  
**SELLER:** Lovcom Inc., headed by President W. Kim Love. Phone: (307) 672-9003  
**FREQUENCY:** 95.9 MHz  
**POWER:** 100kw at 1,548 feet  
**FORMAT:** Country

## Texas

## KYOK-AM/Houston-Galveston

**PRICE:** \$6 million  
**TERMS:** Asset sale for cash  
**BUYER:** ABC Radio Inc., headed by President Robert Callahan. It owns 40 other stations. Phone: (212) 456-7777  
**SELLER:** Faith Broadcasting LP, headed by Anthony Chase. It owns three other stations. Phone: (713) 782-3332  
**FREQUENCY:** 1,590 kHz  
**POWER:** 5kw  
**FORMAT:** Gospel  
**BROKERS:** Elliot Evers and Charles Giddens of Media Venture Partners

## Utah

## KREC-FM/Brian Head (Cedar City)

**PRICE:** \$1.75 million  
**TERMS:** Asset sale for cash  
**BUYER:** Marathon Media LP, headed by President Chris Devine. It owns 40 other stations. Phone: (507) 498-5720  
**SELLER:** Brian Head Broadcasting, headed by owners Jeff and Pam Johnston. Phone: (801) 586-9812  
**FREQUENCY:** 98.1 MHz  
**POWER:** 56.2kw at 2526 feet  
**FORMAT:** Soft AC  
**BROKER:** G. Gregory Merrill of Media Services Group

## KAGJ-FM/Ephraim

**PRICE:** No cash consideration  
**TERMS:** Asset sale for cash  
**BUYER:** The Board of Trustees of Snow College. Phone: (435) 283-7425  
**SELLER:** Gary Chidester. Phone: (435) 283-7425  
**FREQUENCY:** 89.5 MHz

**POWER:** 100 watts at 321 feet

**FORMAT:** Alternative

**COMMENT:** Snow College, the licensee of the station, failed to identify all the owners of the station in an earlier application for transfer. This application corrects the mistake.

## KONY-AM/Washington &amp; KONY-FM/Kanab (St. George)

**PRICE:** \$1.75 million  
**TERMS:** Asset sale for cash  
**BUYER:** Marathon Media LP, headed by President Chris Devine. It owns 40 other stations. Phone: (507) 498-5720  
**SELLER:** Red Rock Broadcasting Inc., headed by President Harold Hickman. Phone: (801) 628-3643  
**FREQUENCY:** 1,210 kHz; 101.1 MHz  
**POWER:** 10kw day/250 watts night; 100kw at 786 feet  
**FORMAT:** Oldies; Country  
**BROKER:** G. Gregory Merrill of Media Services Group

ALEX RODRIGUEZ REMEMBERS  
 HIS FIRST BASEBALL GLOVE....  
 HE STILL HAS IT!!

WILLIE MAYS' FIRST LOVE WAS....  
 FOOTBALL??

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 DURING A BEAR HUNT!!

The Wheaties Sports Report gives your listeners tales, tips, anecdotes and advice available nowhere else. From the folks who brought you the Breakfast of Champions comes the daily radio feature of champion stations—The Wheaties Sports Report.

Five shows a week, each 60-seconds, offered **FREE OF CHARGE** and market-exclusive.

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Get off the bench and get game! Call 1-800-334-5800 to put your station on the lineup for the Wheaties Sports Report.

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# R&R Talk Radio Seminar '99

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### THURSDAY, FEBRUARY 18, 1999

**12:00PM**  
**REGISTRATION OPENS**  
*Constitution Level*

**3:00-5:00PM**  
**NEWS/TALK RADIO ROUNDTABLE**  
*Constitution Room A*

A distinguished panel, combined with an audience of Talk's best and brightest minds from across the country, tackles issues and challenges the format faces in the decade to come.

Moderator: Erica Farber, R&R

Panelists: Neal Boortz, WSB/Atlanta  
Jim Casale, WWDB-A/F/Philadelphia  
Holland Cooke, McVay Media Alliance  
Gabe Hobbs, Jacor Communications  
John and Ken, KFI/Los Angeles  
Kraig Kitchin, Premiere Radio Networks  
Lee Larsen, Jacor Communications  
John McConnell, ABC Radio Networks  
Randy Michaels, Jacor Communications  
Greg Mocer, WSB/Atlanta  
Red Pitcher, WJBC/Bloomington  
Walter Sabo, Sabo Media  
Jack Swanson, KGO/KSFO/San Francisco  
Rich Wood, WOR Radio Networks

**6:00-8:00PM**  
**OPENING TALKTAIL RECEPTION**  
*Constitution Room B*  
Hosted by Talk Radio Network

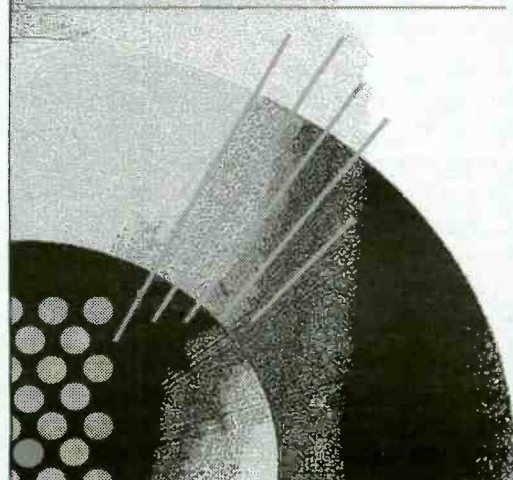


### FRIDAY, FEBRUARY 19, 1999

**8:00-9:00AM**  
**CONTINENTAL BREAKFAST**  
*Constitution Rooms A&B*  
Hosted by Tom King's CompuTalk  
Topic: Tom King, Geek Free  
Internet Strategies for Stations



### R&R Talk Radio Seminar '99



February 18-20, 1999 • Washington D.C.

### FRIDAY CONTINUED

**9:00-10:30AM**  
**GENERAL SESSION**  
*Constitution Rooms A&B*

Opening Video Presentation produced by Art Vuolo, Jr., "Radio's Best Friend"  
Annual White House Briefing with White House Press Secretary, **Joe Lockhart**  
Featured Speaker: **Sam Donaldson, ABC News**

**10:45AM-12:00PM**  
**CONCURRENT SESSIONS**

#### • The Changing Role of News at Talk Radio

*Constitution Rooms D&E*  
Hosted by United Stations Radio Networks  
A look at how the role of news has changed in the new Talk radio world, where the line between news and entertainment has become increasingly blurred.  
Moderator: Denise Oliver, Westwood One  
Panelists: Dave Barrett, Fox News Radio  
Robert Garcia, CNN Radio News  
Bernard Gershon, ABC News Radio  
Brad Kalbfeld, Associated Press Radio  
Harvey Nagler, CBS Radio News

#### • You Can Get The Order: Selling Talk Effectively

*Roosevelt-Cabin John-Arlington Rooms*  
Maximizing your News/Talk station's sales potential is the goal of this gathering, as our panel of experts gives you real-world tips on increasing your station's profit potential.  
Moderator: Irwin Pollack, Radio Sales Intelligence  
Panelists: Tom Bresnahan, WMAL/Washington, DC  
Debbie Cover-Lewis, Media Vision  
Ken Stevens, WJFK/Washington, DC  
Tom Tradup, USA Radio Networks

**12:15-1:45PM**  
**LUNCHEON**  
*Constitution Rooms A&B*  
Hosted by Interrep  
Speaker: **Dr. James Dobson, Focus on the Family**



**2:00-3:15PM**  
**CONCURRENT SESSIONS**

#### • Arbitron's New Weapons for Talk

*Constitution Rooms D&E*  
Come see how the Fall '98 book will provide News/Talk radio sales and programming departments with more valuable audience information than ever before in this exclusive TRS '99 presentation.  
Presenter: Bob Michaels, Arbitron

#### • Successful Negotiating Tactics: Guidelines for Managers and Talent

*Roosevelt-Cabin John-Arlington Rooms*  
Hear from both sides about how NOT to let messy talent negotiations sink your station...or your career!  
Moderator: Don Anthony, TalentMasters  
Panelists: Drew Hayes, KABC/Los Angeles  
Bill Handel, KFI/Los Angeles  
George Hiltzik, N.S. Bienstock, Inc.  
David Katz, Don Buchwald Associates  
Mary June Rose, WGN/Chicago

### FRIDAY CONTINUED

**3:30-4:45PM**  
**CONCURRENT SESSIONS**

#### • Internet Broadcasting: Boom or Doom for Talk Radio?

*Constitution Rooms D&E*  
You can minimize the impact from new online competition in the future by taking the right steps toward preparing your station to be 'Net compatible today!  
Moderator: Michael Rau, RDG  
Panelists: Michael Packer, Packer TalkRadio Consulting  
Todd Schmidt, Magnitude Network  
Greg Verdino, Arbitron

#### • Overcoming Talk's Marketing Challenges

*Roosevelt-Cabin John-Arlington Rooms*  
Get the most for your marketing dollars, and find out how to best market and promote your Talk station without busting the budget.  
Moderator: Harry Valentine, Sabo Media  
Panelists: Dr. Rob Balon, The Benchmark Company  
Phil Boyce, WABC/New York  
Ken Kohl, KFBK-KSTE/Sacramento  
Frank Murtagh, WRKO/Boston

**5:30-6:30PM**  
**TALK RADIO HAPPY HOUR**  
*Grand Cafe, Level 1B*  
Hosted by Radio America



**9:00-11:00PM**  
**TALK RADIO CIGAR SMOKER**  
*Butler's, Lobby Level*  
Hosted by Premiere Radio Networks



### SATURDAY, FEBRUARY 20, 1999

**9:00-10:00AM**  
**CONTINENTAL BREAKFAST**  
*Constitution Rooms A&B*  
Hosted by BUSINESS TALKRADIO.NET

**10:00-10:45AM**  
**GENERAL SESSION**  
*Constitution Rooms A&B*  
Featured Speaker: **Rush Limbaugh**

**11:00AM-12:15PM**  
**CONCURRENT SESSIONS**

#### • The Talk Innovator's Summit

*Constitution Rooms D&E*  
Rulebreakers from Talk radio sales, programming, research, and the Internet share their secrets for winning against the odds.  
Moderator: Walter Sabo, Sabo Media  
Panelists: Howie Carr, WRKO/Boston  
James Golden, TalkSpot.com  
Gary Jensen, WISN/Milwaukee  
Al Brady Law, Command Audio Corporation  
Motley Fool, Cox Radio Syndication

#### • The Care and Feeding of Great Producers

*Roosevelt-Cabin John-Arlington Rooms*  
Learn how to best motivate these unsung backstage players of Talk radio who can make or break a great show.  
Moderator: Denise McIntee, Geller Media International  
Panelists: Valerie Geller, Geller Media International  
Randy Eccles, WGN/Chicago  
Faith Lamont, ABC Radio Today Entertainment  
Rita Rich, Westwood One

**12:30-1:45PM**  
**R&R's TALK RADIO LIFETIME ACHIEVEMENT AWARD LUNCHEON**

*Constitution Rooms A&B*  
1999 Honoree and Speaker: **Michael 'Mickey' Luckoff**  
Hosted by Sabo Media  
As President/GM of ABC Radio's highly rated talk duo, KGO-KSFO/San Francisco, Mickey Luckoff has presided over one of the most unprecedented success stories in broadcasting, guiding KGO-AM to a #1 ranking in every single Arbitron rating book since 1978! Join us as we salute Mickey Luckoff with our first-ever R&R Talk Radio Lifetime Achievement Award.



- RAB: Ads get restaurant cookin', Page 14
- Movie menu serves up promo opportunities, Page 16
- Virtual visit to KHM/Houston, Page 14

MMS

Beauty of style and harmony and grace and good rhythm depend on simplicity.  
— Plato

management • marketing • sales

## MANAGEMENT

## BACK TO BASICS

■ *Part one: Simplify your life to get results!*

**By Chris Witting**

Although sages throughout history have recommended simplicity as a key to clarity and success, as recently as a decade ago most people would have laughed at the idea. Most modern achievers feel success has to include a complex and busy lifestyle: own the best of everything, including all the toys; have a full, even hectic business and social calendar; and spend a lot of money pursuing pleasure.

Relatively recently, a significant number of people have rediscovered the wisdom of the sages: Simplicity is the preferred route to freedom, personal power and peace of mind. (That's simplicity, not deprivation.) The clarity they have found — and the lack of emotional, intellectual and physical clutter they have achieved — has been supported and strengthened by living a concept of simplicity. And that's how they have come to define success. Perhaps your pathway to success includes following a simplified life. Getting rid of external and internal clutter can open doors to insight and opportunity you might have otherwise missed. Uncomplicating your life helps you to focus your energies, accelerating you toward your ultimate goals.

Start with a decision. To introduce simplicity into your life is, well, simple. To begin, all you do is agree to consider the concept. No commitment. No one else needs to know. Just make a decision. It's that simple. Nothing has changed at that point but your mind-set. You have decided to consider a different perspective from your current one.

Most of us need a fresh perspective before we can even consider letting go of any of our possessions or commitments, since we are bombarded daily by messages telling us to buy more and do more. Because of



CHRIS WITTING

can be intimidating.

"Hey! I worked hard to get where I am!" we protest, and we're right. We have endless hours of labor tied up in our possessions and years of striving tied up in our careers. We purchase all those toys to make us feel that we have arrived, that we have accomplished something, that we have created a well-deserved comfortable nest. In reality, they do little more than complicate our lives. Meanwhile, our schedules are jammed with meetings, our meals are eaten on the run, and we're working longer hours while the work seems to just keep piling up.

Interestingly, people who have made the decision to be free of some of the clutter and responsibilities say it felt like coming out of a stuffy room and drawing in a big breath of fresh air. They say it doesn't feel like they've lost something; it feels more like they have gained freedom and a sense of lightness.

**Saving time isn't a small matter. Each day has only 24 hours. Every minute wasted is gone forever.**

Those wasted minutes add up to time you could have used to reach the success that would fulfill your life's purpose. A recent survey showed that six out of 10 people found life more hurried today than five years ago. Life is more rushed than it was a generation ago, yet each hour today contains the same number of minutes it always has.

We're just trying to jam more into the days, and it's creating stress and complications. Streamlining your life — getting rid of the intellectual and physical clutter — is the best solution. You will feel like you have more time, and you will enjoy your time more.

Making the decision to simplify your life begins the process of clearing away what does not matter so you can focus your energies on what does matter. Simplifying your life soon becomes an ongoing process as you discern new areas that you want to

Continued on Page 12

## SALES

## SECRETS OF CLOSING BUSINESS

**By Dick Kazan**

In 1976, the Beverly Hills estate of silent-era screen star Harold Lloyd was to be auctioned to the highest bidder. Built in the 1920s, this Mediterranean-style home encompassed 15.77 acres.

The weekend of the auction, real estate broker Stan Herman and his agent, Mary Douvan, had two wealthy Iranian investors wanting to buy. But there was a problem: The auctioneer required a \$250,000 cashier's check with the winning bid. The Iranians didn't have the money with them, and on weekends, the banks were closed. With the auction Sunday at noon, Herman had to take dramatic action.

He called the auctioneer at home Saturday night and explained the financial strength of his clients. He concluded by saying, "I think you would be making a serious mistake if you did not allow them to participate because of a technicality." Herman persuaded the auctioneer, who waived the mandatory cashier's check.

The next day, the media arrived in force to cover this auction. The bidding opened at \$1 million and rose in \$25,000 increments to \$1,475,000, where it appeared to reach its peak.

Just as the auctioneer was about to sell at that price, the Iranians stunned everyone by bidding \$1,600,000. There was a hush, and when the

auctioneer broke the silence to request additional bids, none came. Herman's clients were awarded the deal — and he and Mary Douvan collected a substantial commission.

But this isn't the end of our story. The investors soon subdivided the property surrounding the house and, over the years, "reaped more than \$40 million. What's more, we sold the Harold Lloyd house, which sat on the remaining lot of about five acres, to a grocery store mogul for \$17.5 million."<sup>1</sup> Herman again made a large commission.

*So what valuable secrets does this story offer us in closing business?*

**Sell at the decision-making level.** Herman spoke with the auctioneer — rather than someone reporting to him — and convinced him to waive the cashier's check requirement. If he hadn't made this call, his clients couldn't have won. People at a lower level didn't have the authority to make this decision, nor would they have been likely to convince their boss to do so. Great salespeople sell at the decision-making level. If you want to be more successful, escalate your level of contact right from the beginning.

**Persistence.** Most people don't challenge the rules because they worry about possible criticism from others, but Herman wasn't going to let a potentially great opportunity pass him by. He took the steps necessary to get the auctioneer's home telephone number, then called him on a Saturday night. How many people have the courage to do that? Very few.

**Perception.** The Iranians taught us an interesting lesson. Conventional thinking saw a home on some acreage, but the Iranians viewed the property as a subdivision and, therefore, worth more to them than to any other bidder. As they demonstrated, because most people see the world in a particular way doesn't mean you have to. Open your mind to other possibilities, and you'll achieve so much more.

<sup>1</sup> *The Greatest Sales Stories Ever Told: From the World's Best Salespeople*, Robert L. Shook, 1995

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](mailto:rkazan@ix.netcom.com).

## MARKETING

## R&R'S MARKETING MENTORSHIP, PART 2

**By Jeff Axelrod**

MMS Editor

Two weeks ago, you met WRTS/Erie, PA Promotion Director Matt Sharer, who "won" his job two months ago in exchange for dropping out of the station's "Live In It To Win It" car giveaway. As a radio newcomer, he had plenty of questions, so I set up a conference call with WKTU/New York Director/Marketing Don Macleod to get some answers. This week, we conclude the conversation.

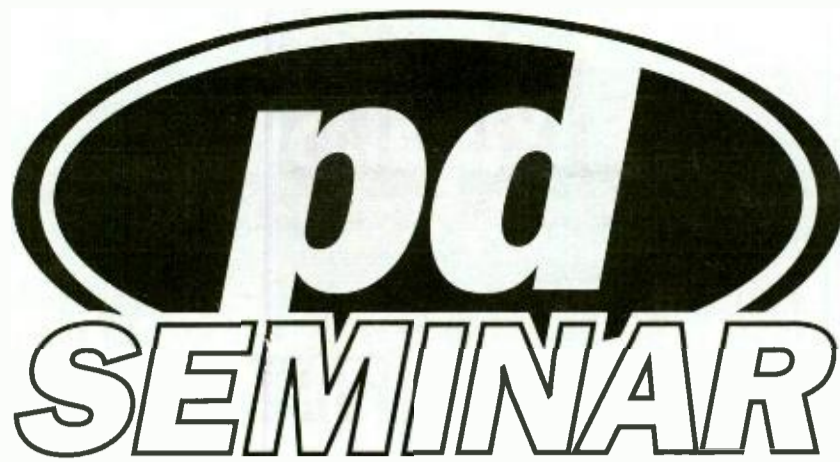
*Money is finite, so over the course of a book or a year, how do you keep your promotions exciting, yet stay within budget?*

When we launched three years ago, one of the things we did was reopen Studio 54 — talk about a hot ticket! After that, we did the 3 Divas on Broad-

way with Gloria Estefan, Donna Summer and Chaka Khan. Then we did *RuPaul's House of Love*, and everyone was like, "Well, that's a good show, but it didn't have the star quality." You do the best you can.

You can't blow your wad! You have to be careful and budget throughout the year, knowing that corporate is going to take it back in the fall. It's a running joke that, in the fall, you always use smoke and mirrors for your promotions. But sometimes they cut the budget so much that you're like, "Hey, don't take the smoke and mirrors!" That's when you have to be real creative. Always have a lot of people in the room to brainstorm, and always do a time line. When you do an event or promotion, write down the day it takes place. Work backward on the things

Continued on Page 12



# The Most Productive Day You'll Have All Year

The 1999 Arbitron Seminar Series for  
Program Directors

## Sharpen Skills, Refresh Knowledge and Learn the Latest

With the rapid pace of change in radio today, you need all the help you can get to keep your station on top and your P1s loyal. Whether you're a seasoned pro or an aspiring music director, you can benefit from an Arbitron Program Director Seminar. Attend a seminar last year? You'll still want to come so you can learn about our new PD-specific services and hear the latest info on important issues that affect your work every day.

To address the unique needs of different PDs, Arbitron offers three types of seminars: Beyond the Basics, for established PDs; Arbitron 101, for rookie PDs, assistant PDs and music directors; and Hispanic, for Spanish-format PDs.

## PD Seminar Series Highlights:

- New! PD Advantage: A Software Suite designed just for PDs! (Includes Diary Comments on CD)
- Exit Poll: Gain insight into diarykeepers' perceptions of your station
- The New Arbitrends
- Maximi\$er 99 for Programmers
- A walk through your Programmer's Package
- MapMAKER<sup>SM</sup>: Graphically Map your Audience
- How to Use Qualitative Data in Programming

In addition, all attendees will receive copies of the Arbitron Program Director Resource Book, an invaluable guide for using and understanding Arbitron data!

Seminar registration is \$90 and is open to Arbitron clients only. No need to send money now – you'll be billed after the seminar.

Special reduced hotel rates are available for all seminars. To secure a room at the special Arbitron rate, call the hotel listed with the seminar you will be attending.

To register or for more information, visit our Web site at [www.arbitron.com](http://www.arbitron.com). Bob Michaels, manager of Radio Programming Services, can be reached at (972) 385-5357 or via e-mail at [bob.michaels@arbitron.com](mailto:bob.michaels@arbitron.com).

## 1999 Arbitron PD Seminar Schedule

### Beyond the Basics Seminars

#### Las Vegas, NV

Friday, March 19 – Bellagio  
Call Bellagio at 1-888-987-6667 by February 23 for the special Arbitron reduced hotel rate of \$179 per night.

#### New York (Newark, NJ)

Thursday, June 17 – Newark Airport Marriott  
Call the Newark Airport Marriott at (973) 623-0006 by June 2 for the special Arbitron reduced hotel rate of \$179 per night.

#### Denver, CO

Thursday, August 5 – Denver Airport Marriott at Gateway Park  
Call the Denver Airport Marriott at (303) 371-4333 by July 15 for the special Arbitron reduced hotel rate of \$119 per night.

#### Columbus, OH

Thursday, August 19 – Concourse Hotel & Conference Center  
Call the Concourse Hotel at 1-800-541-4574 by July 28 for the special Arbitron reduced hotel rate of \$94 per night.

### Arbitron 101 Seminar

#### Columbia, MD

Wednesday and Thursday, September 22-23 – Arbitron Headquarters

Call the Columbia Hilton at (410) 997-1060 by August 21 and ask for code # PROG-50 for the special Arbitron reduced hotel rate of \$99 per night.

### Hispanic PD Seminar

#### Los Angeles, CA

Friday, March 26 – Westwood Marquis  
Call the Westwood Marquis at 1-800-421-2317 by February 26 for the special Arbitron reduced hotel rate of \$170 per night.

### Special BONUS Beyond the Basics Seminars

#### Orlando, FL

Plus special optional Disneyworld tour!  
Thursday, October 14, and Friday, October 15 (optional) – Wyndham Plaza  
Special optional behind-the-scenes tour of Disneyworld also available on Friday, October 15 for an extra \$50. Call the Wyndham Plaza at 1-800-964-9445 by September 13 for the special Arbitron reduced hotel rate of \$175 per night.

#### Columbia, MD

Plus Arbitron University!  
Wednesday and Thursday, November 10-11 – Arbitron Headquarters  
Call the Columbia Hilton at (410) 997-1060 by October 9 and ask for code # PROG-49 for the special Arbitron reduced hotel rate of \$99 per night.



## MARKETING

## R&amp;R'S MARKETING MENTORSHIP, PART 2

Continued from Page 10

you need to do, and hold people accountable. Any bad promotion is one that wasn't thoroughly thought out, didn't have a time line, and was just put together half-assed for whatever reason.

You know Murphy's law? Murphy is at every one of your promotions. Some days he's just sitting in the back, smoking a cigarette and enjoying himself. Other days he's giving you a jab in the gut to let you know he's there. And some days he is driving the bus. When he's driving the bus, that's hell. Be resilient — you're going to get knocked down a few times. Just get right back up and start swinging.

*What are some things to avoid when doing promotions?*

Always ask yourself three questions when doing any promotion: How does it benefit the radio station? How does it benefit the listener? How does it benefit the advertiser? If all three of those questions can't be answered in a positive manner, that's your criteria to say no. The bad experiences happen when salespeople come down and say, "You have to do this to get the buy." You have pressure to make the revenue goals, so all of the sudden you swallow the pill — and next thing you know, you have bad radio. Always remember, we have 2 million listeners we have to worry about. The bad experiences typically come from not being able to say no or poor planning. We control that — always get everything in writing.

*What about public relations and the media?*

Invite them to everything! Getting into the small-town newspapers is important. We find that those papers don't have a big staff, so if you send them a press release, they'll run it verbatim.

*How do you balance promoting to your listeners vs. promoting to potential listeners?*

We know that you're either going to listen to us or you're not. Sometimes you'll see people jump on the bandwagon because they want to see the show, but I don't think you're really going to see increased

listenership. It just aids in recall. If you're a new station, that's a different story, because you have a lot of people who are sampling you for the first time. But as a mature property, you know who your listeners are. You always have to keep reinventing yourself — don't let things get stale. Marketing and promotion are a support for programming and sales. Radio stations make more money when they have marketing, promotion and research, but you don't need it to survive. We're the bridge between programming and sales. We're always stuck in the middle.

*Do you see the job of promotion director changing in the future?*

Yes. In the last five years it has changed so much. Promotion directors in the old days were handing out T-shirts and bumper stickers and putting up banners. They really weren't a respected part of the radio station. Now you have to be well-versed in branding, direct marketing, targeting, making non-traditional revenue and producing concerts and events. The really talented people are able to do this. One thing about marketing and promotion is that your skills will help you go into a lot of different industries. If you are a DJ, you're kind of stuck.

The things you need to do are to continually read and talk to people and to find a mentor to help you. I have a staff here, and the best experience for them is to let them fall on their face. Then I let them stand up and dust themselves off, and I ask them, "What did you learn?" Every month, read a new book on marketing and promotion. Always be open-minded — anything is possible until proven otherwise. And always ask for forgiveness, not for permission. I used to judge promotions by how close I came to getting arrested. I never have, but I've come pretty damn close a few times.

*Do you have a specific question about marketing or promotion? Let an R&R Marketing Mentor help you out! E-mail MMS Editor Jeff Axelrod at [jaxelrod@rronline.com](mailto:jaxelrod@rronline.com) with your question and your phone number.*

## BACK TO BASICS

Continued from Page 10

clean up. The energy and time you gain from losing the clutter will contribute to your health, sense of well being, important relationships and the successful accomplishment of your goals. Several executives have told me that merely simplifying their work space gave a dramatic boost to their productivity. The 3,000-year-old practice of *feng shui* might explain this phenomenon. *Feng shui*, a Far Eastern technique of organizing work and home space for optimum results, is gaining popularity in the West. It is a method that maximizes energy flow, or *chi*, by proper placement and organization of every room. Those who advocate *feng shui* begin with the key principle of getting rid of clutter, which is believed to release blocked energy in everything from your work to your health.

**Simplifying your life is easiest when done gradually. Start by making a list of some areas of your life that need to be simplified. Break it down into categories: objects, tasks, papers, money.**

*Objects:* Clean out your work space and home by giving away what you don't use anymore. Clean off shelves, cupboards and drawers jammed with items rarely used. (If you can't decide what to keep, a good rule of thumb is, if you haven't used it in a year, out it goes. Generally these objects contribute little or nothing to the quality of your life.)

*Tasks:* At every meeting, have an agenda and a time frame for completion. Delegate your routine tasks, consolidate them or eliminate them if you can. Limit your errands to one day a week, and do all the routine tasks in one trip. Organize your bill paying, banking and telephone calls more efficiently. *Papers:* This is an area that trips up many of us. Review every form your office uses and see if all are necessary or if they're just adding to the clutter. Handle each piece of paper and mail that comes to you just once by making a decision on the spot. Dump the stacks of magazines and newspapers that have piled up. If they have articles you want, tear out the articles and toss the rest. Organize correspondence and paperwork. When possible, do it immediately. (A recent survey showed that people can spend as much as four hours a week searching for misplaced papers!)

*Money:* Streamline accounting procedures as much as possible. At home, review the services you pay for, like telephone and cable TV, to see what's necessary and what's complicating your life. Set up automatic payroll deposit and savings plans to avoid wasting time on these each month. Consolidate your investments, and limit your bank accounts and credit cards to the minimum.

Clearing away years of accumulated clutter and habit-bound activity is not an overnight project. Take it one step at a time, and discover how simplification can help you achieve more in the year ahead.

*Adapted from 21-Day Countdown to Success by Chris J. Witting (Career Press, 1998)*

*Next week: Once you've simplified things, how to get more done!*

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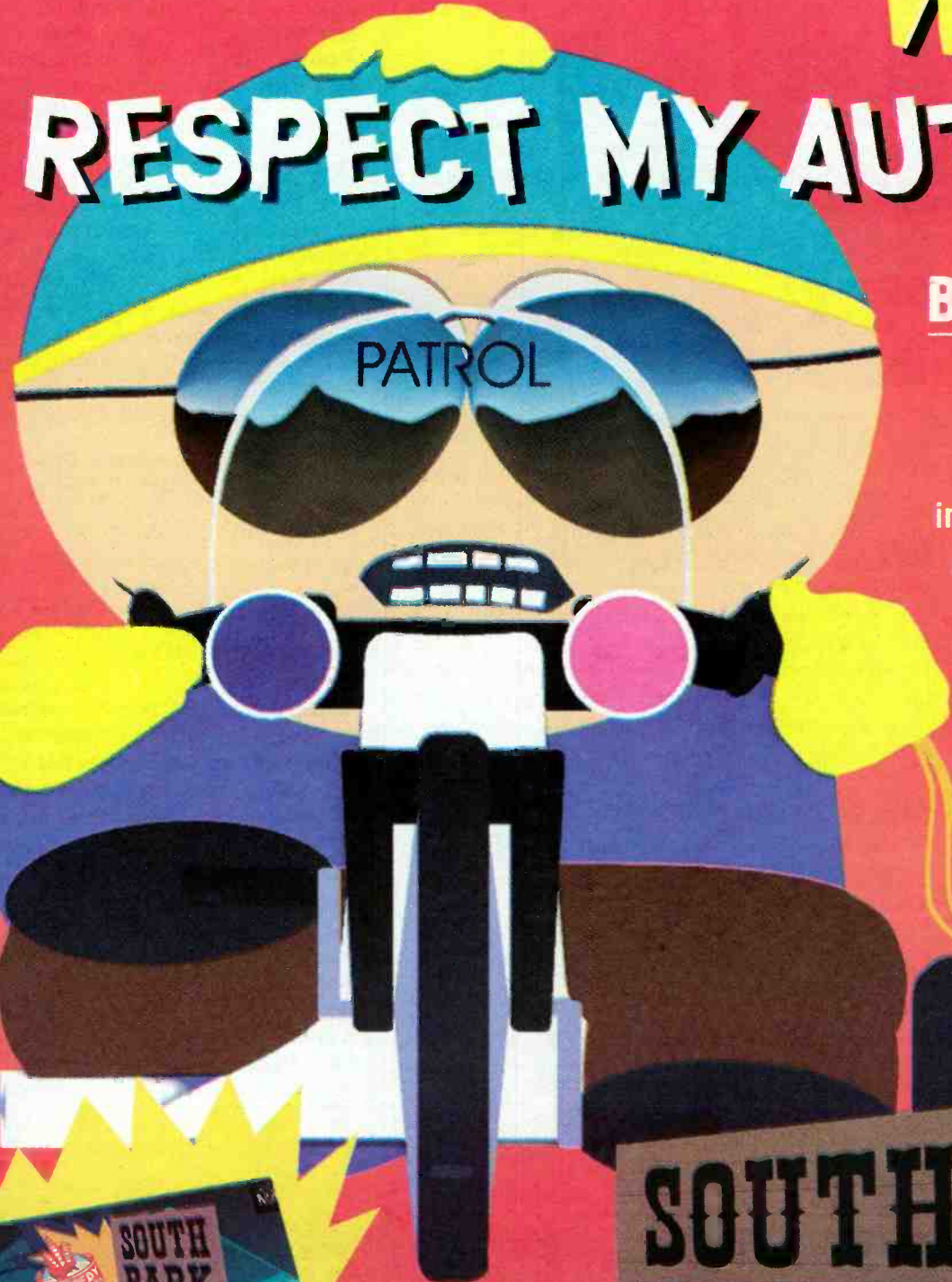
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Too dangerous to be free ...but these South Park videos are free for your listeners. Six episodes on three tapes, including the long awaited, hotly contested *Cartman's Mom Is A Dirty Slut* cliffhanger. This promotion is still at large — but move quickly or you won't get it.

This arresting promotion is currently available April 23 - May 2 in these markets:

- |              |                 |
|--------------|-----------------|
| Atlanta      | Minneapolis     |
| Baltimore    | New York        |
| Boston       | Orlando         |
| Chicago      | Philadelphia    |
| Cleveland    | Phoenix         |
| Dallas       | Portland        |
| Denver       | Sacramento      |
| Detroit      | San Diego       |
| Hartford     | San Francisco   |
| Indianapolis | Seattle         |
| Los Angeles  | Tampa           |
| Miami        | Washington, DC  |
|              | West Palm Beach |



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**MARKETING**

310-788-1621

or e-mail [kmumaw@rronline.com](mailto:kmumaw@rronline.com)

# MMS

management • marketing • sales

## MARKETING

### FINGER-CLICKIN' GOOD!

A continuing feature highlighting selected websites of special interest

## TOURING THE VIDEO VIRTUAL OFFICE

Last month, we got a panoramic view inside the WKDF/Nashville studio, but KHMx/Houston doesn't stop there — the folks there want to show off the entire facility.

Once you've gone to the station's website ([www.khmx.com](http://www.khmx.com)) and clicked on "Surround Video," your starting point is outside the KHMx building. Like WKDF's site, you can grab the image and direct it to where you want to go. Get a good look around. Drink in the 360-degree scenery.

Then you notice that instead of your normal cursor, you've got a pointing finger once you get to the door. It's beckoning you to enter the lobby. Once inside, you've got plenty of places to go: The main hallway will lead you to the studio, engineering, the production studio and an unidentified exec's office. (Interesting office, by the way — a basketball net, an awesome view ... is that a telescope?) Don't forget ... this is the kind of stuff we see every day, but even a production studio looks exciting to the curious listener.

The plug-in installs and works seamlessly using Internet Explorer (some assembly required using Netscape), and the quality of the picture is such that you'll be hard pressed to figure out where the image wraps around.

Elsewhere on the site, you can make your way through the floor plan of the Virtual Office to find site functions grouped by their respective departments: programming, music, promotions, sales, etc.

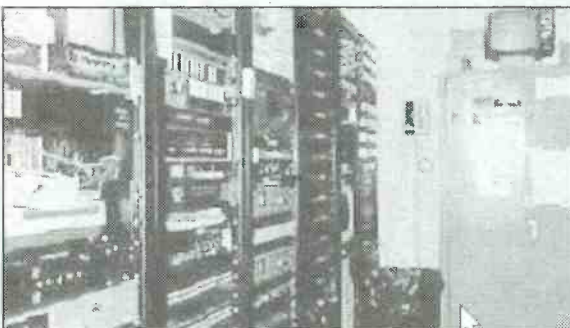
What makes your website finger-clickin' good? If your site is breaking new ground with a killer app or a cool quotient in the 99th percentile, e-mail a short explanation and/or screen shot along with an active URL to MMS Editor Jeff Axelrod at [jaxelrod@rronline.com](mailto:jaxelrod@rronline.com) with "FCG Site" in the subject line.



Come on in to KHMx's virtual office ... don't forget where you parked.



Welcome to the main control room ... would you like to read a liner?



And here's engineering, for all you techie types.

## RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

### Annie's Place Finds Its Niche

**Situation:** When you're a small, family-owned restaurant in Topeka, you need all the promotional ideas you can muster to compete against franchised restaurants. That was the dilemma for Annie's Place. Their one restaurant was not located on the main road. This made attracting new customers even more challenging. They had previously advertised on cable TV and in the newspaper, but were unsatisfied with the results.

**Objective:** Annie's Place wanted to increase foot traffic and attract new customers.

**Campaign:** Station KMAJ suggested advertising the restaurant's baby back ribs beginning in July. The creative 60-second spots promoted the mouthwatering ribs; Annie's distinctive jingle ran in the background. Annie's Place scheduled a three-month campaign.

**Results:** Annie's Place tripled their sales of baby back ribs after three months. They began seeing new faces, and the foot traffic had definitely increased. The owners of Annie's Place attribute their success to a good reputation and a winning radio campaign.

## RAB TOOLBOX

More marketing information and resources from the RAB

### MEDIA TARGETING 2000

Thirty-seven percent of family restaurant patrons earn more than \$50,000 per year, and 30% are college graduates. Just over three quarters (76%) own their own homes. On average, this group spends 47% of its daily media time with radio.

### INSTANT BACKGROUND COLLECTION — RESTAURANTS

Table service restaurant operators with an average check size of less than \$8 report that repeat business accounts for approximately 80% of their yearly sales. Repeat customers are responsible for 60% of the revenues of restaurants with an average check size of \$25 or more (*National Restaurant Association/Restaurants USA, February 1998*).

### RAB CATEGORY FILES

Food service sales boiled over the top of industry projections by almost \$1 billion in 1998, but the industry's biggest trade group is projecting that growth in industry sales this year will cool down to a rate of 1.8% in "real" or inflation-adjusted terms. Still, that growth, on top of a surprisingly accelerated real gain of 2.6% in 1998, will push total food service sales to a record \$353.98 billion in 1999, according to the Washington-based National Restaurant Association." (*Nation's Restaurant News, 1/4/99*)

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

- WPLJ-FM New York
- FM 802 Osaka
- KVIL-FM, KESS-FM Dallas
- WTIC-FM Hartford
- Radio Art/Radio Sport,  
Radi Station 106.8 Moscow
- WKYS-FM Washington
- KACD-FM/KBCD-FM, KJLH-FM,  
KLVE-FM Los Angeles
- WPHD-FM Philadelphia
- Jovem Pan II, Multiplay Sao Paulo

TM CENTURY

Call 972/406-6800 or e-mail: [tmci@tmcentury.com](mailto:tmci@tmcentury.com) or visit: [www.tmcentury.com](http://www.tmcentury.com)

# I M A G I N O

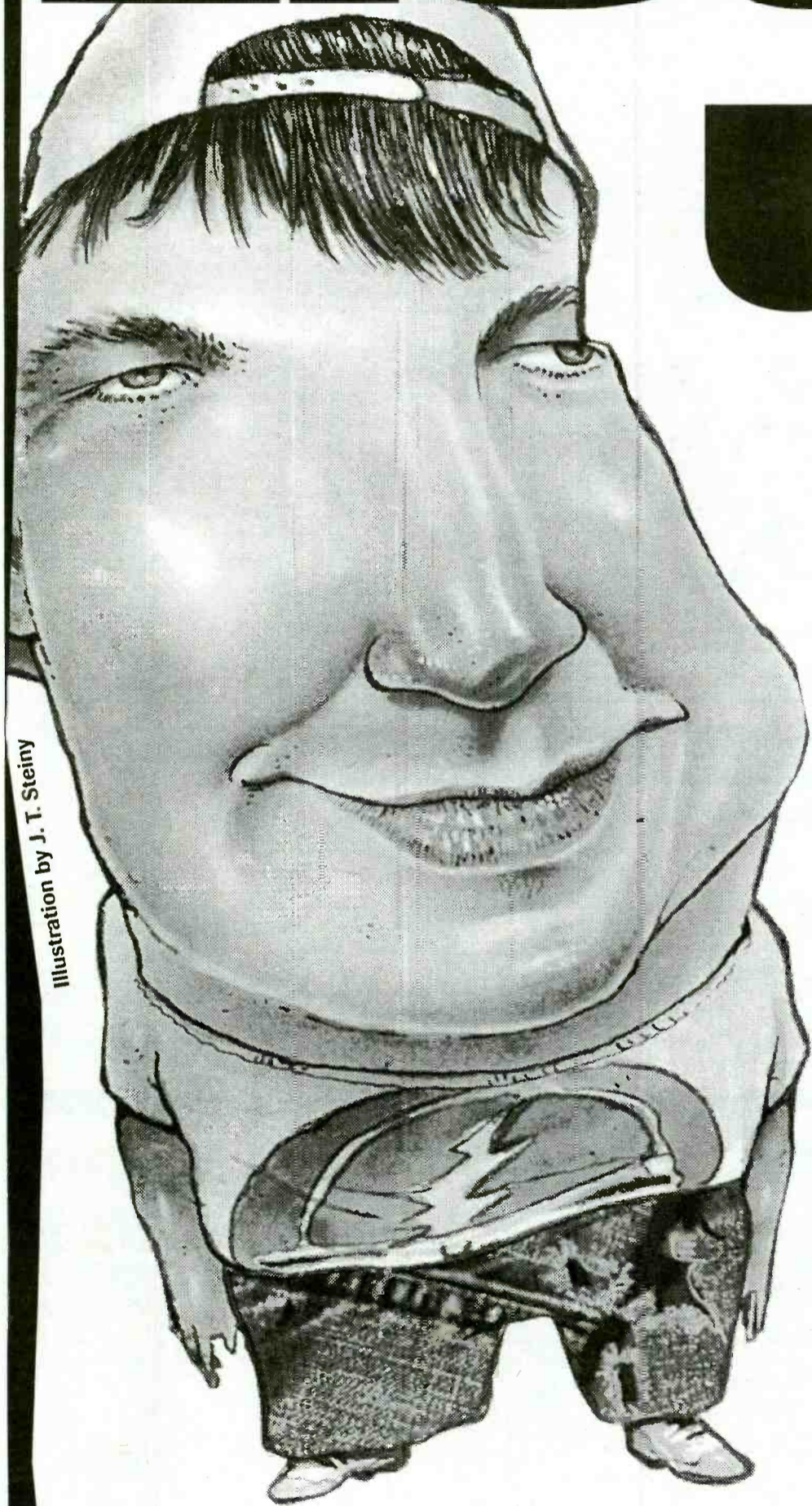
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MARKETING

## SCREEN SCENE: COMING ATTRACTIONS

Looking for some great promotional opportunities? Look no further than your local cineplex. Start planning: Here are some of the major movies set for release in the coming months. For information on creating a promotion for a specific movie, call the studio's regional/field representative for your market.

### FEBRUARY 19

**OCTOBER SKY** (Universal) — The true story of Homer Hickam Jr., a high school student in rural West Virginia who — instead of choosing his father's harsh life in the coal mines — turns his attention to the skies. He embarks on a quixotic mission that changes his life forever. Starring Jake Gyllenhaal, Chris Cooper, Laura Dern and Natalie Canerday.

**OFFICE SPACE** (20th Century Fox) — Peter Gibbons (Ron Livingston) is a computer programmer who, at the ripe old age of 28, is having a midlife crisis. He and a group of pals hatch a plot that could lead to a lucrative and early retirement. Jennifer Aniston co-stars as Gibbons' waitress girlfriend.

### FEBRUARY 26

**THE CORRUPTOR** (New Line) — An action-packed drama about an idealistic NYPD rookie who learns firsthand how power and influence have compromised his superiors, including one of the department's most decorated officers. Starring Chow Yun-Fat, Mark Wahlberg and Ric Young.

**THE DEEP END OF THE OCEAN** (Columbia/Mandalay) — In the middle of a crowded hotel lobby, Beth Cappadora (Michelle Pfeiffer) looks away for a moment and subsequently lives every parent's nightmare when her 3-year-old son Ben disappears. Nine years later, Ben reappears as a happily adopted child with no

memory of his real parents and his troubled teenaged brother Vincent (Jonathan Jackson). Treat Williams, John Kapelos and Whoopi Goldberg co-star.

### MARCH 5

**ANALYZE THIS** (Warner Bros.) — What kind of mental-health advice do you give a guy who solves his problems with a gun and a sack of cement? That's the challenge for divorced New York psychiatrist Ben Sobol (Billy Crystal), who, after rear-ending powerful gangster Paul Vitti's (Robert De Niro) car, starts treating him. The problem is that Paul, who is set to assume the role of leader of his crime family, keeps having panic attacks.



Looking quite different from his *Full Monty* days is Robert Carlyle, who develops a taste for his fellow man (literally) in 20th Century Fox's *Ravenous*.

**CRUEL INTENTIONS** (Columbia) — A tale of seduction and betrayal starring Sarah Michelle Geller and Ryan Phillippe as two wealthy, manipulative teenage stepsiblings from Manhattan's upper crust. The two wager on making a sexual conquest involving two pawns, the naive Cecile (Selma Blair) and the virginal Annette (Reese Witherspoon).

### MARCH 12

**BABY GENIUSES** (TriStar) — Are babies born with knowledge of the secrets of the universe and the ability to speak to each other? That's the belief of Dr. Elena Kinder (Kathleen Turner), owner of BABYCO, the world's largest manufacturer of baby products. Dr. Kinder, along with partner Dr. Heep (Christopher Lloyd), work in a secret lab to try to crack the baby code. They run into trouble when Sly, the best and brightest of their study group of baby geniuses, escapes.

**TRUE CRIME** (Warner Bros.) — Clint Eastwood is Steve Everett, an alcoholic investigative reporter who's two months sober. He's on the verge of being thrown out by his wife and has already been fired from the *New York Times*. He relocates to the West Coast for a job at *The Oakland Tribune*, overseen by stiff-necked city editor Bob Findley (Denis Leary). Things change when Everett must cover the execution of a convicted murderer whom Everett, after doing some research, believes might be innocent.

### MARCH 19

**RAVENOUS** (20th Century Fox) — Isolated with eight others in a snowbound fort in the Sierra Nevadas, circa 1847, an Army captain (Guy Pearce) must fight the ravenous cannibalistic urge raging within, as well as the enemy without — a powerful cannibal killer (Robert Carlyle).

Dates are subject to change. Compiled by R&R Associate Editor Margo Ravel; (310) 788-1659

## FOUR WEEKS FORWARD Sales & Promotion Planning Calendar

March 7-13

March 7-13: Music in Our Schools Week, Girl Scout Week, Bubble Gum Week, Chocolate Week

- |   |  |   |   |  |  |  |
|---|--|---|---|--|--|--|
| <p><b>7</b></p> <p>St. Felicity's Day (patron of mothers)<br/>Impeachment of March Goblins<br/>National Crown Roast of Pork Day</p> | <p><b>8</b></p> <p>Be Nasty Day<br/>Tar &amp; Feather Day<br/>Working Women's Day<br/>National Peanut Cluster Day<br/>First dog license issued</p> | <p><b>9</b></p> <p>Panic Day<br/>Absolute Bang Clang Day (L.A.)<br/>Kissing in public made punishable by death (Naples, 1562)</p> | <p><b>10</b></p> <p>Harriet Tubman Day<br/>National Blueberry Popover Day<br/>Maple Sugar Festival<br/>First film shot in Hollywood (1910)<br/>Whoopsical Day</p> | <p><b>11</b></p> <p>Johnny Appleseed Day<br/>Human Services Day<br/>National Anti-Drugs Day<br/>National Oatmeal-Nut Waffles Day<br/>Flower Show Day</p> | <p><b>12</b></p> <p>Girl Scout Day<br/>Alfred Hitchcock Day<br/>First library opened<br/>Tutu first worn<br/>First magazine article written about dope smoking</p> | <p><b>13</b></p> <p>Good Samaritan Involvement Day<br/>First strip tease performed (Paris, 1894)<br/>National Coconut Tort Day<br/>Religious Freedom Day</p> |
|---|--|---|---|--|--|--|

## THE REVIEWS ARE IN!

"Dude-- the show is hot! Sounds great on our air"  
Gene Lindsay, PD  
AM 570 WHNZ, Tampa

"Want younger Demos? John and Ken are getting 'em in Seattle"  
Paul Duckworth, PD  
KOMO AM 1000, Seattle

"John and Ken will make you laugh, piss you off, entertain, intrigue and inform you. The show defies convention, it's the alternative to predictable talk radio. It's the 'un' talk show."  
Jim Pasterick, PD  
WGR News Radio 55, Buffalo

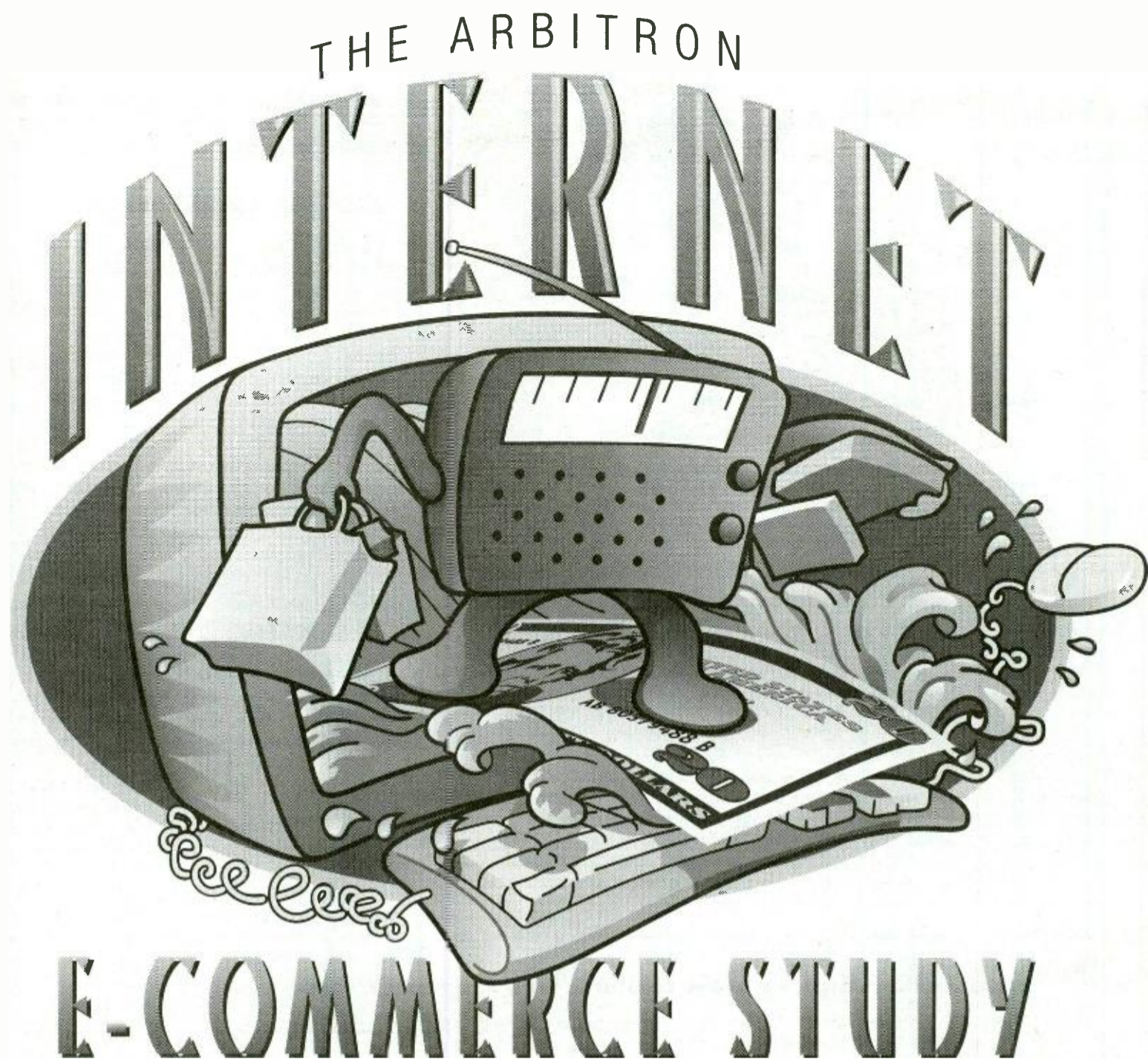
"John and Ken... They're like a one-two punch in the chops. Contemporary, fast paced afternoon drive talk. Unique takes on the right topics! Building nicely in Sacramento."  
Ken Kohl, OM  
Talk 650 KSTE/Newstalk 1530 KFBK, Sacramento

**Satcom C5, Transponder 23, Sedat Channel 20, 6-10pm est**

# The John & Ken Show

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**831/420-1400**  
www.fisherentertainment.com



## Your Station's Web Site: Lock In Listeners, Make More Money

Can you make money off your Web site? The results of Arbitron's recently released Internet E-commerce Study say yes. Listeners told us they want to be able to print coupons from your advertisers, learn more about your advertisers and even buy products, such as CDs, directly from your site. With links to advertiser information, your site can finally answer the common objection about the lack of visuals in radio.

Some of the revenue-enhancing opportunities uncovered by the study include:

- Radio can use the Web to show its advertisers' products and services
- Listeners want more advertiser information from radio Web sites
- Listeners want to be able to buy products directly from radio Web sites
- Radio Web sites are uniquely able to leverage strong awareness into higher visitorship

You can see the entire Arbitron Internet E-commerce Study at [www.arbitron.com](http://www.arbitron.com). The Arbitron E-commerce Study is presented in conjunction with Edison Media Research.

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## Wind-Up Ups Fischer To SVP/Promotion

Wind-up Records has elevated Shanna Fischer to Sr. VP/Promotion. In her new post, Fischer will oversee video promotion in addition to directing the label's radio promotion efforts. She is based in New York.



Fischer

"Shanna has been crucial in developing Creed into a chart-topping, triple-platinum-selling artist," said President Steven Lerner, to whom Fischer reports. "She has built the Wind-up promotion team from a staff of two to a staff of 12. She will now also be an incredible asset to us in promoting our artists to all national and regional video outlets."

Previously VP/Promotion, Fischer has been with Wind-up since its inception. Prior to that, she worked with EMI Records.

In related news, Director/Rock Promotion Joanne Grand has added Adult Alternative promotion duties at Wind-up. She continues reporting to Fischer.

## VH-1's Isaak Adds Music Prog. Duties

Wayne Isaak has been promoted to Exec. VP/Talent & Music Programming at VH-1. Isaak has been responsible for overseeing VH-1's Talent Relations operations, and now adds music programming and scheduling to his management slate.

"Wayne was part of the original team that rebuilt VH-1 as a focused music network," said President John Sykes. "His experience and strong relationships have been invaluable in helping VH-1 become recognized as a strong force within the music industry and with our viewers."

Isaak joined VH-1 in 1994 from A&M Records, where he was Exec. VP/Publicity & East Coast Operations. He began his music industry career in 1979 as Publicity Director at indie Waterhouse Records in Minneapolis. VH-1 VP/Music Programming Mike Tierney and VP/Music & Talent Bruce Gilmer continue to report to Isaak.

## Milewski

Continued from Page 1

Milewski began his radio career in 1968 at Holy Cross College and joined Greater Media when the company bought the Detroit station where he was PD and morning host. He graduated from the University of Detroit Law School in 1976, then joined the staff in Greater Media's East Brunswick, NJ corporate headquarters.

He was often the lone voice in the pack, willing to speak out against the popular concept and

able to present a convincing argument why others should reconsider. At the RAB board of directors meeting in Rye, NY in November, Milewski eloquently warned fellow broadcasters that advertising clutter on the air would doom radio. A month before, he was the only radio group head on a panel before Wall Street analysts to acknowledge that satellite broadcasting could hurt commercial radio and encouraged the industry to find ways to stay competitive. He recently told R&R CEO/Publisher Erica Farber in a Publisher's Profile (R&R 1/22) that when he began his radio career 31 years ago, "the three big advantages of FM were better quality, more formats and fewer commercials. That seems to me what satellite radio is going to sell — more formats, better quality and fewer commercials — and we have to be very careful of that."

Milewski also was strongly opposed to the Telecommunications Act of 1996, which passed three years ago last Monday. But once it became law, he quickly took advantage of the new rules and built Greater Media into a 14-station operation and one of the nation's largest privately held radio groups.

"In recent years, the radio industry had begun to recognize Tom as one of its up-and-coming leaders," said Greater Media President Frank Kabela. "He was elected to the board of both the National Broadcasters Assn. and the RAB. The industry took considerable notice of the limits on the numbers of stations one company could own in a given market as well as nationwide. Once that effort failed, Tom spearheaded a reorganization of Greater Media's radio group through swaps, sales and acquisitions to position the company as a strong

competitor in the markets it served under the new rules."

"For somebody who was against all this," Milewski said in the Publisher's Profile, "I've certainly learned how to ride the bike pretty quick."

Peter Smyth — who has been named Greater Media's Radio Group VP, overseeing all of the company's radio properties while retaining his GM duties at the group's five Boston properties (see story, Page 1) — said, "Tom Milewski was a very good friend of mine. He taught me a great deal, and we forged ahead together. I hope I can be half the leader he was at Greater Media. Our heart is very heavy. Tom wasn't a quitter, that's for sure. And he will be very, very missed."

"He was a wonderful guy," said Herb McCord, who knew Milewski for 20 years and worked with

him at Greater Media. "You always knew where you stood with him. He was a straight shooter. Tom was an asset to the company, a great friend, and he will be hard to replace."

Kabela observed, "Tom was smart, hard-working and ambitious, yet he was able to achieve a wholesome balance in his life. He never allowed his career to shortchange his family, to which he was devoted."

Milewski is survived by his wife, Kathleen Carroll, a daughter and son, his father, a brother and a sister. A Thursday morning service and funeral were scheduled. Memorial contributions may be made to the American Cancer Society, 3076 Princeton Pike, Lawrenceville, NJ 08648, or to the Oncology Dept. of the Medical Center at Princeton, 253 Witherspoon St., Princeton, NJ 08540.

— Jeffrey Yorke

## Palmer Inks Deal With Warner Chappell Music



Robert Palmer recently signed a worldwide administrative agreement with Warner Chappell Music Inc. for his song catalog. On hand for the ceremony were (l-r) Warner Chappell Music President Rich Shoemaker and Chairman/CEO Les Bider, Palmer and Warner Chappell Exec. VP/Legal & Business Affairs Ed Pierson.

## Tilford Takes Helm Of WMMS/Cleveland

Four-year WKQQ/Lexington, KY PD Tony Tilford has been named PD of Jacor mainstream Rocker WMMS/Cleveland. Tilford's first day at "The Buzzard" will be March 1.

"The chance to be in Cleveland and rebuild the heritage is an unbelievable opportunity," Tilford told R&R. "When you look at the people who've been there before — Jim Brown, Leroy Kelly, Paul Warfield, Otto Graham — if I could just convince Tim Couch to move with me from Lexington, I think we should have a very good year. Oh, wait, I'm with the Buzzard, not the Browns. Well, that should be fun too."

Starting at WKQQ/Lexington as overnight talent, Tilford rose through the ranks in his 13-year career at the "Double Q." He eventually became evening air talent, MD and afternoon driver.

## Schmidt Skips To Clear Channel/WPB

Clear Channel Communications has moved Skip Schmidt to the position of Market Manager for its West Palm Beach and Ft. Pierce, FL radio properties: News/Talkers WBZT-AM; WJNO-AM & WJNX-AM; Classic Hits WBGG-FM; Classic Rock WKGR-FM; CHR/Pop WLDI-FM; NAC/Smooth Jazz WWLV-FM; and Oldies WOLL-FM.

Schmidt, who spent the past year in a similar post at Clear Channel's Tampa operations, replaces Chet Tart and David D'Eugenio. They had been co-managing the stations since last August.

D'Eugenio will remain on board in the newly created Director/Sales post for the eight West Palm stations. Tart — who became a part of Clear Channel after managing six radio stations for Fairbanks Communications prior to Clear Channel's purchase of those stations last year — is leaving the company to pursue other opportunities.

Before he worked in Tampa, Schmidt was VP/GM for KHVN-AM, KOAI-FM & KRBV-FM/Dallas. He also spent two years as a Sr. VP with the Unistar Radio Network and was VP/GM at WJQY/Miami for four and a half years.

## EXECUTIVE ACTION

### Bolton To Lead Jones/MediaAmerica Talk Sales

Jones/MediaAmerica has added Amy Bolton as Director/Talk Radio, Affiliate Marketing. She will be responsible for affiliate sales for the Cox/MediaAmerica syndicated radio products *The Motley Fool*, *The Clark Howard Show*, *Handel on the Law* and *The Neal Boortz Show*.

Bolton most recently was Sr. Director/Affiliate Marketing for Westwood One Radio Networks. She's also been Director/Affiliate Marketing for Sony's SW Networks and Affiliate Marketing Manager for ABC Radio Networks.

"Amy's experience and understanding of this format are an asset to program directors," CEO Ron Hartenbaum stated. "Through her expertise and valuable insights, stations can only benefit by experiencing real ratings growth."



Bolton

### R&R Names Nuell To New NTR Sales Rep Post

Gary Nuell has joined R&R in the newly created position of Non-traditional Revenue (NTR) Sales Representative. Nuell will help develop sales for the R&R ONLINE website and the R&R RETAIL fax, develop new revenue categories and assist in the broadening of research sales for R&R's Callout America.

Nuell most recently was Director/Regional Promotion at Sire Records. His other experience includes stints as Western Advertising Manager for *Billboard* magazine, Director/Sales Development for *Amusement Business* magazine, and Account Manager for *Airplay Monitor*. He was also Publicity Manager for *Nederlander Concerts*.

"Gary has a rare combination of practical experience at trade publications and record labels and in concert promotion, giving him a broad perspective," R&R GM Sky Daniels said. "That perspective, coupled with his tireless dedication, makes him an ideal candidate for this challenging position."

## IBM

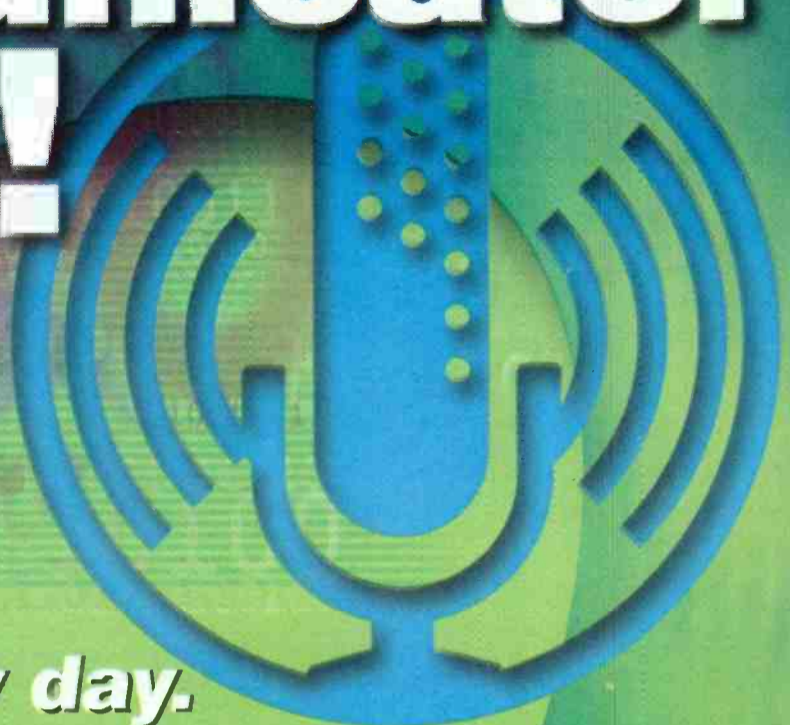
Continued from Page 3

consumer demand for convenient access to quality recordings and ensuring copyright protection for our artists. Consumers, artists, technology companies, consumer electronics companies and music companies will all benefit if approaches to digitally delivered music are both interoperable and secure."

Warner Music Group Exec. VP Paul Vidich noted, "When consum-

ers go to an online store in the future, they will have two choices: Click one button to have a CD mailed to their home in a few days, or click a different button to have CD-quality music electronically downloaded to their home computer in minutes. Electronically downloaded music will be just another format choice, just as online stores are another shopping choice. That's good for consumers, retailers and music companies."

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April 18-22, 1999  
Exhibits/April 19-22  
Las Vegas  
Nevada/USA

## WENN/Birmingham Now Rhythmic Oldies

WENN/Birmingham has returned to the airwaves as "Jammin' Oldies 105.9." The station had been Urban AC until early January, when Dick Broadcasting's LMA with American General Media expired. The station was off the air for a week when Southern Star picked up the LMA and debuted the new Rhythmic Oldies format.

"We are thrilled to have WENN back on the air," Southern Star President/CEO Rick Peters said. "One of Birmingham's most beloved and historic radio stations has returned with a new fervor. We are confident that Jammin' Oldies 105.9 will be very well-received by the people of Birmingham."

Southern Star/Birmingham GM **Bill Thomas** and OM **John Jenkins** hold those titles at WENN, with an announcement regarding the PD expected in the near future. Targeting 25-54 listeners, Jammin'

## Classic Hits KESP Debuts In Phoenix

Brentlinger Broadcasting's Classic Hits **KESP (The Loop 101)** Phoenix is up and running under an LMA with its owners, Four Rivers Broadcasting. Brentlinger also operates crosstown "K-Best," an Oldies simulcast on KBZG-FM & KBZR-FM.

"Our programming plans are rather simple," KESP GM/VP Jim Seemiller said. "Since our sister stations are broadcasting Oldies with emphasis on the '50s and '60s, it made sense for us to just do a line extension." KESP's core acts include Elton John, Rod Stewart, Chi-

cago and Bob Seger. Seemiller added, "Oldies stations stop at 1972, and this leaves a big musical void. The Classic Rock stations are stuck in the late '60s with a very hard-rock emphasis. In most major markets, the Classic Hits stations are scoring well in the ratings, and we expect to do the same."

Seemiller is also impressed with the KESP signal, noting, "The coverage area of this station is great. You can listen in Phoenix, Prescott and Flagstaff, and we are working on other improvements to increase the coverage even more."

Oldies 105.9 will emphasize familiar hits from the '60s, '70s and '80s. In arriving at the format, WENN solicited input from the community during a four-day period, generating more than 1,000 calls, faxes and e-mails offering suggestions on programming.

Thomas said, "Jammin' Oldies 105.9 will certainly bring back great memories for our listeners. Our station will have a lot of fun with this high-energy format, and we feel the programming is truly consistent with the needs of this community."

## PRECIOUS METAL

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

### MULTIPLATINUM ALBUMS

*Double Live*, Garth Brooks, Capitol (12 million); *The Woman In Me*, Shania Twain, Mercury (11 million); *Backstreet Boys*, Backstreet Boys, Jive (9 million); *Come On Over*, Shania Twain; *Secrets*, Toni Braxton, LaFace/Arista (7 million); *No Way Out*, Puff Daddy & The Family, Bad Boy/Arista (6 million); *My Way*, Usher, LaFace/Arista (5 million); *'N Sync*, 'N Sync, RCA (4 million); *R.*, R. Kelly, Jive; *Supposed Former Infatuation Junkie*, Alanis Morissette, Maverick/Reprise; *These Are Special Times*, Celine Dion, 550 Music/ERG; *Hard Knock Life, Volume 2*, Jay-Z, Roc-A-Fella/Def Jam/Mercury; *Stunt*, Barenaked Ladies, Reprise; *Never Say Never*, Brandy, Atlantic; *Ray Of Light*, Madonna, Warner Bros.; *Wide Open Spaces*, Dixie Chicks, Columbia (3 million); *Best Of 1980-1990/The B-Sides*, U2, Island; *Ones*, Mariah Carey, Columbia; *Spirit*, Jewel, Atlantic; *For The Record — 41 Number One Hits*, Alabama, RCA; *Romanza*, Andrea Bocelli, Philips; *The Carnival*, Wyclef Jean & Fugee All-Stars, Ruffhouse/Columbia; *Love Songs*, Elton John, MCA; *Stage Door Canteen*, Various Artists, Heartland (2 million).

### PLATINUM ALBUMS

*Double Live*, Garth Brooks; *My Love Is Your Love*, Whitney Houston, Arista; *The Prince Of Egypt* ST, Various Artists, DreamWorks; *Chef Aid: The South Park Album* ST, Various Artists, American/Columbia; *R.*, R. Kelly; *Home For Christmas*, 'N Sync; *Tical 2000*, Method Man, Def Jam/RAL/Mercury; *Tracks*, Bruce Springsteen, Columbia; *Americana*, Offspring, Columbia; *Best Of 1980-1990/The B-Sides*, U2; *Supposed Former Infatuation Junkie*, Alanis Morissette; *Ladies And Gentlemen*, George Michael, Epic; *Ones*, Ma-

riah Carey; *Enter The Dru*, Dru Hill, University/Island; *A Little South Of Sanity*, Aerosmith, Geffen; *Touched By An Angel* ST, Various Artists, 550 Music; *These Are Special Times*, Celine Dion; *Dizzy Up The Girl*, Goo Goo Dolls, Warner Bros.; *Celebrity Skin*, Hole, DGC/Geffen; *Totally '80s*; *Always*; *Love Songs*; *Rock & Roll Era*, 1956; *Rock & Roll Era*, 1959; *Rock & Roll Era*, 1960; and *Rock & Roll Era*, 1954-1955, Various Artists, Warner Special Products; *Stage Door Canteen*, Various Artists; *Whiskey Bent & Hell Bound*, Hank Williams Jr., Curb.

### GOLD ALBUMS

*The Prince Of Egypt — Gospel* ST, Various Artists, DreamWorks; *Double Live*, Garth Brooks; *My Love Is Your Love*, Whitney Houston; *The Prince Of Egypt* ST, Various Artists; *The Prince Of Egypt — Country*, Various Artists, DreamWorks; *Chef Aid: The South Park Album* ST, Various Artists; *R.*, R. Kelly; *Best Of 1980-1990* and *Best Of 1980-1990/The B-Sides*, U2; *Home For Christmas*, 'N Sync; *Room 112*, 112, Bad Boy/Arista; *Tical 2000*, Method Man; *Tracks*, Bruce Springsteen; *Americana*, Offspring; *John Lennon Anthology*, John Lennon, Capitol; *Live From Albertane*, Hanson, Mercury; *Mutations*, Beck, DGC/Geffen; *Supposed Former Infatuation Junkie*, Alanis Morissette; *Ladies And Gentlemen*, George Michael; *Ones*, Mariah Carey; *Enter The Dru*, Dru Hill; *Keep The Faith*, Faith Evans, Bad Boy/Arista; *Sabrina*, The Teenage Witch ST, Various Artists, Geffen; *Different Stages Live*, Rush, Anthem/Atlantic; *As Time Goes By*, Neil Diamond, Columbia; *A Little South Of Sanity*, Aerosmith; *98 Degrees & Rising*, 98 Degrees, Motown; *Wander This World*, Jonny Lang, A&M; *Touched By An Angel* ST, Various Artists; *Bad Boy's Greatest Hits*,

Various Artists, Bad Boy/Arista; *These Are Special Times*, Celine Dion; *Prolonging The Magic*, Cake, Capricorn/Mercury; *The Recipe*, Mack 10, Hoo Bangin/Priority; *Belly ST*, Various Artists, Def Jam/Mercury; *One Wish*, Deborah Cox, Arista; *Dizzy Up The Girl*, Goo Goo Dolls; *Whitey Ford Sings The Blues*, Everlast, Tommy Boy; *Soul's Core*, Shawn Mullins, SMG/Columbia; *Jock Jams, Volume 4*, Various Artists, Tommy Boy; *Phoenix Rising*, Temptations, Motown; *I Know*, Luther Vandross, Virgin; *Version 2.0*, Garbage, Almo Sounds/Interscope; *Pure Funk*, Various Artists, Mercury; *Burnin' The Roadhouse Down*, Steve Wariner, Capitol; *A Jagged Era*, Jagged Edge, Columbia; *Game Related*, Click, Jive; *Mind Of Mystikal*, Mystikal, Big Boy/No Limit/Jive; *The Very Best Of Anne Murray*, Anne Murray, Heartland; *Sounds Of The '70s, AM Top Twenty*; *Sounds Of The '70s, 1977*; *Sounds Of The '70s, 1972*; *Classic Rock 1968*; *Rock & Roll Era*, 1964; and *Rock & Roll Era*, 1963, Various Artists, Warner Special Products; *Stage Door Canteen*, Various Artists; *A Quiet Normal Life — The Best Of Warren Zevon*, Warren Zevon, Asylum; *Habits Old & New*, Hank Williams Jr.

### PLATINUM SINGLES

"I'm Your Angel," R. Kelly & Celine Dion, Jive; "Nobody's Supposed To Be Here," Deborah Cox; "Because Of You," 98 Degrees; "Lately," Divine, Pendulum/Red Ant; "This Kiss," Faith Hill, Warner Bros.

### GOLD SINGLES

"Ghetto Cowboy," MoThugs, Relativity; "... Baby One More Time," Britney Spears, Jive; "Doo Wop (That Thing)," Lauryn Hill, Ruffhouse/Columbia; "Trippin'," Total, Bad Boy/Arista; "Love Me," 112; "I'm Your Angel," R. Kelly & Celine Dion.

## UPDATE

### Metro Networks Hires Hiken As Baltimore GM

Metro Networks has named **Buz Hiken** GM/Baltimore. He joins the company from Martin's Inc., where he was VP/Sales & Marketing. Before that, he held Director/Sales posts for American Radio Systems stations in West Palm Beach as well as WQSR-FM/Baltimore.

"Buz's extensive history in the radio industry will enable him to quickly tackle his new responsibilities as GM," said VP/Atlantic Region Steve Candullo. "He will be a great asset to our Baltimore team, and we look forward to Buz's success with Metro."

Hiken has spent 17 years in the broadcast industry.



Hiken

## Chancellor Makes Marketing, NTR Moves

■ **Mktg. group appoints Gaible VP; opens offices**

Chancellor Media has tapped **Susan Gaible**, most recently a brand manager for the Reynolds Metal Co., as VP of its Chancellor Marketing Group, which has also opened field offices in Dallas, Detroit, Pittsburgh and Boston. **Anne Bendalin**, **Tom Duda** and **Judi Costanza** have been tapped as Managing Directors of the first three offices, respectively.

"These openings are a critical part of our plan to open 25 full-service field offices in every major market where Chancellor has a presence," said Chancellor Sr. VP and Chancellor Marketing Group President Alison Glander. "National brands want big promotion ideas executed locally. Already these offices are working on behalf of Kellogg, Frito-Lay, Liz Claiborne and Kmart."

Gaible spent 18 years with Reynolds. Bendalin formerly served as

GAIBLE/See Page 27

■ **It buys Creative Resources; Tabio Pres.**

Chancellor Media has purchased the sales/marketing consultancy **Creative Resources**. **Gerry Tabio**, who formed Creative Resources in 1990, has been named Sr. VP of Chancellor and President of the new Chancellor Creative Resources Group. The purchase price was not disclosed.

Creative Resources had been on retainer for five months to consult, manage and facilitate Chancellor station staffs in New York, Chicago, Detroit, Boston and Atlanta on generating new promotional concepts and product ideas for their advertising clients.

Chancellor Radio Group President Jim de Castro remarked, "We look to Chancellor Creative Resources Group to become a powerful think tank resource for our advertising clients, providing them with the best promotional tools available. They're off to a tremendous start, and the potential for growing contributions is endless."

## Williams' Ego Prepares For Landing



... That, of course, being Robbie Williams' upcoming LP, *The Ego Has Landed*, set for a May 4 release. Williams recently flew in from his native UK, where his two records have both surpassed the quintuple-platinum sales mark. On hand at one of the two showcases Williams performed at are (l-r) Capitol President Roy Lott, Williams and Capitol VP/A&R Dave Ayers.

## Radio

• **DAVE ALPERT**, most recently a producer for ABC Radio Networks, becomes Exec. Editor for WW1's Entertainment News.

## Records



McGill

• **ERIC SKINNER** is named Sr. Dir. Rap Promotions for Elektra Entertainment Group. He was previously Dir./Rap Promotions for Jive Records.

• **TERRY MCGILL** becomes VP/Promotion & Mktg. at Fully Loaded Records. McGill most recently served as Pres./Urban Music for Breakaway Entertainment.



Skinner

## National Radio

• **WORLD PARTY 2000** will usher in the new millennium with hourly live reports from around the globe on Dec. 31, 1999. The all-day broadcast will be satellite-delivered via ABC Globecast and is available on a market-exclusive basis; (303) 245-6057, [www.worldparty2000.com](http://www.worldparty2000.com).

## PROS ON THE LOOSE

**Reggie B** — MIDDAYS WUKS/Fayetteville, NC (919) 682-5628  
**Tom Clendening** — PD KNWX-AM and KIRO-AM & FM/Seattle (425) 349-2110  
**Lindsey Cipcic** — PD/mornings KHOT/Phoenix (602) 266-1360  
**Ty Flynt** — News Dir./mornings KHOT/Phoenix (602) 642-6887  
**Lisa Trigg** — APD/MD/middays KHOT/Phoenix (602) 857-7910

• **WESTWOOD ONE's** Grammy programming begins with rehearsal coverage Feb. 20 and will include live, backstage broadcasts; a Grammy webcast featuring live chats; and coverage of the 41st annual awards ceremony; (310) 840-4178. In other WW1 news: The company's Fox News network announces nine new affiliates, among them KFI-AM/L.A. and KATT-FM/Oklahoma City.

• **TALK AMERICA NETWORK**, in conjunction with Today Solutions Media, has launched a daily one-hour technical and Internet talk show hosted by John DeBevoise, airing 9-10am (PT); (619) 920-3297.

## Changes

**Alternative:** *The Ska Show* premieres Feb. 14 and will air 9:30-10pm Sundays on WLIR/Long Island.

**CHR:** **Eric Knight** exits KCLD/St. Cloud, MN to join WQQB/Champaign-Urbana, IL for nights ... **Brian Christopher** joins KRBE/Houston as Creative Services Dir.

**Classic Rock:** KKRW-FM/Houston has extended the *Dean & Rog* morning show to 5-10am weekdays.

**Country:** **Lance Todd** exits the morning post at KHWH/Barstow, CA after 12 years, but retains programming duties.

**News/Talk:** KKTR-AM, L.A. has a new lineup: **Judy Abel** covers mornings; **Nancy Bond** handles mid-days; **Lisa Osborn** is in afternoons; **Lori Ryans** lands evenings; and **Rick Cruise** takes on overnights.

**Spanish News/Talk:** Hefel/Miami Dir./Merchandising **Manuel Cutie** moves to Radio Unica's crosstown WNMA-AM.

**Sports:** *The Tim Floyd Show*, hosted by the Chicago Bulls coach, will air every Monday and Thursday during the NBA season on WMUP-AM/Chicago.

**Rock:** WAPL/Appleton, WI ups **John Jordan** to morning sidekick with host **Rick McNeal** ... **Shannon**

## CHRONICLE

### BIRTHS

WQCD/NY PD **John Mullen**, wife **Julia**, daughter **Kaitlyn Rose**, Feb. 4.

## Products & Services

**CODEWORKSHOP**, a software development company, has designed Hot-Clock, a Windows-compatible program that creates pie charts for radio programmers; [www.hotclock.com](http://www.hotclock.com), (609) 547-3939.

**Norris** joins WBYR/Ft. Wayne, IN for middays ... **KZRK/Amarillo, TX MD/afternoon** **J. Curry** segues to morning drive with PD/host **Eric Slayter** ... **Jen Wylde** joins WBLM/Portland, ME for nights ... Former **KQWB/Fargo, ND PD Guy Dark** joins WRQC/Minneapolis for swings ... **WYNF/Sarasota, FL PD Brian Medlin** goes on the air in middays ... **KFMW/Waterloo, IA** welcomes former **KGGO/Des Moines** night jock **Todd Thompson** for middays as "The Weed" ... At **KWHL/Anchorage, AK, PD/afternoon** **Dan Thomas** and **MD/middayer Kathy Mitchell** swap airshifts.

**Records:** **Ray Doustar** is named Mgr./Nat'l Sales for BMG Special Products ... **Blackbird Records** elevates **Adam Kurtz** to Nat'l Promotion Mgr. ... **Emily Cagan** is promoted to Sr. Product Mgr. at Rhino Records ... **Elektra Entertainment Group** appoints **Rick Brown** Dir./A&R.

**Industry:** **Gene Roy** is bumped up to Tour Mgr. of **Kenny Rogers Productions** ... **Chris Murphy** announces plans for 24-hour digital programming for Australian radio ... **Susan Blond Inc.** opens an L.A. office and names **Lisa Vega Sr. Dir./Publicity** and **Lisa San Miguel** **Publicity Coordinator** ... Attorney **Terry Aronoff** joins **Kilpatrick Stockton**.

## NATIONAL RADIO FORMATS

ADDED THIS WEEK

**ABC RADIO NETWORKS**  
**Robert Hall • (972) 991-9200**

**Classic Rock**  
**Chris Miller**  
 BLACK CROWES Only A Fool

**Hot AC**  
**Steve Nichols**  
 CHER Believe

**Starstation**  
**Peter Stewart**  
 BRANDY Have You Ever?

**Touch**  
**Ron Davis**  
 No adds

**ALTERNATIVE PROGRAMMING**  
**Steve Knoll • (800) 231-2818**  
**Gary Knoll**

**Rock**  
 CUTTERS Satisfied  
 HOLE Malibu  
 JOHN MELLENCAMP I'm Not Running Anymore

**Alternative**  
 BLACK SABBATH Selling My Soul  
 CANDLEBOX Happy Pills  
 CREED I'm Eighteen  
 INDIGENOUS Now That You're Gone

**CHR/Hot AC**  
 DRU HILL These Are The Times  
 GARBAGE Special  
 JENNIFER PAIGE Sober  
 SEMISONIC Secret Smile

**Mainstream AC**  
 MARIAH CAREY I Still Believe  
 COLLECTIVE SOUL Run  
 EVERLAST What It's Like  
 'N SYNC (God Must Have Spent) A Little...

**Lite AC**  
 CHER Believe

**NAC**  
 NELSON RANGELL The Way To You

**UC**  
 BEFORE DARK Come Correct  
 BRANDY Angel In Disguise  
 KIRK FRANKLIN Revolution  
 OUTKAST Da Art Of Storytelling  
 JESSE POWELL You

**BROADCAST PROGRAMMING**  
**Walter Powers • (800) 426-9082**

**CHR**  
**Mike Anthony**  
 MARIAH CAREY I Still Believe  
 JOEY MCINTYRE Stay The Same

**Mainstream AC**  
 No adds

**Hot AC**  
 BLONDIE Maria  
 'N SYNC (God Must Have Spent) A Little More...

**Digital Soft AC**  
**Mike Bettelli**  
 'N SYNC (God Must Have Spent) A Little More...

**Delilah**  
 No adds

**Alternative**  
 FLYS She's So Huge  
 KORN Freak On A Leash  
 LIT My Own Worst Enemy  
 STABBING WESTWARD Haunting M  
 TIN STAR Head

**Urban**  
 GINUWINE What's So Different?  
 SHANICE When I Close My Eyes

**JONES RADIO NETWORK**  
**Jim Murphy • (303) 784-8700**

**Rock Classics**  
**Rich Bryan**  
 JOHN MELLENCAMP I'm Not Running Anymore

**Adult Hit Radio**  
**JJ McKay**  
 BLONDIE Maria  
 COLLECTIVE SOUL Run

**Soft Hits**  
**Rick Brady**  
 No adds

**RADIO ONE NETWORKS**  
**Tony Mauro • (970) 949-3339**

**Hot AC**  
**Yvonne Day**  
 CHER Believe  
 DAVE MATTHEWS BAND Crush

**New Rock**  
**Steve Leigh**  
 CAKE Sheep Go To Heaven  
 CITIZEN KING Better Days...

**WESTWOOD ONE RADIO NETWORKS**  
**Charlie Cook • (805) 294-9000**  
**Bob Blackburn**

**Adult Rock & Roll**  
**Jeff Gonzer**  
 No adds

**Soft AC**  
**Andy Fuller**  
 MARIAH CAREY I Still Believe

**Bright AC**  
**Jim Hays**  
 SUGAR RAY Every Morning

## TRS

Continued from Page 1

will salute **KGO & KSFO/San Francisco** President/GM **Michael "Mickey" Luckoff**, who will receive **R&R's** first-ever **Talk Radio Lifetime Achievement Award** for his unprecedented success in and contributions to **News/Talk** radio.

TRS '99 will also offer discussions on numerous issues facing **News/Talk** management, sales, programming and marketing in the coming decade. Thursday afternoon will kick off with the **News/Talk Radio Round Table**, featuring **Jacor CEO Randy Michaels**, **Premiere Radio Networks' President/COO Kraig Kitchin**, **ABC Radio Networks VP John McConnell** and **WOR Radio Networks Director Rich Wood**, among other notables. On Friday morning, **Westwood One Sr. VP/Programming Denise Oliver** will debate the future of radio

news with **Harvey Nagler** (CBS), **Bernard Gershon** (ABC), **Robert Garcia** (CNN), **Brad Kalbfeld** (AP Radio) and **Dave Barrett** (FOX Radio). Other scheduled TRS '99 panelists include **Cox Radio's Greg Mocerri**, **KGO & KSFO's Jack Swanson**, **Jacor's Gabe Hobbs**, **WGN/Chicago's Mary June Rose**, **KABC/Los Angeles' Drew Hayes**, **KFBK & KSTE/Sacramento's Ken Kohl**, **WABC/New York's Phil Boyce** and **WWDB/Philadelphia's Jim Casale**, to name just a few.

You can still register for TRS '99 on-site at the **Grand Hyatt Hotel** beginning at noon on Thursday, Feb. 18. At press time, the Hyatt was sold out of seminar-rate rooms, but there were still a few standard rate rooms available. Call the Hyatt directly at (202) 582-1234, or call our seminar hotline at (310) 788-1619 for alternate hotel options and last-minute TRS '99 updates.

## Chancellor

Continued from Page 1

(once the **Capstar Broadcasting** merger is done) and **Clear Channel's** 450 would make for a monumental marriage. The 915 stations would dwarf **Infinity Broadcasting's** 161 stations — even after about 100 outlets are sold off to meet FCC market ownership limits.

But for now, there's a much bigger problem in the way: money. **Chancellor** Chairman **Tom Hicks** is said to be looking for \$85 to \$90 per share. Others in the company tell **R&R** that Hicks is holding out for even more. (If so, it could be a long wait: **Chancellor** share prices have been retreating over the past week and closed down sharply Tuesday at \$53.75, more than \$5 off the Feb. 5 close of \$57.875.) Although **Marcus** declined to comment on **Business Week's** story that **Clear Channel** is "studying" an ac-

quisition of **Chancellor** for \$18 billion in stock, he did say that price would be "in the right range."

**Prudential** analyst **James Marsh** told **Bloomberg** that \$18 billion was a logical number for the deal: "Clear Channel has the currency to get the deal done." When asked if **Infinity** could be considered a contender, **Marsh** said he didn't think so, based on overlap concerns with radio and TV properties falling under the **LIN Television** umbrella. "Infinity could get the scraps out of a **Clear Channel** deal, which would really amount to \$1 billion to \$2 billion in assets."

**Infinity** entered the picture last week, when Chairman/CEO **Mel Karmazin** told analysts on a conference call, "We're certainly very interested in whatever acquisitions the government would allow us to make in connection with **Chancellor**." Both companies own numerous stations in the top 50 markets, so a merger would require certain sta-

tions to be sold to satisfy the DOJ. "You can bank on this: We won't make any large-deal acquisition that's not accretive," **Karmazin** added, saying he believes there are "opportunities with **Chancellor** to make accretive acquisitions."

**Marcus** has said that a deal would likely be announced within 60 days. However, **Chancellor** brass is meeting in Dallas this week, and more will be known sooner, rather than later.

While almost any big name in the multimedia business could get some play as a potential buyer, one company — **America Online** — surprised even the **Chancellor** insiders when one publication reported **AOL** as a buyer. "AOL has never been a comer," one **Chancellor** insider told **R&R**. "We talked about getting a smart partner on our Internet project, and their name might have come up then, but never as a buyer. I don't think they've expressed any interest."

## ZINE

## SCENE

## Michael Jackson's Hospital Scare!

Michael Jackson had a few scares recently, the *National Enquirer* reports. One was his emergency trip to the hospital for an injury to his wrist after he fell on his way to a South Africa airport. Then, at the hospital, he was convinced he was having a heart attack, and the doctors brought in a crash cart of emergency cardio equipment. Then his son, Prince, had a seizure due to a viral infection, and Jackson rushed him to the emergency room in a state of hysteria, begging doctors not to let little Prince die (he didn't).

The *Globe*, on the other hand, is not quite as sympathetic in their report. The 'zine apparently didn't know how Jackson hurt his wrist, so it printed a top 10 list (a la David Letterman) of reasons Jacko injured his wrist. Among the meanest: "slipped while moonwalking on his hands" (No. 6); "pitched a hissy fit when his glove didn't fit" (No. 4); and "asked Mike Tyson, 'Who's Bad?'" (No. 3).

## Teaching Love ...

"Yeah. When my baby wants to hear it. But I don't need any music. Oh, no" — the master of the love game, **Barry White**, on whether he listens to his own music when making love (*Time*).

## ... Learning Love ...

"I have no clue if I've been in love or not. That's kind of a touchy subject, 'cause I'm just starting. I've never had a boyfriend" — 19-year-old singer **Mya** (*Vibe*).

## ... Tarnished Love

**Jerry Hall** has a trump card in her nasty divorce battle with **Mick Jagger**. If he doesn't divide things up her way, she's prepared to write a tell-all book and divulge Mick's darkest secrets and sexual shortcomings (*Star*).

## And Now A Message From ...

**Madonna** and **Lauryn Hill** join **Tom Hanks**, **Sharon Stone**, **Chris Rock**, **Natasha Richardson**, **Grant Hill** and **Dr. Mathilde Krim** on the cover of *Esquire* — each holding a placard with one word of the statement "The Four Letter Word We All Forgot About" (it's "AIDS").

## Soul Man

"It's all about the Divine Spirit leading you to touch people. That's what soul music is. And



**CROWD PLEASER** — "She's got all the elements of a pop star, all the ingredients. I don't know if I could be in the same room with her for very long, but who can you be in the same room with for very long?" — *Blondie* lead singer **Deborah Harry** serves up her personality profile of **Courtney Love** (*Esquire*).

unless you're doing that — I don't care how your music sounds, if you ain't doin' that, you're just makin' noise. And makin' money, you know what I'm sayin'" — **D'Angelo** (*Elle*).

## Cause 'N' Effect

When members of **Rage Against The Machine**, **Beastie Boys**, **Bad Religion** and **Chumbawamba** put together a concert to benefit the cause of death-row inmate **Mumia Abu-Jamal**, convicted of the 1981 killing of a Philadelphia police officer, 2,000 tickets were returned by outraged fans. Commented **WXRK**/NY personality **Will Pendarvis**, "Don't take the word of a disc jockey, for God's sake, or a guy in a band. Do the research and come to your own conclusions" (*Entertainment Weekly*).

## Bad Judgment

*Time* offers its good news/bad news clip of the week. "The good news: The judge who sent **Tommy Lee** to jail can find no evidence that the rocker violated his parole by drinking. The bad news? This means Lee is free to go on tour. Maybe they can get him for his hair [now in cornrow braids]. It's a crime."

## Sitting Petty?

**Whitney Houston** recently held up the shoot for the video of her single "Heartbreak Hotel" because she hated her dressing-room chair (*Globe*).

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

## MUSIC &amp; MOVIES

## CURRENT

- **SHE'S ALL THAT** (*Miramax*)  
Single: Kiss Me/Sixpence None The Richer (*Squint/Columbia*)
  - **PATCH ADAMS** (*Universal*)  
Single: Faith Of The Heart/Rod Stewart  
Other Featured Artists: the Rascals, Eric Clapton, the Band
  - **VARSITY BLUES** (*Hollywood*)  
Single: Run/Collective Soul (Atlantic)  
Other Featured Artists: Foo Fighters, Janus Stark, Van Halen
  - **SIMPLY IRRESISTIBLE** (*Restless*)  
Single: Falling/Donna Lewis  
Other Featured Artists: Katalina, Marcy Playground, Jennifer Paige
  - **THE PRINCE OF EGYPT** (*DreamWorks*)  
Single: I Will Get There/Boyz II Men
  - **RUSHMORE** (*London*)  
Other Featured Artists: the Who, the Kinks, John Lennon
  - **PLAYING BY HEART** (*Capitol*)  
Singles: Drinking In L.A./Bran Van 3000 (Audiogram/Capitol)  
Lover's Will/Bonnie Raitt  
Angelene/PJ Harvey  
Other Featured Artists: Cracker, Moby, Gomez
  - **THE FACULTY** (*Columbia*)  
Singles: Haunting Me/Stabbing Westward  
I'm Eighteen/Creed  
It's Over Now/Neve  
Other Featured Artists: Offspring, Garbage
  - **I STILL KNOW WHAT YOU DID LAST SUMMER** (*143/Warner Bros.*)  
Singles: Blue Monday/Orgy (Elementree/Reprise)  
How Do I Deal/Jennifer Love Hewitt  
(Do You) Wanna Ride/Reel Tight (G-Funk/Restless)  
Other Featured Artists: Grant Lee Buffalo, Imogen Heap
- COMING**
- **BLAST FROM THE PAST** (*Capitol*)  
Single: I See The Sun/Tommy Henriksen  
Other Featured Artists: Everclear, R.E.M., Dishwalla
  - **MESSAGE IN A BOTTLE** (*143/Atlantic*)  
Single: Only Lonely/Hootie & The Blowfish  
Other Featured Artists: Faith Hill, Sheryl Crow, Edwin McCain
  - **JAWBREAKER** (*London*)  
Single: Yoo Hoo/Imperial Ten  
Other Featured Artists: Letters To Cleo, Ednaswap, Shampoo

## CYBERSPACE

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

## 'Net Chats

• Shoot the breeze with Alternative's fave Aussies, **Silverchair**, on Tuesday (2/16) at 6pm ET/3pm PT ([www.sonicnet.com](http://www.sonicnet.com)). iChat® plugin required. At 8pm ET/5pm PT, watch the band perform via live video cybercast.

• Tune into a pre-concert interview with Ali of **Zebrahead** Tuesday at 7:45pm ET/4:45pm PT ([www.hob.com](http://www.hob.com)). Then, stick around for a live online cybercast one hour later, as **Reel Big Fish** complete the show's double bill.

• Also on Tuesday, chat away with members of **Divine** at 9pm ET/6pm PT ([www.sonicnet.com](http://www.sonicnet.com)).

## OnTheWeb

• Listen to a live cybercast featuring the **Neville Brothers** from the House of Blues in New Orleans Saturday (2/13) at 12:30am ET/9:30pm PT ([www.liveconcerts.com](http://www.liveconcerts.com)).

• Shake your moneymaker with the **Black Crowes** in a live Valentine's Day show Sunday at 8:30pm ET/5:30pm PT ([www.rollingstone.com](http://www.rollingstone.com)).

• It's a double bill with **Wes Cunningham** and **Wilco** live from New Orleans' House of Blues Wednesday (2/17) at 10pm ET/7pm PT.

## MUSIC DATEBOOK

## MONDAY, FEBRUARY 22

- 1969/In Manchester, T. Rex launch their British tour with opening mime act **David Bowie**.
- 1978/Ex-Sex Pistols bassist **Sid Vicious** and girlfriend **Nancy Spungen** are arrested by police in their New York hotel room and charged with drug possession.
- 1980/**Stuart Goddard** (a.k.a. **Adam Ant**) is dismissed from Adam & The Ants by manager **Malcolm McLaren**. The group change their name to **Bow Wow Wow** when Goddard is replaced by **Annabella Lwin**.
- 1989/**George Michael's Faith** wins Best Album at the Grammy Awards.

## TUESDAY, FEBRUARY 23

- 1978/At the Grammy Awards, the **Eagles** win Best Record for "Hotel California," and **Fleetwood Mac's Rumours** receives Best Album honors.
- 1979/In Boston, **Dire Straits** launch their first U.S. tour.
- 1988/In Kansas City, **Michael Jackson** launches his first U.S. solo tour.
- Born: **Johnny Winter** 1944, **Brad Whitford** (Aerosmith) 1952, **Howard Jones** 1955

## WEDNESDAY, FEBRUARY 24

- 1969/At London's Royal Albert Hall, the **Jimi Hendrix Experience** play their last British concert before disbanding.
- 1990/**Johnny Ray**, 63, dies from cancer.
- 1992/**Nirvana's Kurt Cobain** and **Hole's Courtney Love** marry in Hawaii.

1993/**Eric Clapton** wins six Grammy awards.

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

## THURSDAY, FEBRUARY 25

- 1963/Vee Jay Records releases the **Beatles'** first U.S. single, "Please Please Me."
- 1977/The Jam sign with Polydor Records.
- 1987/**Frank Sinatra** makes a guest appearance on TV's *Magnum P.I.*
- 1995/**Lyle Lovett** fractures his collarbone in a motorcycle accident.
- Born: **George Harrison** 1942, **Mike Peters** (Alarm) 1958

## FRIDAY, FEBRUARY 26

- 1982/**Killing Joke** disband.
- 1988/The film *Hairspray*, featuring **Sony Bono** and **Deborah Harry**, opens.
- 1994/**Skinny Puppy's Cevin Key** fractures his arm and leg while filming a fight scene in the film *Doom Generation*.
- Born: **Fats Domino** 1928, **Johnny Cash** 1932
- Releases: the **Rolling Stones'** "19th Nervous Breakdown" 1966, the **Eagles'** "Hotel California" 1977

## SATURDAY, FEBRUARY 27

- 1967/In London, **Pink Floyd** record their first single, "Arnold Layne."
- 1977/**Keith Richards** is arrested in his Toronto hotel room by Canadian police and charged with heroin and cocaine possession.

1991/**James Brown** is released from a South Carolina prison after completing his sentence for drug possession.

Born: **Neal Schon** (Journey) 1955, **Johnny Van Zant** 1959, **Paul Humphreys** (OMD) 1960

## SUNDAY, FEBRUARY 28

1981/Following the **Tourists'** disbandment, members **Annie Lennox** and **Dave Stewart** form the **Eurythmics**.



The *Tourists* depart, the *Eurythmics* arrive.

1984/**Michael Jackson** receives eight Grammy awards, including Best Album for *Thriller*.

1985/Ex-Uriah Heep frontman **David Byron**, 38, dies.

1986/**Wham!** disband.

1996/**Alanis Morissette** wins four Grammy awards, including Best Album for *Jagged Little Pill*.

Born: the late **Brian Jones** (Rolling Stones) 1942, **Cindy Wilson** (B-52's) 1957

Releases: **U2's War** 1983

— Mark Solovicos





69.7 million households

### SPANKIN' NEW ADDS

CITIZEN KING Better Days (An3...) (Warner Bros.)  
 FAITH EVANS UPUFF DADDY All Night Long (Bad Boy/Arista)  
 GINUWINE What's So Different? (550 Music/ERG)  
 KORN Freak On A Leash (Immortal/Epic)

### BUZZWORTHY

EMINEM My Name Is (Web/Aftermath/Interscope)  
 ORGY Blue Monday (Elementree/Reprise)  
 FATBOY SLIM Praise You (Skint/Astralwerks/Caroline)

### JAM OF THE WEEK

GINUWINE What's So Different? (550 Music/ERG)

### EXCLUSIVE

KORN Freak On A Leash (Immortal/Epic)

### DAYTIME

BLONDIE Maria (Beyond)  
 BRANDY Have You Ever? (Atlantic)  
 FOXY BROWN Hot Spot (Violator/Def Jam/RAL/Mercury)  
 MARIAH CAREY I Still Believe (Columbia)  
 CHER Believe (Warner Bros.)  
 CITIZEN KING Better Days (An3...) (Warner Bros.)  
 DEBORAH COX Nobody's Supposed To Be Here (Arista)  
 DMX Slippin' (Def Jam/Mercury)  
 DRU HILL These Are The Times (University/Island)  
 EMINEM My Name Is (Web/Aftermath/Interscope)  
 FAITH EVANS UPUFF DADDY All Night Long (Bad Boy/Arista)  
 EVE 6 Leech (RCA)  
 EVERCLEAR One Hit Wonder (Capitol)  
 EVERLAST What It's Like (Tommy Boy)  
 FATBOY SLIM Praise You (Skint/Astralwerks/Caroline)  
 GARBAGE Special (Almo Sounds/Interscope)  
 GINUWINE What's So Different? (550 Music/ERG)  
 GOOD GOO DOLLS Slide (Warner Bros.)  
 GREEN DAY Nice Guys Finish Last (Hollywood/Reprise)  
 LAURYN HILL Ex-Factor (Ruffhouse/Columbia)  
 HOLE Malibu (DGC/Geffen)  
 WHITNEY HOUSTON Heartbreak Hotel (Arista)  
 JAY-Z I AMIL & JA Can I Get A... (Def Jam/RAL/Mercury)  
 JEWEL Hands (Atlantic)  
 JUVENILE Ha! (Cash Money/Universal)  
 R. KELLY When A Woman's Fed Up (Jive)  
 KORN Freak On A Leash (Immortal/Epic)  
 LENNY KRAVITZ Fly Away (Virgin)  
 MARILYN MANSON I Don't Like... (Nothing/Interscope)  
 MATCHBOX 20 Back 2 Good (Lava/Atlantic)  
 METHOD MAN & D'ANGELO Break Ups... (Def Jam/RAL/Mercury)  
 MONICA Angel Of Mine (Arista)  
 NEW RADICALS You Get What You Give (MCA)  
 OFFSPRING Pretty Fly (For A White Guy) (Columbia)  
 ORGY Blue Monday (Elementree/Reprise)  
 REDMAN I'll Be That (Def Jam/Mercury)  
 BUSTA RHYMES Gimme Some More (Elektra/EEG)  
 WILL SMITH Miami (Columbia)  
 BRITNEY SPEARS... Baby One More Time (Jive)  
 SUGAR RAY Every Morning (Lava/Atlantic)  
 2PAC Changes (Amaru/Death Row/Interscope)  
 TYRESE Sweet Lady (RCA)  
 ROB ZOMBIE Living Dead Girl (Geffen)

### SHOWTIME

BACKSTREET BOYS All I Have To Give (Jive)  
 BRANDY Have You Ever? (Atlantic)  
 FOXY BROWN Hot Spot (Violator/Def Jam/RAL/Mercury)  
 MARIAH CAREY I Still Believe (Columbia)  
 DEBORAH COX Nobody's Supposed To Be Here (Arista)  
 DMX Slippin' (Def Jam/Mercury)  
 DRU HILL These Are The Times (University/Island)  
 EMINEM My Name Is (Web/Aftermath/Interscope)  
 FAITH EVANS UPUFF DADDY All Night Long (Bad Boy/Arista)  
 GINUWINE What's So Different? (550 Music/ERG)  
 LAURYN HILL Ex-Factor (Ruffhouse/Columbia)  
 WHITNEY HOUSTON Heartbreak Hotel (Arista)  
 JAY-Z I AMIL & JA Can I Get... (Def Jam/RAL/Mercury)  
 JUVENILE Ha! (Cash Money/Universal)  
 R. KELLY When A Woman's Fed Up (Jive)  
 KORN Freak On A Leash (Immortal/Epic)  
 LIMP BIZKIT Faith (Flip/Interscope)  
 MATCHBOX 20 Back 2 Good (Lava/Atlantic)  
 METHOD MAN & D'ANGELO Break Ups... (Def Jam/RAL/Mercury)  
 MONICA Angel Of Mine (Arista)  
 NEW RADICALS You Get What You Give (MCA)  
 OFFSPRING Pretty Fly (For A White Guy) (Columbia)  
 REDMAN I'll Be That (Def Jam/Mercury)  
 BUSTA RHYMES Gimme Some More (Elektra/EEG)  
 WILL SMITH Miami (Columbia)  
 BRITNEY SPEARS... Baby One More Time (Jive)  
 SPICE GIRLS Goodbye (Virgin)  
 TYRESE Sweet Lady (RCA)  
 TOTAL I/MISSY ELLIOTT Trimpin' (Bad Boy/Arista)

Information current as of Feb. 5



50.8 million households  
 Isaak/Tierney

### ADDS

KHALEEL No Mercy (Hollywood)  
 JOHN MULLEN I'm Not Running Anymore (Columbia)

### INSIDE TRACKS

EAGLE-EYE CHERRY Save Tonight (Work/ERG)  
 SHAWN MULLINS Lullaby (Columbia)  
 SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)

### XL

EAGLE-EYE CHERRY Save Tonight (Work/ERG)  
 GOO GOO DOLLS Slide (Warner Bros.)  
 JEWEL Hands (Atlantic)  
 SARAH MCLACHLAN Angel (Warner Sunset/Reprise)  
 SHAWN MULLINS Lullaby (SMG/Columbia)

### NEW

MARIAH CAREY I Still Believe (Columbia)  
 SHERYL CROW Anything But Down (A&M)  
 WHITNEY HOUSTON Heartbreak Hotel (Arista)  
 SUGAR RAY Every Morning (Lava/Atlantic)

### LARGE

BLONDIE Maria (Beyond)  
 COLLECTIVE SOUL Run (Hollywood/Atlantic)  
 DAVE MATTHEWS BAND Crush (RCA)  
 LAURYN HILL Ex-Factor (Ruffhouse/Columbia)  
 HOLE Malibu (DGC/Geffen)  
 ELTON JOHN & LEANN RIMES Written... (Rocket/Island/Curb)  
 JOHN MULLEN I'm Not Running Anymore (Columbia)  
 SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)  
 SHANIA TWAIN From This Moment On (Mercury)

### MEDIUM

BLONDIE Maria (Beyond)  
 COLLECTIVE SOUL Run (Hollywood/Atlantic)  
 DAVE MATTHEWS BAND Crush (RCA)  
 LAURYN HILL Ex-Factor (Ruffhouse/Columbia)  
 HOLE Malibu (DGC/Geffen)  
 ELTON JOHN & LEANN RIMES Written... (Rocket/Island/Curb)  
 JOHN MULLEN I'm Not Running Anymore (Columbia)  
 SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)  
 SHANIA TWAIN From This Moment On (Mercury)

### CUSTOM

BOYZ II MEN I Will Get There (DreamWorks)  
 BRANDY Have You Ever? (Atlantic)  
 DEBORAH COX Nobody's Supposed To Be Here (Arista)  
 DIVINE Lately (Pendulum/Red Ant)  
 FAITH EVANS Love Like This (Bad Boy/Arista)  
 EVERCLEAR Father Of Mine (Capitol)  
 KIRK FRANKLIN Lean On Me (Gospo Centric)  
 GARBAGE Special (Almo Sounds/Interscope)  
 DRU HILL These Are The Times (University/Island)  
 KHALEEL No Mercy (Hollywood)  
 GERALD LEVERT Taking Everything (EastWest/EEG)  
 MONICA Angel Of Mine (Arista)  
 BONNIE RAITT Lover's Will (Capitol)  
 R.E.M. Lotus (Warner Bros.)  
 ROLLING STONES Gimme Shelter (Virgin)  
 SHANIA TWAIN That Don't Impress Me Much (Mercury)  
 RUFUS WAINWRIGHT April Fools (DreamWorks/Geffen)  
 This week's chart is frozen.

## TELEVISION

### TOP TEN SHOWS FEBRUARY 1-7

Total Audience (95.9 million households)

- ER
- Frasier
- Friends
- Movie (Sunday) (The '60s, Part One)
- 60 Minutes
- Touched By An Angel
- Veronica's Closet
- Jesse
- Dateline NBC (Monday)
- Movie (Sunday) (Night Ride Home)

Adults 18-49

- ER
- Friends
- Frasier
- Movie (Sunday) (The '60s, Part One)
- The X-Files
- Jesse
- Veronica's Closet
- World's Most Shocking Moments 2
- The Drew Carey Show
- Dharma & Greg (tie) Whose Line Is It Anyway?

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.

### Friday, 2/12

- Glen Campbell, *Prime Time Country* (TNN, 9pm).
- Collective Soul, *The Tonight Show With Jay Leno* (NBC, check local listings).
- Orgy, *Late Night With Conan O'Brien* (NBC, check local listings).

### Saturday, 2/13

- Busta Rhymes, *Saturday Night Live* (NBC, 11:30pm).

### Tuesday, 2/16

- Charlie Daniels is profiled on TNN's *The Life and Times Of ...* (8pm).
- Collin Raye and Michael Peterson, *Prime Time Country*.
- Bobby Bare, Janie Fricke and Waylon Jennings perform on *The George Jones Show* (TNN, 10pm).

### Wednesday, 2/17

- Trace Adkins, Sara Evans, and George Jones, *Prime Time Country*.



- Britney Spears, *Jay Leno*.
- Julian Lennon, *The Late Show With David Letterman* (CBS, check local listings).
- John Pizzarelli, *Conan O'Brien*.

### Thursday, 2/18

- Jo Dee Messina and the Mavericks, *Prime Time Country*.
- Blondie, *Jay Leno*.
- Jewel, *David Letterman*.



## FILMS

### WEEKEND BOX OFFICE FEB. 5-7

1 <i>Payback</i> (Paramount)*	\$21.22
2 <i>She's All That</i> (Miramax)	\$11.65
3 <i>Patch Adams</i> (Universal)	\$4.40
4 <i>Varsity Blues</i> (Paramount)	\$3.84
5 <i>Saving Private Ryan</i> (DreamWorks)	\$3.60
6 <i>Shakespeare In Love</i> (Miramax)	\$3.46
7 <i>A Civil Action</i> (Buena Vista)	\$3.07
8 <i>Stepmom</i> (Sony)	\$2.51
9 <i>Simply Irresistible</i> (Fox)*	\$2.23
10 <i>You've Got Mail</i> (WB)	\$2.18

All figures in millions  
 \* First week in release  
 Source: ACNielsen EDI

### COMING ATTRACTIONS:

This week's openers include *Message in a Bottle*, starring Kevin Costner and Robin Wright Penn. The film's 143 Atlantic soundtrack features Sheryl Crow's "Carolina," Hootie & The Blowfish's "Only Lonely," Sarah McLachlan's "I Love You," Faith Hill's "Let Me Let Go," Edwin McCain's "I Could Not Ask for More," Sinéad Lohan's "No Mermaid," Beth Nielsen Chapman's "I Will Know Your Love," Marc Cohn's "Fallen Angels" and Clannad's "What Will I Do." Songs by Yve.n.Adam, Anna Nordell, Laura Pausini and Gabriel Yared complete the ST.

Also opening this week is *Blast From the Past*, starring Brendan Fraser and Alicia Silverstone. The film's Capitol soundtrack sports R.E.M.'s "It's the End of the World as We Know It (And I Feel Fine)," Everclear's "I Will Buy You a New Life," Cherry Poppin' Daddies' "So Long Toots," Squirrel Nut Zippers' "Trou Macacq," Tommy Henriksen's "I See the Sun," Sonichrome's "Honey Please" and Dishwalla's "Pretty Babies." The ST also showcases songs by Perry Como, Randy Newman, Celeste Prince, Block, Flying Neutrons and Steve Dorff.

Opening in limited release is *Unconditional Love*, starring John Kennedy Horne. The film's Horne soundtrack contains Johnny Gill's "Deeper" and songs by 3Gs, Lil Beau, Desi, Dion, Msb and others.

In theaters: Sarah Michelle Gellar and Sean Patrick Flanery star in *Simply Irresistible*, whose Restless soundtrack highlights Donna Lewis' "Falling," Lori Carson's "Take Your Time," Marcy Playground's "The Angel of the Forever Sleep" and more.



36 million households  
 Cindy Mahmoud  
 VP/Music Programming & Entertainment

### Video Playlist

R. KELLY When A Woman's Fed Up (Jive)  
 LAURYN HILL Ex-Factor (Ruffhouse/Columbia)  
 BUSTA RHYMES Gimme Some More (Elektra/EEG)  
 2PAC Changes (Amaru/Death Row/Interscope)  
 MONICA Angel Of Mine (Arista)  
 FOXY BROWN Hot Spot (Violator/Def Jam/RAL/Mercury)  
 TYRESE Sweet Lady (RCA)  
 DRU HILL These Are The Times (University/Island)  
 WHITNEY HOUSTON Heartbreak Hotel (Arista)  
 ROOTS I/ERYKAH BADU You Got Me (MCA)  
 Video playlist for week ending Feb. 12

### Rap City


REDMAN I'll Be That (Def Jam/RAL/Mercury)  
 ROOTS I/ERYKAH BADU You Got Me (MCA)  
 BUSTA RHYMES Gimme Some More (Elektra/EEG)  
 COOL BREEZE Watch For... (Organized Noize/Interscope)  
 METHOD MAN Judgement Day (Def Jam/RAL/Mercury)  
 2PAC Changes (Amaru/Death Row/Interscope)  
 FAT JOE John Blaze (Mystic/Big Beat/Atlantic)  
 MYSTIKAL That's The Rapper (Big Boy/No Limit/Jive)  
 FOXY BROWN Hot Spot (Violator/Def Jam/RAL/Mercury)  
 OUTKAST Da Art Of Storytelling (LaFace/Arista)  
 Video playlist for week ending Feb. 12



55 million households  
 Peter Cohen,  
 VP/Programming

### National Top 20

ROOTS I/ERYKAH BADU You Got Me (MCA)  
 MYA My First Night With You (University/Interscope)  
 JESSE POWELL You (Silas/MCA)  
 WHITNEY HOUSTON Heartbreak Hotel (Arista)  
 EMINEM My Name Is (Web/Aftermath/Interscope)  
 FIVE It's The Things You Do (Arista)  
 FAITH EVANS UPUFF DADDY All Night Long (Bad Boy/Arista)  
 JUVENILE Ha! (Cash Money/Universal)  
 112 LLIL ZAN Anywhere (Bad Boy/Arista)  
 2PAC Changes (Amaru/Death Row/Interscope)  
 USHER Bedtime (LaFace/Arista)  
 DJ CUIK Hand N' Hand (Profile/Arista)  
 R. KELLY When A Woman's Fed Up (Jive)  
 MARIAH CAREY I Still Believe (Columbia)  
 SILK THE SHOCKER I/MYSTIKAL It Ain't... (No Limit/Priority)  
 OUTKAST Da Art... (LaFace/Arista)  
 'N SYNC (God Must Have Spent) A Little... (RCA)  
 3RD STOREE II Ever (Yab Yum/Elektra/EEG)  
 MONICA Angel Of Mine (Arista)  
 SHAE JONES Talk Show Shhhh! (Universal)  
 Most requested from the week ending Feb. 7



Pos.	Artist	Avg. Gross (in 000s)
1	BLACK SABBATH	\$785.4
2	NEIL DIAMOND	\$563.2
3	PHISH	\$529.4
4	JANET JACKSON	\$528.7
5	KISS	\$515.9
6	DAVE MATTHEWS BAND	\$460.1
7	DEPECHE MODE	\$417.7
8	SHANIA TWAIN	\$412.0
9	AEROSMITH	\$375.3
10	MANNHEIM STEAMROLLER	\$318.0
11	BOB DYLAN	\$314.4
12	AMY GRANT	\$307.4
13	"FAMILY VALUES TOUR"	\$239.1
14	ALAN JACKSON	\$204.1
15	VINCE GILL	\$195.4

Among this week's new tours:

DEANA CARTER	NEW MORTY SHOW
CIBO MATTO	ALIEN FASHION SHOW
GOO GOO DOLLS	ROOTS
KRUCIE HORNSBY	SEPULTURA
BUD ROCK	V.A.S.T.
LYLE LOVETT	RUFUS WAINWRIGHT
MY FRIEND STEVE	NEL YOUNG

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



AL PETERSON

## Mark Fuhrman: KXLY's Top Cop

■ The former LAPD detective now trades barbs, not bullets

This story is about **Mark Fuhrman**. Yes, *that* Mark Fuhrman. It's been awhile since there has been any significant media coverage of the steely eyed former Los Angeles Police detective whose name, for better or worse, will forever be linked with the infamous O.J. Simpson murder trial.

But it's hard to forget those TV images of Fuhrman displaying a "Dirty Harry"-like demeanor and confidence while being questioned by no less than the likes of Johnny Cochran and F. Lee Bailey. To some, the onetime Marine seemed an everyman hero, wanting only to see the bad guys get their due. But to others, he was a liar, a bigot and a racist — just one more part of a vast LAPD conspiracy seeking to frame Simpson for two brutal murders.

So once the so-called "trial of the century" is over, what does a guy who has experienced firsthand the intense and unwelcome spotlight of media frenzy do with the rest of his life? In a classic case of "if you can't beat 'em, join 'em," for the past year Mark Fuhrman has been co-hosting a weekly radio talk show on KXLY-AM/Spokane.

After leaving the LAPD, Fuhrman traded the bright lights and famous faces of Hollywood for the bucolic beauty and famous potatoes of Idaho. Throughout much of 1997 Fuhrman hit the media circuit again, this time to promote his controversial book, *Murder in Brentwood*. During that time, KXLY talk host Mike Fitzsimmons asked Fuhrman to be a guest on his daily early afternoon talk



Mark Fuhrman

show. At first, callers only wanted to ask Fuhrman about O.J. or vent their personal feelings about him — both pro and con. But after several appearances, station management began to hear and see the possibilities.

In January of '98, KXLY management decided to offer Fuhrman an opportunity to co-host a weekly crime-themed talk show with Fitzsimmons. "The combination of Mark's experience as a police officer and my training as a lawyer created an immediate synergy

between us," says Fitzsimmons. *The KXLY Crime Show* was a hit with listeners and garnered both Fuhrman and the station a good deal of interest from media outlets throughout the country.

Most observers assumed that publicity was exactly what putting Fuhrman on the air was really all about — a savvy radio promotional stunt designed to get KXLY some attention. But it's now been more than a year since that first show aired, and Fitzsimmons says that even though the curiosity factor about Fuhrman has decreased a bit, listener interest and calls to the program have actually increased.

I recently spoke to Fuhrman, and he sounded a lot like a guy who wouldn't mind too much if he just happened to become the next big Talk radio success story.

**R&R:** *Having had to run the gauntlet of reporters at the O.J. trial, did you ever envision that your future would include being a part of the media?*

**MF:** Well, one thing all that media exposure did was make me aware of how uncomfortable I am with being on TV. In television there's always somebody worrying about how your makeup looks, if your shirt looks right, where the camera is, etc. But radio is a medium where you can just be yourself. What really matters on radio is the subject matter, as opposed to the fluff that you mostly get from TV. Unlike on TV, on radio

your voice gets heard, and you can take enough time to really deal with a complicated subject and make your point. I just feel comfortable on the radio.

**R&R:** *After a year behind the microphone, are you starting to feel like a talk host yet?*

**MF:** Actually, I don't think of myself as anything other than just a blue-denim-wearing, average working guy. But I really do love Talk radio. It's the real "people's court," where anybody can call in and ask a question or voice an opinion. The one thing I guess I bring to this job is honesty. I will not speak on anything that I don't feel I have at least some life experience to draw on about. For example, I'll do a show



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on hunting or competitive shooting or what it is to be in the Marines, but I'm not about to do a show on how the feminist movement is affecting who will be the

Democratic candidate for president in 2000 or something like that.

That said, I can't say that I don't still have a passion for crime and police work. I'll never lose the longing to be out there with my

buddies at three in the morning, coffee sitting on the hood of the car, waiting out some guy who's holed up, with helicopters and the SWAT guys all over the place. For me, there's just no place better.

**R&R:** *If being a cop still stirs that kind of passion in you, why quit?*

**The justice system works fine. The trouble is, we have humans involved in it.**

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**MF:** There's nothing worse than watching an athlete who used to be great still hanging on by his fingernails until he looks pathetic. What's worse to me is seeing an old cop hanging on and just living off old stories. I never wanted to be like that. My plan from the beginning was, you put in your 20 years, you work hard until you burn yourself out, then you go away and do something else. Face it, it's a young man's job. You just can't go without sleep and proper food and still keep up the pace after awhile, and that's a lot of what being a cop is all about.

**R&R:** Ever dream that the next big nationally syndicated talk host could be Mark Fuhrman?

**MF:** Well, yes, I guess I have had some of those thoughts. But then I just kind of laugh because, honestly, I've never really thought of myself in that way. But sure, I'd probably jump at the opportunity. I'd love to have the chance to use my experience and knowledge to dissect some of the greatest crime cases of all time. I think if I focused and stayed with what I know, it could be a successful show.

**R&R:** How do you feel about how you were treated in the aftermath of the Simpson trial?

**MF:** I think I am probably the only person who was involved with the Simpson trial who can shave in front of the mirror every day and actually still look that person in the eye. Contrary to what some people thought, I was not forced out of the LAPD, and I did not leave town in disgrace. The facts are, by 1993 I was already planning my retirement for 1995, and my family and I had already settled on moving to our present home in Sand Point, Idaho. I retired from the LAPD after 20 years, just as I'd always planned. In fact, it was exactly 20 years to the day from when I first entered the police academy that I retired from the department.

**R&R:** Do you feel at all victimized by what you went through personally as a result of the Simpson trial?

**MF:** I don't think I'd use the term victimized, but I do think there were really two big stories. One was the defense team trying to save a man who they knew committed a double murder. And the second story was the prosecutors who, because they were making so many mistakes, welcomed the shift of focus from

them to me. No, I don't think I was a victim. I was just the most convenient person for a prosecution that basically said to the defense, "If there's anything that

**I think I am probably the only person who was involved with the Simpson trial who can shave in front of the mirror every day and actually still look that person in the eye.**

Fuhrman ever did in his life and you want to chip away at it, go ahead, we'll cooperate." Because that essentially kept the focus off of them.

**R&R:** If you could have O.J. on the show, what three questions would you ask him?

**MF:** First, "Did you read my book?" Which he would deny, but I know he did. Second, "How does it feel to know that I know every movement you made, from the time you left your house, to the weapon you used, to where you came in the house and why you took off the glove. How does that feel?" And my third question would be, "What's it like to kill your children's mother?"

**R&R:** Let's hear your take on another high-profile crime, the Jon Benet Ramsey case.

**MF:** I've read the paperwork — the autopsy report, the search warrants. There are a couple of things about this

case that really make me crazy. For instance, does anyone have any problem with the fact that the "kidnapper" never called? Or that the kidnapper's note was most probably written by Patsy Ramsey, according to the handwriting analysis that was done? And why would neither of the Ramseys agree to a polygraph test in order to at least eliminate any speculation of them as possible suspects by the media?

The answers are easy — both of these people are suspects. And you've got to pick which one you're going to give immunity to, because without testimony, you're going to have a real hard time convicting anybody. I'd say they should indict both Ramseys, then see who wants to come and have a meeting first. Even then, you'll still have the problem of spouses testifying against each other. It's a real mess. Personally, I think they've most likely solved the case, because solving a case is often the easiest part. Proving it is something else.

**R&R:** After everything you've witnessed over the past 20 years, are you totally jaded, or do you still believe in the justice system?

**MF:** I think the justice system works fine. The trouble is, we have humans involved in it — and I don't mean that sarcastically. Just look at the O.J. case as an example. You had the ego of Marcia Clark, the ignorance of Chris Darden, the arrogance of Johnny Cochran, F. Lee Bailey's aggressive and bullying technique, the intimidation that jurors got from members of their own community and a judge without a set of nuts. None of that is in any book that you could study, and none of that is supposed to be tolerated in any courtroom. I've been to a couple of hundred trials in my life, and I don't know of one judge who would have tolerated 15 seconds of the nonsense that went on in that trial, let alone 15 months of it! And, in my opinion, TV cameras are the worst thing to ever happen to courtrooms.

**R&R:** Do you ever miss being able to go out and just sort of blend into the crowd?

**MR:** Absolutely, but I know it won't ever be that way again, so



**IT'S CRIME TIME** — Posing for the proverbial group shot after a recent edition of The Crime Show are (standing l-r) KXLY Promotions Director Mike Ellis, detective-turned-talk host Mark Fuhrman and (seated) KXLY midafternoon talk host Mike Fitzsimmons.

I've decided to make the best of it. That's not to say I haven't met hundreds of nice people in radio, TV and out in public, but it would be nice sometimes to be able to go to a restaurant with my family where I feel like my wife, my chil-

dren and I aren't being watched. Another thing that happens is that you can't really go anywhere alone anymore. I'd love to be able to sit in a coffee shop all by myself and read a whole section of the newspaper.

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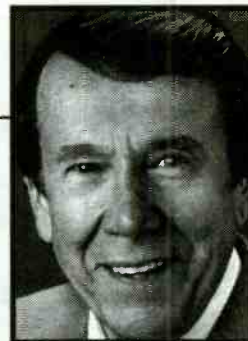
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CALVIN GILBERT

## The Sound Of Philadelphia

Consistency and stability are the keys to WOGL's Oldies success

If you're looking for a job at one of America's most successful major-market Oldies stations, WOGL/Philadelphia may not be the most promising place to send a resumé. PD Scott Walker notes, "I haven't hired a full-time jock in nine years. That's no turnover. We've had a nice run with our personalities, that's for sure."

To say that WOGL itself has had a nice run would be a serious understatement. When Arbitron released the fall book for America's fifth-largest market, the CBS station moved 4.9-5.3 overall to take the fifth-place position in one of the most competitive radio cities.

Those numbers increase in persons 25-54, where WOGL's 6.6 share puts them in fourth place. As you might expect, the figures for persons 35-64 jump substantially — to an 8.4 — to give the station the top slot in that particular demo. Walker tells *R&R*, "As far as 25-54, in the last 10 years we've been out of that top five demo twice ... and we were No. 6."

It would also be an understatement to say that Walker has enjoyed a nice run at WOGL. Arriving at Top 40 WCAU to program the station and work a morning airshift and later guiding the station when it became Oldies WOGL in 1987, Walker has served as PD for 18 years.

Recalling when the change took place, Walker says, "It was a very competitive situation for Top 40, and we knew there was a big hole in the market." Despite some initial Oldies competition, particularly WIOQ's one-year effort that coincided with WCAU's flip, WOGL has maintained a solid lock on the Oldies demo while remaining one of Philly's top-rated stations.

### Serious Heritage

Philadelphia, of course, has a rich musical heritage. It's where Dick Clark founded *American Bandstand*

and acts like Frankie Avalon, Chubby Checker, Bobby Rydell, Fabian, Len Barry, the Orlons and the Dovells recorded their '60s hits. A decade later, the production team of Gamble & Huff was turning out hit after hit with acts such as the O'Jays, the Stylistics and the Spinners.

**Our nighttime and weekend numbers are just incredible. We probably have the best nighttime numbers of any Oldies station in the country.**

"That's advantageous to us in this market," Walker says. "Not only do we have the real '60s Philadelphia sound, but we also have the early '70s Philadelphia sound, so I think we can get away with playing a wider variety of music than most stations can."

In terms of WOGL's approach, Walker notes, "I would compare our station to WCBS-FM/New York. [WCBS PD] Joe McCoy really helped me put this station together. I learned a lot from the history of his station and about the importance of building it on the personalities that people grew up with. You have heritage disc jockeys and heritage mu-

sic, so it's a great combination. "When we put this station together, we wanted to build a powerhouse. The way we did that was to get some of the big names in this town from back when Top 40 radio was hot in the '60s. We really branded the station when we got Hy Lit [who is on air 1-5pm]. Then we picked up Don Cannon to do mornings. Our station has really been built on the personalities of Philadelphia and the people who grew up listening to them."

### Specialty Programming

Although WOGL has evolved over the years, Walker says, "It's not drastically different than it was 12 years ago when we first put it together. There are certain things that are better — the production elements are getting better each year — but the station has basically played the same music since we went on the air. We've experimented a little bit, just like a lot of stations have, with some '70s stuff."

WOGL has found major success with its specialty programs, including the regular three-hour shows that fill the 7-10pm weekday time slot. These shows include Harvey Holiday's *Motown Monday* and *Superhits of the '70s*. Weekend programming includes the *Top 20 Countdown*, *Saturday Night Dance Party* and *Street Corner Sunday*.

"We're big on specialty shows," Walker says. "I think that's given us a big advantage. Our nighttime and weekend numbers are just incredible. We probably have the best nighttime numbers of any Oldies station in the country. We have a special feature every night. It gives us the opportunity to really diversify this station with a lot of variety."

## Creating An Oldies Brand

You know it's an Oldies station when you see WOGL/Philadelphia's pink Cadillac logo. However, as Promotions Director Cindy Webster explains, "We're really a '60s-based station. We've toyed with the idea of abandoning the pink Cadillac, but it has become such a mascot to us."

And while WOGL plays oldies music and features a staff of local radio veterans, the station's approach is not steeped in nostalgia. Webster says, "That's the nice thing about our station. It's really a Top 40 presentation. You don't feel like you're listening to this 'Golden memories'-type station. We're giving away great vacations and doing promotions with the Phillies, the '76ers and the Flyers. We're out there doing things that the average family is out there doing today."

Like most stations, WOGL has a limited budget for station promotions, but that hasn't stopped Webster and the air personalities from hitting the streets to raise the public's awareness of the power of Oldies. "We're very picky in what we do," Webster says. "It has to fit our image." As a result, the station gets involved in city-sponsored events (such as fireworks displays) and charity work (including fund-raising events for the March of Dimes and other nonprofit organizations that combat breast cancer and Alzheimer's disease).

Last April, as part of its 10th anniversary celebration, WOGL presented a Sound of Philly concert featuring artists who either live in the city or recorded there. Much to the surprise of the concert promoters who helped with the production, 15,000 people showed up at First Union Center to witness live performances by Frankie Avalon, the Spinners, Bobby Rydell, the Delfonics, the Blue Notes and Bill Haley's Comets.

So what about the pink Cadillac? Webster laughs, "If somebody on the promotions staff needs to go out, they take the Cadillac, because it's a billboard. I mean, it's huge. It's like an eyesore. But people are honking and waving, so anytime we can get it out there, we do."

### As Good As You Can Sound

While some Oldies PDs have noticed increased competition from News/Talk stations, Walker says WOGL's main format competitors remain Classic Hits and AC. He explains, "The Classic Hits station plays some of the same '60s classic hits that we play — the Doors' 'Light My Fire' and Beatles cuts. The AC station plays Motown, so we share a lot with them."

However, Walker contends, "Oldies is really the only format where the listeners can bond with the personalities because they grew up listening to them. You take Hy Lit, for example. For people who are 45-54, he was the teen jock when they were kids. He was their hero, and they're still listening to him on the radio today. Country can't do that, Rock doesn't do that, AC doesn't do that. This format is the only one where the listeners have a

bond not only with the music, but also with the personalities."

Walker continues, "The 35-44 demo has been the difficult one for Oldies stations. That's the one that's been eroding. But you really can't change your product to please those people. You just have to market your station a little bit more aggressively to try to make up for what you might be losing on the younger side. I don't care if you're 45 or 54, when you come to an Oldies station, you're there to hear your favorite music."

When asked what Oldies programmers can do to expand listenership in the future, Walker responds, "I think a lot of Oldies stations are perhaps making some mistakes by thinking they can branch out their music to draw a younger audience. I think they're going the wrong way with it. It's a lifestyle format for the baby boomers, and you accept that. You just have to sound as good as you can sound and do what you need to do to win."

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## RAB

Continued from Page 1

revenues is still 7% — the same as it was 30 years ago — and perhaps the same share it will retain unless it can learn to co-exist with, feed off of, or feed into all of these new technologies by which consumers are obtaining entertainment and information.

"It's very confusing as we look into the crystal ball," remarked RAB President/CEO Gary Fries. "A year ago, we didn't think the Internet would develop quite the way everybody thought. That's changing to the point where we recognize that the Internet is going to be a part of that future. The question I often

get asked is, 'Is anybody making money on the Internet?' Probably not an awful lot today, but probably an awful lot tomorrow."

Indeed, Internet-related sessions dominated the MLC and left broadcasters pondering the best course of action: Should they sell products on their own websites? Should they feed listeners to a portal? Does streaming their own audio signal make sense?

Based on stats released by Arbitron, the radio industry had better decide quickly. Some 17% of consumers surveyed added Internet access to their homes in just the last six months, and streaming audio usage jumped from 18% to 27% of online users during the same period. Internet usage numbers among partisans of certain formats are breathtaking: 91% of Alternative P1s access the Internet, 58% of CHR and Classical P1s do so, and even 54% of Religion-format partisans use the web.

Triathlon Broadcasting President Norm Feuer called the convergence of radio and the 'Net "absolutely a fabulous match," adding that the true value of the new medium "is not how much I can make off the Internet, but the client relationship" that can be built by developing marketing plans with advertisers on two different media.

Former Heritage Media President Paul Fiddick, now Vice Chairman of RadioWave.com, was more direct in his assessment: "Don't kid yourself that people will continue to bring their radios to work and put them next to the computer screen. The convergence of radio and the Internet is inevitable and necessary. It's a survival issue for radio."

All of this comes at a time when broadcasters face other new competitors for their listeners' ears: Two DARS competitors will start beaming 100 channels each of music and talk programming in 2000, and, if

the FCC gets its wish, thousands of "microradio" radio stations will be wedged into the FM spectrum. It has not yet been determined if those low-power broadcasters will be allowed to sell commercials.

While plans for the new low-power service are still in their infancy, NAB Exec. VP/Legal Jeff Baumann warned that, even though the entire industry is united in its efforts to stop microradio, the threat of passage is very real. "There is a very real groundswell of public opinion that will support this effort. There will be a lot of populist sentiment, and we'll be characterized as the 'haves' vs. the 'have-nots.' It's going to be a tough battle." The irony of the microradio proposal did not go unnoticed: By adding more stations to provide a diversity of voices, it was agreed, the smaller, stand-alone broadcasters will face a much greater threat than the larger operators.

Only a year ago DARS was barely on the radar screens of the sales managers, but the topic drew pointed questions and comments from all corners of this year's convention, and most expect CD Radio and XM Satellite Radio to be potent competitors when they come online next year. Both services promise at least 100 channels of very specific music, talk and news formats. Both also plan to charge listeners a monthly fee of around \$10 for access to their programming via a palm-sized dish receiver that can be used at home or in a car.

XM's plans for selling airtime are still evolving, but it has hired radio exec Joe Dorton to oversee its efforts. CD Radio said it plans to keep its music channels commercial-free, and it has contracted with MediaAmerica to sell a limited inventory for its talk programming.

But Clear Channel Communications Chairman Lowry Mays told the convention he believes the DARS services will compete for more dollars than even they may currently realize. Mays, who said he was offered the chance to invest in DARS early on, suggested, "It's my feeling that while [DARS services] may be launched by subscription, I think early on they'll determine they're going to have to be advertiser-supported to survive, and they're going to have to have massive terrestrial repeaters in order to deliver the kind of service that will compete with us."

At a session focusing on regulatory issues, a panel of NAB execs predicted that the new Congress would take up retired Rep. Joe Kennedy's alcohol advertising crusade and that, with the year 2000 presidential election coming up, another round of campaign reform legislation was virtually a given. But the broadcasters in the room seemingly cared little about these "old" issues, as conversation centered around their fears and concerns about the FCC's proposed microradio service.

### Convention notes:

• This was the second time in three years the MLC was staged in Atlanta; the program came off smoothly in the Hyatt Regency's

remodeled meeting areas. Next year's show will take place at the brand-new Adams Mark Hotel in Denver. Subsequent MLCs are slated for Dallas, New Orleans and Orlando.

• The RAB has recruited Renee Cassis to the new position of Corporate Marketing Director. Cassis will serve as an interface between the radio industry and advertising trade publications, category-specific industry publications and trade associations.

• Fries announced changes to the annual Mercury Awards. The annual awards dinner has been abandoned in favor of a more intimate ceremony at New York's Museum of Television and Radio this June, to be attended mostly by the creative community. Monies saved from the dinner will be used in part to fund workshops designed to assist the ad community in developing better radio commercials. Three such workshops are scheduled for this year, including one in New York (the other locations will be

determined). Although not designed specifically for radio production directors, Fries said anyone in the radio or ad communities will be invited to these workshops.

• Among the throngs of MLC attendees: more than 100 sales managers representing all of Jacor's stations.

• Many station managers and sales managers were on a fervent, if not desperate, search for salespeople. One sales manager said each member of his sales staff received a recruitment letter via the station's fax machine from a competing group in the same market. Another creative sales manager slipped a note underneath hotel room doors promising a \$1,000 bounty to anyone who referred an AE that he hired. Others suggested it was time the radio industry look outside for salespeople, including sales reps from industries that do business with radio, such as auto dealers.

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## Dalton

Continued from Page 3

admired Allen for years, and I appreciate him giving me this opportunity. I've worked for Jack Lameier over the last 10 years and wouldn't trade a minute of it for the world. He's taught me a lot. We have a great roster with tremendous potential to grow, and I look forward to the challenges."

Dalton began his career with CBS (now Sony) in 1988 as a Promotion Coordinator and was upped to Manager a year later. He was elevated to Mid-Central Regional Promotion Manager in 1989, and became Epic's Director/National Promotion in 1993.

## Gaible

Continued from Page 20

VP/Local Field Director for Leo Burnett Field Marketing Services. Duda had been GSM and Business Development Manager for WKQI/Detroit. Costanza was Business Development Manager with Secret Performance Marketing.

## Arbitron

Continued from Page 1

the development of Arbitron's personal portable meter test in Manchester, England — is relocating his home base back to the U.S., but will still be involved in international activities.

Supovitz, who becomes VP/National Radio Services, will lead a unit that will measure all kinds of national radio audiences, including those of Howard Stern and Rush Limbaugh, as well as upcoming DARS services and syndicated programming. The company intends to use the 1.4 million diaries it already collects as the basis for its measurement. It will then have to merge that information with individual station clearance reports in order to provide listening data for each commercial cleared, as required by network advertisers.

Arbitron also announced that it has signed OnRadio to its streaming media alliance. Companies in this alliance will provide Arbitron with user information that will allow for audience measurement of streaming audio services on the Internet. Arbitron intends to begin providing such information this

year.

Finally, Arbitron is proposing to change the way radio simulcasts are reported beginning with the spring 1999 survey. The four key guidelines are:

• There will be no limit to the number of stations included in a simulcast.

• Stations that are 100% simulcast, including commercials, for 100% of the survey can request to be reported as a combined total (and without separate station breakouts). Stations must be 100% simulcast during the week and 91% simulcast on the weekends.

• Stations that don't meet the 100% simulcast standard will be broken out in the printed book, Arbitrends, Maximiser and Media Professional. The Electronic Summary Data Set that replaced client tapes will report simulcast totals for those dayparts in which the simulcast was in effect 100% of the time.

• Trends for total-line simulcasts won't appear in the printed books until enough survey periods have passed to develop such trends.

Subscribers who wish to comment on the simulcast proposals are encouraged to contact Arbitron via e-mail at [simulcast@arbitron.com](mailto:simulcast@arbitron.com).

## Bloomberg

### BUSINESS BRIEFS

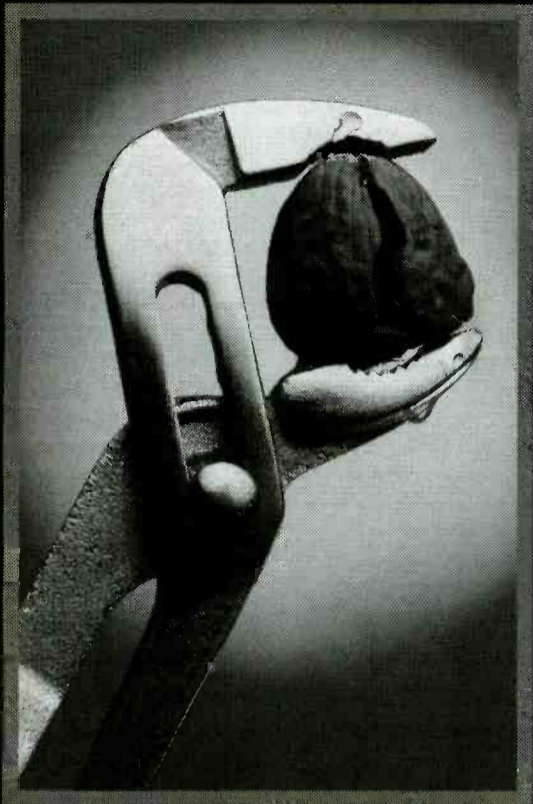
Continued from Page 8

proposed was a "hybrid point system" that would favor applicants who own five or fewer radio or TV stations and whose headquarters are within 100 miles of the new station or within the same state as the station.

### NAB, Small Broadcasters Oppose New Construction Rules

The NAB and a number of smaller broadcasters oppose new FCC rules that only extend construction permits beyond three years due to "acts of God" (construction hampered by natural disasters, for example) or when a broadcaster has appealed a zoning board decision in a court. The NAB told the commission last month that "zoning approval delays and other local business-related difficulties are real-world encumbrances that are beyond the control of a permittee."

St. Joseph, IL-based Cornerstone Community Radio told the commission the rules — which go into effect Feb. 16 — would cause "numerous" construction permits to be forfeited. Meanwhile, the FCC last week gave Edmund Dinis an eighth extension on the permit granted to him in 1988 to construct WLAW-AM/Fairhaven, MA.



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## WPLJ Embarks On Its Post-Rocky Road

**W**hen it was announced that WPLJ/NY afternoon personality Rocky Allen would move to mornings at co-owned WABC, VP/Programming Tom Cuddy hinted that the move would allow 'PLJ to make some changes and become more music-intensive. Last week, PD Scott Shannon started making those adjustments. As of last Friday (2/5), the station's new on-air slogan is "95.5 'PLJ, New York's Hit Music Station." The format remains Hot AC, but many of the station's late '70s-early '80s titles are history as 'PLJ pursues a more contemporary approach. On-air personalities exiting include Kristie McIntyre, Fast Jimi Roberts and Danny & Onions. Among the holdovers are Shannon, morning partner Todd Pettengill and overnigher Dave Stewart. Jamie Lee joins for nights from Country WKIS/Miami, and former WYXR/Philly MD Kim Ashley is filling afternoons on an interim basis.

stunt in which the station played only songs from '93.

### ◀ A Hair-Razing Fund-Raising Experience ▶

KQFC/Boise's jocks all set goals before beginning the station's latest St. Jude's Radiothon, promising to shave their heads if they met their goals. Well, 35 hours and \$172,000 later, that buzz you heard around town was a combination of electric razors and congrats for a job well done. In other markets, more St. Jude's fund-raising promotions rustled up tons o' money: **WQBE/Charleston, WV** collected more than \$85,000, up \$12,000 over last year; **WKKT/Charlotte** took in \$224,000, including \$12,000 from a special acoustic concert; **WXTU/Philadelphia** solicited over \$272,000 during a 25-hour radiothon;

Continued on Page 30

### ◀ She Can Still Count To Five ▶

In case any of you were wondering, WNNX/Atlanta PD **Leslie Fram** still has all of her fingers. As you may recall, she was the unlucky member of the 99X morning team charged with fulfilling the losing end of a Super Bowl bet with a Denver station: having her pinky amputated at the first joint. Last Friday, the doctor who was to perform the operation called in to guide morning cohorts Barnes & Jimmy through the procedure. Then listeners heard the sound of a chainsaw ... before being asked, "Did you really think we'd cut off her finger? C'mon, it's only a game!" Plenty of listeners took it seriously though. Fram tells **ST** she'd had a number of men calling to offer their fingers in order to spare hers!

Following the lead of co-owned KYNG/Dallas, **KYCY/SF** is dropping its "Young Country" moniker to become "Y93." The change was heralded by a



KQFC staffers show off their newly polished chrome domes: (front, l-r) Wendy "I Have A Rubber Cap On" Waters, Al "Gandhi" Jackson and "Uncle Fester" Burnett; (rear, l-r) Mark "The Body" Rivers, Brian "Bull" Rodgers and KJ "G. Gordon" Mac.

### Rumors

- With ABC set to buy **WEAE-AM/Pittsburgh** from Jacor, will it become another Radio Disney affiliate? Or will it join ESPN's fledgling full-time network?
- Is **WKRK/Detroit** PD **Mike Stern** ready to become a "Peak performer" in Denver?
- Is **WFHN/New Bedford, MA** about to get a better signal into nearby Providence?
- Is **Santa Rosa, CA** about to get a new CHR?

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# STREET TALK®

Continued from Page 28

KDRK/Spokane brought in more than \$120,000; and WMZQ/Washington took top honors, raising \$668,024 in "capital capital."

## Bad Press Stings Stations

After the *Indianapolis Business Journal* ran a story critical of Marsh Supermarkets' stock performance, the grocery chain yanked all of its advertising from the paper and its co-owned entities, including WMYS-AM, WTPI-FM & WZPL-FM/Indy. Owner Michael Maurer told the *Indianapolis Star-News* the boycott will cost the stations hundreds of thousands of dollars. ST's calls to station management were unreturned at press time.

Top-rated KSCA-FM/L.A. morning man and Honduras native Renan Almdarez Coello will be honored Feb. 13 for his Hurricane Mitch relief efforts last fall. Central American consuls, members of the Mexican consulate and the Red Cross will name him Humanitarian of the Year at the ceremony.

From the "What format *hasn't* he done yet?" file: Former KZLA/Los Angeles PD and longtime consultant John Sebastian has resurfaced as a self-described "liberal talk host" on KXAM-AM/Phoenix.

After 30 years on-air at Clear Channel's Full Service WHAS/Louisville, morning host Wayne Perkey is set to retire June 4. Until then, 'HAS is setting up a series of remotes so fans can say goodbye "in person." The rest of the station's wakeup team will remain intact. A search for Perkey's successor is underway.

## Rumbles, Pt. 1

- Former KLAX-FM/L.A. PD Alfredo Rodriguez joins crosstown KKHJ-AM as PD.
- KTRH/Houston picks up Houston Astros baseball broadcast rights for three years, following a bidding war with former flagship station KILT. The *Houston Business Journal* says the deal's worth about \$3 million. Meanwhile, Oakland A's play-by-play shifts from KNEW/SF to co-owned KABL.
- After a four-year absence, Geno Michellini returns to afternoons at KLOS/L.A.
- KDWB/Minneapolis APD/MD/middayer Rich Davis is appointed PD at WZEE/Madison, WI, effective March 1.
- Following the station's sale, CISS/Toronto has flipped from Country to CHR/Rhythmic.
- KFRY/Modesto flips to a "Jammin' Oldies" format. PD Greg Edwards exits.
- Pop/Alt KLAL-FM/Little Rock PD Randy Cain returns as PD of co-owned Hot AC KURB-FM. He succeeds Randy Bush, who relocates to the Northeast.
- At Rock KRRO/Sioux Falls, SD, John Price is upped to PD.
- WBUZ/Toledo PD/afternoon Dan Bozyk will exit at the end of the week. WIQB/Ann Arbor, MI MD Chris Ammel is his replacement.
- KTEX/McAllen-Brownsville elevates APD/MD Deana Romero to PD, filling a post that had been open since Jim Paczkowski stepped down to concentrate on the morning show last August. Romero will continue as midday personality.
- ABC Radio Network's weekly computer and technology talk show, *Connected With Gina Smith*, will log off following its April 24 broadcast.

## A Market Goes Dark For Kevin

Here's something you don't hear every day: The entire West Palm Beach radio market went silent for a minute last Friday (2/5) in memory of longtime WEAT-FM morning host Kevin Kitchens, who died two days earlier of an apparent heart attack. He was 39. Kitchens had

Continued on Page 32



**PROMO ITEM OF THE WEEK** — "Add boys, add boys, what'cha gonna do..." Marv Albert returned to the radio booth this week as a broadcaster for the New York Knicks. And in a somewhat unrelated story, Virgin Records locked up promo honors this week by laying down the law and putting out APBs on PDs and MDs to make sure they couldn't resist "Getting Myself Arrested," the new track from Gomez.



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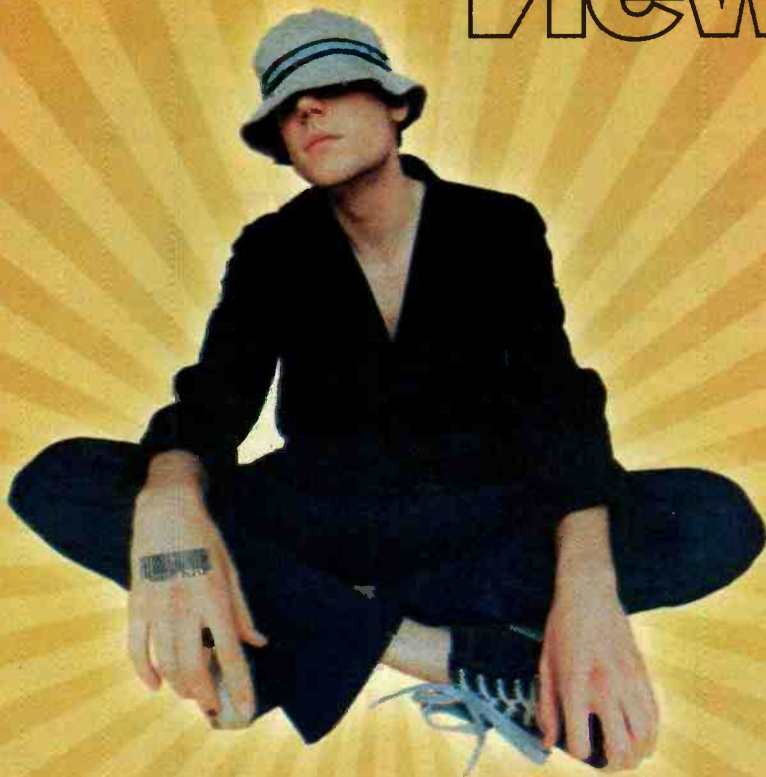
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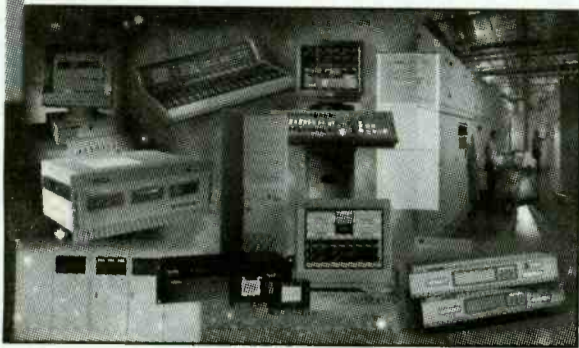
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## Rumbles, Pt. 2

- WYCD/Detroit MD/evening personality **Brian Hatfield** adds APD duties.
- KIOK/Tri-Cities, WA PD **Jim O'Brien** adds MD duties.
- WWFG/Salisbury, MD MD/middayer **Kim Werne** will join WIVK/Knoxville March 1 as its new Asst. MD/evening talent.
- Longtime WFLY/Albany afternoon driver **Ellen Rockwell** adds MD stripes.
- WRVQ/Richmond morning show producer **Travis Dylan** and nighttimer **Paul Madison** are named co-MDs.
- WKTU/New York middayer **Efren Sifuentes** exits.
- WERZ/Portsmouth, NH MD **Jay Michaels** adds APD stripes.
- Former WVSR/Charleston, WV PD **Mark Summer** joins Country WKYQ/Paducah, KY as MD.
- WSGI/Naples, FL MD/PM driver **Booger** joins WWXM/Myrtle Beach, SC as APD/MD/afternoon-er. Nighttimer **Kosmo** drops MD duties and picks up production chores.
- KQBT/Austin MD **Alex C** exits.
- Congrats to News/Talk simulcast **WBYA-FM & WVOM-FM/Bangor, ME**, which had an exclusive interview with former Clinton attorney **Lanny Davis** picked up for rebroadcast on the *CBS Evening News With Dan Rather*.
- At Classic Rock WZGC/Atlanta, KLPX/Tucson's **Charlie Morriss** arrives to team with **Marcia Shipley, Art Mehring** and **Scott Woodside**.
- WGCI/Chicago's **Joe Soto** moves to mornings at Urban AC KRNB/Dallas.
- KROQ/L.A. morning sidekick **Jimmy Kimmel** leaves the station now that he's got two TV gigs with Comedy Central. In addition to his ongoing stint on *Win Ben Stein's Money*, Kimmel and fellow KROQ-er **Adam Carolla's The Man Show** has been picked up and will air in the coveted post-*South Park* time slot.
- Ex-WUSL/Philadelphia morning driver **Brian Carter** joins WERQ/Baltimore for similar duties.

Continued from Page 30

completed his program and just returned from the doctor when he collapsed. The next morning, Kitchens' 14-year partner, Jennifer Ross, took calls from hundreds of listeners to discuss his death. Infinity co-COO David Pearlman tells **ST** the station has no immediate plans for replacing him.

## Records

- **Dale Cannone** ascends to VP/Pop Promo for the Epic Records Group, overseeing pop promo for Epic, 550 and Work. Concurrently, 550/Work VP/Promo **Desiree Schuon** segues to Epic and assumes Cannone's post, and VP/Promo **Joel Klaiman** rises to the No. 2 spot at 550/Work, handling all formats. **Hilary Schaeve** remains 550/Work Sr. VP/Promo.
- Epic VP/Rock Promo **Scott "Lojack" Douglas** exits; Epic VP/Marketing **Ron Cerrito** assumes Douglas' post. The *universally* asked question now is, "Where will Lojack wind up?"
- **Jeff Davis** rejoins Dave Darus at Restless as Chicago-based VP/Promo, overseeing pop promo.
- **John Mook Gibbons** has been named President of Wu-Tang Records.
- C2 taps former Island exec **Ed Green** as VP/Promo, and former Geffen/New York rep **Laura Labidia** moves to L.A. to work with Nat'l Dir./Promo **Cindy Levine**.
- Sr. VP **Liz Kalodner** and Walt Disney Records part ways.
- Blackbird ups **Adam Kurtz** to Mgr./Nat'l Promo.

RADIO & RECORDS



1

- **Joey Arbagey** named KMEL/San Francisco PD.
- **Steve Williams** recruited as KSSJ/Sacramento PD.
- **Benny Pough** boosted to VP/R&B Promo for MCA Records.
- KABC/L.A. host **Larry Elder** reclaims his 3-7pm slot.

5

- **Westwood One** takes over **Unistar Radio Networks**; **Infinity Broadcasting** acquires 5 million shares of WW1 stock.
- **Greg Pfeifer** set as Exec. VP of Hollywood Records.
- **Jean Riggins** joins Arista Records as Sr. VP/Black Music.
- **Bill Pugh** named VP/Programming for TK Communications.
- **John Sebastian** selected as KSLX/Phoenix PD.

10

- WPLJ/New York sets **Steve Candullo** as Station Mgr. and **Gary Bryan** as PD.
- **Ted Utz** upped to Regional PD for Legacy Broadcasting.
- **Hank Caldwell** named Sr. VP/Black Music for Epic/Portrait/Associated Labels.
- **Mike Phillips** picked as WCLR/Chicago PD.
- **Taiyu Yuden** debuts recordable CD, but will withhold the product until copyright issues are resolved.

15

- WMET/Chicago GM **Bob Gould** gets VP stripes.
- **Pat Fant** tapped as KLOL/Houston Station Mgr.
- **Mike Boen** promoted to Station Mgr. of KDWB-AM & FM/Minneapolis.
- **Cat Simon** selected as KLLS-FM/San Antonio PD.
- **WLS/Chicago** signs morning man **Larry Lujack** to a 12-year contract.

20

- **Jon Scott** named VP/Special Projects at Capricorn Records.
- **Lee Armstrong** upped to OM for WNOE-AM & FM/New Orleans.
- **Deano Day** joins WCAR/Detroit as morning man.
- Air talent **Joe Nasty** crosses the street from KOPA/Phoenix to KUPD.

25

- **Joe Cahill** promoted to WCAO/Baltimore VP/GM.
- **Paul Kirby** tapped as PD at WRKO/Boston.
- **Mel Phillips** named KQV/Pittsburgh PD.
- **XEROK/EI Paso**, with its 150kw signal, signs on Top 40 format.

**ST's** best wishes for a complete and speedy recovery to WKTJ/Milwaukee morning co-host **Bob Reitman**, 57, who will take a medical leave Monday (2/15) to combat his recently diagnosed cancer.

If you have StreetTalk, call the R&R News Desk at (310) 788-1699 or e-mail [jaxelrod@rronline.com](mailto:jaxelrod@rronline.com)

# JUVENILE

## “HA”

Added this week @ Power 96!

Exploding everywhere! Radio 90% closed!

WQHT	KPWR	KYLD	KMEL	WPGC	KBXX
KUBE	KKFR	WERQ	WLLD	KSFM	KBMB
WWKX	KTFM	WHHH	WJMH	WJBT	WBHJ
KOHT	KBOS	KKPW	KKSS	KYLZ	KDON
KKXX	KWIN	KDGS	KCAQ	KWWV	KHTN

R&R CHR/Rhythmic **28**

BDS Crossover 14\*

BDS RHYTHMIC 36\*

BDS URBAN 16\*

ALBUM  
APPROACHING  
PLATINUM

#1  
PHONES!!

Heavy Rotation:



# MONIFAH

## “Bad Girl”

TOP 5 MOST ADDED!

WDRQ	WJMN	KBMB	WWKX	WNVZ	KKPW
KKSS	KDGS	KCAQ	KWNZ	WOWZ	WOCQ
KWWV	KHTN				

“Getting a great vibe!” –MC Scrappy, PD, KYLZ

“Bad Girl is a great follow-up to ‘Touch It’ – one of our strongest callout records of the year.” –Rich Stevens, APD/MD, KSLZ

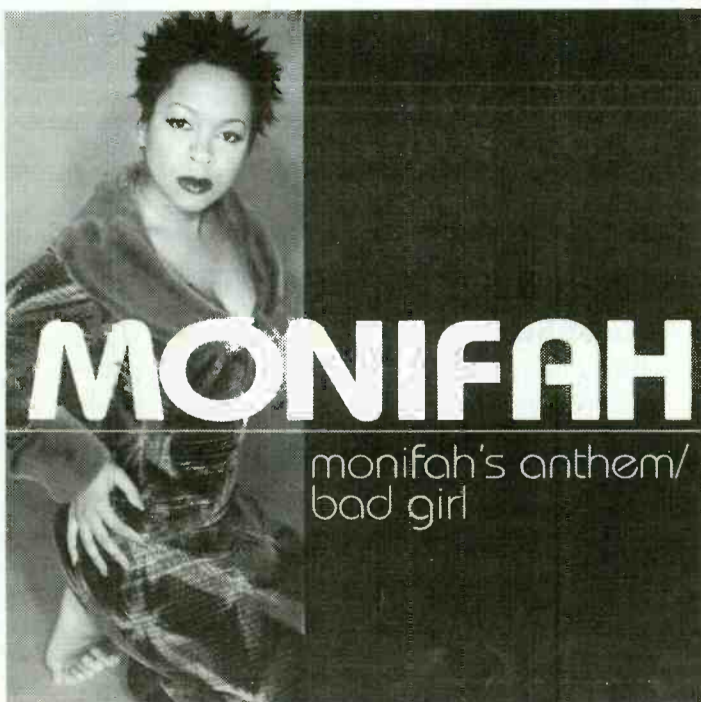
“It’s a fun, solid follow-up to ‘Touch It’.” –Ricardo Cherry, MD, KDGS

“I LOVE Bad Girls!” –David Lee Michaels, PD, WJJS

“Here comes #2 to go #1!” –James Cole, MD, KIKI

“‘Touch It’ is a great follow-up to her!” –Alex Tear, PD, WDRQ

“SMASH!” –Danny Ocean, APD, WJMN





STEVE WONSIEWICZ

## From Unsigned To Major-Label Deal

Managers talk about what it takes to break baby bands

With the second annual Artist Management Forum set for February 12-13 in Nashville, I thought it might be worth spending time with a few of the participants to get their thoughts on what it's like breaking baby bands these days.

The conversations — and the Artist Management Forum — couldn't have come at a better time for a key reason: Several new acts — like Shawn Mullins, Godsmack and Marvelous 3, to name but a few — have recently caught the industry's attention by going from unsigned local heroes to selling hundreds of thousand of albums or to seeing their singles explode at radio. With the music industry publicly pondering — in the wake of the employee and roster cuts at the Universal Music Group — how to balance artist development and corporate profits, radio could play an even bigger role when it comes to signing talent. After all, what better way is there to minimize the risk of investing in new talent than letting radio take the first step and seeing if an artist's music reacts?

To get a handle on some of those questions, I spoke with **Rusty Harmon** (Hootie & The Blowfish), **Jeff Hanson** (Creed) and **Randy Reed** (Everything), all of whom have had firsthand experience at watching radio propel their acts from the regional circuit into the limelight. Here's what they had to say.

### Take Your Time

Harmon, the keynote speaker at the Artist Management Forum (which runs in conjunction with the NEA Extravaganza), agrees there is more of a buzz about PDs stepping

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**Rather than taking their time and taking the necessary steps to reach the next level — like touring and selling your own records — a lot of people are looking for the shortcut.**

—Rusty Harmon

out on local talent, possibly more so than in previous years. Nonetheless, he cautions unsigned artists about putting the proverbial cart before the horse.

"Rather than taking their time and taking the necessary steps to reach the next level — like touring

and selling your own records — a lot of people are looking for the shortcut. They want to get in tight with a particular station, graduate from the 'locals only' specialty program to regular rotation, then play the station's summer festival or Christmas show and hope to get 20-30 spins as a result.

"You go into almost any market in the country, and some local band is getting as much airplay as a major-label platinum act. But you have to ask yourself, 'Are they going to be around after the hit is over?'"

"That's why we feel really good about having developed Hootie's fan base over a four-to-five-year period before we got signed to a major label. The message I'm going to send at the Artist Management Forum is that artists shouldn't take the shortcut. It's always better to be road-tested before you have any type of radio success."

Harmon believes having success in one market — no matter how well the single is doing at radio or how many tickets the band can sell in their hometown — isn't enough. "At last year's NEA there was one band everybody was buzzing about that I was kind of interested in. They had one market where they could sell out the biggest club in town, and they got major airplay in that city. But when it came to other cities, they'd talk about doing 150-seat clubs. I had to tell them that's not enough, especially after they eventually exhausted that market."

### Industry Scuttlebutt

The need to build a diversified fan base, says Harmon, will be even more important in the years ahead. The reason? There's a distinct possibility the major labels will become more risk-averse in the future. "The scuttlebutt in the industry is that if it doesn't look like your act will sell 500,000 to one million copies, a major label might not even release you. I don't have a source for that; it's just what I'm hearing. And if you look at all of the bands that were dropped, that's what it looks like.

"I think you'll see fewer bands have fewer opportunities at major labels. Those executives are going to think twice before taking a chance on a new band. There is going to be a lot of pressure to succeed right off the bat, and if they

don't succeed, the labels will move on toward the next priority project. The majors are going to want to see bands develop along the lines of Hootie & The Blowfish."

Harmon also warns acts that are fortunate enough to get signed to a major to avoid big up-front deals. "I always try to downplay the front-loaded deal. They're deals with the devil. If a label sinks big bucks up front and nothing happens with the record after six or eight weeks, they're on to the next release. With Hootie, Atlantic was still sinking money into it six months later, because we were selling records."

### Create A Buzz

Creed's Hanson is another manager who believes radio is opening up to unsigned artists. And like Harmon, Hanson says artists have to manage the airplay and exposure. "Having radio open up has enabled people like myself to take a band like Creed directly to a programmer, build a relationship with that person, spread it around the area and create a buzz at very little expense. But with Creed, after we had our success in Florida, it felt right to start sending the music to stations across the country, because we had distribution and the band was ready to hit the road at a moment's notice — their live show was there.

"Not every artist is ready. With someone like singer/songwriter Noel Hartough, who I also manage, we're not ready to go on tour. We've had three singles on [Alternative] WXSX/Tallahassee, and we have a guy in another market who says he's ready to give me the add whenever I want, but that would be counterproductive to the artist. The timing isn't right, so we never let it get any bigger than Tallahassee. Now we can develop that market, work with the station and give Noel a taste of what it's going to be like."

Hanson advises bands to look

### TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at (615) 244-8677 or e-mail: swonz@aol.com

## NEA Artist Management Forum Schedule

Here's the lineup for the second annual Artist Management Forum to be held on February 12-13 in Nashville.

### Friday, February 12

**1:15-2:30 — Breaking Bands: Locally, Regionally, Nationally**  
Keynote speaker: Rusty Harmon (manager, Hootie & The Blowfish)

Panelists: Jeff Hanson (manager, Creed), WNNX/Atlanta PD Leslie Fram, Randy Reed (manager, Everything), Andy Levine (manager, Sister Hazel), WRAX/Birmingham PD Dave Rossi, Lanny West (manager, Albert Hill) and Jay Wilson (Bill Graham Management)

**2:45-4:00 — Deal Making in the 21st Century**

Moderator: Gregg Latterman (Aware Records)

Panelists: James G. Zumwalt (attorney, Zumwalt, Almon & Hayes), Elliot Groffman (attorney, Codikow, Carroll, Guido & Groffman), Rosemary Carroll (attorney, Codikow, Carroll, Guido & Groffman), Nick Ferrara (attorney, Serling, Rooks & Ferrara), Jeff Jampol (manager, Tai Bachman), Steven Scharf (founding member, International Manager's Forum), Rick Krim (EMI Music Publishing) and Tim Devine (Sr. VP/A&R, Columbia Records)

### Saturday, February 13

**1:15-2:30 — Creative Management in the 21st Century**

Moderators: Randy Reed (manager, Everything) and Andy Levine (manager, Sister Hazel)

**2:45-4:00 — Touring: How Do We Do It Successfully?**

Moderators: Ken Levitan (manager, Lyle Lovett/Patty Griffin) and Matt Hickey (Chuck Morris & Associates)

**2:45-4:00 — Assembling The Right Team: When And How**

Moderators: Rick Krim (EMI Music Publishing) and Kevin Morris (attorney, Zumwalt, Almon & Hayes)

carefully at the quality of airplay they're receiving if they're fortunate enough to get local airplay. "Smart programmers know they can't go too far. There's a downside if they start adding records just because they're from local bands or they're doing somebody a favor. It waters down what's on the air. The airplay has to be because the music is great."

Lastly, Hanson says unsigned bands need to take a closer look at aligning with a publishing company sooner rather than later. "A lot of artists wait because they want to hit a home run with their publishing. They need to use the publishing company as an ally. Artists shouldn't be overly concerned about getting a big advance. It's more important to get some money early so you can use it to develop your career early on instead of trying to get rich quick."

### Build Support Early

While Creed and Hootie benefited from local airplay early in their careers, such support didn't come until later for Reed's Everything. Nonetheless, Everything's constant touring and strong relationships with local and regional radio — despite the lack of regular-rotation airplay — paid dividends when the band's song "Hooch" took off nationally.

"We had a only few stations in cities like Charlottesville that gave us airplay, but that didn't keep us from getting to know the PD or MD in towns where we toured a lot. We made sure they were involved right from the be-

ginning, so whenever we were in town, we ended up getting some kind of support. When 'Hooch' started charting and it was time for those stations to test it, they really started playing it. It wasn't just a few spins; a lot of them put it right into high rotation."

Reed also says the band's road work has been advantageous in several ways. For one, it helped pay the bills, but it also helped them learn the record business. "We have a lot of music industry knowledge when it comes to touring and selling records now," he says. And it also put them in proximity to learn from other platinum-plus acts like the Dave Matthews Band, Hootie & The Blowfish and Jimmie's Chicken Shack.



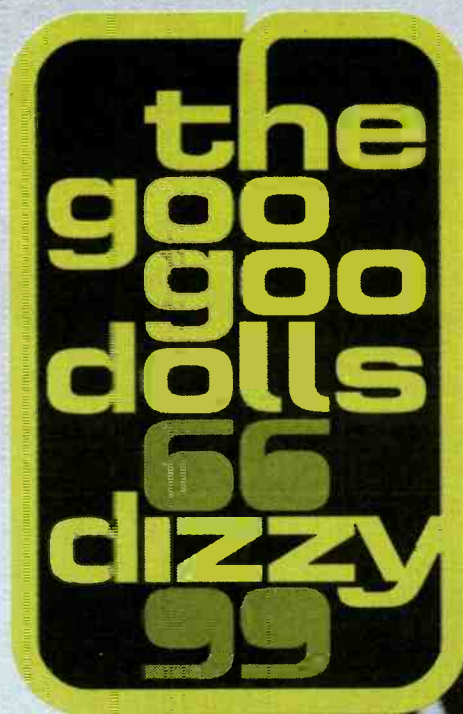
Randy Reed

While Everything has beaten the odds, Reed says the band can't rest on its laurels. "All too often I see bands reach a certain level and work hard to build relationships with club owners, concert promoters, retailers and radio, and then once things start happening, they think they've got it made. The rock star ego comes out. They think they don't have to work at maintaining and strengthening those relationships anymore. They want to leave it all to the manager and record label and don't want to deal with those people anymore. They forget this is a business of relationships."

## 396 BDS Detections At Modern Rock

### Already Getting "Dizzy"

Q101	WNEW
WENZ	WMMR
KKND	WZTA
WXDX	KDKB
WEDG	KUPD
KLZR	KSHE
KROX	WDVE
KTCL	KCAL
KNRK	KBER
WARQ	WRAT
WQBK	WCMF
WEQX	WTPT
KJEE	WAQX



The follow-up to the no. 1 singles "Iris" and "Slide". From the multi-platinum album *Dizzy Up The Girl*.

Produced by Rob Cavallo and The Go Go Dolls. Mixed by Jack Joseph-Purg. Management: Atlas/Third Rail Management, Patrick Magnarella. [www.googoodolls.com](http://www.googoodolls.com). ©1999 Warner Bros. Records Inc.

# RR LAUNCHING PAD

## Living End's 'Prison' Breaks Out At Alternative

Punk is back on the airwaves thanks to the Australian trio the **Living End**, whose debut U.S. single on Reprise, "Prisoner of Society," has been embraced at Alternative and a growing number of Active

was getting a great reaction from nearly everybody; we had a lot of great stations come in during the holidays.

"Programmers are always looking for something fresh at the be-

forthcoming national tour.

### Ready For Takeoff: Noel Hartough, the Johnson Brothers, Krazy

Expect some serious bids for the services of Tallahassee, FL-based singer/songwriter **Noel Hartough**. The artist has built an enviable track record at Alternative **WXSX/Tallahassee**, which has already played three Hartough songs over the past year. Rather than rush Hartough into a deal, manager **Jeff Hanson** and the artist have spent the last year refining his singing and writing thanks to advance money from a publishing deal with EMI. Some of the top labels will be attending Hartough's showcase at the Nashville NEA Extravaganza in mid-February.

The **Fabulous Johnson Brothers** are causing a stir at Alternative **WWCD/Columbus, OH**. The nine-piece funk/hip-hop band's song "Chocolate" is pulling down top three phones, says MD **Jack DeVoss**. Another positive sign that the song is appealing to newcomers: DeVoss got a "thumbs up" call from a fan in Milwaukee who heard "Chocolate" while listening to the station on the Internet.

Record of the week — "Roll 'Em," by **Krazy**. The Tampa-based rapper's ode to marijuana, with its sample of the classic country evergreen "Rawhide," picked up nearly 90 spins its first official week at hometown **CHR/Rhythmic WLLD**. MD Orlando says the song is generating top phones and selling out at key indie retailers. Orlando also says he's fielded several calls from other Rhythmics interested in playing the cut.

— Steve Wonsiewicz



The Living End

Rock and Rock stations.

The old-school beats of "Prisoner" are being played by such influential Alternative stations as **WXRK/New York**, **KROQ/Los Angeles**, **WKQX/Chicago**, **WBCN** and **WFNX** in Boston, **KITS/San Francisco**, **KNDD/Seattle**, **KDGE/Dallas** and **WXDG/Detroit**, as well as Active Rockers **KRXQ/Sacramento**, **WJRR/Orlando**, **WCCC/Hartford** and **KICT/Wichita**.

Formed in 1994, the Living End built enough of a following that by 1996, the trio was supporting Green Day on the latter's Australian tour. At the same time, the band released its debut EP, the eight-song *Hellbound*, to critical acclaim. Yet it wasn't until 1998 that things started taking off for the group, when it released the double single "Prisoner of Society"/"Second Solution," which went on to become the top-selling single of the year in Australia.

The Living End first came to the attention of Reprise VP/A&R **Matt Aberle** in early 1998, right about the time "Prisoner" was released in Australia. Recalls Aberle, who finalized a deal with the band last April, "A friend of mine told me about the group and sent me a copy of the single, which I fell in love with. I flew down to see them and knew we had to sign them."

Even though the double-sided single was selling briskly and racking up considerable airplay in Australia by summer, Reprise opted to wait until January 1999 to pull the trigger and go for adds. Comments Sr. VP/Promotion **Steve Tipp**, "We wanted to have adequate time to set it up, so we didn't service the record until the holiday. [VP/Alternative Promotion] **Bob Divney** had been playing it for people on the road and

ginning of the year, and we wanted 'Prisoner' to be that record. But it's also a great time for a record like this. There have been some really great punk bands with great songs the last few years, but there aren't that many getting airplay right now."

**WEDG/Bufalo PD/MD Rich Wall** concurs. "There's definitely a demand for old-school punk, especially among the kids. There was a real buzz coming from the indie stores that we picked up on, and we decided to give it a try. Right now it's a great night record that's getting a lot of phones."

The Living End's self-titled album hit retail in the U.S. on February 9. Meantime, the band has landed the opening slot on **Offspring's**



**DDT DOES 'EM IN AT MERCURY LOUNGE** — Label execs and friends of TMC/Elektra act **DDT** celebrate the band's recent performance at the Mercury Lounge in New York. DDT's debut album, on Metallica drummer **Lars Ulrich's** label, *The Music Company*, will be released in April. Pictured (top row, l-r) are EEG Exec. VP/GM **Alan Voss**, DDT's **Mike Mackay** and **Dr. Dave**, EEG Chairman/CEO **Sylvia Rhone**, DDT's **Brian Howes**, **Ulrich**, DDT's **Bobby James** and **Cory Perry White**, DDT manager **Tom Barfield**, EEG Product Manager **Dana Brandwein** and Sr. VP/Marketing **Steve Kleinberg**; (bottom row, l-r) EEG VP/Promotion **Bill Pfordresher**, TMC's **Tim Duffy**, EEG VP/Rock Promotion **George Cappellini**, Sr. VP/Promotion **Greg Thompson** and Sr. Director/Alternative Promotion **Greg Dorfman**.

## MUSIC NEWS & VIEWS

### Hutchence Solo Album Ready

V2 Records has inked a deal to release the late **Michael Hutchence's** solo album. Hutchence, the charismatic frontman for the rock band **INXS**, recorded the album over a three-year period from the beginning of 1995 to the end of 1997. Most of the tracks were completed before his death on November 22, 1997. The as-yet-untitled album will hit retail this summer. Concurrently, V2 will re-release *Max Q*, an album featuring collaborations between Hutchence and **Ollie Olsen**.

### Studio Update

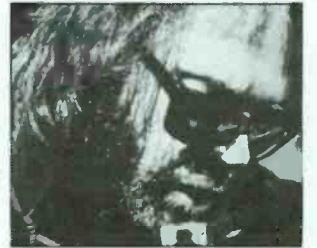
In the studio: **Ben Folds Five** is currently recording its fourth album, which is tentatively slated to be in stores later this year ... **Maverick** recording artist **Me'shell Ndegeocello** is close to wrapping up her next studio album. Produced by **Craig Street**, the disc is expected to hit retail this summer ... **TVT** alt-rock band the **Connells** are writing material for their new album. The group, which is still lining up a producer, plans to enter the studio in March ...



Ben Folds Five

**311**, which is currently working on material for its next album, has tapped **Hugh Padgham** (Police, Sting) to produce its next disc ... The alt-rock band **Tonic** plans to return to the studio this spring to begin work on the follow-up to its last effort, the platinum *Lemon Parade* ... **Randy Newman** has finished his debut **DreamWorks** album. The disc, titled *Bad Love*, goes to retail in May and was produced by **Mitch Froom** ... **Social Distortion** frontman **Mike Ness** has finished his first solo effort. Featured on the album, which will be released in mid-March, are **Bruce Springsteen** and **Brian Setzer**.

Tour news: **Neil Young** will embark on his first solo concert tour in over 25 years on March 2 in Vancouver, BC. Young, whose new album is slated to be released later this year, will perform both old and new material. And though it's unconfirmed, word is that Young may re-



Neil Young

unite for a series of performances with **David Crosby**, **Stephen Stills** and **Graham Nash** ... **R.E.M.** begins a world tour on June 17 in Lisbon, Portugal. The North American leg of the tour bows on August 9 in Los Angeles ... The **Goo Goo Dolls** hit the road for national tour on March 30 in Syracuse. Supporting on the first leg of the tour is **MCA** act the **New Radicals** ... The Aussie alt-rock trio **Silverchair** starts its North American tour on February 16 in New York

This 'n' that: **Epic** will release the **Clash** tribute album *Burning London: The Clash Tribute* on March 16. It features such artists as **No Doubt**, **Rancid**, **Third Eye Blind**, the **Indigo Girls**, the **Afghan Whigs**, **Silverchair**, and **Ice Cube/Mack 10** ... Heavy-metal band **Iron Maiden** has sold \$30 million in bonds backed by its song catalog ... **Del Amitri's** **Justin Currie** joins the ranks of radio station owners. Currie is part of a consortium that won a franchise to launch an alternative-leaning station, called **Beat FM**, in central Scotland ... The **Warner Music Group's** website, **Ear1**, is offering electronic greeting cards (TuneMail) that feature samples from its catalog.



TOP 20

FEBRUARY 12, 1999

LW	TW	ARTIST	TITLE	LABEL(S)	TW TOTAL PLAYS	LW TOTAL PLAYS	TOTAL STATIONS/ADDS
1	1	GOO GOO DOLLS	Slide	(Warner Bros.)	1994	1987	42/0
2	2	SARAH MCLACHLAN	Angel	(Warner Sunset/Reprise)	1815	1883	38/0
3	3	SHAWN MULLINS	Lullaby	(SMG/Columbia)	1675	1719	39/0
5	4	JEWEL	Hands	(Atlantic)	1596	1671	41/0
6	5	MATCHBOX 20	Back 2 Good	(Lava/Atlantic)	1589	1576	39/0
4	6	EAGLE-EYE CHERRY	Save Tonight	(Work/ERG)	1582	1693	39/0
8	7	SUGAR RAY	Every Morning	(Lava/Atlantic)	1543	1431	43/1
9	8	U2	Sweetest Thing	(Island)	1435	1360	35/0
7	9	THIRD EYE BLIND	Jumper	(Elektra/EEG)	1341	1433	35/0
11	10	NEW RADICALS	You Get What You Give	(MCA)	1329	1290	40/0
10	11	EVE 6	Inside Out	(RCA)	1293	1329	34/1
12	12	BARENAKED LADIES	It's All Been Done	(Reprise)	1272	1271	37/0
14	13	SIXPENCE NONE THE RICHER	Kiss Me	(Squint/Columbia)	1249	1109	37/5
15	14	ALANIS MORISSETTE	Unsent	(Maverick/Reprise)	1149	1044	39/0
17	15	DAVE MATTHEWS BAND	Crush	(RCA)	1128	1019	35/2
16	16	LENNY KRAVITZ	Fly Away	(Virgin)	1085	1033	36/0
18	17	EVERCLEAR	Father Of Mine	(Capitol)	940	954	30/0
13	18	SHERYL CROW	My Favorite Mistake	(A&M)	933	1161	30/0
19	19	CAKE	Never There	(Capricorn/Mercury)	833	793	28/0
20	20	COLLECTIVE SOUL	Run	(Hollywood/Atlantic)	807	689	36/1

This chart reflects airplay from February 1-7. Songs ranked by total plays. Contributing stations combine from the Custom Chart function on R&R ONLINE. © 1999, R&R Inc.

PERSPECTIVE

BY

Jason Griffin



As Pop/Alternative has evolved to a more Top 40 direction, some of our core artists aren't testing as well as before. Artists with two hits have suddenly become core artists.

Alanis Morissette is still big and sells a lot of product, but a brand-new artist like Shawn Mullins is huge. Seal certainly doesn't test as well for us as he used to. Test scores for some Hootie & The Blowfish songs like "I Will Wait" and "Only Lonely" weren't as high as I'd like to see.

Some "rockier" things like Eagle-Eye Cherry's "Save Tonight," Sugar Ray's "Every Morning," Cake's "Never There," and Everclear's "Father of Mine" seem to test better for us. The format used to be more niched, but now the audience is more open to different kinds of music. Whatever's hot at the time makes it on the air.

Cher's "Believe" is practically a dance song, but many Pop/Alternatives (including us) are playing it. It's doing well and selling well. "Believe" is the most dance-oriented song we've played since Everything But The Girl's "Missing." We played Celine Dion's "My Heart Will Go On" because it was from Titanic.

Sarah McLachlan's "Angel" is a very soft song. "Adia" is like a rock song compared to it. But "Angel" is so big because it hits home with so many people and can be interpreted in many different ways. We got a lot of requests for it when it first came out. She's a big Lilith Fair artist who has had many hits in this format. It was almost a no-brainer to add it, and it's our best-testing record right now.

The Goo Goo Dolls' "Iris" still comes back as a huge-testing record for us. New Radicals only have one song, "You Get What You Give," but many of our listeners list them as their favorite artist on our website. A similar thing happened when Ben Folds Five's "Brick" came out.

Jason Griffin programs Pop/Alternative KLLY/Bakersfield.

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



New & Active

**BLONDIE** Maria (Beyond)  
Total Plays: 801, Total Stations: 32, Adds: 1

**BETTER THAN EZRA** At The Stars (Elektra/EEG)  
Total Plays: 786, Total Stations: 34, Adds: 1

**EVERLAST** What It's Like (Tommy Boy)  
Total Plays: 496, Total Stations: 24, Adds: 6

**SEMISONIC** Secret Smile (MCA)  
Total Plays: 406, Total Stations: 26, Adds: 3

**FLYS** Got You (Where...) (Delicious Vinyl/Trauma)  
Total Plays: 368, Total Stations: 17, Adds: 0

**GARBAGE** Special (Almo Sounds/Interscope)  
Total Plays: 364, Total Stations: 21, Adds: 3

**HOLE** Malibu (DGC/Geffen)  
Total Plays: 343, Total Stations: 20, Adds: 1

**CHER** Believe (Warner Bros.)  
Total Plays: 183, Total Stations: 11, Adds: 6

**CARDIGANS** My Favourite Game (Stockholm/Mercury)  
Total Plays: 167, Total Stations: 10, Adds: 2

**MY FRIEND STEVE** Charmed (Mammoth)  
Total Plays: 164, Total Stations: 8, Adds: 2

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)  
WALC/Charleston, SC (HAC)  
WLNK/Charlotte, NC (HAC)  
WTMX/Chicago, IL (HAC)  
WXEG/Dayton, OH (All)  
KALC/Denver, CO (HAC)  
WPLT/Detroit, MI (All)  
KVSR/Fresno, CA (HAC)  
WKSI/Greensboro, NC (HAC)  
WKZL/Greensboro, NC (HAC)  
KMXB/Las Vegas, NV (HAC)

KYSR/Los Angeles, CA (HAC)  
WPNT/Milwaukee, WI (HAC)  
WXPT/Minneapolis, MN (HAC)  
KOSO/Modesto, CA (HAC)  
KCDU/Monterey-Salinas, CA (HAC)  
WPTE/Norfolk, VA (HAC)  
KYIS/Oklahoma City, OK (HAC)  
WSHE/Oriando, FL (HAC)  
WPLY/Philadelphia, PA (All)  
WXXM/Philadelphia, PA (HAC)  
KZON/Phoenix, AZ (All)  
KZZP/Phoenix, AZ (HAC)  
WDRV/Pittsburgh, PA (HAC)  
KBBT/Portland, OR (HAC)  
WZNE/Rochester, NY (HAC)

KZZO/Sacramento, CA (HAC)  
WVRV/St. Louis, MO (AA)  
KENZ/Salt Lake City, UT (AA)  
KFMB/Salt Lake City, UT (HAC)  
KFMB/San Diego, CA (HAC)  
KLLC/San Francisco, CA (HAC)  
KRUZ/Santa Barbara, CA (HAC)  
KMHX/Santa Rosa, CA (HAC)  
WHPY/Tampa, FL (AA)  
WSSR/Tampa, FL (HAC)  
KZPT/Tucson, AZ (HAC)  
WMBX/West Palm Beach, FL (HAC)  
WXLO/Worcester, MA (HAC)

43 Total Stations

HAC-Hot AC Alt-Alternative AA-Adult Alternative



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TONY NOVIA

# Programming Quality Remains Key To Success

Technology might change, but the main ingredient for survival remains the same: great, creative sound

by Brian Burns

*So many stations, so little time. It's the same story just about everywhere. Upper-management personnel, including PDs, are being pushed to their limits and are beginning to wonder how much is too much. Some are snapping under the pressure and moving on. Others have given in to the fact that they cannot control things and are begrudgingly doing their jobs.*



Brian Burns

*One of the loudest gripes I've heard, besides being forced to do more work for less money, is the issue of quality vs. quantity. There is no doubt that the days of focusing on one radio station and doing one task are behind us forever. In order to survive in this new consolidated world, the No. 1 question for managers and programmers is, how can we be leaders, manage effectively, educate, delegate and survive under the ongoing enormous pressure to get it all done at once?*

*One CHR programmer/manager who has not only risen to the challenge, but also flourished during this incredible period of change in radio is Brian Burns. Burns is currently Dir./Programming for Capstar-Raleigh's four-station cluster WDCG, WRDU, WTRG & WRSN. Under Burns' guidance, WDCG has successfully moved through a transition from Pop/Alternative back to CHR/Pop and climbed 6.3-8.7 in the 12+ Arbitron (summer '98-fall '98). In addition to being a fine programmer and marketer, Burns has also excelled as a manager.*

*The 23-year veteran began his radio career at WTRY/Troy, NY. He went on to program KXXR/Kansas City and WKSE/Bufalo, consulted at Drake/Chenault, was VP/Managing Editor of Network Forty and remains a board member of the Conclave Learning Conference in Minneapolis. I've always enjoyed my radio conversations with Burns and recently asked him to share some of his unique thoughts and successes to help others out there searching for some answers.*

Prioritizing your time to maximize your station's air sound and ratings remains the key to becoming a successful program director in the new age of corporate radio.

It's certainly no secret that the job description of today's PD has changed drastically over the past three years. A solid knowledge of research, marketing, people management and business skills is no longer discretionary to successfully direct a winning station or stations. It has become a prerequisite. But in the final analysis, a programmer's job security ultimately depends upon delivering results, and those results are directly attributed to what comes out of the speakers and its byproduct, ratings.

## Top Priority: The Best Sound

When corporate radio began merging radio stations and finding new ways to efficiently operate their properties, most programmers' greatest fear was that the product and product development would be impaired. But there are many elements that make up great radio stations. As program directors are required to help nurture new opportunities for operating their departments frugally or to help sales bring new dollars in the door, they must resist the self-fulfilling prophecy that the product will be sacrificed. As a programmer, your prime directive is still to make everything that impacts your air sound, image and on-air performance the highest of your priorities.

That's not to suggest that having the financial resources for researching your audience or marketing your station aren't essential components to a larger strategic plan. However, the most crucial investment you as an individual can make in your product has not changed since our medium began, and that is to concentrate on making magic come out of the speakers.

Here are seven priorities that, if incorporated into your day-to-day

programming repertoire, will help you achieve what should be your No. 1 goal: developing a great-sounding radio station.

1. **Communication** It's imperative that you communicate with both your full- and part-time air-staff, holding them to high standards of accountability, including weekly airchecks (you don't get the performance you want unless you demand it).

- Advise on appropriate show prep for your target audience.

- Have written standards and practices (execution of formatics, systems, segues, rules of the road).

- Have weekly/daily correspondence of updated programming material (selling promotions, etc.).

- Have a control room visitation policy (there should not be any distractions).

Communication is the only way to attain the consistency required in your air sound. You need a programming playbook.

2. **Station Imaging** Handsome is as handsome does. How you image your station is like choosing the emperor's clothes. Here are a few areas to monitor closely.

- Frequently update production elements (20% of your cume accounts for 80% of your quarter-hours, so you can't afford to burn out your PIs).

**Base your music decisions on your cume and on your audiences' TSL, not your TSL.**

- Give strict instructions for promo/liner rotations (reach and frequency).

- Monitor the production value of your entire package (coach your image talent/production director).

- Have creative and intelligent writing in your promos and sweepers. Imaging is the heartbeat of your station. If it's not pumping enough blood to the brain, your station is terminal!

3. **Music Product** You may be fortunate enough to have an outstanding music director. Don't let that prevent you from at least coaching him or her on the finer points of your music product.

- Review music logs daily for flow, type and unfamiliarity separation (all the finer points).

- Match your music with your production elements (jingles, promos, sweepers, stagers, IDs).

- Adhere to a strict music ad

policy (you can only break a song or two at a time, and it must be appropriate for your target audience). Remember: reach and frequency! Most of all, base your music decisions on your cume and on your audiences' TSL, not your TSL.

4. **Nonmusic Product** The little details make a big difference. Find inventive techniques to polish your sound.

- Agree on a firm inventory policy with management and form a binding contract with them.

- Prioritize commercial play order (image and production value first, dry and network last).

- Monitor commercial copy and production value. (Should you have condom ads on your Oldies station?) Create a written policy ready to challenge ridiculous network expectations. Choose your battles in this area. Chances are your GM won't even be aware of or have a strong opinion on many of these matters.

5. **Monitoring Your Market**

You can't alter what your competitors are doing, but you can respond with alterations to minimize their impact while still remaining true to your own agenda.

- Use cume volume to undermine competitive imaging (create confusion, get credit).

- Use counterprogramming elements to win impressions (song for song, element for element, hot-clocking spot clusters, promo placement).

- Monitor sales promotions. (Agencies and AEs will play both sides of the fence, so ask the right questions in your promotion meetings.)

- Monitoring the competition is similar to watching game films and knowing the other team's tendencies. But on Sunday, you still make alterations on a play-by-play basis.

6. **The Creative Process** This area is probably suffering most in a programmer's day-to-day activities, but it is perhaps the single most essential element to reaching greatness.

- Schedule time to think and conceptualize "out of the box" (brainstorming for your sales de-

partment is fine, but not at your department's creative expense). If it means finding a nonwork environment to make it happen, justify it!

- Communicate to everyone that programming is entertainment (programming sells fun, emotion and entertainment), or sales has little to sell, period.

7. **Technical and Engineering**

Computers may be running the operation, but that shouldn't mean it's taken out of our hands. A great engineer/MIS director (a new multitasking position) makes the difference.

- Get your staff properly trained to operate the equipment to its maximum potential. Most companies realize the importance of this, regardless of the motivation.

- Improve your sound through technology. Voice-track weekends with your full-time staff if it's appropriate in your competitive environment.

- Use technology to reallocate people rather than replace them. The burden of proof is on you to show corporate how to make money by better use of people rather than saving your way to prosperity. The world keeps turning, and you can't uninvent technology. Use your creativity to make this new technology work for programming, not be a burden on it or undermine it.

With so many old-school ideas becoming obsolete and new ideas coming into play, it can be easy for programmers to get their priorities confused. Nevertheless, it is we who must resist the temptation to let outside-of-the-control-room influences distract us from the goal of achieving the best possible product to come out of the speakers.

The more things change, the more they remain the same!

**Monitoring the competition is similar to watching game films and knowing the other team's tendencies. But on Sunday, you still make alterations on a play-by-play basis.**

**Communication is the only way to attain the consistency required in your air sound.**

## TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at (310) 788-1663 or e-mail: [tnovia@rronline.com](mailto:tnovia@rronline.com)



# tatyanaALI

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### March

3	Jacksonville, FL	Coliseum
5	Greenville, NC	Bi-Lo Center
6	Chapel Hill, NC	Dean Smith Center
7	Charleston, WV	WV Coliseum
8	Pittsburgh, PA	Civic Center
9	Toronto, Canada	Maple Leaf
11	Providence, RI	Civic Center
12	Hempstead, NY	Coliseum
13	New Haven, CT	Coliseum
15	Albany, NY	Pepsi Arena
16	Boston, MA	Fleet Center
18	Philadelphia, PA	First Union Center
19	Washington, DC	MCI Center
20	Hampton, VA	Coliseum
21	Charlotte, NC	Coliseum
23	Columbus, OH	Schottenstein
24	Cleveland, OH	Sund Arena
25	Auburn Hills, MI	Palace
26	Rosemont, IL	Horizon
28	Grand Rapids, MI	Van Andel Arena
30	Nashville, TN	Arena

### April

1	Kansas City, MO	Kemper Arena
2	St Louis, MO	Keil Center
3	Cincinnati, OH	Crown Arena
6	Lafayette, LA	Cajun Dome
7	Houston, TX	Compaq Center
8	Dallas, TX	Reunion Arena
9	Oklahoma City, OK	Myriad
10	Wichita, KS	Coliseum
13	Phoenix, AZ	America West Center
15	San Diego, CA	Cox Arena
16	Los Angeles, CA	Forum
17	Las Vegas, NV	MGM Grand
18	Anaheim, CA	The Pond
19	Oakland, CA	Coliseum
20	Reno, NV	Lawlor Center
22	Portland, OR	Fosse Quarter
23	Tacoma, WA	Tacoma Dome
25	Spokane, WA	Arena
27	Boise, ID	Idaho Center
28	Salt Lake City, UT	Celta Center
30	Colorado Springs, CO	World Arena

### May

2	Omaha, NE	Civic Center
3	Des Moines, IA	Ver's Auditorium
4	Moline, IL	The Mark
6	Minneapolis, MN	Target Center
7	Milwaukee, WI	Arena
8	Madison, WI	Kohl Center
9	Louisville, KY	The Gardens
10	Knoxville, TN	Bowling Arena
12	Tampa, FL	Ice Palace
13	Orlando, FL	Arena
16	Ft. Lauderdale, FL	National Car Center

**Knockin'em out at:**

**KHKS/Dallas  
KZQZ/San Francisco  
KRQ/Tucson  
WKSS/Hartford  
KBFM/McAllen  
WJJS/Roanoke  
KHTT/Tulsa  
WFHN/New Bedford  
WDDJ/Paducah  
WROX/Norfolk**

**WXYV/Baltimore  
KKRZ/Portland  
WWZZ/Washington, D.C.  
KKMG/Colorado Springs  
WDCG/Raleigh  
WKSZ/Green Bay  
WFLY/Albany  
WKCI/New Haven  
WZYP/Huntsville  
and more!**

**Don't miss her on Donny & Marie March 1st and The Howie Mandel Show Feb.15th**

Produced by StoneBridge for StoneBridge Productions and Big Management, Ltd. NYC.  
From her debut album, KISS THE SKY. Will Smith appears courtesy of Columbia Records.







**NEW & ACTIVE**

**EVERYTHING** Good Thing (*Blackbird/Sire*)  
Total Plays: 562, Total Stations: 63, Adds: 14

**JAY-Z/F/AML AND JA** Can I Get A... (*Def Jam/RAL/Mercury*)  
Total Plays: 499, Total Stations: 25, Adds: 11

**VENGABOYS** We Like To Party! (*Groovious/Strictly Rhythm*)  
Total Plays: 416, Total Stations: 25, Adds: 7

**MADONNA** Nothing Really Matters (*Warner Bros.*)  
Total Plays: 372, Total Stations: 63, Adds: 51

**MEJA** All 'Bout The Money (*C2/Columbia*)  
Total Plays: 290, Total Stations: 29, Adds: 7

**EMINEM** My Name Is (*Web/Aftermath/Interscope*)  
Total Plays: 279, Total Stations: 8, Adds: 5

**TATYANA ALI** Boy You Knock Me Out (*MJJ/Work/ERG*)  
Total Plays: 275, Total Stations: 26, Adds: 6

**BEASTIE BOYS** Body Movin' (*Grand Royal/Capitol*)  
Total Plays: 274, Total Stations: 26, Adds: 0

**TOMMY HENRIKSEN** I See The Sun (*Capitol*)  
Total Plays: 257, Total Stations: 26, Adds: 6

**ELTON JOHN & LEANN RIMES** Written... (*Rocket/Island/Curb*)  
Total Plays: 232, Total Stations: 35, Adds: 13

**STARDUST** Music Sounds Better With You (*Virgin*)  
Total Plays: 227, Total Stations: 11, Adds: 2

**FAR TOO JONES** Best Of Me (*Mammoth*)  
Total Plays: 216, Total Stations: 15, Adds: 0

**SAVAGE GARDEN** The Animal Song (*Hollywood/Columbia*)  
Total Plays: 207, Total Stations: 100, Adds: 100

**3RD STOREE** If Ever (*Yab Yum/Elektra/EEG*)  
Total Plays: 193, Total Stations: 32, Adds: 11

**SHERYL CROW** Anything But Down (*A&M*)  
Total Plays: 174, Total Stations: 61, Adds: 58

**VOICES OF THEORY** Wherever You Go (*H.O.L.A./Red Ant*)  
Total Plays: 161, Total Stations: 14, Adds: 0

**TLC** No Scrubs (*LaFace/Arista*)  
Total Plays: 118, Total Stations: 61, Adds: 61

**LISAHALL** I Know I Can Do It (*Reprise*)  
Total Plays: 107, Total Stations: 13, Adds: 2

**FLEMING & JOHN** The Pearl (*Universal*)  
Total Plays: 83, Total Stations: 14, Adds: 5

**CORRS** What Can I Do (*143/Lava/Atlantic*)  
Total Plays: 6, Total Stations: 19, Adds: 19

Songs ranked by total plays

**NEW RELEASES**

**ADDS FEBRUARY 16**

**1,000 CLOWNS** (Not The) Greatest Rapper (*Elektra/EEG*)

**REISS** Got That Girl (*Mercury*)

**NICOLE RENEE** Telephone (*Atlantic*)



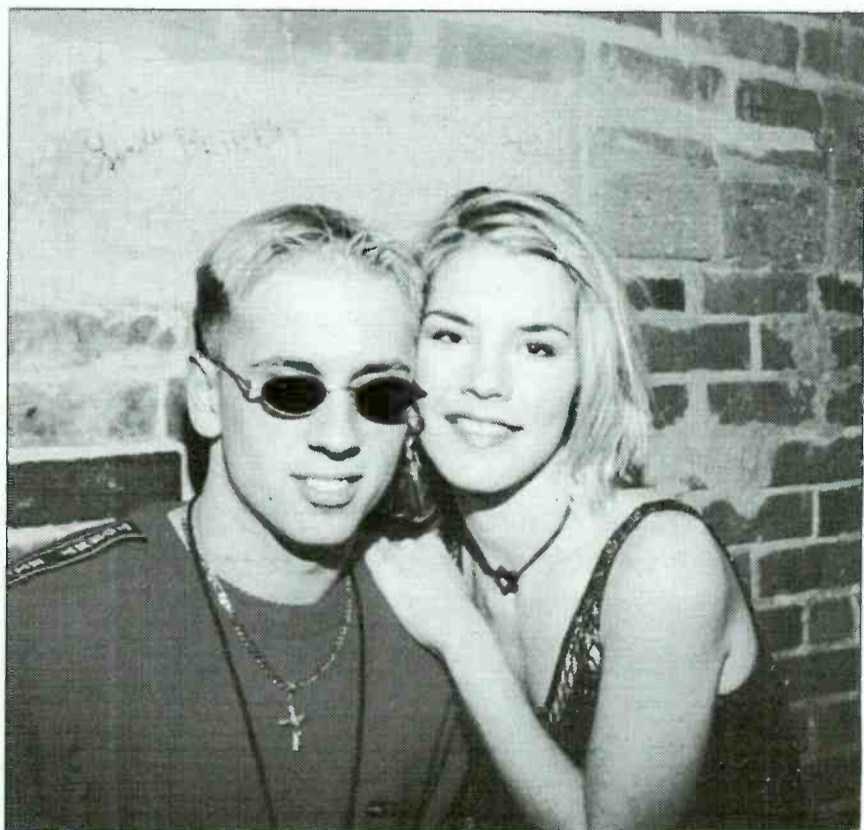
**FLY-N-HIGH** — What is Stan Frazier from Lava/Atlantic's group Sugar Ray praying for? He already has a hit record. Meanwhile, bandmembers stopped by Z100/New York early one chilly morning to support their single, "Every Morning." Circling members of Sugar Ray are (back row, l-r) Atlantic Exec. VP Andrea Ganis, WHTZ MD "Cubby" Bryant and Program Coordinator Sharon Dastar, Atlantic NY Local Promotion Manager Rob Rosen, and the station's "Axi" Menitz.



**HEARTBREAKER?** — Elektra's artist Natalie Merchant (c) was promoting her current single, "Break Your Heart," during trip to Manhattan recently. While there, she buddied up with WPLJ staffers. Posing are (l-r) Elektra Sr. VP/Promotion Greg Thompson, WPLJ MD Tony Mascaro and PD Scott Shannon, and Elektra Sr. Dir./AC Promo Dana Keil.



**BIG BIG SMILES** — ... Especially when Universal's artist Emila was treated like royalty during her visit to KHKS/Dallas. She took the opportunity to perform her latest single, "Big Big World." Hoping for big big sales are (l-r) KHKS' Domino, Universal VP/Promotion Val DeLong, KHKS MD John Reynolds, Emila, and PD Mr. Ed Lambert.



**TOO CLOSE FOR COMFORT?** — WWHT/Syracuse's Shawn Michael doesn't look bothered by the closeness of Edel America/Hollywood's Jennifer Paige.

Stations and their adds listed alphabetically by market

Table with multiple columns representing different radio markets, listing station call letters, ownership/programming, and current/previous playlist items.

155 Total Reporters
154 Current Reporters
154 Current Playlists
Did Not Report For Two Consecutive Weeks;
Data Not Used (1):
WNNK/Harrisburg, PA

















WALT LOVE

## Russ Parr Takes To The Skies

Radio One's morning show enters the syndicated market via satellite

What to do about mornings? That continues to be a concern for many Urban programmers. Well, Radio One's **Russ Parr** has now taken his morning show presentation from the Washington, D.C. market and put it "on the bird" for stations with satellite capabilities.

When Parr told me he was planning to make his show available via satellite, we agreed to talk about it after he had some sense of how things were going. Now that it's been about a month, we got together to discuss it.

### Let's Take A Look

Parr has over 20 years of radio experience and has been the morning personality at WKYS (93.9 KISS-FM)/Washington for the past two and half years. *On the Air With Russ Parr*, co-hosted by Olivia Fox, is now in two other markets besides D.C.: Detroit (on WDTJ) and Philadelphia (on WPHI).

At first, Parr seemed reluctant to open up about his new venture — I should have known he was setting me up for the kill, so to speak — so I asked him to tell me what going to satellite means to him and his show.

"What this means is that, basically, a poorly rated radio program is branching out to other markets, so that people can see that there is no particular reason why I should even be on their airwaves," he replied. "I know this is **R&R**, and I have to be honest with you. My show is probably one of the worst in the annals of radio history. We like holding up the bottom of radio, because our philosophy is that being No. 1 is too much pressure. So, I'm just happy to be No. 15, 16, even No. 20 in the market, and that's what I shoot for. You gotta remember that everybody likes an underdog. And we're exactly that! The pits of the earth."

After this bit of classic Parr humor, I tried to get him to be more serious about the expanded distribution of the show.

### Parr By The Numbers

I knew Parr's show had been No. 1 in some demographics in the Washington area in the summer of '98, and I told him it was my understanding that he was doing pretty well in the ratings. Russ replied, "You know what? No one believes in Arbitron but salespeople. I'm just gonna be honest with you. I mean, yeah, right now we're No. 1, but that's deceiving, very deceiving. Because if you flip the paper upside down, we're last! Does that make sense?"

On the serious side, Parr has definitely made his presence felt in the D.C. market, ranking No. 1 in WKYS' target 18-34 demographic

with a 12.2. In the fall '98 Arbitron, he has a 5.6 share among persons 12+, ranking him No. 1 in that demo as well. In persons 18-49, Parr's show is No. 3 with a 6.6, and among persons 25-54 (totally out of his age cell target), his show is tied for 10th with a 3.9.



Producer Ted Carter, Russ Parr and Olivia Fox

### How About A Little Humor?

Trying again to get Russ to be serious about his program, I asked him to tell us why any of the Urban programmers out there should give it a shot. "Here's why!" he replied. "That show you hear from Tom Joyner on a Monday? You'll hear that on my program on Tuesday. It takes us that long to copy down, write and steal everything that he's doing ... because I'm not very original!"

"On a serious note, we don't steal. I work with a lady by the name of Olivia Fox, and she is an improv genius. When I was looking for somebody to work with me on the morning show, we found her at WILD-AM in Boston. There was this lady sitting there with all of this talent, and I called her. When we started talking on the phone, we realized that we both suffered from the same types of mental illness. We both kinda felt like this was a match made in heaven. You could say we're like a married couple without the crummy sex. The thing with her is, I don't have to tell her what I'm gonna say. She knows it! And I know where she's going. To me, that's the best kind of radio, when you can improvise. I hate scripted shows.

"We've been working together for two years. The second day I was on the air with her, it sounded like we had been together for 10 years. All I can say is, we really click. The chemistry is really good,

and after a couple glasses of wine about 6am, we're excellent."

### How To Get It If You Want It

For those of you who want a real sample of Parr's humor with Ms. Fox, here's what he said you should do: "Right now, if they want to subscribe to the show, they have to call Radio One and talk to Alfred Liggins. I have to tell you, we don't really expect anybody to pick up the show, but if somebody finds it in the kindness of their heart to pick up this low-rated radio show with very mediocre talent, they can call (301) 306-1111 and ask for Alfred Liggins."

The show is being offered Monday through Friday, 6-10am. Now, since Parr is based in D.C., and that's Eastern Standard Time, I wanted to know what they were going to do for stations in other time zones that might be interested in picking him up, say here in L.A., for example. Parr took it from there.

"I'll just have to work an extra couple of hours, that's all. I'm really trying to avoid L.A. We don't want a big market like that, because you know what that means, don't you? It means a lot more revenue. It means a lot more money made, and that means a lot more taxes to the IRS. Quite frankly, I just don't wanna be bothered with that."

Parr is out of his mind, and if you give his show a listen, you'll get a better sense of how his humor and quick wit really play to his audience.

### The Serious Side Of Parr

We did, however, have some serious moments in our conversation. "I just want people to know that our show really does have balance, and it's not all just about wacky comedy, song parodies and bits," he said at one point. "Yes, I can be silly, but my commitment to the community is unsurpassed. I don't do community work to make the radio station look good and to make Russ Parr look good. I think it's our God-given responsibility, given the fact we're in a position to talk to so many people through these airwaves. We should be able to take the time to go out and see if we can make a little bit of difference in people's lives.

"There are a lot of things I do that I probably shouldn't do because I'm such a soft touch. Olivia hits the streets and talks to the young ladies,

## UC DATABANK

### Lenders Turn Down Black Small Businesses

Blacks are twice as likely as whites who have comparable creditworthiness to be denied a small business loan, the National Bureau of Economic Research finds. Raw data reveals that blacks are nearly three times more likely to be denied a small business loan. After adjusting the data for factors that affect creditworthiness, such as being located in urban centers, having younger and less experienced owners and general credit problems, loan applications by black entrepreneurs are rejected over half the time compared with an approximately 25% rejection rate for whites.

According to *Business Week*, self-employment has historically been a major factor in the economic advancement of minority groups in the U.S. Black men are half as likely to be self-employed as white men and are half as likely to stay in business for themselves over the long term.

Source: *Minority Markets ALERT*, Jan. '99

and I go out there and hit the young men. We go to a number of church programs and do whatever we can do. We have never charged a fee. It's ridiculous; people seem to think that community involvement is basically going out and passing out T-shirts and putting people on the radio while they give shout-outs. That is not community involvement. Community involvement is actually getting in there and going to the PTA meetings. It might only be you, one teacher and one parent, but you gotta do it and do it from your heart because you care about someone else. You gotta give something back, and I think that is the only way.

"It's very irresponsible for us to sit up in our little ivory towers in our radio booths, then get off the air and just go home. Some days I like to get off the air and just go home — because I have 8,000 kids of my own at home! But my wife knew before she married me that she would have to share me with the community. That hasn't changed, and I thank God that I have a wonderful wife, Darnell, who puts up with me coming home tired after being out speaking.

"For me, the roughest part of doing mornings is not seeing my children in the morning, but these are sacrifices we have to make. Yeah, I'm compensated, man, but I would do this for a penny. I love it. I have a passion for it. It just

makes me feel good that I can make a difference."

So now there is now another choice in Urban satellite morning show programming, one that's different from its counterparts. As Parr says, "I'm not Doug Banks, and I'm not Tom Joyner. We have three different, distinct sounds, and if I thought someone was doing what I'm doing, I would change it unless I was doing it first. We all have to offer more, and there is something individual that we can all offer. There's enough room for everybody. I do want to go on record as saying that I feel bad about the fact that syndication is taking jobs, but it's gotten to the point where owner/operators are trying to save money on operating costs, and I don't have a choice. I really think that the lack of venues for cultivating young talent is hurting people, and that's a shame. That's my only regret about syndication."

In my close to 18 years as Urban Editor here at **R&R**, I haven't commented much on people personally, but this week, I must. The thing I like about Parr on and off the air is the fact that he loves his wife and children, and his fans really dig him for how he expresses it. The brother is a real brother, which, in my opinion, is why people in the D.C. area have responded to him in such a positive manner.



**I NEED STEP-BY-STEP INSTRUCTIONS** — Comedian George Wallace (l) seems not to understand the concept of "rhythm." When the KACE/Los Angeles staff and The Tom Joyner Morning Show crew celebrated the show's first birthday at the Hollywood Athletic Club, they partied like there was no tomorrow. While (l-r) Miss Dupree, Myra J. Joyner, J. Anthony Brown and fitness guru Donna Richardson were on the right page, Wallace looks to be in a totally different book.

THEY'VE COME HERE FOR A REASON...

# TRINA & TAMARA

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# eric benét "georgy porgy"

georgy porgy puddin' pie kissed the girls and made them cry

# eric

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WHUR	WBAV	WWDW	WQOK	WFLM	WVEE
WFXA	WIIZ	WJTT	WFXE	WZHT	WQQK
WZAK	WDZZ	WTLZ	KQXL	WYLD	KDKS
WGCI	KPRS	WMCS	KDKO		

**NEW AIRPLAY COMMITMENTS THIS WEEK FROM:**

WBLK	WPHI	KIPR	WEDR	WTMP	WTMG
WJMZ	WPAL	WWWZ	WYNN	WMNX	WEUP
WIBB	WJJN	WKGN	WHRK	WYOK	WJKX
WJMG	WJMI	WJZD	WCKX	WLJM	WJUC
WIZF	WROU	WDTJ	WQHH	WGZB	WBLO
KBCE	KRRQ	KZWA	KRVV	KYEA	KVJM
KIIZ	KJMM	KVSP	WKKV	WKPO	WNOV
KKBY	WVAZ	KJLH	WDAS	WYLD	KMJQ

 Faith Evans appears courtesy of Bad Boy Entertainment/Anata Records  
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Warner Bros. Records Urban  
THE OFFICIAL HITMAKERS OF THE NEW MILLENNIUM

# ARTIST BREAKDOWN

ARTIST: **ROOTS F/ERYKAH BADU**  
 SONG: **"YOU GOT ME"**  
 LABEL: **MCA**

Two weeks ago, this single managed to become the No. 1 Most Added song (with a total of 75 adds), while simultaneously debuting at No. 47 on R&R's mainstream Urban chart. Last week's R&R lists this single as a Breaker at No. 26. Hmm, is it just me, or is the new joint by the Roots a hit? "You Got Me," featuring Erykah Badu, has the Urban panel (minus eight stations — what ya'll on?) captivated. This debut single from their forthcoming album, *Things Fall Apart*, is opening everyone's eyes to the insecurity and vulnerability of being in a relationship.

"You Got Me" is about a rapper and the "Ethiopian queen from Philly" he encounters while on tour. The tale describes the ironic way the couple met, how they feel about one another and how unspoken insecurities can blow up into

misperceptions. The guy fears getting caught up in something emotional, losing sight of reality and ending up hurt. (There are some things chicken soup can't heal.)

The relationship is going well with homegirl, however, "that steak could be that chicken and that rat could be a cool cat" lets us know dude is preoccupied with what *could* happen instead of what *is* happening. Brotha man had a barrier around his heart, but has let homegirl inside, and now he's scared. As he confronts his own conscience about spending so much time touring and performing, the strong sista by his side lets him know she's focused and loyal and doesn't have time for life's thrills. (Girlfriend is on a mission!) Her advice to him: Believe what I'm saying and don't listen to your dogs; their opinionated advice can be detrimental to our relationship. (Beware of those "he said, she said" conversations.)

With the catchy, rhythmic hook sung by Badu, further affirmations are stated: "If you are worried 'bout where I've been, or who I saw, or what club I went to with my homies, baby don't worry, you know that you got me." "You Got Me" is love — hip-hop style. Presenting a serious message that isn't overbearing, the Roots are educating while entertaining. With a bumping track, great lyrics and infectious chorus, this song has got me for sure! Peace.

—Tanya O'Quinn  
 Asst. Urban Editor



Artist Breakdown highlights artists with strong chart momentum.

# IN MY OPINION

with **Stan Allen**

**Tyrese**  
**Tyrese**  
**RCA**

PD/MD—WESE/Tupelo, MS

This young man has been absolutely phenomenal! I met him about two years ago at a convention in California, and I knew he was destined for greatness. He's a young man with adult appeal. From his first hit, "Nobody Else," to his current super hit, "Sweet Lady," Tyrese shines like a brand-new star. His self-titled album is loaded with hits that will not only capture a young audience, but a mature audience as well. Try listening to the song "Lady" — it's super bad! Tyrese has made his mark and found his niche in the halls of greatness. I would definitely compare him to Usher. Tyrese is an artist with style and class. He is one of the future Luther Vandrosses of the new millennium, especially when it comes to entertainment. Get this album and give it to your significant other; they'll love you for it. Tyrese is going to be one of the biggest superstars for the year 2000, I guarantee it.

# ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Monday (2/15) and Tuesday (2/16).

BLACKFACE Get Ready (Viking)

CASE Happily Ever After (Def Jam/Mercury)

COOL BREEZE Watch For The Hook (Organized Noize/Interscope)

NAUGHTY BY NATURE Dirt All By My Lonely (Arista)

TRINA & TAMARA What'd You Come Here For? (Columbia)

USHER Bedtime (LaFace/Arista)

# Glenn Jones "Baby Come Home"

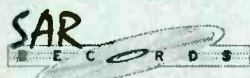
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Michael Long PD WZHT/Montgomery

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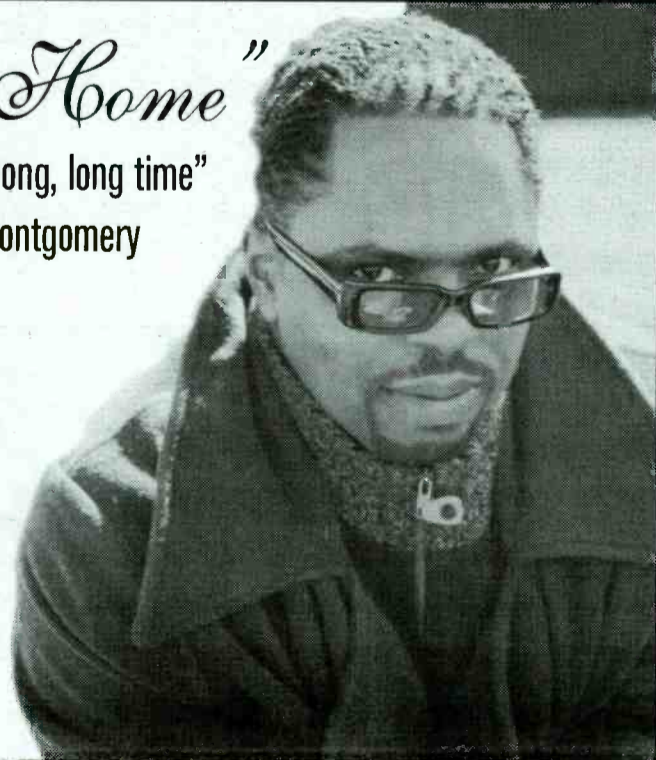
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WLVA	WAGF	WNOV	WFXE	WTMP	KMJJ	WZHT	WFXA	WEAS
WJTT	WJIZ	WJJN	WAGH	WPLV	WIMX	WKGN	KJMM	KVSP



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FROM THE ALBUM  
EAST POINTS GREATEST HIT  
IN STORES MARCH 23

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# Nas

AFTER ONE WEEK...

*Nas is like*

BLOWIN' UP!

"NAS IS HIP-HOP."

-MIC FOX, PD, WPHI-PHILADELPHIA

"NAS IS LIKE THE BOMB!"

-EBRO, PD, KBMB-SACRAMENTO

"BROOKLYN MEETS QUEENS...IT'S HOT!"

-FUNKMASTER FLEX, WQHT/HOT 97-NEW YORK

"THE RETURN OF THE OLD-SKOOL NAS,  
TAKES US BACK TO 'LIVE AT THE BARBECUE!'"

-TAWALA SHARP, AMD, KKBT-LOS ANGELES

"DOPE RECORD, PERIOD!"

-DAMION YOUNG, APD, KPWR/POWER 106-LOS ANGELES

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WRFG WPAI WPGC WERQ KISX HOT 97 W'WOK KPWR KKFR KMEL  
Z-90 WLLD

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MARKET #31 WNOV/Milwaukee (414) 449-9668 Robinson

MARKET #1 WRKS/New York (212) 242-9870 Beasley/Greene/Mayo

MARKET #2 KJLH/Los Angeles (310) 330-5550 Winston

MARKET #3 WVAZ/Chicago (312) 360-9000 Myrick/Muhammad

MARKET #33 WCKC/Columbus, OH (614) 487-1444 Strong/Stevens

MARKET #36 WWOV/Indianapolis (757) 466-0009 Holiday/Mauzone

MARKET #5 WDAS/Philadelphia (610) 617-8500 Tamburro/Davis

MARKET #6 WMXD/Detroit (313) 955-2000 G.

MARKET #7 KRBB/Dallas (214) 630-3011 Bacote

MARKET #37 WPEC/Charlotte (704) 333-0131 Carson/Quick

MARKET #38 WTLC/Indianapolis (317) 923-1456 Wallace/Buchanon

MARKET #9 MAJIC 102.3 FM WMMJ/Washington (301) 306-1111 Conners

MARKET #10 MAJIC 102 KMQJ/Houston (713) 623-2108 Conner/Boatner

MARKET #11 WHQT/Miami (305) 444-4404 Kidd/Latrelle

MARKET #39 WJHM/Orlando (407) 333-0072 Allen/Fiala

MARKET #41 WQVE/New Orleans (504) 827-6000 Stevens

MARKET #15 MAJIC 107 KMLK/Phoenix (602) 265-2442 Jackson

MARKET #19 100.3 Kiss FM KATZ/St. Louis (314) 692-5108 Atkins

MARKET #20 MAJIC 95.9 WWIN/Baltimore (410) 332-8200 Brown/Case

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| WQHH 29x | WYLD 18x | WTMP 12x | WJJN 10x |
| WLJM 32x | WPAL 18x | WMCS 12x | WKKV 8x  |
| WKGN 30x | WFXA 17x | WEUP 11x | KBCE 5x  |
| KIPR 20x | WJZD 17x | WJKX 11x | WJMG 5x  |
| KDKS 20x | WFLM 12x | WRBV 10x |          |
| WIBB 20x | WJTT 15x | KKDA 10x |          |
| WPAL 18x | WDLT 13x | KDKO 10x |          |

Written by : Percy Bady and Ray Bady  
Produced by: Percy Bady  
Executive Producer: Bobby Francavillo  
Mixed by: Rob Russell

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# More Award Nominations Arrive

□ A teenage girl ponders her category, and last year's big winner is absent

The nominees for the 33rd annual TNN/*Music City News* Awards were announced last week in Nashville. And if you think you're a little confused by the nominations, consider how **Amanda Wilkinson** must have felt when she got the news that the **Wilkinsons** are up for the category Star of Tomorrow — Male.

Granted, the awards show doesn't include a Star of Tomorrow category that covers a multigender act. And, no doubt, Amanda's father and brother wouldn't exactly fit the bill for Star of Tomorrow — Female. Maybe a new category will be added before Atlantic's Mullins Black (a trio that includes a male and two females) is considered for nomination next year.

At least Amanda had a sense of humor about it. "What?" she jokes. "Am I going to have to start growing a goatee or something? I mean, shaving my legs is painful enough. Am I going to have to start shaving my face, too? In all seriousness, we're really excited. This is one award that the fans vote on, and it's really great that they like what we're doing — and it's great being just 'one of the boys.'"

And what about **Billy Ray Cyrus**? He ruled last year's TNN/*Music City News* Awards, walking away with no fewer than five trophies. This year, he didn't even make the final ballot, despite having released one of the best albums of his career (*Shot Full of Love*) and his first top 10 single in years ("Busy Man").

**Faith Hill** leads the TNN/*Music City News* field with seven nominations, followed by **Alan Jackson** and **George Strait**, who received five nominations each. The **Statlers**, bless them, are again up for Vocal Duo/Group, a category they dominated for many years.

The nominations were selected via a ballot featured in the *Music City News* and on TNN's Internet site, *country.com*. The nomination process also included a poll of radio industry executives on listeners' requests, a blue-ribbon panel of industry leaders in fan-related businesses and data from various music industry publications.

And the nominees are:

**Entertainer of the Year:** Garth Brooks, Alan Jackson, Neal McCoy, George Strait, Shania Twain

**Female Artist:** Faith Hill, Martina McBride, Reba McEntire, Shania Twain, Trisha Yearwood

**Male Artist:** Garth Brooks, Vince Gill, Alan Jackson, Tim McGraw, George Strait

**Star of Tomorrow — Female:** Dixie Chicks, Anita Cochran, Sara Evans, the Kinleys, Lila McCann

**Star of Tomorrow — Male:** Gary Allan, Keith Harling, Michael Peterson, Sons Of The Desert, the Wilkinsons

**Vocal Duo/Group:** Brooks & Dunn, the Kinleys, the Lynns, the Statlers, the Wilkinsons

**Vocal Band:** Alabama, Blackhawk, Diamond Rio, Dixie Chicks, Sawyer Brown

**Vocal Collaboration:** Brooks &

## COUNTRY FLASHBACK

### 1 YEAR AGO

• No. 1: "Just to See You Smile" - Tim McGraw (second week)

### 5 YEARS AGO

• No. 1: "I'd Like to Have That One Back" - George Strait

### 10 YEARS AGO

• No. 1: "Highway Robbery" - Tanya Tucker

### 15 YEARS AGO

• No. 1: "Roll On" - Alabama

### 20 YEARS AGO

• No. 1: "Back on My Mind Again" - Ronnie Milsap

### 25 YEARS AGO

• No. 1: "Daddy What If" - Bobby Bare (RCA)

Dunn/Reba McEntire ("If You See Him/If You See Her"), Garth Brooks/Trisha Yearwood ("Where Your Road Leads"), Bryan White/Shania Twain ("From This Moment On"), Faith Hill/Tim McGraw ("Just to Hear You Say That You Love Me"), Sara Evans/Vince Gill ("No Place That Far")

**Single:** "Don't Laugh At Me" (Mark Wills), "Holes in the Floor of Heaven" (Steve Wariner), "I Just Want to Dance With You" (George Strait), "I'll Go On Loving You" (Alan Jackson), "This Kiss" (Faith Hill)

**Video:** "Don't Laugh At Me" (Mark Wills), "Getcha Some" (Toby Keith), "Holes in the Floor of Heaven" (Steve Wariner), "I'll Go On Loving You" (Alan Jackson), "This Kiss" (Faith Hill)

**Album:** *Come On Over* (Shania Twain), *Faith* (Faith Hill), *High Mileage* (Alan Jackson), *One Step at a Time* (George Strait), *Wide Open Spaces* (Dixie Chicks)

**Song:** "Don't Laugh At Me" (Mark Wills), "Holes in the Floor of Heaven" (Steve Wariner), "I Just Want to Dance With You" (George Strait), "Just to Hear You Say That You Love Me" (Tim McGraw & Faith Hill), "This Kiss" (Faith Hill)

Jeff Foxworthy hosts the TNN/*Music City News* Awards, which take place June 14 at the Nashville Arena. The show will be telecast live on TNN.

### Heavy Metal

The Dixie Chicks' Monument debut album, *Wide Open Spaces*, is now certified for sales in excess of

4 million copies. The quadruple-platinum certification from the RIAA was announced last week, approximately one year after the album was released.

Other new RIAA certifications include **Faith Hill's** *Faith* (2 million), **Shania Twain's** *Come On Over* (8 million), and **Alan Jackson's** *Who I Am* (4 million). Going gold are **Clay Walker's** *Greatest Hits*, Vol. 1, and **Toby Keith's** *Greatest Hits*, Vol. 1.

### Kersh & Hilfiger

Is David Kersh turning into a fashion plate? He admits he bought a new suit to attend Tommy Hilfiger's private party recently at a club in West Palm Beach, where he found himself in the middle of a crowd of such celebrities as Cameron Diaz, Chris Rock, Oliver Stone, Jennifer Lopez, Samuel L. Jackson and a bevy of supermodels.

Kersh says he spent most of the evening "admiring the scenery," but admits being truly star-struck by one celebrity. "I did bump into Dennis Rodman. He definitely commands attention!" Rodman probably attracted more attention than usual, as the flamboyant basketball star was there with his wife, Carmen Electra.

As for David's new suit, well, he didn't get to wear it, because he didn't have time to change after completing a nearby concert. Noting that he jumped into a limo immediately after finishing his show, Kersh says, "So I sported a pair of Wranglers, boots and a tight-fittin' black T-shirt." No doubt the celebrities noted his attire. "I'm not sure what kind of a fashion statement I made, but I did make it to the party of a lifetime." Not that Kersh is gloating about his good fortune, but he adds, "Did I mention that I danced onstage with several supermodels?"

### Bits 'N' Pieces

Coinciding with Grammy Week, **Trisha Yearwood** is making a rare club appearance at the Troubadour in West Hollywood, CA. Nashville's Bluebird Cafe is hosting the Feb. 22 showcase, which will also feature three other Nashville-based Grammy nominees: **Randy Scruggs**, **Beth Nielsen Chapman** and **Ashley Cleveland**.

• The TNN/*Music City News* Awards and the Grammys are fine, but the one award that really matters has been announced in Denton, TX. That, of course, is the Sally Beauty Supply Best Tressed Celebrity Survey. **Shania Twain** and **Mariah Carey** share the fifth annual Female Musician With the Best Hairstyle honor, but country sweeps the Male Musician With the Best Hairstyle category with **Garth Brooks** and **Clint Black**.

• **Sawyer Brown** has scheduled a Feb. 26 concert in Clarksville, TN, where a tornado recently ravaged the downtown area and the



'HOPE FLOATS'... AND IT SELLS, TOO — Backstage at the recent People's Choice Awards, Garth Brooks, actress Sandra Bullock and producer Don Was were presented with double-platinum awards for the Hope Floats soundtrack. The Capitol album featured several country tracks, including Brooks' recording of Bob Dylan's "To Make You Feel My Love." Bullock was the film's lead actress and co-executive producer. In the photo, Was is the person on the left. You should have no problem distinguishing Brooks from Bullock.



THE TRUTH ABOUT HILLBILLY CATS — While in Park City, UT for an appearance at the Sundance Film Festival Music Studio, BR5-49 found a new fan in actress/comic Janeane Garafalo (The Truth About Cats and Dogs, The Larry Sanders Show). The Sundance event gave filmmakers and movie studio reps a chance to hear music for potential use in future films. Hobnobbing are (l-r) Gary Bennett, "Smilin'" Jay McDowell, Garafalo, Chuck Mead, "Hawk" Shaw Wilson and Don Herron.



TOBY GETS HIM SOME... GOLD — Toby Keith was recently honored with a gold album for his Greatest Hits, Volume One, which contains the hit single "Getcha Some." Pictured at the celebration at Nashville's Longhorn Steak House are (l-r) producer James Stroud, Mercury/Nashville President Luke Lewis, Keith and manager T.K. Kimbrell.

campus of Austin Peay State University. Explaining the free concert, frontman Mark Miller says, "We just want to take those folks' minds off of everything they've been forced to deal with since the tornado. It's the least we can do."

• Having just returned to the U.S. following her first Australian tour, **Pam Tillis** is heading to New York to perform in the Broadway production of *Smokey Joe's Cafe*, which features the songs of Jerry Leiber and Mike Stoller. Tillis will perform March 16-April 4 at the Virginia Theater.

• **John Michael Montgomery's** March 6 concert at the Houston Livestock Show & Rodeo will be

telecast as a pay-per-view special.

• **Freddy Fender** was in Los Angeles last week to see his star unveiled on the Hollywood Walk of Fame. Texas Gov. George W. Bush was among those who lobbied for Fender to be awarded the honor. Fender is nominated for a Grammy this year in the Best Mexican-American Music Performance category for *Los Super Sevens*, the RCA/Nashville album that also features **Rick Trevino**, **Joe Ely** and members of **Los Lobos**.

• **Naomi Judd's** first book for children, *Love Can Build a Bridge*, will be published in May by Harper Collins Children's Books.

— Calvin Gilbert



**GOING FOR ADDS** February 15, 1999

**South Sixty-Five "No Easy Goodbye"**

**Atlantic:** With recent stops in Chicago and Kansas City, South Sixty-Five is still taking its youthful vocal blend to shopping malls. It looks like the group will be busy in the coming months at radio listener-appreciation shows and fair and festival dates. "No Easy Goodbye" — the second single from South Sixty-Five's self-titled debut album — was written by Jerry Holland, who wrote John Michael Montgomery's "Friends."

**ON THE RECORD**

Eddie Hatfield, MD  
KJJY/Des Moines

**BLACKHAWK**  
"Your Own Little Corner of My Heart" (Arista)

**Blackhawk has rediscovered the radio hit and how to deliver it! "Your Own Little Corner of My Heart" will definitely be a huge success. In a great single, I often look for something catchy. "Your Own Little Corner of My Heart" is absolutely infectious. The hook and the harmonies on this single are the tightest I've ever heard them performed, and the vocal quality is outstanding. Henry's voice is instantly recognizable. It's an amazing song off an incredible album, and I'm just glad to see them back again.**



**ONE BUSY MAN!** — While in Houston promoting his new album, Shot Full of Love, Mercury artist Billy Ray Cyrus stopped by KKQB to visit the 93Q Country staff. Pictured (l-r) are staffers Lulu, Cactus Jack, Cyrus, morning show host Johnjay and sidekick Bobo.

**OUT OF THE BOX**

Cary Rolfe, PD  
KUPL/Portland

**LONESTAR**  
"Saturday Night" (BNA)

**Lonestar's "Saturday Night" will reach out of the speakers and grab you. It sounds good, feels good and is instantly recognizable. There are records we play now that we've been spinning for 12 weeks, and I don't even remember the first line from the song. "Saturday Night" captures your attention and stays with you. The first time you hear this song, you can sing it! That is so rare. Lonestar is a quality band, and every record they have released has been consistently good and tests well. If this single isn't a hit, it's because people won't get out of the way of it.**

**OUT OF THE BOX**



Suzanne Alexander, MD  
WMJC/Long Island

**NEAL McCOY**  
"I Was" (Atlantic)

**With this effort, Neal takes a departure from his last hit, "The Shake," although it still has that instant familiarity factor that we love. I've got to say, this is exactly what I've been waiting for from Neal. Full of great tempo and catchy hooks, with a light-hearted message about love, this song will make you yearn for spring. "I Was" should do two things: get Neal even more accolades from the fans who already love him, and achieve that industry recognition that is so long overdue for this talented artist.**

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MARKET #12 WKHX/Atlanta (770) 955-0101 McGINLEY/Gray. 101.5 FM KICKS. PLAYS 3W 2W LW TW...

MARKET #12 WYAY/Atlanta (770) 955-0106 McGINLEY/Mitchell/Gray. Y106.7 TODAY'S HIT COUNTRY. PLAYS 3W 2W LW TW...

MARKET #14 KMPS/Seattle (206) 443-9400 Richards/Thomas. 94 FM KPMP. PLAYS 3W 2W LW TW...

MARKET #14 KYCW/Seattle (206) 216-0965 Brenner/Peterson. YOUNG COUNTRY 96.5. PLAYS 3W 2W LW TW...

MARKET #15 KMLE/Phoenix (602) 264-0108 Garrison/Allen. THE COUNTRY. PLAYS 3W 2W LW TW...

MARKET #15 KNIX/Phoenix (602) 966-6236 Daniels/Owens. 101.5 FM KNIX. PLAYS 3W 2W LW TW...

MARKET #16 KSON/San Diego (619) 291-9797 Dimick/Frey. KSON. PLAYS 3W 2W LW TW...

MARKET #17 WMJC/Long Island (516) 423-6740 Asker/Alexander. COUNTRY 94.3. PLAYS 3W 2W LW TW...

MARKET #18 KEYY/Minneapolis (612) 820-4200 Swedberg/Moon. TODAY'S BEST COUNTRY K102. PLAYS 3W 2W LW TW...

MARKET #19 WIL/St. Louis (314) 781-9600 Barnett/Langston. WIL 92.5 FM. PLAYS 3W 2W LW TW...

MARKET #19 WKKK/St. Louis (314) 621-4106 Allen/Louis. NEW COUNTRY KIX 106.5. PLAYS 3W 2W LW TW...

MARKET #20 WPOC/Baltimore (410) 366-3693 Lindemulder/Berry. WPOC 93.1. PLAYS 3W 2W LW TW...

MARKET #21 WDSY/Pittsburgh (412) 920-9400 Clark/Richards. Y106.7. PLAYS 3W 2W LW TW...

MARKET #22 WQYK/Tampa (727) 576-6055 Logan/Martin/Roberts. WQYK 99.5 FM. PLAYS 3W 2W LW TW...

MARKET #22 WRBQ/Tampa (813) 287-1047 Lane/Knight. Q105 COUNTRY. PLAYS 3W 2W LW TW...















# THE PRETENDERS

*"Loving You is All I Know"*

*from the original soundtrack*


## *The Other Sister*

**IMPACTING  
THIS  
WEEK!**

Produced by Rob Cavallo

Courtesy Warner Music U.K. Ltd./Warner Bros. Records Inc.  
Gailforce Management Ltd.

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CAROL ARCHER

# Everything — Including Jazz — Is Better In Barbados

■ Paint It Jazz Festival honors tradition while taking a big step forward

The sixth Paint It Jazz Festival, held last month in Barbados, took a quantum leap toward securing its importance in the Caribbean — and global — jazz scene. While upholding the principles upon which it was founded, Paint It Jazz increased its drawing power in 1999 by presenting the world-class headliners Kenny G; Earth, Wind & Fire; and George Benson.

The festival's founder, Gilbert Rowe, knows jazz and clearly recognizes the range of its musical expressions. He has an ongoing commitment to nurturing young talent — as evidenced by the performance of the fine contemporary quartet Youthful Jazz — and also to providing local and regional stars a venue alongside international headliners. Saxophonist and native son Arturo Tappin's rousing, rhythmically dynamic set was an exuberant example of this.

## By The Beautiful Sea

Paint It Jazz not only contributes to the jazz culture in general, but, according to Rowe, it also serves as a carefully considered element in Barbados' master plan for economic development. Indeed, the slogan "Tourism Success Means Bajan Progress" graced the T-shirts worn during the event by employees of the Barbados Tourism Authority, an agency ardent in its mission to attract visitors and investment to the island nation. In

the past year, development has increased noticeably. A luxury seaside complex on Barbados' west coast, for example, is selling condos in the \$850,000 to \$3 million range (which includes a slip for your yacht), and business, apparently, is brisk.

The success of this year's sold-out Paint It Jazz Festival is testament to the event's — and the island's — growing appeal. Word of mouth from previous attendees — and 1999's well-balanced, star-studded lineup — set the stage for a jazz extravaganza.

Farley Hill National Recreation Area, a beautifully situated natural amphitheater on a wooded hillside near the ruins of a former plantation house, proved an inspired setting for an afternoon and evening of jazz *al fresco*. After Youthful Jazz's lively opening set, Manny Oquendo & Libre drove the capacity crowd to near-frenzy with a Latin jazz set that began with the 70-year-old classic "Suavecito." Throughout their performance, the large ensemble — fueled by extraordinary percussion (the timbales player was *unreal!*) and tight horn figures in concert with evocative vocals — cut mile-deep grooves.

## Ray Charles On His Mind

Guitar master George Benson followed with a nuanced performance that ranged from fresh arrangements of his many hits — like "Turn Your Love Around," "Feel Like Makin' Love" and "This Masquerade" — to reimagined standards such as "Beyond the Sea." Benson was in exceptional form, playing and vocalizing with the imagination and dynamic jazz stylings for which he is known. He received exceptionally hard-swingin' support from his accomplished band.

One of many highlights was his sensitive reading of "Georgia on My Mind," before which he cited Ray Charles as his favorite artist.

# "Smooth Weekend" Launches On The Wave's 12th Anniversary

■ Talaya hosts syndicated show that combines music with lifestyle news

K TWV(The Wave)/Los Angeles is set to debut a two-hour radio show, *Smooth Weekend*, on Valentine's Day — not coincidentally the station's 12th anniversary. Westwood One is the producer and will handle syndication responsibilities for the program.

*Smooth Weekend*, consulted by The Wave's PD Chris Brodie and APD/MD Ralph Stewart, will be hosted by longtime KTUV midday personality (and R&R's 1998 NAC/Smooth Jazz Personality of the Year) Talaya Trigueros, of whom Stewart says, "It's time the rest of the world discovered the secret weapon we have in Talaya. She could read the ingredients off a can of Raid and have you licking your chops. She's so smooth, she makes silk feel itchy. Talaya communicates in such a warm, engaging way, she's the perfect host for *Smooth Weekend*."



Talaya Trigueros

Of the project, Westwood One Dir./Creative Development Marcia Hrichison says, "In creating *Smooth Weekend*, we wanted to do something that not only reflects the music, but the lifestyles, too. It's a show for and about the listener. Smooth jazz is the soundtrack, and we're making the listener's life our movie. Yes, we'll talk to artists and find out what makes them tick, what makes them people, but we're also going to visit great places, taste great food and meet interesting people. It's going to be a fun two-hour getaway. I like to think people will be able to count on *Smooth Weekend* to be two guaranteed good hours every week."

## UP CLOSE & PERSONAL

# A Conversation With George Benson

After his energetic set at Paint It Jazz, superstar George Benson spoke with the international press. Despite a malfunctioning microphone and a loud sound check issuing from the nearby stage, Benson was unflappable and exceedingly gracious, warmly beckoning reporters to move closer.

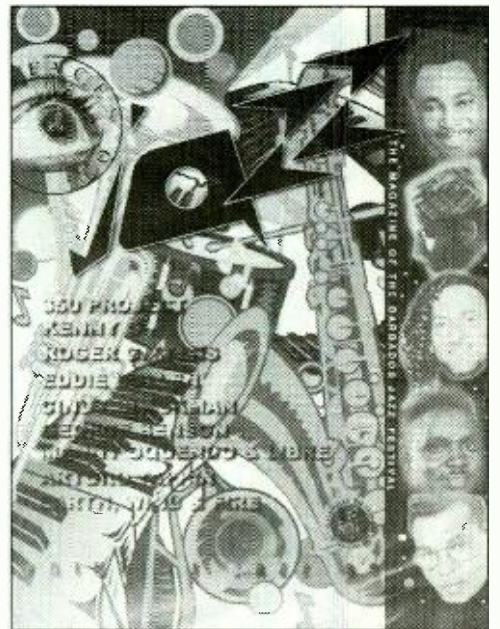
He said he was thrilled to play in Barbados, making the observation that destinations that once seemed distant are nearby in today's world. Asked for his advice to aspiring musicians, Benson said, "When I was a young artist coming up in Pittsburgh, I was afraid of New York, but all my friends said I had to go. They were right. You've got to be where the action is."

Thinking of the countless occasions I've seen him perform over the years, I said that, although he's sung and played his hits thousands of times, they always sound fresh and new. How does he reinspire himself? I asked. In the earliest days of his career, Benson answered, "I sometimes saw artists I admired simply walk through their sets." He vowed to never let that happen to him.

With over 40 million albums sold worldwide, George Benson has enjoyed remarkable commercial success, as well as wide recognition from his peers. It's understandable that these conditions would encourage his introspection. Today, his artistic priorities continue to evolve. Citing the arc of Frank Sinatra's career as inspiration, Benson said he has been giving much thought to career direction, and that he wants to concentrate on making the very finest quality recordings possible. "Quality, that's my focus," he concluded.



Next, he interpreted the artist Charles names as his inspiration — Nat "King" Cole — with a sly version of "Unforgettable," in which he sang both Nat and daughter Natalie's vocal parts, the latter in falsetto. Benson's rollicking instrumental first encore, "Sweet Little Sixteen," was somewhat lost on the crowd, but not on me. It wasn't his Chuck Berry-style duckwalk that enthralled me, it was his blistering finger-work. He closed with "On Broadway," which left the crowd breathless. [Ed. note: Please see sidebar for more on Benson.]



The program for the Paint It Jazz Festival

## Musical Vitality

In the arena setting of Gilbert Sobers Auditorium the following night, an elegantly attired audience was treated to an electrifying performance by Earth, Wind & Fire. Stadium gigs by acts such as EW&F — with an endless string of hits to live up to — can sometimes feel overproduced or routine, but the veteran group offered as much musical vitality in performance that evening as at any point in its long career. Lead vocalist Philip Bailey has still got it, and he hit every note effortlessly. The band was exceptionally tight, and the sound quality was excellent

throughout the large venue. The addition of raps lent a contemporary twist to several Earth, Wind & Fire classics, and closely synchronized choreography added to the band's already impressive ability to engage fans.

A personal highlight for me during each of the performances I attended at Paint It Jazz was going deep into the audience and being swept up in the crowd's energy. Similarly, it's worth noting that during two visits to Barbados I have experienced a deep sense of personal security — an issue for any woman — despite a number of forays way off the beaten path.

## TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at  
(310) 788-1665 or  
e-mail: archer@rronline.com

FEBRUARY 12, 1999

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	3	2	1	<b>NAJEE</b> Room To Breathe (Verve Forecast/Verve)	1004	1010	991	981	48/0
3	1	1	2	<b>WALTER BEASLEY</b> I Feel You (Shanachie)	973	1020	1024	972	48/0
9	7	4	3	<b>KIRK WHALUM</b> Ascension (Warner Bros.)	926	846	714	625	47/0
1	2	3	4	<b>WARREN HILL</b> Turn Out The Lights (Discovery)	871	931	997	1020	45/0
7	6	5	5	<b>GRANT GEISSMAN</b> Did I Save? (Higher Octave)	804	770	757	704	44/1
8	8	8	6	<b>LEE RITENOUR</b> This Is Love (I.E./Verve)	790	701	669	640	47/0
10	10	7	7	<b>MARC ANTOINE</b> Concacache (GRP)	726	702	650	617	48/0
11	9	10	8	<b>PATTI AUSTIN</b> Don't Go Away (Concord Vista)	604	636	651	614	42/0
16	16	15	9	<b>KIM WATERS</b> Easy Going (Shanachie)	569	502	488	450	43/1
13	14	11	10	<b>WILL DOWNING &amp; GERALD ALBRIGHT</b> Stop... (Verve/Motown)	544	542	526	518	40/1
4	4	6	11	<b>ERIC MARIENTHAL</b> Here In My Heart (I.E./Verve)	538	745	838	942	33/0
5	5	9	12	<b>PETER WHITE f/G. WASHINGTON, JR.</b> Midnight... (Columbia)	536	689	769	837	43/0
—	23	18	13	<b>GEORGE BENSON</b> Cruise Control (GRP)	521	468	342	105	48/3
15	15	13	14	<b>VANESSA WILLIAMS</b> My Flame (Mercury)	502	520	505	469	36/0
14	13	12	15	<b>GREGG KARUKAS</b> Cruisin' Your House At... (I.E./Verve)	493	525	537	514	39/0
<b>BREAKER</b>	16	16	16	<b>BONEY JAMES</b> Into The Blue (Warner Bros.)	492	325	60	—	49/3
12	12	14	17	<b>JK</b> Off The Hook (Verve)	492	519	550	529	38/1
<b>BREAKER</b>	18	18	18	<b>GOTA</b> In The City Life (Instinct)	467	389	242	66	47/5
17	17	17	19	<b>STEVE COLE</b> Where The Night Begins (Bluemoon/Atlantic)	466	471	447	445	42/1
6	11	16	20	<b>RICK BRAUN</b> Hollywood & Vine (Atlantic)	415	476	616	756	39/0
<b>BREAKER</b>	21	21	21	<b>JOHN TESH f/JAMES INGRAM</b> Forever More... (GTSP/Mercury)	410	256	141	26	30/4
19	18	20	22	<b>PHIL COLLINS</b> True Colors (Atlantic)	394	383	383	402	30/0
23	21	22	23	<b>FOURPLAY</b> Vest Pocket (Warner Bros.)	363	358	362	321	36/0
21	20	21	24	<b>BOBBY CALDWELL</b> Good To Me (Sin-Drome)	350	368	364	373	25/0
<b>DEBUT</b>	25	25	25	<b>JIM BRICKMAN &amp; HERB ALPERT</b> Rendezvous (Windham Hill)	323	198	32	2	38/3
—	29	29	26	<b>GABRIELA ANDERS</b> Wanting (Warner Bros.)	291	242	232	182	22/1
<b>DEBUT</b>	27	27	27	<b>RICHARD ELLIOT</b> Ain't Nothin' Like The Real... (Blue Note)	275	165	82	14	35/8
27	28	28	28	<b>JEFF LORBER</b> Midnight (Zebra)	260	244	237	231	24/0
25	24	24	29	<b>SHAKATAK</b> Blue Azure (Instinct)	258	277	293	287	27/0
18	19	26	30	<b>DAVE KOZ</b> I'll Be There (Blue Note)	239	275	374	423	21/0

This chart reflects airplay from January 27-February 2. Songs ranked by total plays. Highlighted songs indicate Breaker.  
50 NAC reporters. 50 current playlists. © 1999, R&R Inc.

## BREAKERS

**BONEY JAMES**  
Into The Blue (Warner Bros.)  
TOTAL PLAYS/INCREASE 492/167 TOTAL STATIONS/ADDS 49/3 CHART 16

**GOTA**  
In The City Life (Instinct)  
TOTAL PLAYS/INCREASE 467/78 TOTAL STATIONS/ADDS 47/5 CHART 18

**JOHN TESH f/JAMES INGRAM**  
Forever More (I'll Be The One) (GTSP/Mercury)  
TOTAL PLAYS/INCREASE 410/154 TOTAL STATIONS/ADDS 30/4 CHART 21

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
<b>ERIC MARIENTHAL</b> Mercy, Mercy, Mercy (I.E./Verve)	13
<b>BRAXTON BROS.</b> A Night... (Windham Hill Jazz/Windham Hill)	11
<b>3RD FORCE f/T. &amp; HUGHES</b> Revelation... (Higher Octave)	9
<b>JANGO</b> With Your Love (Samson)	9
<b>BRIAN BROMBERG</b> September (Zebra)	8
<b>RICHARD ELLIOT</b> Ain't Nothin' Like The Real... (Blue Note)	8
<b>MARILYN SCOTT</b> The Last Day (Warner Bros.)	7
<b>GOTA</b> In The City Life (Instinct)	5
<b>JOHN TESH f/JAMES INGRAM</b> Forever... (GTSP/Mercury)	4
<b>SMOKE N' FUNCTION</b> Smokee (Mesa/Atlantic)	4

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>BONEY JAMES</b> Into The Blue (Warner Bros.)	+167
<b>JOHN TESH f/JAMES INGRAM</b> Forever... (GTSP/Mercury)	+154
<b>J. BRICKMAN &amp; H. ALPERT</b> Rendezvous (Windham Hill)	+125
<b>BRIAN BROMBERG</b> September (Zebra)	+112
<b>RICHARD ELLIOT</b> Ain't Nothin' Like The Real... (Blue Note)	+110
<b>LEE RITENOUR</b> This Is Love (I.E./Verve)	+89
<b>KIRK WHALUM</b> Ascension (Warner Bros.)	+80
<b>GOTA</b> In The City Life (Instinct)	+78
<b>KIM WATERS</b> Easy Going (Shanachie)	+67
<b>CHAQUICO &amp; FREEMAN</b> The Maiden... (Peak/Windham Hill Jazz)	+57

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

**BRIAN BROMBERG** September (Zebra)  
Total Plays: 231, Total Stations: 35, Adds: 8

**WAYMAN TISDALE** Breakfast With Tiffany's (Atlantic)  
Total Plays: 212, Total Stations: 19, Adds: 1

**DOWN TO THE BONE** On The Corner Of Darcy Street (Nu Groove)  
Total Plays: 190, Total Stations: 21, Adds: 1

**PEACE OF MIND** Times Gone By (Nu Groove)  
Total Plays: 160, Total Stations: 17, Adds: 1

**CHAQUICO & FREEMAN** The Maiden... (Peak/Windham Hill Jazz)  
Total Plays: 160, Total Stations: 19, Adds: 2

**JIMMY SOMMERS** Promise Me (Gemini/Universal)  
Total Plays: 107, Total Stations: 11, Adds: 1

**JEFF LORBER** Watching The Sun Set (Zebra)  
Total Plays: 106, Total Stations: 12, Adds: 1

**LUTHER VANDROSS** I'm Only Human (LV/Virgin)  
Total Plays: 77, Total Stations: 9, Adds: 2

**MARILYN SCOTT** The Last Day (Warner Bros.)  
Total Plays: 56, Total Stations: 11, Adds: 7

Songs ranked by total plays

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## NAC notes

with Carol Archer

Congratulations to Najee, whose "Room to Breathe" (Verve Forecast/Verve) claims No. 1 this week.

Eric Marienthal's cover of Cannonball Adderley's classic "Mercy, Mercy, Mercy" (I.E./Verve) is coming on strong with 13 new adds, making it Most Added.

Jango's "With Your Love" (Samson) was KKSF/SF's only add this week. Tesh & Ingram's "Forever More" (GTSP/Mercury) is very strong at 21\*/Breaker and +154 plays. Richard Elliot's "Ain't Nothin'..." (Blue Note) debuts at 27\* and +110 plays, while Brian Bromberg's "September" (Zebra) tops N&A with eight new adds — including WJJZ/Philadelphia — and +112. Marilyn Scott's "The Last Day" (Warner Bros.), 14\* on our AC chart and moving up, picks up seven new NAC/SJ adds. If your AC competitor is playing Scott, she's familiar to your P2s.

Rick Braun's impeccable "A Very Good Thing" (Atlantic) should be an automatic add formatwide because it possesses the requisite melody, groove and great playing in spades. Plus, check out the smoldering track.

Speaking of impeccable, it was Steve Williams' ear that unearthed Marcus Johnson's prodigious talents in the first place, while Williams was still programming WQCD/NY. Move Johnson's fine "88 Ways to Love" (N2K Encoded Music) to the top of your "to add next" stack.

In this week's "Heads Up," I am proud to unveil a new monthly feature, "Music Industry Airplay Recommendations." Participants were asked to set aside their professional ambitions and personal agendas when listening to music and focus instead on making good radio. Artists were identified only after their songs had been heard, and majority ruled as far as recommendations were concerned (I acted as tiebreaker on one song). Panel members will change every month.

The meeting spanned three hours and 14 songs. I was genuinely impressed by the thoughtfulness, candor, insight, and deep sense of responsibility the participants brought to their task. I thank them for their high standard of discernment and for their continuing commitment to this format's health.

## Heads Up

### Music Industry Airplay Recommendations

Participants in the music meeting were All That Jazz's Cliff Gorov, Verve's Bud Harner, Shanachie's Claudia Navarro and Zebra's Rebecca Rismann.

Here are their recommendations:

- ED CALLE Strollin' (Concord)
- JANGO With Your Love (Victor's Song) (Samson)
- ERIC MARIENTHAL Mercy, Mercy, Mercy (I.E./Verve)
- NELSON RANGELL The Way To You (Shanachie)
- SMOKE N' FUNCTION Smokee (Mesa/Atlantic)
- SCOTT WILKIE Home Again (Narada)

Jazz Happens at the Hilton, a CD sampler newly created by Warner Bros. VP/Product Management/Jazz Marylou Badeaux, represents a seamless cross-marketing effort to identified jazz consumers by the label's jazz

division. Represented on the sampler are Boney James, Fourplay, Kirk Whalum, Gabriela Anders, Yellowjackets, George Duke, Quincy Jones, Kevin Mahogany and Brad Mehldau. Badeaux explains the campaign:

The main purpose of our Jazz Happens at the Hilton sampler was to mail it to all 50,000 of Hilton's Honors members, who — similarly to frequent fliers — are frequent Hilton guests. Through their own market research, Hilton has discovered that Honors members are very into jazz; in fact, they purchase jazz three to one over the average demographic! Hilton approached Warner Bros. VP/Strategic Planning Dan Nathanson, who came to me to see whether we were interested in such a project — duh! — and I put it together. • Jazz Happens at the Hilton is essentially a two-tiered campaign: First, we conceived and produced the CD sampler for the mailing, then we concentrated on creating concerts and events with Warner Bros. jazz artists at prime Hilton locations. The first of these events will be a private, invitation-only event for Hilton Honors members at the Beverly Hilton's Coconut Room on Feb. 23. Boney James will perform, which is a great way to celebrate his brand-new release, *Body Language*. • We're also doing a contest with UAC KJLH/L.A. and all the local Tower Records stores, so some lucky fans will be able to attend as well. [Ed note: KTWV declined the promotion.] The party will be the night before the Grammys, so we're hoping to have a lot of celebrities on hand, too. 'Twas the night before the Grammys, and all through the house.... • In 1998, we did a jazz concert series along the same lines, which we co-promoted with Harvey's Bristol Cream. That's spreading to Europe now. I'm always looking for this kind of natural tie-in, but they are harder to effect than you might imagine.

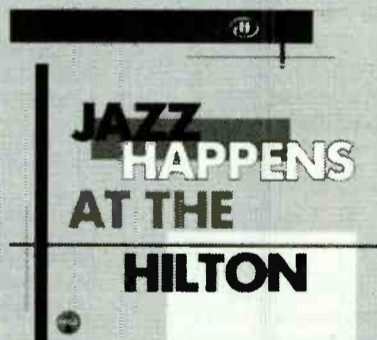
• Especially in our jazz world, where so many things fly under the radar, it's about trying to get the word out that you're interested in doing these kinds of things. I do mailings to ad agencies and promotion agencies that say, in essence, "Hey, we're out here, and we've got an amazing roster to offer you, so let's work something out." But when we're dealing with those large companies, it's often difficult to identify the right person, and it's easy to get lost. The bane of my existence is trying to identify the right people within these organizations, along with getting enough lead time on a project to make it practical. Since timing is everything, and corporations are sometimes slow to move, opportunities can get lost.

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<b>KNIK/Anchorage, AK</b> <b>GM/PD: Dean Williams</b> <b>MD: John Clarke</b> MARILYN SCOTT "Last" 3RD FORCE... "Revelation" BRAXTON BROTHERS "Night" ERIC MARIENTHAL "Mercy" JANGO "With" SCOTT WILKIE "Nothing" MELISSA BLEDSOE "Clearly" FRIEND N FELLOW "Forbidden"	<b>KOAI/Dallas, TX</b> <b>PD: Michael Fischer</b> <b>MD: Teresa Kincaid</b> GRANT GEISSMAN "Save?" BRICKMAN & ALPERT "Rendezvous" KIM WATERS "Easy" GEORGE BENSON "Cruise"	<b>KTWV/Los Angeles, CA</b> <b>PD: Chris Brodie</b> <b>APD/MD: Ralph Stewart</b> ERIC MARIENTHAL "Mercy"	<b>KCYI/Oklahoma City, OK</b> <b>PD: Steve English</b> <b>MD: Stephani Stewart</b> MONICA "Angel"	<b>KBZN/Salt Lake City, UT</b> <b>PD/MD: Rob Riesen</b> BRIAN BROMBERG "September" BRICKMAN & ALPERT "Rendezvous" MARILYN SCOTT "Last" RICHARD ELLIOT "Nothin"	<b>WJZT/Tallahassee, FL</b> <b>PD: Denny Alexander</b> PEACE OF MIND "Times" JEFF LORBER "Watching" CHAQUICO & FREEMAN "Maiden" MARILYN SCOTT "Last" JANGO "With"
<b>WJZF/Atlanta, GA</b> <b>PD/MD: Mark Edwards</b> GEORGE BENSON "Cruise"	<b>KHIH/Denver, CO</b> <b>PD: Becky Taylor</b> <b>APD/MD: Cheri Marquart</b> ERIC MARIENTHAL "Mercy"	<b>WLVE/Miami, FL</b> <b>PD: Bret Michael</b> <b>MD: Marc Taylor</b> BRAXTON BROTHERS "Night" GOTA "City"	<b>WLOQ/Orlando, FL</b> <b>PD: Bill Wise</b> <b>MD: Patricia James</b> JIMMY SOMMERS "Promise" SMOKE N' FUNCTION "Smokee" ERIC MARIENTHAL "Mercy" BRAXTON BROTHERS "Night"	<b>KCJZ/San Antonio, TX</b> <b>PD: Norm Miller</b> <b>MD: Leis Calberg</b> No Adds	<b>WSJT/Tampa, FL</b> <b>PD/MD: Ross Block</b> No Adds
<b>KSMJ/Bakersfield, CA</b> <b>PD/MD: Joel Widdows</b> ERIC MARIENTHAL "Mercy"	<b>WVMV/Detroit, MI</b> <b>PD: Tom Sleeker</b> <b>MD: Sandy Kovach</b> BRIAN BROMBERG "September"	<b>WJZI/Milwaukee, WI</b> <b>PD: Chris Moreau</b> No Adds	<b>WJPL/Peoria, IL</b> <b>PD: Rick Hirschmann</b> BRICKMAN & ALPERT "Rendezvous" BRAXTON BROTHERS "Night" GOTA "City"	<b>KIFM/San Diego, CA</b> <b>PD: Mike Vasquez</b> <b>APD/MD: Kelly Cole</b> DON DIEGO "Heaven" JANGO "With"	<b>KOAZ/Tucson, AZ</b> <b>PD: Erik Foxx</b> JK "Hook" RICHARD ELLIOT "Nothin"
<b>WSJZ/Boston, MA</b> <b>PD/MD: Shirley Maldonado</b> WAYMAN TISDALE "Breakfast"	<b>KEZL/Fresno, CA</b> <b>PD: Angie Handa</b> <b>MD: J. Weidenheimer</b> TESH F/INGRAM "Forever" BRIAN BROMBERG "September"	<b>KSBR/Mission Viejo, CA</b> <b>OM/PD: Terry Wedel</b> <b>MD: Judy Davila</b> CLAIRE MARTIN "Gettin" STEVE COLE "Night" CHRIS STANORING "Victoria" JK "Pocket"	<b>WJZZ/Philadelphia, PA</b> <b>PD: Anne Gress</b> <b>APD/MD: Michael Tozzi</b> BRIAN BROMBERG "September"	<b>KKSF/San Francisco, CA</b> <b>PD: Paul Goldstein</b> <b>APD/MD: Blake Lawrence</b> JANGO "With"	<b>WJZW/Washington, DC</b> <b>PD: Kenny King</b> No Adds
<b>WCCJ/Charlotte, NC</b> <b>PD/MD: Gerry D. Ballard</b> LUTHER VANDROSS "Human" RICHARD ELLIOT "Nothin" BONEY JAMES "Into"	<b>WGUF/Ft. Myers, FL</b> <b>PD/MD: John Conrad</b> BRAXTON BROTHERS "Night" ERIC MARIENTHAL "Mercy" SMOKE N' FUNCTION "Smokee" 3RD FORCE... "Revelation" JANGO "With"	<b>KRVR/Modesto, CA</b> <b>PD: Jim Bryan</b> <b>MD: Doug Wulff</b> 3RD FORCE... "Revelation" BRAXTON BROTHERS "Night" TILL BRONNER "Fky" JANGO "With"	<b>KYOT/Phoenix, AZ</b> <b>PD: Nick Francis</b> <b>APD/MD: Greg Morgan</b> RICHARD ELLIOT "Nothin" SMOKE N' FUNCTION "Smokee" BONEY JAMES "Into"	<b>KQJZ/San Luis Obispo, CA</b> <b>PD: Andy Morris</b> <b>MD: David Atwood</b> ERIC MARIENTHAL "Mercy"	<b>KWSJ/Wichita, KS</b> <b>PD: Nancy Johnson</b> <b>MD: Dallas Scott</b> BRIAN BROMBERG "September" RICHARD ELLIOT "Nothin" MARILYN SCOTT "Last" JANGO "With"
<b>WNUA/Chicago, IL</b> <b>PD: Bob Kaake</b> <b>APD/MD: Steve Stiles</b> SMOKE N' FUNCTION "Smokee" 3RD FORCE... "Revelation"	<b>WYJZ/Indianapolis, IN</b> <b>PD/MD: Carl Frye</b> ERIC MARIENTHAL "Mercy"	<b>KXDC/Monterey, CA</b> <b>PD/MD: Scott O'Brien</b> BRAXTON BROTHERS "Night" ERIC MARIENTHAL "Mercy" JANGO "With" 3RD FORCE... "Revelation" MARILYN SCOTT "Last"	<b>WJJJ/Pittsburgh, PA</b> <b>PD: Carl Anderson</b> <b>MD: Herschel</b> ERIC MARIENTHAL "Mercy"	<b>KMGQ/Santa Barbara, CA</b> <b>OM/PD: Mark Elliott</b> <b>APD/MD: Steve Bauer</b> MARILYN SCOTT "Last" BRIAN BROMBERG "September" RICHARD ELLIOT "Nothin"	<b>(Jones NAC/National)</b> <b>PD: Steve Hibbard</b> <b>MD: Greg Allen</b> MARILYN SCOTT "Last" GOTA "City" BRAXTON BROTHERS "Night" GABRIELA ANDERS "Wanting"
<b>WVAE/Cincinnati, OH</b> <b>OM: T.J. Holland</b> <b>PD: Laura Dane</b> <b>MO: Steve Wiersman</b> GOTA "City"	<b>WFSJ/Jacksonville, FL</b> <b>PD: Hank Oole</b> <b>APD/MD: Craig Williams</b> TESH F/INGRAM "Forever" BRIAN BROMBERG "September" DOWN TO THE BONE "Corner" 3RD FORCE... "Revelation"	<b>WQCO/New York, NY</b> <b>PD: John Mullen</b> <b>MD: Rick Laboy</b> DOWNING & ALBRIGHT "Stop" 3RD FORCE... "Revelation" BONEY JAMES "Into"	<b>KKJZ/Portland, OR</b> <b>PD: Paul Warren</b> <b>MD: Hal Murray</b> BRAXTON BROTHERS "Night"	<b>KJZY/Santa Rosa, CA</b> <b>PD: Gordon Zlot</b> <b>MD: Rob Singleton</b> 3RD FORCE... "Revelation" NICHOLAS BEARDE "Pretend"	<b>50 Total Reporters</b> <b>50 Current Reporters</b> <b>50 Current Playlists</b>
<b>WNWV/Cleveland, OH</b> <b>PO/MD: Bernie Kimble</b> ERIC MARIENTHAL "Mercy"			<b>WWND/Raleigh, NC</b> <b>PD/MD: Oon Brookshire</b> No Adds	<b>KWJZ/Seattle, WA</b> <b>PD: Carol Handley</b> <b>MD: Oiana Rose</b> ERIC MARIENTHAL "Mercy"	

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CYNDEE MAXWELL

# ROCK

## How To Define An Active Rocker...

... or maybe not, the way things are going these days

It was only about three and a half years ago that R&R decided to divide its Rock chart as a reflection of a significant separation that had occurred in the format. Now — like biological cell division — stations have continued to fragment, splinter and create their own unique methods for attracting a targeted demographic. Is it now time to redefine Active Rock?

Before we attempt to answer that, let's enter a brief overview of its initial evolution.

### The Active Story

When R&R first coined the term, Active Rock described stations that targeted an 18-34-male demo, were current-intensive and added new records early and rotated them significantly. The active music scene at the time was led by Bush, White Zombie, Monster Magnet, Sponge, Green Day, Toadies, Mad Season and Filter. The week we split the chart, the Foo Fighters' "This Is a Call" was No. 1 Most Added at Active Rock with 37 adds, while Rock's No. 1 Most Added was Neil Young's "Downtown" with 17 adds.

The Rock side was distinguished by its 25-44 male target demo and conservatism in terms of adding and rotating new music. Additionally, Rock stations had a higher overall gold percentage. Rock's preferred artists were Neil Young, Blues Traveler, Tom Petty, Bad Company, Pink Floyd, Dave Matthews Band, Charlie Sexton and Ian Moore. Both sides embraced Collective Soul, Soul Asylum, U2, Black Crowes, Better Than Ezra and Live equally.

Over the past year, a handful of stations have taken elements from both sides of Rock and invented yet another faction. They are conservative hard-rock stations. It's a parallel to the Hard Classic Rock stations that play all the crunchy classics from the Scorpions, Van Halen, AC/DC, Ozzy Osbourne, Motley Crue, Black Sabbath, Guns 'N Roses, Rush, etc. "Classic Rock That Really Rocks" is often their slogan.

The key difference with the Active Rock stations emulating this approach is an element of compatible currents from such acts as Metallica, Rob Zombie, Monster Magnet, Marilyn Manson, Tool, etc. The focus is still on the library cuts, though, with lower current rotations and/or playlists.

This departure from current-intensive lists (whether in spins or playlist length) has led to a philosophical debate over whether such a strategy still qualifies a

station as Active Rock. A random survey of programmers yielded some interesting results.

**It's genre-based, a sound, a texture, a mood, a feeling.**

We posed the following question: In your opinion, what defines an Active Rock station? We then presented these two choices:

A. An exclusively hard-rock sound — Tool, Metallica, Manson, AC/DC — without respect to a certain amount of new music; can be classic-based or not, but is certainly genre-based.

B. A new-music-intensive station that tends to lean on hard-rock acts, yet still embraces Lenny Kravitz, Eve 6, Sugar Ray and Offspring. More current-intensive. Tries to help break new bands.

For this extremely unscientific survey, I polled 40 programmers in all market sizes. Twelve responded that the answer was the first choice. Nineteen said it was the latter. Five said it was a combination of both definitions. Four gave answers that amounted to neither.

In the words of one Active Rock PD, "It should be about programming to the demographic, not programming to an industry definition of whether it's hard or new. It's more about getting 18-34-year-old men to listen to your radio station."

### Days Of The New

The most impassioned reactions came on behalf of the "B" camp, which desires to be current-driven and the place to break new artists. Here are some "verbatim" from that group.

"An Active Rocker that panders to trendy music should be shot. In my perfect world, an Active Rock station would play titles that are rock titles. Sugar Ray — and maybe Eve 6 and Lenny

Kravitz — are not rock acts. Active, for me, means actively pursuing new rock heights. By that definition, it simply could not be a classic-based station." (Rock programmer)

"My opinion of an Active Rock station leans toward the second of your descriptions. New music, period — not confined to a harder-edge stance. However, with each market being very different in terms of how a station has to niche itself in order to maximize its position, I can see where one may name itself active, yet focus on the music in your first description. It's hard to place a standard formatic description on each and every station, given those market-to-market differences." (Rock programmer)

"I would lean towards B, because we're calling them Active Rock stations rather than Active Hard Rock stations. Active Rock is really today's rock whatever the new trend appears to be. More and more Actives are filtering 'rap-rock' into their overall landscape. The successful Active Rockers are fine-tuned to the 18-29 demo tastes." (Rock programmer)

"I believe that Active Rock is the perfect description for a station that rocks and is active in the lifestyles of its audience; in the attitudes with which it communicates its position, personality and promotions — where active equals aggressive — and in the presentation of the product: the music. Yes, the station should be involved in introducing new acts to its audience, but they really need to fit the station's sound and the listener's expectations of what that station is all about. Mainstream Rock stations can do all but the third idea — presenting its product in an active fashion."

"I believe an Active Rock station can lean into either alternative or hard territory, or broaden into both as the conditions in its market warrant (listener preferences and competitive matrix). But not all-Active Rock stations can get away with mixing alternative-sounding artists with the heavier-based music. Hard classic rock songs are a part of the format, but I find that the compatibility of much of the pre-1980 material with the later '80s and '90s titles is dwindling.

Therefore, the format can be defined in terms of the station's overall era composition as well as musical genre or current/recurrent/gold ratios. I think an Active

An Active Rock station that panders to trendy music should be shot. Active means actively pursuing new rock heights. By that definition, it simply could not be a classic-based station.

Rock station should be centered no more than eight to nine years from the current year (i.e., an average title era of 1991 or so). For us, it's all about compatibility with the core artist of the format — Metallica. Overtly alternative sounds don't do well with those who embrace Metallica. On the horizon, I see a lot more of the rap/rock merger coming into the format, and we've tried a little bit of it to mixed success." (Rock programmer)

"It's contemporary rock music mixed with a compatible library designed to attract the largest available audience in an 18-34 male demographic, whether it's AC/DC or the Violent Femmes, because it's market specific. Everyone has their own unique twist on what active rock is. The common thread is that we play contemporary music with library tracks, not that we play hard rock, the intensity, the tempo or the era." (Active Rock programmer)

"We think it's B without a doubt!" (Active Rock programmer)

It is a little bit of both, however the most important ingredient is attitude. Active Rock is a lifestyle.

Hard To Handle

Here are highlights from those who answered "A" as their choice.

"It's the genre. If there was a Hard Rock chart, then that is where we would belong." (Rock programmer)

"Active Rock, to me, seems more tempo-based than current-based." (Rock programmer)

"You can still break new music, but it's primarily about sound." (Rock programmer)

"Active Rock is based in a hard-rock, mostly up-tempo sound and is adorned by current music as the market dictates. True Active Rock stations are cutting edge with an eye to the future. If the station's definition stops at the hard-rock, up-tempo sound, it's most likely called "classic rock that rocks" and most likely has no

impact on current music. I believe that the depth of the station's commitment to current music is not something that can be measured against a national yardstick. It's either there or it's not; it's either relevant or it's not." (Active Rock programmer)

"It's genre-based — a sound, a texture, a mood, a feeling. New music doesn't matter, at least not until things swing around to where Active Rock isn't forced to play alternative all the time. Until then, we can't define it as being current-intensive." (Active Rock programmer)

### Balancing Act

Finally, these are the remarks from those who see both sides of the coin.

"It's a little bit of both. Active Rock is obviously more current-leaning than a heritage Rock station, but it's not exclusively limited to hard-rock product. We play all types of currents that we think will appeal to the target age group of primarily men 18-34 or -44. We have an opportunity for the upper demos here, but we haven't reduced the number of currents, and we try to keep the rotations up there, so it's a balancing act. It's not just a hard-rock station; it's a blend of a fairly edgy station that will rock really hard, especially at night, with a pretty high number of spins on the currents that do fit from any genre." (Active Rock programmer)

"I think it is a little bit of both, however the most important ingredient is attitude. We're more classic-leaning in our musical approach from 6am to 5pm and much more current-intensive from 5pm to 6am. What gives us the consistency necessary for success in this format is our attitude and personality between the songs."

"Active Rock is a lifestyle. There are six rock signals in our market, and we share titles with all of them. Our unique ability to speak to the listeners in a language they understand about topics they are interested in with heritage personalities creates an emotional bond that cannot be duplicated. It's a combination of the right music and the right attitude that has made us No. 1 18-34 two out of the last three books in a very crowded Rock arena!" (Active Rock programmer)

If any hard and fast rules apply to your market, consider yourself lucky. But market conditions are clearly the basis on which to determine the best route to achieve success in any genre of the format.



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JIM KERR

# Who Is The Enemy?

□ Is it Active Rock or Pop/Alternative? The answer may be both

With the rise of Pop/Alternative stations and the continuing cross-pollination of alternative music at Active Rock, the radio battlefield seems more confused than ever. Which is the more dangerous enemy? Is it Active Rock, with whom Alternative shares increasing amounts of music, or is it Pop/Alternative, which has continued to steal Alternative's biggest hits?

While the answer depends on the individual market, cume duplication research shows that Alternative has as much to fear from its pop counterparts as from its rock ones.

## Our Music Is Still Everywhere

Even a casual look at the Active Rock chart shows that it currently shares a significant amount of music with the Alternative format. The fact that an artist firmly entrenched in the hip-hop camp — Everlast — has been sitting in the No. 1 slot at Active Rock for three weeks speaks volumes about how much that format has changed in how it's approaching nontraditional rock music. Indeed, Alternative itself has increasingly lifted hits from the Active Rock world.

The same could be said for Pop/Alternative stations. In fact, Everlast is bubbling under as a "New & Active" on that chart. There are both obvious and subtle differences, however, between the sharing with Active Rock and with Pop/Alternative. The obvious differences are in music. The Pop/Alternative chart is filled with more female-focused pop crossover tracks, while the Active Rock chart is filled with harder, male-focused crossover tracks. The subtle differences lie in how contemporary the music is.

**Alternative seems to be the ultimate mainstream format, with niche competitors nipping at our heels from both the Rock and Pop worlds.**

For the most part, songs make their way up the Alternative and Active Rock charts at the same time. However, Pop/Alternative stations wait for a song to prove itself in the Alternative world before they jump on it. In fact, the Pop/Alternative top 10 is strewn with Alternative recurrences.

Does this musical sharing at each format matter? Do the various differences mean anything to Alternative radio? Yes, but only in how they affect ratings and listeners. The question, then, is this: Which format has the greatest effect on Alternative listeners?

## Surprising Shared Listening

The traditional method for measuring competition is looking at shared cume. There is a limitation in this, however, since ratings are based on both cume and TSL. However, TSL variation is generally small enough that the total shared ratings mirror shared cume.

The easiest way to find this information is to pull up a duplication grid in Maximiser. This is a specific report reachable from the main screen of the Arbitron program. After one enters the market, daypart, demo and stations, Maximiser will spit out a list of shared cume, either as a percentage of your cume or as a raw number. For all of the analysis in this column, I used the Monday-Sunday, 6am to midnight daypart and the persons 18-34 demo.

Before we discuss individual stations and format trends, I thought it would be interesting to look at the interaction between direct format competitors. Common sense tells us that these stations should share the most listeners. This is not always the case, and much depends on the difference in size between the two audiences.

Let's look, for example, at Boston. Boston has two Alternative stations, suburban WFNX and full-signal WBCN. As one would expect, WFNX's biggest competitor is WBCN, which shares a whopping 72% of WFNX's cume. This does not work the other way around, however. WBCN's biggest competitor is adult-skewing CHR/Pop WXKS, which shares 35% of WBCN's cume. WFNX is a distant fifth, sharing 26% of WBCN's cume. In other words, almost three out of four WFNX listeners also listen to WBCN, but only one out of four WBCN listeners also listens to WFNX.

One of the most crowded Alternative markets in the country is Detroit, which is home to three distinctly different stations in the same format. The amount of music sharing there is a fascinating look at exactly who is competing with whom. WPLT shares most of its audience (52%) with WKQI, a Hot AC. Interestingly, WPLT's next largest competitor is Active Rock WRIF, which shares a much lower 38%. Following WRIF is Alternative CIMX with 35%.

CIMX's competitive situation echoes common sense: In order, it shares its audience with WPLT (57%), WXDG (49%) and WRIF (47%). WXDG's profile is very similar — it shares its audience with CIMX (54%), WPLT (50%) and WRIF (48%). The competitive data imply that CIMX, WXDG and WRIF are engaged in a head-to-

head battle. WPLT, on the other hand, seems to be straddling the Hot AC/Alternative fence, which isn't surprising.

## The Rock Battlefield

Let's look at some particularly intense Alternative vs. Active Rock markets that the industry identifies to get an idea of whether the stations are actually sharing and competing for the same listeners. We've already looked at one market with such a battle, Boston.

If Active Rock WAAF and Alternative WBCN share a lot of listeners, it would go a long way toward confirming the scope of the battle. Interestingly, WAAF is third on WBCN's shared cume list with 32% — ranking behind WXKS and Pop/Alternative WBMX. It would seem, then, that the Pop world is competing for more of WBCN's listeners than WAAF is.

WAAF, on the other hand, shares a tremendous amount of its audience with WBCN, 59%. Oddly enough, both the second and third stations are from the Pop world. WXKS is second with sharing of 34%, and CHR/Rhythmic WJMN is third with 27%.

Another good Active Rock/Alternative battle is occurring in Dallas, between Active Rock KEGL and Alternative KDGE. This battle seems to be much more relevant to the listeners, as KDGE's No. 1 sharing station is KEGL, with 46%. Close behind are Pop/Alternative KDMX (45%) and CHR/Pop KHKS (37%). It works the other way, too, with KEGL sharing most of its audience with KDGE (40%).

Another market with an intense clash is St. Louis, where new Active Rocker WXTM seems to have had a tremendous effect on Alternative KPNT's ratings. Audience sharing confirms this common-sense assessment: Almost half (48%) of KPNT's listeners also listen to WXTM. The competition for listeners goes the other way, too, as 55% of WXTM's listeners also listen to KPNT.

## The Pop Battlefield

The industry has apparently pegged the Active Rock/Alternative battles accurately, as the above data illustrate. However, how do the well-respected Pop/Alternative stations do? The answer is, perhaps even better than Active Rock. Remember how close Pop/Alternative KDMX and Active Rock KEGL were to KDGE in Dallas?

The highest-profile Alternative vs. Pop/Alternative battle is in Los Angeles. Both Alternative KROQ and Pop/Alternative KYSR are format pioneers. KROQ shares the most cume with fellow Alternative competitor KLYY, 41%. Close be-

**Overall, the trend in competitive markets makes it fairly clear: Both Active Rock and Pop/Alternative stations are the enemy.**

hind, however, is KYSR with 37%. The competition is even more intense for KYSR, which shares 48% of its cume with KROQ.

In San Diego, KFMB-FM (Star 100.7) has been a Pop/Alternative format leader for some time, while XTRA-FM (91X) is an Alternative pioneer. For 91X, Star is second behind Active Rock KIOZ in terms of shared cume, with 34%. As in L.A., the Pop/Alternative station faces more competition from the Alternative station than vice-versa. Star shares 38% of its cume with 91X, its leading competitor.

One of the first things one notices in examining specific radio stations is that the greater the station's cume, the more audience it will share with other stations with high cumes. In essence, big stations share more audience with other big stations. This is certainly one of the reasons that you consistently see CHR/Pop stations near the top of the list of formats Alternative shares audience with. This also explains the surprising sharing you see in different markets between the Alternative and the Country or Urban stations.

Overall, the trend in competitive markets makes it fairly clear: Both Active Rock and Pop/Alternative stations are the enemy. Who the greater enemy is depends on the market. Another important trend to notice is the consistent power of CHR stations, both Rhythmic and Pop, to steal the Alternative audience. In almost every market of the country, the Alternative station will see the market's CHR show up near the top of the list of stations sharing its cume.

This seems to confirm Alternative's position as a mass-appeal force. In markets where there is a strong Pop/Alternative, the Alternative stations share most of their audience with it. In markets where there is a strong Active Rock station, the Alternative stations share most of their audience with it. In markets with both competitors, they usually finish one-two. In an odd way, Alternative seems to be the ultimate mainstream format, with niche competitors nipping at our heels from both the Rock and Pop worlds.

## TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

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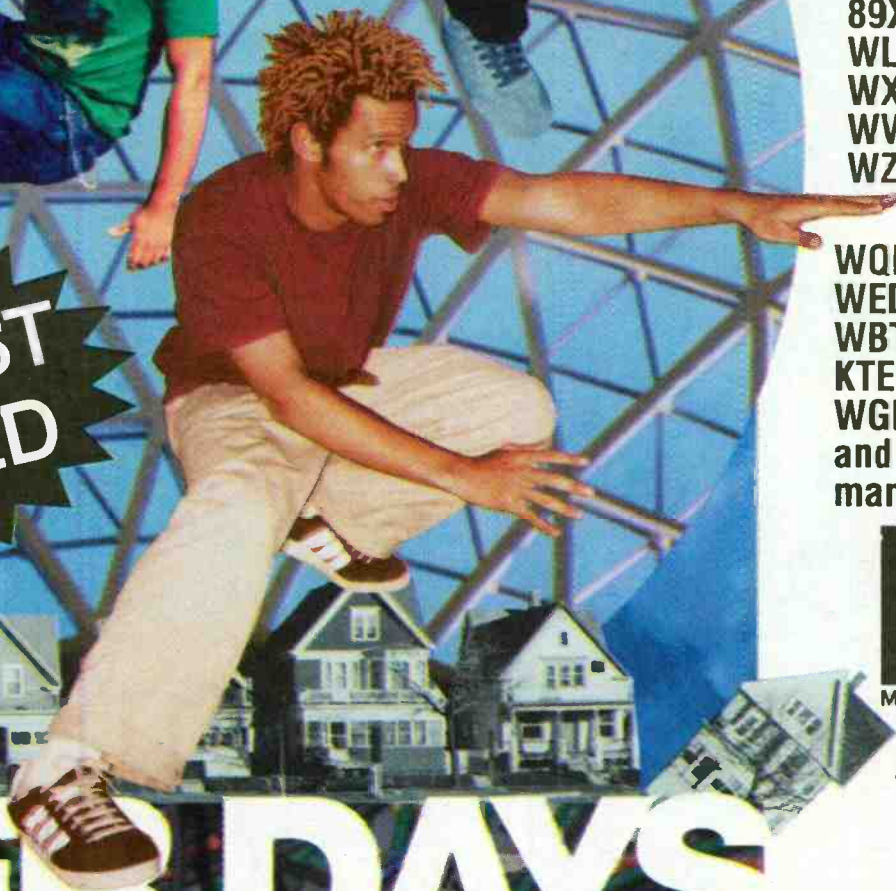
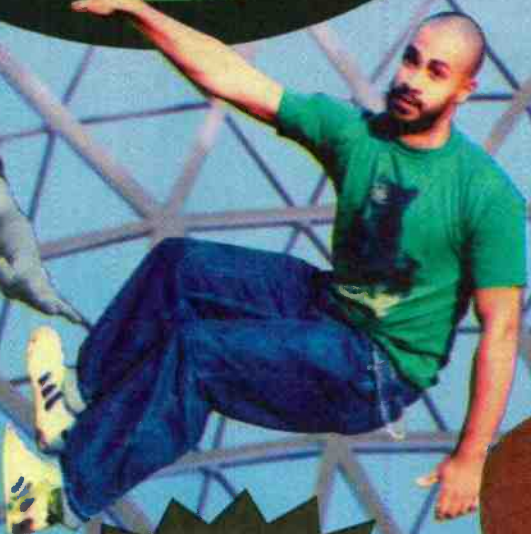
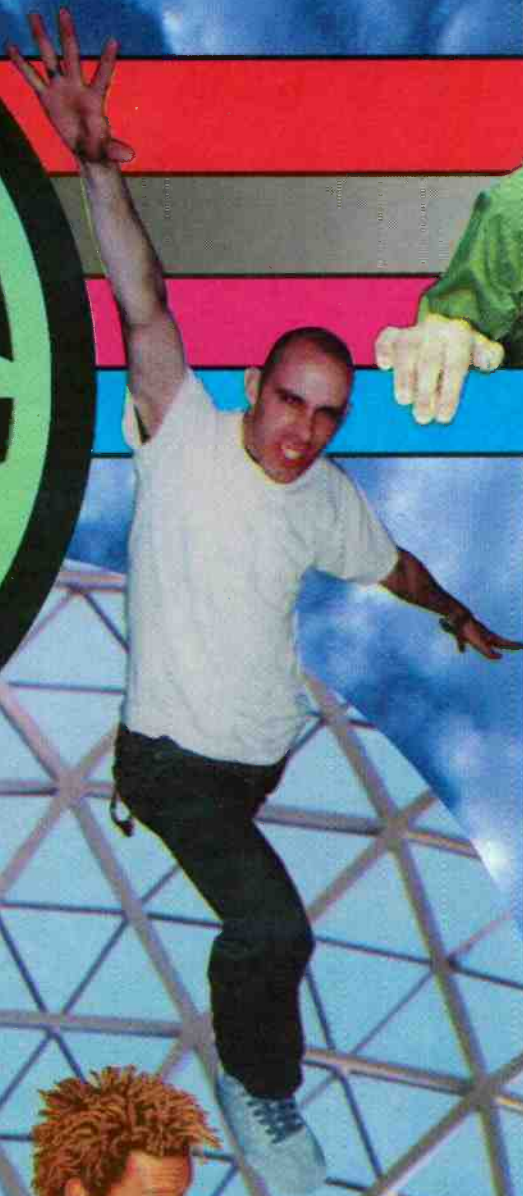
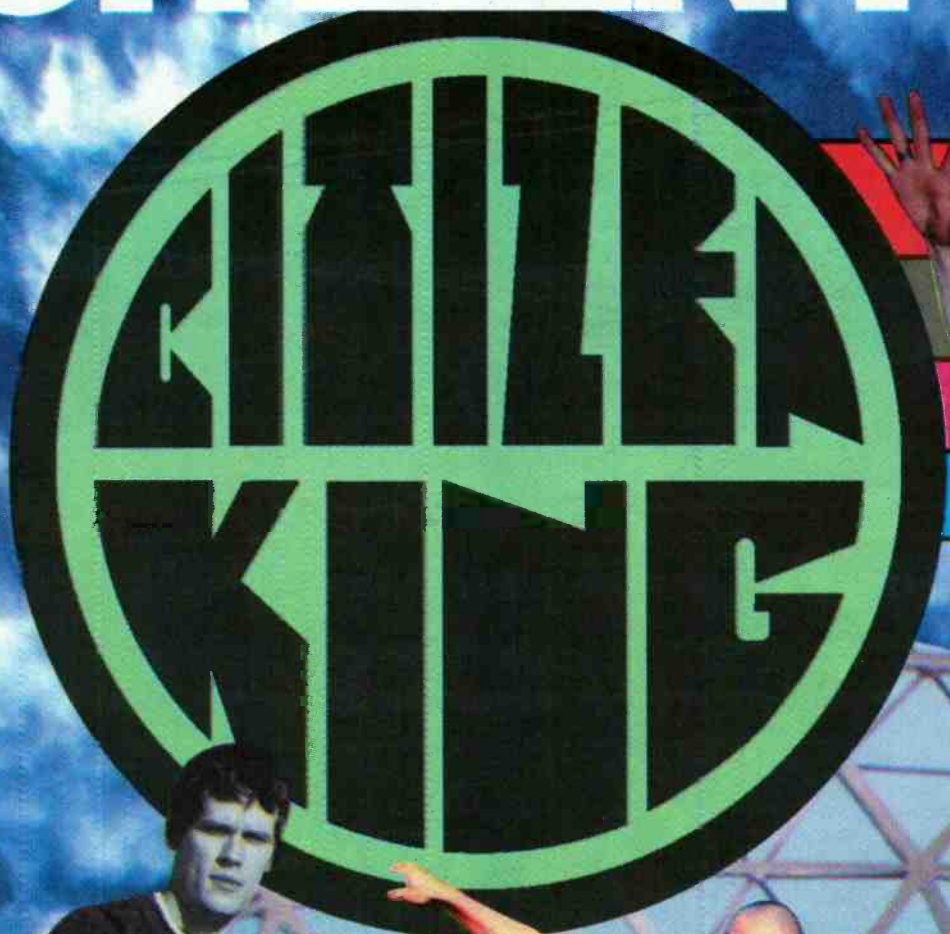
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**WBTZ**

**KTEG**

**WGRD**

**and many  
many more**



**ADD!**

# BETTER DAYS

**(AND THE BOTTOM DROPS OUT)**

**THE NEW ALBUM: MOBILE OSTAO**



**PRODUCED BY ERIC VALENTINE, DAVE COOLEY AND MATT SIMMS / CAST MANAGEMENT - JEFF CAST  
WWW.CITIZENKING.COM © 1999 WARNER BROS. RECORDS INC.**

# HARVEY DANGER "SAVE IT FOR LATER"

The follow-up single to the #1 song Flagpole Sitta from the gold debut album Where have all the merrymakers gone?



**#2 MOST ADDED THIS  
WEEK AND ALREADY ON:**

**KNDD KROQ KNRK WHFS KENZ  
WBCN LIVE 105 WWCD WLIR and more!**

**ENTERTAINMENT WEEKLY:**

"A" listed as one of the movies you can't afford to miss!

From the Paramount Pictures/MTV Films motion picture

# 200cigarettes

Soundtrack available February 23rd on Mercury Records

MUSIC FROM THE MOTION PICTURE

Performer Credits in Alphabetical Order:

**Ben Affleck**  
**Casey Affleck**  
**Dave Chappelle**  
**Angela Featherstone**  
**Courtney Love**  
**Jay Mohr**  
**Martha Plimpton**  
**Christina Ricci**  
**Paul Rudd**

Management: AAM  
Motion Picture Artwork, Photos, TM & Copyright  
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## ALTERNATIVE TOP 50

FEBRUARY 12, 1999

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	2	2	1	<b>SUGAR RAY</b> Every Morning ( <i>Lava/Atlantic</i> )	3293	3233	3148	3047	89/0
1	1	1	2	<b>EVERLAST</b> What It's Like ( <i>Tommy Boy</i> )	3241	3309	3321	3244	90/0
5	4	3	3	<b>HOLE</b> Malibu ( <i>DGC/Geffen</i> )	2733	2646	2504	2269	89/1
12	7	6	4	<b>CREED</b> One ( <i>Wind-up</i> )	2346	2147	1946	1746	78/1
3	3	4	5	<b>CAKE</b> Never There ( <i>Capricorn/Mercury</i> )	2260	2418	2678	2905	74/0
4	5	5	6	<b>LENNY KRAVITZ</b> Fly Away ( <i>Virgin</i> )	2165	2341	2408	2564	72/0
9	6	7	7	<b>EVE 6</b> Leech ( <i>RCA</i> )	2154	2073	2027	1896	87/1
16	12	9	8	<b>MARVELOUS 3</b> Freak Of The Week ( <i>HiFi/Elektra/EEG</i> )	2065	1859	1653	1433	87/1
23	13	11	9	<b>COLLECTIVE SOUL</b> Heavy ( <i>Atlantic</i> )	2039	1797	1622	1255	81/2
13	11	8	10	<b>ORGY</b> Blue Monday ( <i>Elementree/Reprise</i> )	1986	1918	1761	1611	81/0
24	19	14	11	<b>EVERCLEAR</b> One Hit Wonder ( <i>Capitol</i> )	1827	1627	1421	1185	84/3
22	17	15	12	<b>DAVE MATTHEWS BAND</b> Crush ( <i>RCA</i> )	1715	1581	1448	1284	73/6
43	28	18	13	<b>OFFSPRING</b> Why Don't You Get A Job? ( <i>Columbia</i> )	1701	1390	1014	612	80/3
8	9	12	14	<b>FLYS</b> Got You (Where I Want You) ( <i>Delicious Vinyl/Trauma</i> )	1604	1748	1916	1899	57/0
6	8	10	15	<b>GOO GOO DOLLS</b> Slide ( <i>Warner Bros.</i> )	1587	1848	1921	1992	58/0
10	10	13	16	<b>GARBAGE</b> Special ( <i>Almo Sounds/Interscope</i> )	1547	1655	1845	1796	64/0
31	25	19	17	<b>TIN STAR</b> Head (V2)	1485	1303	1055	799	82/1
21	20	17	18	<b>CARDIGANS</b> My Favourite Game ( <i>Stockholm/Mercury</i> )	1479	1425	1417	1312	61/1
34	30	24	19	<b>FATBOY SLIM</b> Praise You ( <i>Skint/Astralwerks/Caroline</i> )	1369	1155	937	730	73/7
11	14	16	20	<b>NEW RADICALS</b> You Get What You Give ( <i>MCA</i> )	1349	1457	1589	1758	51/1
<b>BREAKER</b>	21	21	21	<b>LIT</b> My Own Worst Enemy ( <i>RCA</i> )	1274	886	413	150	82/12
32	26	21	22	<b>SEMISONIC</b> Secret Smile ( <i>MCA</i> )	1271	1177	1049	733	72/2
<b>BREAKER</b>	23	23	23	<b>DOVETAIL JOINT</b> Level On The Inside ( <i>Aware/C2/Columbia</i> )	1101	893	689	425	65/6
18	21	23	24	<b>PLACEBO</b> Pure Morning ( <i>Hut/Virgin</i> )	912	1175	1292	1398	44/0
15	16	20	25	<b>ALANIS MORISSETTE</b> Joining You ( <i>Maverick/Reprise</i> )	907	1239	1478	1550	44/0
36	33	28	26	<b>R.E.M.</b> Lotus ( <i>Warner Bros.</i> )	893	945	883	702	55/0
30	31	29	27	<b>VAST</b> Touched ( <i>Elektra/EEG</i> )	880	930	924	827	53/1
19	23	27	28	<b>U2</b> Sweetest Thing ( <i>Island</i> )	880	951	1181	1387	43/0
44	39	36	29	<b>LIVING END</b> Prisoner Of Society ( <i>Reprise</i> )	849	740	668	514	68/4
14	18	25	30	<b>BETTER THAN EZRA</b> At The Stars ( <i>Elektra/EEG</i> )	799	1132	1422	1583	35/0
25	29	32	31	<b>HOLE</b> Celebrity Skin ( <i>DGC/Geffen</i> )	787	881	977	1179	45/0
7	15	22	32	<b>OFFSPRING</b> Pretty Fly (For A White Guy) ( <i>Columbia</i> )	756	1175	1500	1924	42/0
—	—	45	33	<b>CAKE</b> Sheep Go To Heaven ( <i>Capricorn/Mercury</i> )	755	494	272	154	48/7
38	37	37	34	<b>LIMP BIZKIT</b> Faith ( <i>Flip/Interscope</i> )	739	731	693	643	58/1
42	36	38	35	<b>MARILYN MANSON</b> I Don't Like The Drugs... ( <i>Nothing/Interscope</i> )	728	719	720	618	53/0
17	24	33	36	<b>SOUL COUGHING</b> Circles ( <i>Slash/WB</i> )	715	840	1123	1433	31/0
29	32	35	37	<b>KORN</b> Got The Life ( <i>Immortal/Epic</i> )	703	814	899	948	38/0
—	47	41	38	<b>STABBING WESTWARD</b> Haunting Me ( <i>Columbia</i> )	695	608	434	328	49/2
49	45	40	39	<b>BARE JR.</b> You Blew Me Off ( <i>Immortal/Epic</i> )	665	623	508	373	47/2
20	22	26	40	<b>REMY ZERO</b> Prophecy ( <i>DGC/Geffen</i> )	656	1060	1218	1343	31/0
26	27	34	41	<b>BEASTIE BOYS</b> Body Movin' ( <i>Grand Royal/Capitol</i> )	630	816	1015	1113	32/1
—	—	50	42	<b>KORN</b> Freak On A Leash ( <i>Immortal/Epic</i> )	586	433	213	122	52/7
<b>DEBUT</b>	43	43	43	<b>BARENAKED LADIES</b> Alcohol ( <i>Reprise</i> )	584	410	67	20	46/9
<b>DEBUT</b>	44	44	44	<b>JUDE</b> Rick James ( <i>Maverick/Reprise</i> )	520	255	21	—	44/4
27	35	39	45	<b>FUEL</b> Bittersweet ( <i>550 Music/ERG</i> )	514	641	788	1100	25/0
<b>DEBUT</b>	46	46	46	<b>ROB ZOMBIE</b> Living Dead Girl ( <i>Geffen</i> )	459	318	253	160	41/10
28	34	43	47	<b>BARENAKED LADIES</b> It's All Been Done ( <i>Reprise</i> )	455	546	825	1096	19/0
39	41	42	48	<b>ROB ZOMBIE</b> Dragula ( <i>Geffen</i> )	441	567	634	640	25/0
—	46	47	49	<b>COLLECTIVE SOUL</b> Run ( <i>Hollywood/Atlantic</i> )	428	482	445	331	25/3
<b>DEBUT</b>	50	50	50	<b>FLYS</b> She's So Huge ( <i>Delicious Vinyl/Trauma</i> )	393	282	192	117	34/9

This chart reflects airplay from February 1-7. Songs ranked by total plays. Highlighted songs indicate Breaker.

93 Alternative reporters. 92 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1999, R&R Inc.

## NEW &amp; ACTIVE

**NEVE** It's Over Now (*Columbia*)  
Total Plays: 378, Total Stations: 40, Adds: 12

**GOO GOO DOLLS** Dizzy (*Warner Bros.*)  
Total Plays: 367, Total Stations: 23, Adds: 4

**BLONDIE** Maria (*Beyond*)  
Total Plays: 360, Total Stations: 27, Adds: 2

**MY FRIEND STEVE** Charmed (*Mammoth*)  
Total Plays: 355, Total Stations: 27, Adds: 3

**CITIZEN KING** Better Days (And The Bottom...) (*Warner Bros.*)  
Total Plays: 309, Total Stations: 52, Adds: 37

**VALLEJO** Snake In The Grass (*IMI/TVT*)  
Total Plays: 293, Total Stations: 25, Adds: 2

**FASTBALL** Out Of My Head (*Hollywood*)  
Total Plays: 281, Total Stations: 22, Adds: 3

**EVERLAST** Ends (*Tommy Boy*)  
Total Plays: 263, Total Stations: 16, Adds: 1

**ALANIS MORISSETTE** Unsent (*Maverick/Reprise*)  
Total Plays: 235, Total Stations: 11, Adds: 1

**FUN LOVIN' CRIMINALS** Korean Bodega (*Virgin*)  
Total Plays: 224, Total Stations: 16, Adds: 1

**OLEANDER** Why I'm Here (*Republic/Universal*)  
Total Plays: 186, Total Stations: 17, Adds: 3

Songs ranked by total plays

## BREAKERS®

LIT  
My Own Worst Enemy (*RCA*)

TOTAL PLAYS/INCREASE TOTAL STATIONS/ADDS CHART  
1274/388 82/12 21

## DOVETAIL JOINT

Level On The Inside (*Aware/C2/Columbia*)

TOTAL PLAYS/INCREASE TOTAL STATIONS/ADDS CHART  
1101/208 65/6 23

## MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
<b>CITIZEN KING</b> Better Days (And The Bottom...) ( <i>Warner Bros.</i> )	37
<b>HARVEY DANGER</b> Save It For Later ( <i>Mercury</i> )	18
<b>SEBADOH</b> Flame ( <i>Sub Pop/Sire</i> )	16
<b>VIRGO'S MERLOT</b> Gain ( <i>Atlantic</i> )	14
<b>FINGER ELEVEN</b> Above ( <i>Wind-up</i> )	12
<b>LIT</b> My Own Worst Enemy ( <i>RCA</i> )	12
<b>NEVE</b> It's Over Now ( <i>Columbia</i> )	12
<b>ROB ZOMBIE</b> Living Dead Girl ( <i>Geffen</i> )	10
<b>BARENAKED LADIES</b> Alcohol ( <i>Reprise</i> )	9
<b>FLYS</b> She's So Huge ( <i>Delicious Vinyl/Trauma</i> )	9
<b>EMINEM</b> My Name Is ( <i>Web/Aftermath/Interscope</i> )	8



## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>LIT</b> My Own Worst Enemy ( <i>RCA</i> )	+388
<b>OFFSPRING</b> Why Don't You Get A Job? ( <i>Columbia</i> )	+311
<b>NEVE</b> It's Over Now ( <i>Columbia</i> )	+274
<b>JUDE</b> Rick James ( <i>Maverick/Reprise</i> )	+265
<b>CAKE</b> Sheep Go To Heaven ( <i>Capricorn/Mercury</i> )	+261
<b>COLLECTIVE SOUL</b> Heavy ( <i>Atlantic</i> )	+242
<b>FATBOY SLIM</b> Praise You ( <i>Skint/Astralwerks/Caroline</i> )	+214
<b>DOVETAIL JOINT</b> Level On... ( <i>Aware/C2/Columbia</i> )	+208
<b>MARVELOUS 3</b> Freak Of The Week ( <i>HiFi/Elektra/EEG</i> )	+206
<b>EVERCLEAR</b> One Hit Wonder ( <i>Capitol</i> )	+200

## HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
<b>EVE 6</b> Inside Out ( <i>RCA</i> )
<b>FUEL</b> Shimmer ( <i>550 Music</i> )
<b>EAGLE-EYE CHERRY</b> Save Tonight ( <i>Work/ERG</i> )
<b>EVERCLEAR</b> Father Of Mine ( <i>Capitol</i> )
<b>THIRD EYE BLIND</b> Jumper ( <i>Elektra/EEG</i> )
<b>SHAWN MULLINS</b> Lullaby ( <i>SMG/Columbia</i> )
<b>CREED</b> What's This Life For ( <i>Wind-up</i> )
<b>HARVEY DANGER</b> Flagpole Sitta ( <i>Slash/London/Island</i> )
<b>BEASTIE BOYS</b> Intergalactic ( <i>Grand Royal/Capitol</i> )
<b>BARENAKED LADIES</b> One Week ( <i>Reprise</i> )

Breakers: Songs registering 1000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

dangerman  
"LET'S MAKE A DEAL"  
IMPACT DATE: 2/23



Management: Peter Malkin Management, Inc.

eagle-eye cherry  
"falling in love again"  
IMPACT DATE: 2/16

Management: Tommy Manzi

WORK

# Break Through

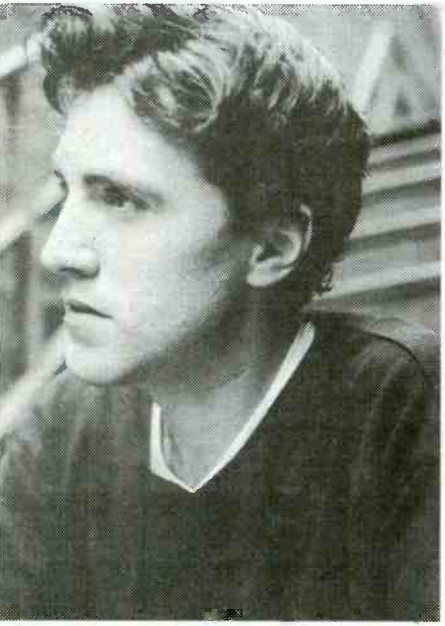
## Artist

### JUDE

TRACK: "RICK JAMES"  
 LP: *NO ONE IS REALLY BEAUTIFUL*  
 PRODUCERS: GEORGE DRAKOULIAS,  
 MICKEY PETRALIA, CLIF MAGNESS,  
 RON ANIELLO, JUDE  
 LABEL: MAVERICK/REPRISE

**e**ssentials: Born 28 years ago near Boston, **Michael Jude Christodal** spent the majority of his days following in the footsteps of his musically inclined father. In fact, music has played a big role in Jude's family since he was very young — it was routine for him and his siblings (four altogether) to be sung to sleep every night by his parents.

However, after pursuing a variety of music projects in high school, he decided upon his arrival at college to put his mu-



sic on the back burner and focus on another love: philosophy. After completing his degree in 1993, this talented young thinker resumed playing and writing songs. He decided to take it one step further and headed to L.A. to give this music thing a shot. And then a dose of hard reality: He found himself working odd jobs that included a dishwasher, delivery boy and demolition man.

Oddly, it wasn't until Jude landed a gig selling computers that his luck changed. A customer came into the shop one day, and the two started talking music. After hearing one of Jude's tunes called "Cammie (I Do)," the customer gave him a hundred bucks to record four of his best songs. Four songs turned into 14, and he finally got the shot of confidence he needed to start playing the L.A. music scene. Strong showcases landed him a loyal following of 30-40 people who would religiously attend all of his shows — even going as far as taping these live performances.

Finally, 1997 proved to be the year it all came together. Jude signed with Maverick Records and soon after started recording what would eventually be the full-length release *No One Is Really Beautiful*.

• **Artist POV:** Jude sings the praises of L.A. and explains why he first made the move there: "I always perceived that L.A. was 'the place.' It had this tradition of magic."

—Rich Michalowski  
 Asst. Alternative Editor

## Chuck Roast ON THE RECORD

Chuck Roast, PD/MD  
 KFMA/Tucson

Creed's "One" is a monster. It seems that every week Creed gets a little more popular. The band is unstoppable — every song, one after another, is just solid, and every week it consistently sells a solid number of pieces in our market. Another song that is also working for us is Fatboy Slim's "Praise You." ■ I love Jimmy Eat World. "Lucky Denver Mint" is just a killer song. Also, Godsmack is cool. The album is absolutely unbelievable. If Creed can rip off Pearl Jam and be successful, why can't Godsmack do the same thing with Alice In Chains?

Congratulations to **Atlantic Records** and **Sugar Ray** for hitting No. 1 this week with "Every Morning," toppling **Everlast**, who had been No. 1 for six straight weeks ... One of the greatest strengths of the Alternative format is its ability to embrace a wide range of musical genres. This week's Most Added list confirms this, with such diverse acts as **Citizen King** (their first single off a deep album), **Rob Zombie**, **Neve**, **Sebadoh** and **Harvey Danger** (what a great cover of "Save It For Later"! all pulling in double-digit adds ... **Jude** approaches airplay on half the panel and debuts this week with the request-active tune "Rick James" ... I just can't stop playing the **Gomez** album, with the current single, "Got Myself Arrested," one of my favorites. WNNX/Atlanta agrees and adds it this week ... Listen to **Dangerman**, and then play it. You, and then your audience, will thank me ... As **Interscope** rushes to print CDs of **Eminem**, radio can't wait. Eight more stations add the song this week behind massive MTV support ... And to celebrate our format's broad musical palette, here are two very different songs as my co-RECORD OF THE WEEK: **Kid Rock** "Bawitdaba" and **Eagle-Eye Cherry** "Falling In Love Again."

## ON THE RADIO by Jim Kerr

**On Tour This April!**  
 First Week Highlights Include:  
 99X 89X WMRQ WBTZ WCYY  
 WDST WTGZ WBER WYKT  
**Also Out Of The Box On 20 Rock  
 & Adult Alternative Stations!**

## Gomez Get Myself Arrested

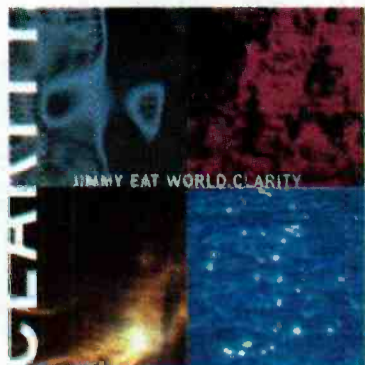
the new single  
 from the debut album  
**Bring It On**

produced by Gomez

www.freegomez.com  
 www.virginrecords.com  
 AOL Keyword: Virgin Records



**“LUCKY DENVER MINT”**



# JIMMY EAT WORLD

the first single from the new album

## CLARITY

### Now Playing:

KROQ	KEDJ	Q101	WMRQ
KLYY	WOXY	KJEE	WJBX
WEDG	KWOD	KROX	WKRL
KBRS	KFMZ	KHLR	WBER
WJSE	WGMR	WDST	WTGZ



NEW MUSIC SPECIALTY SHOWS

R&R's Exclusive Look At The Cutting Edge Of Alternative

Kings Of The 'Universe'

By Rich Michalowski Asst. Alternative Editor

Even before the record was fully serviced to radio, Warner Bros.' Built To Spill was picking up strong play and making a stay on the Specialty top 20 with killer first single, "Center Of The Universe." Now that the record is out there in radioland, BTS is officially crowned and seated at the golden throne with love and support from a mass of specialty programmers...



LIZ DOES MORNINGS, TOO — WOSC/Salisbury-Ocean City, MD morning guy Sean Ryder (rt) takes a glamour shot with rock n' roll mom Liz Phair.

directly at (818) 953-3567 to request the record if you haven't already received it. And speaking of goddesses, London Record's Adrian Moreira (a.k.a. Bud Bundy) may be calling you shortly to talk about buzz band Imperial Teen who jumps to No. 3 due to single "Yoo Hoo" and play at WEDG, WEJE/Ft. Wayne, and XTRA/San Diego.



TOP 20 ARTISTS

Ranked by total number of shows reporting artist.

- 1 BUILT TO SPILL (Warner Bros.) Airplay Includes: KCRW, KDGE, KFMA
2 SEBADOH (Sub Pop/Sire) Airplay Includes: KPNT, WEJE, WFHS
3 IMPERIAL TEEN (Slash/London/Island) Airplay Includes: KITS, KJEE, WBCN
4 JIMMY EAT WORLD (Capitol) Airplay Includes: KMYZ, WBRU, WENZ
5 SLEATER-KINNEY (Kill Rock Stars) Airplay Includes: KNRQ, WLIR, XTRA
6 SPY (Lava/Atlantic) Airplay Includes: WBCN, WFNX, WQBK
7 DUB PISTOLS (1500/A&M) Airplay Includes: KZNZ, WDST, WPLY
8 FINGER ELEVEN (Wind-up) Airplay Includes: WBRU, WCYY, WEJE
9 HEFNER (Beggars Banquet) Airplay Includes: KDGE, KNDD, WHFS
10 ANI DIFRANCO (Righteous Babe) Airplay Includes: KCRW, WOXY, WPLY
11 BOO RADLEYS (Creation) Airplay Includes: KPNT, WBCN, WEDG
12 WILLIE NELSON AND BECK (TVT) Airplay Includes: KNDD, WAVF, WXRK
13 D GENERATION (C2/Columbia) Airplay Includes: KFTE, WCYY, WJXB
14 TWELVE CAESARS (Minty Fresh) Airplay Includes: WHFS, WPLY, XTRA
15 LIT (RCA) Airplay Includes: WXDG, WXDX, WXEG
16 3 COLOURS RED (Creation/Epic) Airplay Includes: KJEE, KMYZ, WXRK
17 JOY DROP (Tommy Boy) Airplay Includes: WCYY, WGMR, WHTG
18 PJ HARVEY (Island) Airplay Includes: KDGE, WEQX, WPGU
19 CITIZEN KING (Warner Bros.) Airplay Includes: KNRK, WBCN, WBRU
20 SPEEDWAY (SoCal) Airplay Includes: WHTG, WOXY, XTRA

SPECIALTY SHOW REPORTERS

Shows and their Top 5 songs listed alphabetically by market

Table with columns for market (e.g., WEQX/Albany, NY), show name, and a list of the top 5 songs and artists.

Sebadoh "Flame" advertisement featuring radio station logos and a bar chart showing the number of shows for various stations.

# MARCY PLAYGROUND

COMIN' UP FROM BEHIND

from the album  
MUSIC FROM THE  
ORIGINAL MOTION  
PICTURE SOUNDTRACK

# CRUEL INTENTIONS

Produced by John Wozniak  
Management: Blake & Bradford  
AOL Keyword: Virgin Records  
[www.virginrecords.com](http://www.virginrecords.com)  
Motion picture artwork & photography  
©1999 Columbia Pictures Industries, Inc.  
©1999 Virgin Records America, Inc.



Going For Adds February 16  
soundtrack in stores March 2

# ROB ZOMBIE

## LIVING DEAD GIRL

THE FIENDISH NEW TRACK FROM  
**HELLBILLY DELUXE**

R&R Alternative Debut **46**

NEW THIS WEEK:

KPNT	KEDJ	WRXQ
KEDJ	KKND	KJEE
WEJE	WPGU	KFMZ
	WPLA	

ON OVER 40 STATIONS, INCLUDING:

WXRK	Q101	WBCN
WFNX	KXPK	KNDD
WXDX	WBRU	KXTE
KMYZ	WQBK	KXRK
WNEZ	KTEG	WKRL
KFRR	KFMA	WLRS
KKDM	WXZZ	WKRO
WAVF	KFTE	KRAD
WEJE	WBTZ	WHMP

1.5 million sold and growing  
#46 nationally

Over 31,000 pieces scanned this week!

Co-headlining tour with KORN starts February 26th



© 1999 Geffen Records, Inc.  
[www.robzombie.com](http://www.robzombie.com) [www.geffen.com](http://www.geffen.com)

PRODUCED BY SCOTT HUMPHREY & ROB ZOMBIE  
MANAGEMENT: ANDY GOULD/JODIE WILSON FOR AGM WORLDWIDE

# ALTERNATIVE PLAYLISTS

February 12, 1999 R&R • 101

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

MARKET #1				MARKET #2				MARKET #3				MARKET #4				MARKET #5			
WXXR/New York (212) 314-9230 Kingston/Peter				KROQ/Los Angeles (818) 567-1067 Weatherly/ Sandblom/Worden				Q101/WKQX/Chicago (312) 527-8348 Richards/Shuminas				LIVE105/KITS/San Francisco (415) 512-1053 Taylor/Axelsson				Y-100/WPLY/Philadelphia (310) 565-8900 McGuinn/Elliott			
<b>PLAYS</b>	<b>3W</b>	<b>2W</b>	<b>LW</b>	<b>ARTIST/TITLE</b>	<b>PLAYS</b>	<b>3W</b>	<b>2W</b>	<b>LW</b>	<b>ARTIST/TITLE</b>	<b>PLAYS</b>	<b>3W</b>	<b>2W</b>	<b>LW</b>	<b>ARTIST/TITLE</b>	<b>PLAYS</b>	<b>3W</b>	<b>2W</b>	<b>LW</b>	<b>ARTIST/TITLE</b>
18	34	29	43	ROB ZOMBIE/Dracula	39	41	40	43	OFFSPRING/Why Don't You Get...	12	24	39	39	OFFSPRING/Why Don't You Get...	35	33	29	36	SUGAR RAY/Every Morning
19	21	23	32	OFFSPRING/Why Don't You Get...	39	41	38	41	SUGAR RAY/Every Morning	38	35	35	35	EVERLAST/What It's Like	37	33	26	35	BEASTIE BOYS/The Negotiation...
21	20	18	31	CREED/One	41	39	29	39	EVERLAST/What It's Like	18	28	38	34	SUGAR RAY/Every Morning	35	32	38	34	OFFSPRING/Why Don't You Get...
30	34	31	31	EVERLAST/What It's Like	36	31	35	36	HOLE/Malibu	25	39	34	34	DRY/Blue Monday	33	33	32	33	OFFSPRING/Why Don't You Get...
28	30	31	30	PEARL JAM/Elderly Woman...	30	38	30	35	LIT/My Own Worst Enemy	40	39	35	32	LENNY KRAVITZ/Fly Away	34	38	32	32	CAKE/Never There
25	32	31	30	BEASTIE BOYS/Remote Control	32	31	33	34	GARBAGE/Special	24	27	30	30	ROB ZOMBIE/Dracula	26	26	17	31	KOTTONMOUTH KINGS/Dog's Life
27	26	29	25	HOLE/Celebrity Skin	20	20	14	34	BEASTIE BOYS/The Negotiation...	16	26	21	28	CREED/One	18	30	20	31	LIT/My Own Worst Enemy
13	21	22	25	HOLE/Malibu	29	27	27	29	KOTTONMOUTH KINGS/Dog's Life	24	38	28	25	DAVE MATTHEWS BAND/Crush	35	33	28	30	LENNY KRAVITZ/Fly Away
15	13	20	24	LIVING END/Prisoner Of Society	34	33	23	28	LENNY KRAVITZ/Fly Away	12	16	18	22	FATBOY SLIM/Praise You	18	27	16	28	MARVELOUS 3/Freak Of The Week
31	19	22	23	LENNY KRAVITZ/Fly Away	31	32	26	27	OFFSPRING/Pretty Fly (For...)	8	10	11	21	CITIZEN KING/Better Days...	25	23	24	27	GARBAGE/Special
20	21	20	22	PEARL JAM/Last Kiss	38	35	29	27	CAKE/Never There	23	24	21	21	FAST/Too Touched	26	20	21	26	CREED/One
22	21	22	21	EVERCLEAR/One Hit Wonder	24	24	20	27	FATBOY SLIM/Praise You	20	14	22	19	HOLE/Malibu	34	27	21	24	HOLE/Malibu
18	20	22	21	KORN/Got The Life	29	40	28	26	HOLE/Celebrity Skin	28	20	14	23	LIVING END/Prisoner Of Society	18	24	14	23	FATBOY SLIM/Praise You
17	28	33	31	CREED/What's This Life For	14	25	17	25	CARDIGANS/My Favourite Game	22	22	21	19	EVER 6/Leach	18	24	21	23	FATBOY SLIM/Praise You
24	26	22	20	ROB ZOMBIE/Living Dead Girl	21	19	12	25	MARVELOUS 3/Freak Of The Week	22	21	18	18	CARDIGANS/My Favourite Game	28	25	13	16	CARDIGANS/My Favourite Game
10	19	22	19	EVERLAST/Ends	25	21	19	12	KORN/Got The Life	8	16	13	17	DOVETAIL JOINT/Level On The Inside	14	16	18	22	EVERCLEAR/One Hit Wonder
20	13	19	19	DRY/Blue Monday	28	23	24	24	EVERCLEAR/One Hit Wonder	20	20	22	15	FLYSGot You (Where...)	25	22	15	21	COLLECTIVE SOUL/Heavy
16	19	19	19	RAGE AGAINST..No Shelter	17	17	14	21	JIMMY EAT WORLD/Lucky Danver Mint	24	32	17	14	KORN/Got The Life	28	31	19	19	3 COLOURS RED/Beautiful Day
9	14	18	18	O GENERATION/Helpless	9	8	7	14	LIVING END/Prisoner Of Society	9	8	7	14	LIVING END/Prisoner Of Society	12	19	17	17	KORN/Got The Life
25	26	25	18	OFFSPRING/Pretty Fly (For...)	19	27	25	21	U2/Sweetest Thing	11	10	13	13	BEASTIE BOYS/Body Movin'	10	14	13	17	ROB ZOMBIE/Dracula
33	33	31	17	METALLICA/From The Page	12	8	12	20	DRY/Blue Monday	20	16	15	11	U2/Sweetest Thing	28	25	13	16	EVERLAST/Ends
12	12	14	17	EVERCLEAR/Father Of Mine	12	17	13	17	LIVING END/Prisoner Of Society	10	11	10	11	COLLECTIVE SOUL/Heavy	28	25	13	16	CARDIGANS/My Favourite Game
9	9	12	16	EMINEM/My Name Is	24	17	10	17	CREED/One	9	12	10	11	LIMP BIZKIT/Faith	19	12	10	13	NEVE/It's Over Now
13	14	12	16	FLYSGot You (Where...)	21	19	14	16	3 COLOURS RED/Beautiful Day	-	12	10	10	LO FIDELY ALLSTARS/Battle Flag	13	19	10	13	NEVE/It's Over Now
20	11	14	16	CLASS OF '99/Another Brick In...	10	13	11	15	LIMP BIZKIT/Faith	10	11	7	10	KID ROCK/Am The Bulldog	-	3	12	12	KORN/Freak On A Leash
16	15	17	15	LIMP BIZKIT/Faith	14	16	14	15	KORN/Freak On A Leash	-	3	6	10	LIT/My Own Worst Enemy	7	7	5	11	LIMP BIZKIT/Faith
-	-	10	15	BLACK CROWES/Gickin' My Heart...	9	10	8	13	DUB PISTOLS/Cyclone	7	8	9	9	STABBING WESTWARD/Haunting Me	-	6	9	9	CAKE/Sheep Go To Heaven
32	23	13	12	CREED/Torn	15	11	8	12	ROB ZOMBIE/Dracula	-	6	8	8	TIN STAR/Head	-	6	8	8	DAVE MATTHEWS BAND/Crush
-	12	10	12	BUSTA RHYMES/WOZZY/This Means War	12	12	6	10	COLLECTIVE SOUL/Run	8	9	10	8	EVERCLEAR/One Hit Wonder	11	12	10	7	MARILYN MANSON/Don't Like...
13	11	10	12	BEASTIE BOYS/Intergalactic	-	-	-	10	DAVE MATTHEWS BAND/Crush	-	7	7	7	VALLEJO/Snake In The Grass	8	4	7	7	EMINEM/My Name Is

# ALTERNATIVE PLAYLISTS

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

**MARKET #21**  
**WXDX/Pittsburgh**  
(412) 937-1441  
Moschitta/Diana

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
26	25	38	39	ORGY/Blue Monday
36	34	40	36	SUGAR RAY/Every Morning
36	32	38	36	EVERLAST/What It's Like
33	34	35		HOLE/Celebrity Skin
21	25	30	35	CREED/One
30	33	35	33	EVERCLEAR/One Hit Wonder
17	14	21	32	ROB ZOMBIE/Dracula
14	21	24	25	MARVELOUS 3/Freak Of The Week
25	21	19	22	CARDIGANS/My Favourite Game
25	22	23	22	ALANIS MORISSETTE/Joining You
-	-	-	-	FATBOY SLIM/Praise You
26	23	21	21	GOOD GOO DOLLS/Dizzy
20	20	21	21	EVERLAST/What It's Like
-	20	21		SEMI-SOUL/Secret Smile
-	18	21	20	OFFSPRING/Why Don't You Get...
23	23	20	20	GARBAGE/Special
-	-	20		GREEN DAY/Nice Guys Finish...
15	17	17	17	COLLECTIVE SOUL/Run
-	16	17	17	BARENAKED LADIES/Alcohol
16	16	16	16	DOVETAIL JOINT/Level On The Inside
14	12	15	15	LIVING END/Prisoner Of Society
13	12	15	15	DAVE MATTHEWS BAND/Crush
-	14	14	14	TIN STAR/Head
-	14	14	14	KID ROCK/Am The Bulldog
13	14	13	13	STABBING WESTWARD/Haunting Me
17	18	13	13	HOLE/Malibu
14	11	16	16	MARILYN MANSON/Don't Like...
10	9	11	12	LIMP BIZKIT/Faith
-	-	2	11	CAKE/Sheep Go To Heaven

**MARKET #22**  
**KTCL/Denver**  
(303) 623-9330  
O'Connor

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
34	48	46	47	ORGY/Blue Monday
32	44	46	46	CHERRY POPPIN'...Brown Derby Jump
30	45	44	45	FAILUR/Enjoy The Silence
-	-	47	45	LIT/My Own Worst Enemy
8	47	46	45	DAVE MATTHEWS BAND/Crush
-	-	7	45	GOD GOO DOLLS/Dizzy
-	-	7	44	CAKE/Sheep Go To Heaven
45	44	44	43	BEASTIE BOYS/Body Movin'
35	36	36	43	NEW RADICALS/You Get What You...
19	46	45	43	GARBAGE/Special
5	35	37	35	DOVETAIL JOINT/Level On The Inside
35	37	33	33	EVERLAST/What It's Like
43	24	29	32	SUGAR RAY/Every Morning
12	46	29	32	EVERCLEAR/One Hit Wonder
28	14	17	31	LENNY KRAVITZ/Fly Away
37	36	43	31	MARVELOUS 3/Freak Of The Week
22	47	43	31	OFFSPRING/Why Don't You Get...
5	27	26	31	TIN STAR/Head
35	34	30	30	MARCY PLAYGROUND/Saint Joe On...
34	31	29	30	SOUL COUGHING/Circles
46	44	29	30	EVERLAST/What It's Like
34	36	30	30	PLACEBO/Pure Morning
28	32	28	29	CREED/One
33	32	29	29	FUEL/Bittersweet
13	27	29	29	CARDIGANS/My Favourite Game
30	36	33	29	FATBOY SLIM/Praise You
30	27	28	29	CITIZEN KING/Better Days...
30	34	29	28	CRYSTAL METHOD/Comin' Back
28	32	31	28	HOLE/Malibu
27	32	34	28	VAST/Touch

**MARKET #23**  
**KXPK/Denver**  
(303) 832-5665  
Weston

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
52	50	49	60	LENNY KRAVITZ/Fly Away
35	48	53	58	SUGAR RAY/Every Morning
27	21	50	58	CREED/One
54	48	54	56	EVERLAST/What It's Like
29	28	29	50	MARVELOUS 3/Freak Of The Week
31	33	32	47	BEASTIE BOYS/Body Movin'
30	33	38	46	EVE 6/Leach
36	39	37	46	PLACEBO/Pure Morning
32	33	36	45	DRY/Grey Monday
23	33	33	42	HOLE/Malibu
-	26	34	42	COLLECTIVE SOUL/Heavy
24	28	23	34	ALANIS MORISSETTE/Joining You
-	-	14	34	FATBOY SLIM/Praise You
17	24	24	31	GARBAGE/Special
-	25	29	32	EVERCLEAR/One Hit Wonder
23	28	28	28	VAST/Touch
-	-	22	22	MY FRIEND STEVE/Charmed
-	11	21	21	STABBING WESTWARD/Haunting Me
21	21	19	21	MARILYN MANSON/Don't Like...
-	-	12	21	LIVING END/Prisoner Of Society
-	-	11	21	ROB ZOMBIE/Living Dead Girl
16	14	11	9	DAVE MATTHEWS BAND/Crush
-	-	11	7	OLEANDER/Why I'm Here
-	-	11	7	OFFSPRING/Why Don't You Get...
-	-	11	7	FUN LOVIN' CRIMINALS/Korean Bodega
-	-	-	-	NEW RADICALS/You Get What You...

**MARKET #24**  
**WENZ/Cleveland**  
(216) 861-0100  
Binder/1 Son

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
33	45	40	45	EVERLAST/What It's Like
33	39	41	44	SUGAR RAY/Every Morning
33	45	39	43	FLYS/Got You (Where...)
-	-	-	-	CAKE/Sheep Go To Heaven
17	39	42	42	DAVE MATTHEWS BAND/Crush
17	17	17	41	HOLE/Malibu
17	16	18	41	EVERCLEAR/One Hit Wonder
30	38	33	39	KORN/Got The Life
1	20	18	22	TIN STAR/Head
21	21	20	22	COLLECTIVE SOUL/Heavy
-	-	-	-	FATBOY SLIM/Praise You
18	14	11	21	STABBING WESTWARD/Haunting Me
-	-	-	-	BARENAKED LADIES/Alcohol
-	-	-	-	R.E.M./Lotus
13	11	7	19	CREED/One
10	14	18	19	ROB ZOMBIE/Dracula
18	21	16	19	EVE 6/Leach
16	21	16	19	ORGY/Blue Monday
15	21	16	18	ALANIS MORISSETTE/Joining You
18	23	18	18	SEMI-SOUL/Secret Smile
16	19	15	18	GARBAGE/Special
16	18	19	18	CLASS OF '99/Another Brick In...
-	-	-	-	GOD GOO DOLLS/Dizzy
-	-	-	-	LIT/My Own Worst Enemy
18	15	10	13	OFFSPRING/Why Don't You Get...
-	-	-	-	JUDE/Rick James
1	14	11	12	MARVELOUS 3/Freak Of The Week
11	14	9	12	LIMP BIZKIT/Faith
9	14	10	12	LIVING END/Prisoner Of Society
9	13	10	12	KID ROCK/Am The Buldog

**MARKET #25**  
**KNRK/Portland, OR**  
(503) 223-1441  
Hamilton

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
31	43	42	43	CREED/One
23	24	28	43	EVERCLEAR/One Hit Wonder
43	43	44	43	EVERLAST/What It's Like
43	43	42	43	LENNY KRAVITZ/Fly Away
31	43	43	43	SUGAR RAY/Every Morning
24	23	24	24	BAZ LUHRMANN/Everybody's Fre...
16	23	24	24	TIN STAR/Head
23	23	23	23	COLLECTIVE SOUL/Heavy
23	23	23	23	EVE 6/Leach
25	22	22	23	GARBAGE/Special
-	-	-	-	HARVEY DANGER/Save It For Later
23	23	23	23	LIT/My Own Worst Enemy
11	23	25	25	MARVELOUS 3/Freak Of The Week
-	-	-	-	MAYFIELD FOUR/Don't Walk Away
16	24	23	23	SEBASTIAN/Flame
5	21	21	22	OFFSPRING/Why Don't You Get...
-	16	21	21	GOD GOO DOLLS/Dizzy
-	-	-	-	CAKE/Sheep Go To Heaven
1	9	15	15	SEMI-SOUL/Secret Smile
-	-	-	-	VALLEJO/Snake In The Grass
-	-	-	-	CITIZEN KING/Better Days...
31	23	11	11	CARDIGANS/My Favourite Game
10	13	8	11	LIVING END/Prisoner Of Society
9	11	11	10	FATBOY SLIM/Praise You
8	10	10	10	DOVETAIL JOINT/Level On The Inside
23	23	10	8	HOLE/Malibu
-	-	-	-	EMINEM/My Name Is
-	-	-	-	STABBING WESTWARD/Haunting Me

**MARKET #26**  
**WOXY/Cincinnati**  
(513) 523-4114  
Valmassel/Couch

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
15	13	13	24	BLONDIE/Maria
-	-	-	-	SEBASTIAN/Flame
15	15	13	24	GIGOLE AUJUNS/The Big Lie
12	11	21	21	SOUL COUGHING/S.L. Louise Is...
28	26	24	21	SON VOLI/Driving The View
10	14	12	21	IMPERIAL TEEN/You Hoo
17	24	23	20	ELLIOTT SMITH/Baby Britain
-	-	-	-	ADRIAN BLOW/Sad Days
24	25	25	20	PAUL WESTERBERG/Lookin' Out Forever
27	28	23	20	SCOTT/Deutsche LP Record
28	26	24	19	GOLDEN SMOG/I Only Had A Car
16	20	15	17	CAKE/Sheep Go To Heaven
-	-	-	-	CRASH TEST DUMMIES/Keep A Lid On Things
14	13	15	15	FATBOY SLIM/Praise You
-	-	-	-	SLEATER-KINNEY/Get It Up
-	-	-	-	JIMMY EAT WORLD/Lucky Denver Mint
14	13	13	13	LIVING END/Prisoner Of Society
14	13	13	13	LACKEY/What Can I Say?
-	-	-	-	HOLE/Hurt
9	10	10	13	PETER MURPHY/Rockin' Recall
-	-	-	-	JON SPENCER BLUES...Blue Green Olga
2	12	12	12	DO FIDELITY ALLSTARS/Battle Flag
-	-	-	-	GOMEZ/Get Myself Arrested
-	-	-	-	VIC CHESTNUT/Am The Led
15	14	13	12	GOD GOO DOLLS/Dizzy
-	-	-	-	TIN STAR/Head
-	-	-	-	FLYING & JOHN/The Pear
16	14	11	12	TOMMY HENRIKSEN/See The Sun
2	13	12	12	LIT/My Own Worst Enemy
2	13	12	12	LISA GERMANO/Guessing Game

**MARKET #28**  
**KWOD/Sacramento**  
(916) 448-5000  
Bunce

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
53	53	56	56	SUGAR RAY/Every Morning
50	54	48	51	FATBOY SLIM/Praise You
12	30	35	35	OFFSPRING/Why Don't You Get...
-	-	-	-	NEVER/It's Over Now
51	52	47	50	CARDIGANS/My Favourite Game
53	47	45	45	EVERLAST/What It's Like
-	10	19	35	LIT/My Own Worst Enemy
18	18	22	34	CREED/One
35	30	27	33	COLLECTIVE SOUL/Heavy
-	21	20	33	FLY'S/She's So Huge
22	31	28	32	MARVELOUS 3/Freak Of The Week
33	31	28	31	EVERCLEAR/One Hit Wonder
22	22	28	31	EVE 6/Leach
28	31	26	29	BEASTIE BOYS/Body Movin'
33	31	29	28	ORGY/Blue Monday
32	29	26	28	CAKE/Sheep Go To Heaven
16	25	24	28	EVERLAST/Ends
15	18	19	28	SEMI-SOUL/Secret Smile
18	20	24	24	DOVETAIL JOINT/Level On The Inside
20	24	20	20	CAKE/Never There
22	28	19	19	TIN STAR/Head
9	9	19	19	DAVE MATTHEWS BAND/Crush
13	17	14	18	MY FRIEND STEVE/All In All
33	22	17	17	HOLE/Malibu
20	27	17	15	VAST/Touch
-	-	-	-	LIVING END/Prisoner Of Society
-	-	-	-	VIRGO'S MERLOT/Gain
10	12	13	13	LIMP BIZKIT/Faith
4	12	13	13	MARILYN MANSON/Don't Like...
9	9	13	13	VALLEJO/Snake In The Grass

**MARKET #29**  
**KCCX/Riverside**  
(909) 384-1039  
Arnold/DeSantis/Axe

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
24	37	29	33	CREED/One
26	36	36	33	EVERLAST/What It's Like
1	15	31	31	COLLECTIVE SOUL/Heavy
22	29	31	31	EVE 6/Leach
12	33	25	30	OFFSPRING/Why Don't You Get...
24	29	30	30	MARVELOUS 3/Freak Of The Week
21	40	34	30	CAKE/Never There
-	-	-	-	ORGY/Blue Monday
24	36	32	26	LENNY KRAVITZ/Fly Away
23	40	25	25	SUGAR RAY/Every Morning
22	30	27	23	ZIEGLER/Bittersweet
15	20	23	17	DOVETAIL JOINT/Level On The Inside
-	-	-	-	CARDIGANS/My Favourite Game
-	16	16	16	TIN STAR/Head
18	22	16	16	VAST/Touch
17	30	27	15	FREAKADADDY/One Time Soup
9	14	18	14	BLONDIE/Maria
16	19	21	14	SKELETONS/Everytime You Go
-	-	-	-	LIT/My Own Worst Enemy
6	11	15	11	STABBING WESTWARD/Haunting Me
7	10	12	9	LIMP BIZKIT/Faith
-	-	-	-	KORN/Freak On A Leash
-	-	-	-	CAKE/Never There
-	-	-	-	FINGER ELEVEN/Above
-	-	-	-	FLY'S/She's So Huge
-	-	-	-	LIVING END/Prisoner Of Society
-	-	-	-	DOB PISTOLS/Cyclone
-	-	-	-	HOLE/Malibu
-	-	-	-	SEMI-SOUL/Secret Smile

**MARKET #32**  
**WBRU/Providence**  
(401) 272-9550  
Schiavelli/Resler

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
19	21	31	34	HOLE/Malibu
34	33	33	33	CREED/One
31	35	33	33	EVERLAST/What It's Like
32	32	33	33	DAVE MATTHEWS BAND/Crush
33	34	32	33	GOD GOO DOLLS/Slide
33	33	34	32	FLYS/Got You (Where...)
29	23	32	32	CAKE/Sheep Go To Heaven
17	20	22	30	EVERCLEAR/One Hit Wonder
21	20	22	22	CARDIGANS/My Favourite Game
21	23	21	22	CAKE/Never There
20	19	21	21	TOMMY HENRIKSEN/See The Sun
15	17	20	21	EVE 6/Leach
11	18	24	20	ORGY/Blue Monday
-	-	-	-	3 COLOURS RED/Beautiful Day
10	12	16	20	MARVELOUS 3/Freak Of The Week
-	-	-	-	OFFSPRING/Why Don't You Get...
16	17	17	19	COLLECTIVE SOUL/Run
12	15			



## Balanced Rotations

Analysis shows that in hitting its core, the format may be sacrificing its cume

By Jim Kerr, Adult Alternative Editor

I always find it fascinating to do research into whether industry perceptions match reality, so I recently decided to use Arbitron's basic reach and frequency tools to look into whether a specific industry truism — that the Adult Alternative format doesn't rotate its songs fast enough — is accurate. From this modest beginning, a long and winding road of analysis brought me to a surprising conclusion: The format is so focused on its core that it has lost a sense of balance in its audience composition, a balance that seems critical to success.

### Reach And Frequency

I started with this simple question: How effective are the rotations at the format's stations in reaching their audience? To get my answer, I used reach and frequency data from Arbitron's Maximizer '99 program.

Keeping it simple, I analyzed the percentage of each station's core and total audience that heard a song at least once during a week of heavy rotation. It would be reasonable to assume that programmers hope their core P1 audience hears their station's power rotation songs at least once a week. Of course, programmers hope that the rest of the audience will also be significantly exposed to power rotation songs.

If the format were *not* rotating its songs effectively, both of these percentages would be very low. For example, you certainly wouldn't want a power rotation where only half of your core audience heard the song in a week and a mere 10% of your total audience was exposed to it. In a case like that, the station's core audience would barely be familiar with the song even after weeks of power rotation airplay.

### The Base Line

To gain a perspective on Adult Alternative's rotations, I came up with a base line against which to compare the format's results. I used the results from a number of stations in CHR/Pop and Alternative as my

point of comparison, since these formats, like Adult Alternative, play a significant amount of unfamiliar contemporary music. Here are the results for two format leaders, Alternative KROQ/Los Angeles and CHR/Pop KIIS/Los Angeles.

Station	Spins	% P1s	% Cume
KROQ	40	165	63.6
KIIS	76	224	74.3

The above data shows that KROQ spins its power rotation songs around 40 times in a week. A typical song in this rotation would be heard by 63.6% of KROQ's cume and 165% of its core audience. This seems like a healthy rotation. Almost two-thirds of the station's entire audience was exposed to the song, and *all* of the core audience heard it once. In fact, a significant portion of KROQ's audience heard the song at least twice. KIIS' hotter rotation of 76 spins reaches even more people; almost three-quarters of KIIS' entire audience heard the song at least once.

Both CHR/Pop and Alternative rotations generate similar numbers, and I consider them to be a fairly good guideline for exposing new music effectively in a power rotation. In general, a station should aim for a power rotation that will be heard at least once by 150% of its core and 60% of its cume during a week of airplay.



**HORNSBY IN BENEFIT** — Bruce Hornsby performed at KBCO's 1998 holiday concert, a benefit for the Emergency Family Assistance Association. Backstage are (l-r) Hornsby and KBCO APD/MD Scott Arbough and PD Dave Benson.

### Polarization

The first thing that went through my mind when I looked over the data I collected (see table) was that the industry perception about slow rotations is clearly wrong. A large majority of stations in the format have a heavy rotation that is reaching their core audience very effectively — in some cases, even better than their CHR/Pop and Alternative counterparts. But it didn't take long before I noticed that, while the format does well with its core, it does significantly worse at reaching its cume audience than CHR/Pop or Alternative.

This baffled me. How can a format have a rotation that is effective for its core but ineffective for its cume? I mean, it's the same rotation, isn't it? After thinking about it for a while, I realized that there are a number of ways that this might happen.

My first theory was one of polarization. I guessed that if Adult Alternative stations had a large P1 audience, very little P2 or P3 audience and a large P4+ audience, the P4+ audience of very casual listeners would drag down the effectiveness of the rotations. I liked this theory, because it echoed many of the sentiments of the industry about the format: You either love it or hate it, with little in between. But that theory didn't pan out. For the most part, the format doesn't have significantly more P4+ listeners than other formats.

My next thought was to look at my polarization theory a different way and see if Adult Alternative P1s are actually "super listeners," while the rest of the audience (P2+) are very casual listeners. In all formats, P1 listeners deliver most of the AQH for a format. I'm

sure you've heard of equations like this: "P1s make up 35% of your audience, and that 35% accounts for 70% of your ratings." With minor differences, this equation is the same across most formats.

But if Adult Alternative's P1s were actually "super listeners," they would contribute much more than 70% to the overall ratings. I was shocked to find that isn't the case at all. The reality is that Adult Alternative P1s deliver a percentage of AQH very similar to P1s in other formats.

I was perplexed. The reach and frequency data imply that there is a significant difference between Adult Alternative P1s and the rest of the format's audience, a difference much more pronounced than at CHR/Pop and Alternative stations. What could it be?

**A large majority of stations in the format have a heavy rotation that is reaching their core audience very effectively.**

## The Numbers

Stations were ranked based on how well they are reaching their target audience. All numbers were generated using the fall '98 Arbitron book.

Station	Spins	% Core	% Cume
KKZN/Dallas	30	252	47.5
WHPT/Tampa	31	249	56.6
CIDR/Detroit	33	248	48.2
KACD/Los Angeles	29	248	58.8
WKOC/Norfolk	35	231	57.4
WVRV/St. Louis	54	227	69.6
KTCZ/Minneapolis	35	216	59.5
WXRV/Boston	26	205	49.3
WRNR/Baltimore	20	203	57.3
WBOS/Boston	21	183	43.2
KENZ/Salt Lake City	39	180	65.7
WDOB/Chattanooga, TN	37	176	66.0
WTTS/Indianapolis	23	169	52.5
WRLT/Nashville	31	164	45.2
KBCO/Denver	30	164	59.6
KMTT/Seattle	24	163	56.0
KAEP/Spokane	33	161	63.5
KFOG/San Francisco	23	150	49.6
WMMM/Madison, WI	26	148	57.1
KGSR/Austin	26	148	59.4
KQRS/Minneapolis	19	145	54.3
WXPB/Philadelphia	17	145	48.1
WRNX/Springfield, MA	25	145	59.8
KBXR/Columbia, MO	27	137	53.3
WXT/Chicago	16	126	46.7
KOTR/San Luis Obispo, CA	16	122	47.0
WMVY/Cape Cod, MA	13	115	40.1
KPIG/Monterey	15	115	51.5
KINK/Portland, OR	12	97	39.5
KXST/San Diego	24	70.4	21.6

### The Answer

In attempting to confirm or refute the industry assumption that Adult Alternative stations don't spin their records fast enough, I found confirmation of a *different* industry assumption: Adult Alternative core listeners actually *are* different from other formats' core listeners. Simply stated, Adult Alternative stations have a smaller than average core audience, but that audience is much more loyal and listens to the radio significantly longer than other formats' core listeners. This explains why the format's rotations work well for its core audience, but not for its cume.

WRLT/Nashville is a perfect example of this. The station's heavy rotation leads to exposure levels similar to KROQ's for its core audience, but only 45.2% of WRLT's cume audience hears a song once, much lower than KROQ's 63.6%. The reason for this is that WRLT has fewer P1s. P1s make up only 28% of the station's total audience, significantly lower than KROQ's 38%.

To make this point especially clear, let's look at two stations whose heavy rotations are extremely effective at reaching their core audience. WXRV/Boston and WBOS/Boston are better at hitting their core than most Alternative stations, including KROQ, but both stations have a more difficult time with cume exposure. The answer, again, is that while they obviously have very loyal core audiences, that

core audience is very small. Both stations have the same small percentage of P1s: 24%.

### Effective Rotations

The question that lingers is whether Adult Alternative rotations are effective. For the stations at the bottom of the list, the answer is clearly that they are *not*, and faster rotations are probably in order. However, it's much more difficult to answer the question for the stations whose rotations are effective for their core but not for their cume.

The answer ultimately comes down to whether it is healthy to have a smaller, yet more loyal core audience. I have noticed that a lack of balance in audience composition is very rare in successful radio stations. In fact, it almost goes without saying that having a larger core audience makes for a more successful radio station.

Growing a core audience is much too complicated a topic for a few concluding paragraphs. However, it is interesting to bring up the programming cliché that rotating your records faster *increases* your cume and lowers your TSL. Paradoxically, the solution for stations with a small core audience may be to rotate their records faster, alienating some of their older core, but replacing it with a healthier and more balanced new core.

**The format's rotations work well for its core audience, but not for its cume.**



FEBRUARY 12, 1999

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	<b>NEW RADICALS</b> You Get What You Give (MCA)	601	678	668	675	31/1
4	2	2	2	<b>SHERYL CROW</b> There Goes The Neighborhood (A&M)	585	579	586	520	31/0
15	8	4	3	<b>R.E.M.</b> Lotus (Warner Bros.)	442	453	373	258	31/0
7	5	3	4	<b>CHRIS ISAAK</b> Flying (Reprise)	439	448	428	420	27/0
16	11	6	5	<b>SUGAR RAY</b> Every Morning (Lava/Atlantic)	421	410	332	256	24/2
25	15	8	6	<b>COLLECTIVE SOUL</b> Run (Hollywood/Atlantic)	407	351	308	194	28/1
2	3	3	7	<b>GOO GOO DOLLS</b> Slide (Warner Bros.)	403	467	484	543	22/0
—	19	9	8	<b>JOHN MELLENCAMP</b> I'm Not Running Anymore (Columbia)	393	351	271	133	29/2
11	12	10	9	<b>WES CUNNINGHAM</b> So It Goes (Warner Bros.)	353	351	330	313	27/0
9	9	11	10	<b>JONNY LANG</b> Still Rainin' (A&M)	329	351	345	341	22/0
3	4	7	11	<b>JEWEL</b> Hands (Atlantic)	327	367	444	529	22/0
8	14	16	12	<b>DAVE MATTHEWS BAND</b> Crush (RCA)	327	274	310	354	18/1
13	17	15	13	<b>LUCINDA WILLIAMS</b> Can't Let Go (Mercury)	288	286	299	301	19/0
28	23	17	14	<b>SARAH MCLACHLAN</b> Angel (Warner Sunset/Reprise)	280	269	209	182	17/2
30	20	18	15	<b>SHAWN MULLINS</b> Shimmer (SMG/Columbia)	269	267	240	169	24/1
14	10	13	16	<b>BRIAN SETZER ORCHESTRA</b> This Cat's On A Hot... (Interscope)	268	307	334	286	24/0
12	13	20	17	<b>U2</b> Sweetest Thing (Island)	244	264	311	313	17/0
10	16	21	18	<b>B.B. KING</b> Bad Case Of Love (MCA)	237	257	302	324	20/0
6	7	14	19	<b>SEAL</b> Human Beings (Warner Bros.)	236	302	411	472	20/0
5	6	12	20	<b>BARENAKED LADIES</b> It's All Been Done (Reprise)	235	340	422	484	18/0
—	—	22	21	<b>SEMISONIC</b> Secret Smile (MCA)	207	215	164	118	22/2
19	18	19	22	<b>EVERLAST</b> What It's Like (Tommy Boy)	199	267	274	230	11/1
22	24	23	23	<b>LISA LOEB</b> All Day (Interscope)	197	210	204	202	18/0
—	29	27	24	<b>SUSAN TEDESCHI</b> You Need To... (Tone Cool/Rounder/Mercury)	185	178	181	157	18/3
<b>DEBUT</b>	—	—	25	<b>ANI DIFRANCO</b> Angry Anymore (Righteous Babe)	179	164	124	60	18/1
—	—	26	26	<b>BLONDIE</b> Maria (Beyond)	174	181	171	119	16/0
20	21	24	27	<b>MATCHBOX 20</b> Back 2 Good (Lava/Atlantic)	172	199	225	215	11/1
<b>DEBUT</b>	—	—	28	<b>BRUCE HORNSBY</b> King Of The Hill (RCA)	164	120	57	25	20/2
24	26	28	29	<b>LYLE LOVETT</b> West Texas Highway (Curb/MCA)	164	174	186	196	16/0
<b>DEBUT</b>	—	—	30	<b>SINEAD LOHAN</b> Diving To Be Deeper (Grapevine/Interscope)	163	136	132	106	16/1

This chart reflects airplay from February 1-7. Songs ranked by total plays. Highlighted songs indicate Breaker.  
36 Adult Alternative reporters. 36 current playlists. © 1999, R&R Inc.

**BREAKERS®**

No Songs Qualified For Breaker Status This Week

**MOST ADDED®**

ARTIST TITLE LABEL(S)	ADDS
<b>PAUL WESTERBERG</b> Lookin' Out Forever (Capitol)	17
<b>BLACK CROWES</b> Only A Fool (American/Columbia)	8
<b>GOMEZ</b> Get Myself Arrested (Virgin)	7
<b>ALANA DAVIS</b> Can't Find My Way Home (Elektra/EEG)	6
<b>DUNCAN SHEIK</b> That Says It All (Atlantic)	6
<b>JEWEL</b> Down So Long (Atlantic)	4
<b>ADRIAN BELEW</b> Never Enough (Thirsty Ear)	3
<b>JULIAN LENNON</b> Day After Day (Fuel 2000)	3
<b>SUSAN TEDESCHI</b> You Need To... (Tone Cool/Rounder/Mercury)	3

**MOST INCREASED PLAYS**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>ALANA DAVIS</b> Can't Find My Way Home (Elektra/EEG)	+68
<b>COLLECTIVE SOUL</b> Run (Hollywood/Atlantic)	+56
<b>DAVE MATTHEWS BAND</b> Crush (RCA)	+53
<b>BRUCE HORNSBY</b> King Of The Hill (RCA)	+44
<b>JOHN MELLENCAMP</b> I'm Not Running... (Columbia)	+42
<b>BLACK CROWES</b> Only A Fool (American/Columbia)	+38
<b>PHISH</b> Wading In The Velvet Sea (Elektra/EEG)	+38
<b>PAUL WESTERBERG</b> Lookin' Out Forever (Capitol)	+36
<b>JUDE</b> Rick James (Maverick/Reprise)	+31
<b>XTC</b> I'd Like That (Idea/TVT)	+30

Note: KRSH/Santa Rosa, CA is no longer a reporter. Their playlist was not used in this week's data. All tracks were reviewed, and where appropriate, bullets were awarded. Chart positions, however, were not changed.

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.

**NEW & ACTIVE**

**GOLDEN SMOG** Until You Came Along (Rykodisc)  
Total Plays: 146, Total Stations: 15, Adds: 0

**GARBAGE** Special (Almo Sounds/Interscope)  
Total Plays: 140, Total Stations: 10, Adds: 0

**ALANIS MORISSETTE** Unsent (Maverick/Reprise)  
Total Plays: 140, Total Stations: 13, Adds: 1

**BONNIE RAITT** Lover's Will (Capitol)  
Total Plays: 136, Total Stations: 15, Adds: 1

**HOLE** Malibu (DGC/Geffen)  
Total Plays: 129, Total Stations: 6, Adds: 0

**R.L. BURNSIDE** It's Bad You Know (Fat Possum/Epitaph)  
Total Plays: 125, Total Stations: 11, Adds: 0

**PETER HIMMELMAN** Fly So High (Six Degrees/Koch)  
Total Plays: 124, Total Stations: 13, Adds: 0

**DAVID WILCOX** Never Enough (Vanguard)  
Total Plays: 121, Total Stations: 13, Adds: 1

**NATALIE MERCHANT** Life Is Sweet (Elektra/EEG)  
Total Plays: 104, Total Stations: 14, Adds: 1

**INDIGENOUS** Now That You're Gone (Pachyderm)  
Total Plays: 99, Total Stations: 12, Adds: 1

Songs ranked by total plays

Paul WESTERBERG

"Lookin' Out Forever"

THE FIRST SINGLE FROM THE NEW ALBUM

Suicaine Gratification \sü-ə-kān\,grät-ə-fāk-shən\

**#1 MOST ADDED!! ON 33 STATIONS INCLUDING:  
KTCZ WBOS WMMM WXPB KXST WRNR  
WRLT KQRS WXRT**

**ONLINE LISTENING PARTY FOR SUICAINE GRATIFICATION FEB. 19  
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**IN STORES FEBRUARY 23!**



# ADULT ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE

**Channel 103.1**  
**MARKET #2**  
KACD/Los Angeles  
(310) 451-1031  
Cunningham/Sandler

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
26	25	25	20	30	DAVE MATTHEWS BAND/Crush
-	-	-	-	-	SUGAR RAY/Every Morning
16	14	29	27	NEW RADICALS/You Get What You...	
-	-	-	-	-	EVERLAST/What It's Like
18	27	25	26	SARAH MCLACHLAN/Angel	
-	-	-	-	-	LUCINDA WILLIAMS/Can't Let Go
-	-	-	-	-	DAVID WILCOX/Never Enough
-	-	-	-	-	FASBALL/Fire Escape
-	-	-	-	-	BARENAKED LADIES/It's All Been Done
-	-	-	-	-	GOO GOO DOLLS/Side
-	-	-	-	-	SEAL/Human Beings
-	-	-	-	-	LYLE LOVETT/Inside
-	-	-	-	-	DAVID WILCOX/Never Enough
-	-	-	-	-	ROGERS FJAGGER.../Trouble
-	-	-	-	-	LYLE LOVETT/Inside
-	-	-	-	-	OTHER ONES "Friend"
-	-	-	-	-	KELLY WILLIS "Kick"
-	-	-	-	-	JEWEL/Hands
-	-	-	-	-	BRIAN SETZER ORCH./This Cat's On A...
-	-	-	-	-	KEB' MO'/Muddy Water
-	-	-	-	-	ALANA DAVIS/Can't Find My Way...
-	-	-	-	-	JEWEL/Down So Long
16	15	14	15	WES CUNNINGHAM/So It Goes	
13	13	13	13	B.B. KING/Bad Case Of Love	
13	13	13	13	EAGLE-EYE CHERRY/Save Tonight	
26	26	12	13	SEAL/Human Beings	
10	8	17	13	BRUCE SPRINGSTEEN/Lon's Den	
13	13	13	13	SHAWN MULLINS/Lullaby	
14	16	13	13	CHRIS ISAAK/Flying	
14	15	12	13	U2/Sweest Thing	
16	12	14	13	SHERYL CROW/There Goes...	
-	-	-	-	-	SUSAN TEDESCHI/Rock Me Right
-	-	-	-	-	JOHN MELLENCAMP/Not Running...
13	12	13	13	KENNY WAYNE SHEPHERD/Blue On Black	
13	-	-	-	-	NATALIE MERCHANT/Kind & Generous
13	13	12	12	SHERYL CROW/My Favorite Mistake	

**93.1 RT**  
**MARKET #3**  
WXRT/Chicago  
(773) 777-1700  
Winer/Martin

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
16	18	16	16	16	SUGAR RAY/Every Morning
12	13	12	16	BLONDIE/Maria	
3	12	15	16	JOHN MELLENCAMP/Not Running...	
10	12	10	15	HOLE/Killbu	
12	13	12	14	DAVE MATTHEWS BAND/Crush	
13	16	14	14	FASBALL/Fire Escape	
13	16	14	14	BARENAKED LADIES/It's All Been Done	
14	16	15	14	GOO GOO DOLLS/Side	
-	-	-	-	-	SEAL/Human Beings
-	-	-	-	-	LYLE LOVETT/Inside
-	-	-	-	-	DAVID WILCOX/Never Enough
-	-	-	-	-	ROGERS FJAGGER.../Trouble
-	-	-	-	-	LYLE LOVETT/Inside
-	-	-	-	-	OTHER ONES "Friend"
-	-	-	-	-	KELLY WILLIS "Kick"
-	-	-	-	-	JEWEL/Hands
-	-	-	-	-	BRIAN SETZER ORCH./This Cat's On A...
-	-	-	-	-	KEB' MO'/Muddy Water
-	-	-	-	-	ALANA DAVIS/Can't Find My Way...
-	-	-	-	-	JEWEL/Down So Long
16	15	14	15	WES CUNNINGHAM/So It Goes	
13	13	13	13	B.B. KING/Bad Case Of Love	
13	13	13	13	EAGLE-EYE CHERRY/Save Tonight	
26	26	12	13	SEAL/Human Beings	
10	8	17	13	BRUCE SPRINGSTEEN/Lon's Den	
13	13	13	13	SHAWN MULLINS/Lullaby	
14	16	13	13	CHRIS ISAAK/Flying	
14	15	12	13	U2/Sweest Thing	
16	12	14	13	SHERYL CROW/There Goes...	
-	-	-	-	-	SUSAN TEDESCHI/Rock Me Right
-	-	-	-	-	JOHN MELLENCAMP/Not Running...
13	12	13	13	KENNY WAYNE SHEPHERD/Blue On Black	
13	-	-	-	-	NATALIE MERCHANT/Kind & Generous
13	13	12	12	SHERYL CROW/My Favorite Mistake	

**KFOG**  
**104.5 97.7**  
**MARKET #4**  
KFOG/San Francisco  
(415) 543-1045  
Marszalek/Evans

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
12	12	16	24	R.E.M./Lotus	
13	12	13	23	JOHN MELLENCAMP/Not Running...	
11	16	21	22	B.B. KING/Bad Case Of Love	
21	21	22	22	CHRIS ISAAK/Flying	
23	19	22	22	SHERYL CROW/There Goes...	
22	20	22	22	NEW RADICALS/You Get What You...	
23	20	23	20	GOO GOO DOLLS/Side	
21	15	15	18	SEAL/Human Beings	
13	10	12	14	LYLE LOVETT/Inside	
-	-	-	-	-	DAVID WILCOX/Never Enough
-	-	-	-	-	ROGERS FJAGGER.../Trouble
-	-	-	-	-	LYLE LOVETT/Inside
-	-	-	-	-	OTHER ONES "Friend"
-	-	-	-	-	KELLY WILLIS "Kick"
-	-	-	-	-	JEWEL/Hands
-	-	-	-	-	BRIAN SETZER ORCH./This Cat's On A...
-	-	-	-	-	KEB' MO'/Muddy Water
-	-	-	-	-	ALANA DAVIS/Can't Find My Way...
-	-	-	-	-	JEWEL/Down So Long
16	15	14	15	WES CUNNINGHAM/So It Goes	
13	13	13	13	B.B. KING/Bad Case Of Love	
13	13	13	13	EAGLE-EYE CHERRY/Save Tonight	
26	26	12	13	SEAL/Human Beings	
10	8	17	13	BRUCE SPRINGSTEEN/Lon's Den	
13	13	13	13	SHAWN MULLINS/Lullaby	
14	16	13	13	CHRIS ISAAK/Flying	
14	15	12	13	U2/Sweest Thing	
16	12	14	13	SHERYL CROW/There Goes...	
-	-	-	-	-	SUSAN TEDESCHI/Rock Me Right
-	-	-	-	-	JOHN MELLENCAMP/Not Running...
13	12	13	13	KENNY WAYNE SHEPHERD/Blue On Black	
13	-	-	-	-	NATALIE MERCHANT/Kind & Generous
13	13	12	12	SHERYL CROW/My Favorite Mistake	

## REPORTERS

Stations and their adds listed alphabetically by market

MARKET	REPORTER	STATION	ADD
KGSR/Austin, TX	Jody Denberg	10 GOMEZ "Myself"	
KBCO/Denver, CO	Dave Benson	3 ALANA DAVIS "Find"	
KTHX/Reno, NV	Bruce Van Dyke	10 PAUL WESTERBERG "Forever"	
	Harry Reynolds	9 PHISH "Wading"	
		8 BLACK CROWES "Foot"	
		8 GOMEZ "Myself"	
		7 DUNCAN SHEIK "Says"	
		7 ADRIAN BELEW "Never"	
		7 FASTBALL "Out"	
		7 DAVID BAERWALD "Black"	
WRNR/Baltimore, MD	Jon Peterson	9 9 14 12 TRAIN/Free	
	Damian Einstein	13 11 10 11 LISA LOEB/All Day	
		11 11 11 11 ANI DI FRANCO/Angry Anymore	
		13 12 13 11 PHISH/Birds Of A Feather	
		3 1 7 11 LUCINDA WILLIAMS/Can't Let Go	
		13 12 11 11 SUSAN TEDESCHI/Hurt So Bad	
		13 10 13 11 WES CUNNINGHAM/So It Goes	
		24 15 12 11 JONNY LANG/Still Raining	
		7 10 10 10 JEWEL/Hands	
		10 10 7 10 BONNIE RAITT/One Belief Away	
		16 13 7 8 BARENAKED LADIES/It's All Been Done	
		7 9 9 9 U2/Sweest Thing	
		9 9 7 8 SHAWN MULLINS/Lullaby	
		9 7 7 6 R.E.M./Daysleeper	
		7 9 8 6 BRUCE HORNSBY/Great Divide	
		22 20 8 3 BRIAN SETZER ORCH./This Cat's On A...	
		9 8 5 3 EAGLE-EYE CHERRY/Save Tonight	
		- - - 2 MATTHEWS & REYNOLDS/Crash Into Me	
		- - - 2 MATTHEWS & REYNOLDS/Satellite	
KFXJ/Boise, ID	Colter Langan	6 ELLIOTT SMITH "Britain"	
	Carl Scheider	PAUL WESTERBERG "Forever"	
		FATBOY SLIM "Praise"	
		DUNCAN SHEIK "Says"	
		TOMMY HENRIKSEN "See"	
		GOMEZ "Myself"	
WBOS/Boston, MA	George Taylor Morris	NATALIE MERCHANT "Sweet"	
	Cliff Nash	GOMEZ "Myself"	
		PAUL WESTERBERG "Forever"	
		COLLECTIVE SOUL "Run"	
		SARAH MCLACHLAN "Angel"	
WXRV/Boston, MA	Joanne Doody	14 11 12 11 SCOTT THOMAS BAND/Sad Girl	
	Keith Andrews	11 11 12 10 U2/Sweest Thing	
		9 8 8 9 LYLE LOVETT/West Texas Highway	
		12 11 11 9 SEAL/Human Beings	
		13 11 12 8 DAVE MATTHEWS BAND/Crush	
		13 6 8 7 ALANIS MORISSETTE/Thank U	
		11 6 8 5 JEWEL/Hands	
		6 7 8 5 LYLE LOVETT/Bears	
		- - - - SUGAR RAY/Every Morning	
WNCN/Burlington, VT	Greg Hooker	4 BILLY BRAGG & WILCO "Hoodoo"	
	Jody Peterson	4 BILLY BRAGG & WILCO "Window"	
		3 BILLY BRAGG & WILCO "Planted"	
		3 BILLY BRAGG & WILCO "Came"	
		2 JEWEL "Down"	
		2 PAUL WESTERBERG "Forever"	
		1 ADRIAN BELEW "Never"	
		1 BILLY BRAGG & WILCO "Stars"	
WMVY/Cape Cod, MA	Barbara Dacey	13 12 12 23 SUGAR RAY/Every Morning	
	Danny Howard	11 10 22 24 R.E.M./Lotus	
	Chris Adams	25 24 24 24 SHAWN MULLINS/Shimmer	
		23 24 24 24 JONNY LANG/Still Raining	
		21 24 24 24 SHERYL CROW/There Goes...	
		25 25 24 24 NEW RADICALS/You Get What You...	
		- 9 9 12 ANI DI FRANCO/Angry Anymore	
		11 11 11 11 PETER HIMMELMAN/Fly So High	
		8 11 12 12 COLLECTIVE SOUL/Run	
		13 12 11 11 WES CUNNINGHAM/So It Goes	
		10 11 10 11 LUCINDA WILLIAMS/Can't Let Go	
		11 10 9 11 SINEAD LOHAN/Diving To Be Deeper	
		24 24 12 11 SEAL/Human Beings	
		- 12 11 R.L. BURNSIDE/It's Bad You Know	
		9 20 10 11 BRIAN SETZER ORCH./This Cat's On A...	
		- 10 10 FASTBALL/Fire Escape	
		10 12 10 10 CHRIS ISAAK/Flying	
		- 1 10 XTCT/It's Like That	
		12 10 12 10 GOO GOO DOLLS/Side	
		12 12 11 10 SUSAN TEDESCHI/You Need To Be...	
		- 10 9 MARTIN SEXTON/Love Keep Us...	
		13 12 12 9 COMBOY JUNKIES/New Dawn Coming	
		4 7 9 9 SEMISONIC/Secret Smile	
		8 8 9 9 LYLE LOVETT/West Texas Highway	
		9 9 8 8 LAURA LOVETT/It's A Giftin' Way	
		- - 1 8 JOHN MELLENCAMP/Not Running...	
		- - 1 8 JOE HENRY/Skin And Teeth	
		9 10 8 8 ELLIOTT SMITH/Waltz #2 (XO)	
		- 9 8 MATTHEWS & REYNOLDS/What Would You Say	
WDDO/Chattanooga, TN	Danny Howard	18 FLYS "Got"	
	Chris Adams	8 OFFSPRING "Get"	
		7 FASTBALL "Out"	
		JOHN MELLENCAMP "Running"	
		BLACK CROWES "Foot"	
		BARENAKED LADIES "Alcohol"	
WXRT/Chicago, IL	Norm Winer	12 19 33 34 SHERYL CROW/There Goes...	
	Patty Martin	34 24 35 34 NEW RADICALS/You Get What You...	
		12 21 30 32 R.E.M./Lotus	
		30 24 32 31 JOHN MELLENCAMP/Not Running...	
		32 22 34 28 GOO GOO DOLLS/Side	
		- 1 12 15 BONNIE RAITT/lover's Wrath	
		- - - 15 DAVID WILCOX/Never Enough	
		14 13 14 14 SHAWN MULLINS/Shimmer	
		SEMI-SONIC/Secret Smile	
		7 11 17 14 B.B. KING/Bad Case Of Love	
		16 11 14 14 LUCINDA WILLIAMS/Can't Let Go	
		14 11 15 14 JONNY LANG/Still Raining	
		34 8 15 13 JONNY LANG/Still Raining	
		7 11 13 13 SUGAR RAY/Every Morning	
		7 11 13 13 RANDALL BRAMBLETT/Out On The Runway	
		12 9 14 13 JEWEL/Hands	
		11 8 14 12 ROLLING STONES/Memory Motel	
		14 9 14 11 CHRIS ISAAK/Flying	
		- 3 9 11 COLLECTIVE SOUL/Run	
		13 10 13 10 MATCHBOX 20/Back 2 Good	
		1 5 7 8 GOLDEN SMOG/Until You Came Along	
		13 11 8 8 BARENAKED LADIES/It's All Been Done	
		8 6 7 8 BRIAN SETZER ORCH./This Cat's On A...	
		8 6 7 8 ROGERS FJAGGER.../Trouble No More	
		- - - 7 SUSAN TEDESCHI/Hurt So Bad	
		2 4 2 3 JOHN LANG/Je To Me	
		2 3 3 3 STORVILLE/Good Day For...	
		4 6 12 3 BLACK CROWES/By Your Side	
		3 2 2 2 COREY STEVENS/Gone Too Long	
		5 3 7 2 EVERLAST/What It's Like	
		2 2 2 2 COREY STEVENS/It's Over	
		8 6 3 1 DC TALK/My Friend (So Long)	
		10 4 4 1 TANGLETOWN/See Right Through	
WXPN/Philadelphia, PA	Bruce Warren	14 16 13 13 SHERYL CROW/There Goes...	
	Shawn Stewart	34 24 35 34 NEW RADICALS/You Get What You...	
		12 21 30 32 R.E.M./Lotus	
		30 24 32 31 JOHN MELLENCAMP/Not Running...	
		32 22 34 28 GOO GOO DOLLS/Side	
		- 1 12 15 BONNIE RAITT/lover's Wrath	
		- - - 15 DAVID WILCOX/Never Enough	
		14 13 14 14 SHAWN MULLINS/Shimmer	
		SEMI-SONIC/Secret Smile	
		7 11 17 14 B.B. KING/Bad Case Of Love	
		16 11 14 14 LUCINDA WILLIAMS/Can't Let Go	
		14 11 15 14 JONNY LANG/Still Raining	
		34 8 15 13 JONNY LANG/Still Raining	
		7 11 13 13 SUGAR RAY/Every Morning	
		7 11 13 13 RANDALL BRAMBLETT/Out On The Runway	
		12 9 14 13 JEWEL/Hands	
		11 8 14 12 ROLLING STONES/Memory Motel	
		14 9 14 11 CHRIS ISAAK/Flying	
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		2 4 2 3 JOHN LANG/Je To Me	
		2 3 3 3 STORVILLE/Good Day For...	
		4 6 12 3 BLACK CROWES/By Your Side	
		3 2 2 2 COREY STEVENS/Gone Too Long	
		5 3 7 2 EVERLAST/What It's Like	
		2 2 2 2 COREY STEVENS/It's Over	
		8 6 3 1 DC TALK/My Friend (So Long)	
		10 4 4 1 TANGLETOWN/See Right Through	
KBXR/Columbia, MO	Michael Perry	14 13 14 14 SHERYL CROW/There Goes...	
	Dave "Kaefer" Fulgham	34 24 35 34 NEW RADICALS/You Get What You...	
		12 21 30 32 R.E.M./Lotus	
		30 24 32 31 JOHN MELLENCAMP/Not Running...	
		32 22 34 28 GOO GOO DOLLS/Side	
		- 1 12 15 BONNIE RAITT/lover's Wrath	
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		34 8 15 13 JONNY LANG/Still Raining	
		7 11 13 13 SUGAR RAY/Every Morning	
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		- 3 9 11 COLLECTIVE SOUL/Run	
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		13 11 8 8 BARENAKED LADIES/It's All Been Done	
		8 6 7 8 BRIAN SETZER ORCH./This Cat's On A...	
		8 6 7 8 ROGERS FJAGGER.../Trouble No More	
		- - - 7 SUSAN TEDESCHI/Hurt So Bad	
		2 4 2 3 JOHN LANG/Je To Me	
		2 3 3 3 STORVILLE/Good Day For...	
		4 6 12 3 BLACK CROWES/By Your Side	

OPENINGS

OPENINGS

OPENINGS

OPENINGS

## NATIONAL

### MEDIABASE MUSIC RESEARCHERS

Mediabase Research, a division of Premiere Radio Networks & Jacor Communications, is now hiring music experts to work in the comfort of their own home monitoring leading radio stations across the country.

Mediabase is currently interviewing candidates in the following formats: AAA, Mainstream Rock, Active Rock, Hit, Lite AC, Urban AC, Rhythmic Hit, Country, and Oldies.

To qualify, you must be able to identify clips in just a few seconds, and be HIGHLY self-disciplined and detail-oriented. Hours are very flexible throughout the day, but you must be able to work a few hours late at night and some weekend hours.

If you are a music expert and in search of a full-time Independent Contractor position earning 30K+, rush your resume to :

Mediabase, Attn. Kelley,  
FAX 818-461-5150.

## PREMIERE RADIO NETWORKS

### CHIEF ENGINEER

Premiere Radio Networks Los Angeles is looking for a world class Chief Engineer.

Must have extensive experience in studio maintenance, digital work station operation and maintenance, as well as computer network skills.

Position requires experience in designing and building new studios and familiarity with all building support systems i.e. air, power, etc.

Strong people skills and work ethic a must.

Full benefits, moving costs and a very competitive salary discussed upon formal inquiry.

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Premiere Radio Networks  
Attn. Tim Kelly  
15260 Ventura Boulevard  
Sherman Oaks, CA 91403-5339.  
PH. 818 377-5300 FAX 818 905-6792

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recordingconnection.com

## INTERNATIONAL

### 96.9 COOL FM, LAGOS

A recently opened radio station (Urban AC) in Lagos, Nigeria, West Africa, (with two American & six Nigerian broadcasters) seeks full-time talent to complement existing staff (Mark Silverre says hi!!!).

Talents should be team players, good with telephones & energetic. Experience with digital equipment and production/scheduling software is helpful. We offer a great working atmosphere with excellent conditions, including: furnished accommodation, medical insurance, company pool car and good remuneration. If you fit the bill, rush resumes, tapes, salary expectations and photographs to: 96.9 COOL FM, c/o Tatiana Moussalli, 10465 Eastbourne Ave. Apt. 301, Los Angeles, CA 90024. Only shortlisted applicants will be contacted. EOE

### Studio Engineers

Available for immediate short term contracts, are required to fine tune existing top-of-the-line equipment. Resumes should be sent to the above address.

## EAST

WNNH-Oldies 99, parttime on-air/production. Fun loving personalities only. T&R: WNNH, Dirk Nadon, OM, 501 South St., Concord, NH 03304, (603) 225-1160 EOE (02/12)

WPOC seeks AM producer and/or News genius! Send T&R: Scott Lindy, 711 W. 40th St., Baltimore, MD 21211 EOE (02/12)

Night Opportunity • Northeast Medium market heritage CHR powerhouse seeks a "pop-culture vulture" nighttime entertainer. Good money, great company. Send tape, resume and headshot to: Radio & Records, 10100 Santa Monica Blvd., #728, 5th Floor, Los Angeles, CA 90067. EOE

Small market FM radio station in New England looking for that diamond-in-the-rough that can be our production director and do quality airshift. Must have excellent production skills, be able to write creative copy and have production computer skills. Send tape and resume to: Radio & Records, 10100 Santa Monica Blvd., #733, 5th Floor, Los Angeles, CA 90067. EOE

Suburban New York four station group looking for chief engineer to be responsible for its brand-new, state-of-the-art, broadcast facility. Must be able to take immediate responsibility of a multistation, major market facility and be able to trouble shoot and maintain a wide variety of broadcasting equipment including, high power FM transmitters and AM directional antenna systems, and assure compliance with FCC regulations. A working knowledge of LAN-based computer systems a plus. Send letter, resume and salary requirements to: Jake Russell, VP/GM, Pamal Broadcasting, Ltd., P.O. Box 310, Beacon, NY 12508 or fax to: 914-838-2109. EOE

## SOUTH

Morning Show Co-host needed for Today's Hottest New Country-K95 in Richmond, VA. Heritage radio station that's been winning for years. Great company, fantastic city and brand-new facility. Get your best stuff here right now. T&R to: Kevin King, Program Director, Seastar Communications, 812 Moorefield Park Drive, Suite 200, Richmond, VA 23236.

Seastar Communications is a division of Capstar Broadcasting Partners. EOE/MF

### ON-AIR PERSONALITY

We need you now! Looking for experienced on-air personality. Complete digital studios and teamlike atmosphere. Public appearance and production skills necessary. Digital experience a plus. Great salary and excellent benefits. WFLS is a country music station with a first-class facility within the Washington, DC ADI. Send resume and aircheck cassette to: Human Resources, WFLS-FM Radio, 616 Amelia Street, Fredricksburg, VA 22401. EOE

## K92 TODAY'S HIT MUSIC

### PROGRAM DIRECTOR

CHR WXLK "K92" Roanoke, Virginia. One of America's legendary Top-40 radio stations has a rare opening for a Program Director. Experience in the format and a winning track record required. Skills and qualifications for the job include: Arbitron analysis, computer skills, music skills, talent management, creativity in programming, marketing and working with sales. Must be a highly passionate leader, team oriented, honest and mature. All the tools to win are provided. Work and live in Southwest Virginia's premiere city. Send tape and resume to: WXLK, 3934 Electric Road, SW, Roanoke, VA 24018. EOE

www.rroonline.com

## OPENINGS

Come to the Sunshine State! Small market Country FM leader looking for hard-working, dedicated, full-time DJ, min. of 2 years' experience. Send tape and resume to: WQLC, Rt. 13 Box 318, Lake City, FL 32005. Attn: Scott Berns. EOE

## OPENINGS

Infinity radio WKRQ/Q102/Cincinnati has an opening for the next great night jock. Compelling radio for 18-34 is the #1 prerequisite. Work the phones and own the streets. T&R to: Mike Marino/OM, 1906 Highland Avenue, Cincinnati, OH 45219. NO CALLS PLEASE. EOE

## OPENINGS

### WEST

Fast growing Northwest group seeks AT, Morning Show, PD, News. T&R: KSEI/KMGI/KGTM, Box 40, Pocatello, ID 83204 EOE (02/12)

### PERSONALITIES

and NEWS TALENT NEEDED. Anchors, reporters, M/F, if you do news, call us. Also personalities for mornings, nites, phones. Stations want us to fill their openings. We've found jobs for talent coast-to-coast and have openings now. The ONLY service placing talent throughout the '90s.

### NETWORK

(407) 977 2900

### KXL NewsRadio 750 News Anchor/Reporter

Experienced. Professional. Aggressive. Innovative. Dynamic. Polished. Creative. Enterprising. Motivated. Authoritative. Entertaining. Interesting. Versatile.

If these words describe your news philosophy and ability, read on.

KXL NewsRadio 750 is seeking to fill a news anchor/reporter position. 3-5 years' experience in medium/large market. Tapes and resumes to: Operations Manager, 0234 Southwest Bancroft, Portland, OR 97201. Equal Opportunity Employer. No calls please.

### CAN YOU WEAR THE WIZARD'S HAT?

Jacor/Santa Barbara needs another audio alchemist to join the creative team at our multi-format all-digital production group. This isn't the place to park until the next air-shift opens up. We're serious about quality work, developing talent and equal opportunity. If you know imagination counts for everything, send tape/CD, writing samples and resume to: Jacor, 414 East Cota Street, Santa Barbara, CA 93101. EOE

## OPENINGS

Colorado Public Radio seeks Weekend Edition host/interviewer. We give hosts professional coaching and time for show prep to develop strong on-air presence. Hosts also conduct news/feature interviews. 3-5 years experience in hosting, journalism. Send tape, resume, three references: Kelley Griffin, News Director, 2249 S. Josephine St. Denver, CO 80210. Open until filled. EOE/AA.

Top-10 Country station hiring talent for all day-parts. Knowledge and passion for country music a plus! Team player a must. If you're a polished, professional, concise communicator, send T&R to: Radio & Records, 10100 Santa Monica Blvd., #732, 5th Floor, Los Angeles, CA 90067. EOE

### POSITIONS SOUGHT

Major Mkt. News Anchor seeks new opportunity. In Cincinnati, formerly Miami & Detroit. Professional, big voice, prepared. DENNIS: (606) 491-8533 (02/12)

Midday numbers blow again? How long you gonna frigging wait? God like numbers any format guaranteed. Also MD/APD. KEITH: (765) 742-0595 (02/12)

Young talent searching for gig. MIDDAYS, AM Drive Sidekick, news/traffic, asst. PD, utility person in Albany market. GERI: (518) 785-5954, geri1023@yahoo.com (02/12)

Sports broadcaster available. Three years experience. Willing to relocate. Not concerned with dollars — want to win. Have done it all. MATT (717) 751-0010 (02/12)

Searching for a fun, energetic personality? Seasoned pro with lots of experience. Oldies/Classic Hits. Will relocate. PAT DEMARCO: (609) 487-9233 (02/12)

Smart, sexy, creative female morning show sidekick seeks new adventure with no-holds-barred radio station. KRISTA: (319) 753-1024 (02/12)

I'm tired of eating oodles of noodles! 12 year pro seeks fulltime CHR/Hot AC. SAVAGE: (814) 834-1202, jbsavage1@hotmail.com (02/12)

Buddy Baron...mornings. Morning show desired in Sunbelt area. Experienced pro. Resume includes four Top 10 markets... (614) 844-5926, www.angelfire.com/oh/buddybaron (02/12)

### Mornings in Richmond, VA

If you understand Modern AC and can deliver a hip, fun, can't miss it morning show, get a tape of your best stuff to me now! Teams or individuals. Great city, beautiful new facility. If you're passing through, this is not the job for you. Tape and resume to: Jeff Cochran, Operations Manager WMXB, 812 Moorefield Park Drive, Suite 300, Richmond, VA 23236. EOE

### MIDWEST

### Top-25 Midwest Market Program Director

If you have an outstanding reputation for programming large or major market AC stations and seek an incredible career opportunity, read on. We offer everything you need to keep us on top: a large advertising and marketing budget, a talented staff, full research commitment, a GM that will support your efforts, and everything else you could possibly need. We need the right person to protect the franchise and keep us the market's top-rated station. We offer a six-figure income and outstanding work environment with a great broadcast group. Resume and cover letter in absolute confidence to: Radio & Records, 10100 Santa Monica Blvd., #731, 5th Floor, Los Angeles, CA 90067. EOE

Multistation group needs a creative individual who can write, assign and produce copy on digital system. Knowledge of RAB, co-op and ability to deal with deadlines a must. Great benefit package. T&R to: Radio & Records, 10100 Santa Monica Blvd., #727, 5th Floor, Los Angeles, CA 90067. EOE

### FM Talk

Talk show host opening for the year 2000 and beyond. Can you take us into the new millennium with engaging conversation, humor and wit? Get on board with a pioneer in FM talk WNIR/Akron, OH. Call Bill Klaus (330) 673-2323. EEO.

Excitement, enthusiasm, dedication, creativity and great attitude. If you have these qualities, we want you. Chancellor Media Country is looking for stellar morning shows, afternoon shows, producers, mid-day and evening talent for our outstanding stable of country stations including WMZQ/Washington, DC, W-4/Detroit, K-102/Minneapolis, KMLE/Phoenix, and 93-Q/Houston. Overnight your T&R to: Tim Closson, VP Country Programming, Chancellor Media, 625 Eden Park Drive, Suite 1050, Cincinnati, OH 45202. EOE

www.ronline.com

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# OPPORTUNITIES

## POSITIONS SOUGHT

**Country Programmer/Air Talent** with 15 plus years on the job seeks professional station to call home. KRIS: (252) 527-3094, kris947@coastalnet.com (02/12)

**Canadian newsie seeks U.S. job!** Experienced & professional. RANDY PIKE, Thunder Bay, Ontario. (807) 768-9449, http://members.tripod.com/~News\_Room/ (02/12)

**In college town, ready to move on.** Working middays in Modern Rock. 13 years' experience, and currently working also in Houston. BILL: (409) 774-5680 (02/12)

**Resourceful News Reporter.** ROBERT: (541) 966-9416, visqst@ucinet.com (02/12)

**Major, medium, & small market experienced PD** ready to settle down and program your Classic Rock or Classic Hits station. JIM: (505) 323-7855 (02/12)

**27 year pro on the loose, PD, MD, AM/PM drive, PBP.** Searching for Classic Rock or Oldies. call JOHN D: (907) 225-2767 (02/12)

**Will sacrifice first born....for right gig.** Seven year Vet searching for on-air work. Many formats...Will Relocate.... Call KEVIN: (781) 641-1471 (02/12)

**If you seek a quick, creative, resourceful, noncomplaining individual** who produces, writes, phones, anything, anywhere and works inexpensively. Grant (323)-769-5652 (02/12)

**Image production for sale.** This s#!t will make your head spin. CHR, Active and Alternative Rock. Call JOE MAMMA: (630) 258-0942, joemammav@ameritech.net (02/12)

**Creative AT, promises never to hustle babes** on the request line again. JOE KING: (817) 649-1927, joekingfanclub@hotmail.com (02/12)

**The name of the talk-show is, "Women Don't Lie: Men Don't Listen."** DOCTOR LOVE: (800) 404-2644, www.doclove.com (02/12)

**Fresh out of college, can adapt to any format.** See the resume and hear the voice at carter.hotresum.net then call me. JAS-ON: (502) 273-5139 (02/12)

**Voice of God now available for your market!** I am an entertainer and numbers grabber. Top Ten. GLEN MARTIN: (870) 845-2915 (02/12)

## POSITIONS SOUGHT

**Ten years of morning radio success** with almost four in the majors. My comedy is heard coast to coast. ROB CARSON: (612) 821-0664 (02/12)

**Veteran Country personality seeking to relocate,** medium to large market...dedicated to winning! CARSON: (614) 262-7203, bigdaddy@earthlink.net (02/12)

**Radio veteran available.** PD/Promotions/On-air, I've done it all, after two years away from radio, ready to do it for you. CHUCK THOMAS: (573) 581-5446 (02/12)

## POSITIONS SOUGHT

**#1 rated night AT** searching for a station that has a winning attitude, positive management and working environment. JO VALENTINE: (814) 866-5514 (02/12)

**Valentines Day Is for love,** Ariele the Love Psychic will amaze and entertain your listeners. Call ARIELE: (888) 289-2681, www.ariel.com (02/12)

**Afternoon Driver seeks med/large market.** Prefer MOR, Big Band, Nostalgia. Great pipes, team player. RICHARD: (314) 394-5190 (02/12)

## POSITIONS SOUGHT

**Classic Rock, Oldies or AC preferred,** but open to any format. Over ten years' experience. Adult communicator, great pipes! JACK: (314) 434-8897 (02/12)

**Listener and sponsor preferred,** live, local programming making comeback. Professional, veteran talent available. Salary above poverty level appreciated. ALEX: (513) 777-8423 (02/12)

### 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 (PST),** 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 e-mail krumaw@rronline.com. Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

[www.rronline.com](http://www.rronline.com)

### R&R Opportunities Advertising

<b>1x \$120/inch</b>	<b>2x \$100/inch</b>
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Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's web site: ([www.rronline.com](http://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.

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

**Positions Sought: \$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.

### RADIO & RECORDS

10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

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# MARKETPLACE

## AUDIO ENTERTAINMENT

### MORNING MADNESS

99 Ways to Prevent Your Morning Show from Sounding Normal — New CD!  
Produced by Dan O'Day for L.A. Air Force  
**FREE ONLINE DEMO:**  
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### THE MORNING PUNCH™

Guy Phillips of "Phillips & Company" at Y98 St. Louis says: "If we get to the station and *The Morning Punch* isn't at the fax machine, we go home! *The Morning Punch* is seriously funny stuff and we've loved it since day one!"

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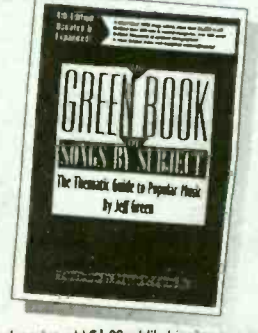
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## CHR/POP

LW	TW	ARTIST	SON	(Label)
2	1	<b>BRITNEY SPEARS</b>	...Baby One More Time	(Jive)
1	2	<b>GOO GOO DOLLS</b>	Slide	(Warner Bros.)
3	3	<b>BRANDY</b>	Have You Ever?	(Atlantic)
4	4	<b>SARAH MCLACHLAN</b>	Angel	(Warner Sunset/Reprise)
6	5	<b>'N SYNC</b>	(God...) A Little More Time...	(RCA)
5	6	<b>EAGLE-EYE CHERRY</b>	Save Tonight	(Work/ERG)
10	7	<b>CHER</b>	Believe	(Warner Bros.)
9	8	<b>WILL SMITH</b>	Miami	(Columbia)
11	9	<b>BACKSTREET BOYS</b>	All I Have To Give	(Jive)
7	10	<b>SHAWN MULLINS</b>	Lullaby	(SMG/Columbia)
16	11	<b>SUGAR RAY</b>	Every Morning	(Lava/Atlantic)
15	12	<b>MATCHBOX 20</b>	Back 2 Good	(Lava/Atlantic)
13	13	<b>DIVINE</b>	Lately	(Pendulum/Red Ant)
8	14	<b>JEWEL</b>	Hands	(Atlantic)
12	15	<b>THIRD EYE BLIND</b>	Jumper	(Elektra/EEG)
17	16	<b>BARENAKED LADIES</b>	It's All Been Done	(Reprise)
14	17	<b>BLACKSTREET &amp; MYA</b>	t/MASE... Take Me There	(Interscope)
22	18	<b>MONICA</b>	Angel Of Mine	(Arista)
21	19	<b>ALANIS MORISSETTE</b>	Unsent	(Maverick/Reprise)
19	20	<b>OFFSPRING</b>	Pretty Fly (For A White Guy)	(Columbia)
18	21	<b>NEW RADICALS</b>	You Get What You Give	(MCA)
20	22	<b>EVE 6</b>	Inside Out	(RCA)
23	23	<b>EVERCLEAR</b>	Father Of Mine	(Capitol)
28	24	<b>LENNY KRAVITZ</b>	Fly Away	(Virgin)
27	25	<b>BETTER THAN EZRA</b>	At The Stars	(Elektra/EEG)
24	26	<b>MONIFAH</b>	Touch It	(Uptown/Universal)
34	27	<b>JOEY MCINTYRE</b>	Stay The Same	(C2/Columbia)
31	28	<b>MARIAH CAREY</b>	I Still Believe	(Columbia)
25	29	<b>R. KELLY &amp; CELINE DION</b>	I'm Your Angel	(Jive)
26	30	<b>SHERYL CROW</b>	My Favorite Mistake	(A&M)

CHR begins on Page 38.

## AC

LW	TW	ARTIST	SON	(Label)
1	1	<b>R. KELLY &amp; CELINE DION</b>	I'm Your Angel	(Jive)
2	2	<b>ELTON JOHN &amp; LEANN RIMES</b>	Written In...	(Rocket/Island/Curb)
5	3	<b>SARAH MCLACHLAN</b>	Angel	(Warner Sunset/Reprise)
3	4	<b>PHIL COLLINS</b>	True Colors	(Atlantic)
4	5	<b>SHANIA TWAIN</b>	From This Moment On	(Mercury)
7	6	<b>ROD STEWART</b>	Faith Of The Heart	(Universal)
6	7	<b>HOUSTON &amp; CAREY</b>	When You...	(Arista/Columbia/DreamWorks)
8	8	<b>JEWEL</b>	Hands	(Atlantic)
9	9	<b>BACKSTREET BOYS</b>	I'll Never Break Your Heart	(Jive)
12	10	<b>JIM BRICKMAN</b> t/ <b>MICHAEL W. SMITH</b>	Love Of...	(Windham Hill)
10	11	<b>EDWIN MCCAIN</b>	I'll Be	(Lava/Atlantic)
14	12	<b>MARILYN SCOTT</b>	The Last Day	(Warner Bros.)
16	13	<b>MARIAH CAREY</b>	I Still Believe	(Columbia)
15	14	<b>'N SYNC</b>	(God...) A Little More Time...	(RCA)
13	15	<b>FAITH HILL</b>	This Kiss	(Warner Bros.)
11	16	<b>MADONNA</b>	The Power Of Good-Bye	(Maverick/WB)
18	17	<b>MONICA</b>	Angel Of Mine	(Arista)
20	18	<b>JOHN TESH</b> t/ <b>JAMES INGRAM</b>	Forever More...	(GTSP/Mercury)
23	19	<b>BACKSTREET BOYS</b>	All I Have To Give	(Jive)
22	20	<b>HOOTIE &amp; THE BLOWFISH</b>	Only Lonely	(Atlantic)
21	21	<b>CELINE DION</b>	To Love You More	(550 Music/ERG)
19	22	<b>DAVID CASSIDY</b>	No Bridge I Wouldn't Cross	(Slamajamma)
26	23	<b>CRYSTAL BERNARD</b>	Don't Touch Me There	(River North)
28	24	<b>BONNIE RAITT</b>	Lover's Will	(Capitol)
25	25	<b>JENNIFER PAIGE</b>	Crush	(Edel America/Hollywood)
29	26	<b>CHER</b>	Believe	(Warner Bros.)
27	27	<b>BRANDY</b>	Have You Ever?	(Atlantic)
—	28	<b>TINA ARENA</b>	If I Was A River	(Epic)
30	29	<b>MATCHBOX 20</b>	Real World	(Lava/Atlantic)
—	30	<b>JOEY MCINTYRE</b>	Stay The Same	(C2/Columbia)

AC begins on Page 72.

## CHR/RHYTHMIC

LW	TW	ARTIST	SON	(Label)
2	1	<b>MONICA</b>	Angel Of Mine	(Arista)
1	2	<b>BRANDY</b>	Have You Ever?	(Atlantic)
3	3	<b>DRU HILL</b>	These Are The Times	(University/Island)
4	4	<b>JAY-Z</b> t/ <b>AMIL AND JA</b>	Can I Get A...	(Def Jam/RAL/Mercury)
5	5	<b>DEBORAH COX</b>	Nobody's Supposed To Be Here	(Arista)
10	6	<b>WHITNEY HOUSTON</b>	Heartbreak Hotel	(Arista)
7	7	<b>TLC</b>	Silly Ho	(LaFace/Arista)
9	8	<b>2PAC</b>	Changes	(Amaru/Death Row/Interscope)
6	9	<b>WILL SMITH</b>	Miami	(Columbia)
11	10	<b>OUTKAST</b>	Rosa Parks	(LaFace/Arista)
15	11	<b>LAURYN HILL</b>	Ex-Factor	(Ruffhouse/Columbia)
14	12	<b>MARIAH CAREY</b>	I Still Believe	(Columbia)
13	13	<b>'N SYNC</b>	(God...) A Little More Time...	(RCA)
8	14	<b>BLACKSTREET &amp; MYA</b>	t/MASE... Take Me There	(Interscope)
12	15	<b>DRU HILL</b> t/ <b>REDMAN</b>	How Deep Is...	(Def Jam/RAL/Mercury/Island)
18	16	<b>R. KELLY</b>	When A Woman's Fed Up	(Jive)
20	17	<b>TYRESE</b>	Sweet Lady	(RCA)
17	18	<b>GINUWINE</b>	What's So Different	(550 Music/ERG)
19	19	<b>BRITNEY SPEARS</b>	...Baby One More Time	(Jive)
16	20	<b>LAURYN HILL</b>	Doo Wop (That Thing)	(Ruffhouse/Columbia)
27	21	<b>DMX</b>	Ruff Ryders Anthem	(Def Jam/Mercury)
22	22	<b>BRANDY</b>	Angel In Disguise	(Atlantic)
21	23	<b>HARLEM...</b> t/ <b>MASE &amp; K. PRICE</b>	I Really...	(All Out/So So Def/Columbia)
30	24	<b>FAITH EVANS</b> t/ <b>PUFF DADDY</b>	All Night Long	(Bad Boy/Arista)
24	25	<b>TQ</b>	Bye Bye Baby	(ClockWork/Epic)
44	26	<b>EMINEM</b>	My Name Is	(Web/Aftermath/Interscope)
25	27	<b>SHANICE</b>	When I Close My Eyes	(LaFace/Arista)
28	28	<b>JUVENILE</b>	Ha!	(Cash Money/Universal)
26	29	<b>BACKSTREET BOYS</b>	All I Have To Give	(Jive)
23	30	<b>DIVINE</b>	Lately	(Pendulum/Red Ant)
—	31	<b>TLC</b>	No Scrubs	(LaFace/Arista)
38	34	<b>ROOTS</b> t/ <b>ERYKAH BADU</b>	You Got Me	(MCA)
43	35	<b>VENGABOYS</b>	We Like To Party!	(Groovilicious/Strictly Rhythm)

CHR begins on Page 38.

## HOT AC

LW	TW	ARTIST	SON	(Label)
1	1	<b>SARAH MCLACHLAN</b>	Angel	(Warner Sunset/Reprise)
2	2	<b>SHAWN MULLINS</b>	Lullaby	(SMG/Columbia)
4	3	<b>GOO GOO DOLLS</b>	Slide	(Warner Bros.)
3	4	<b>JEWEL</b>	Hands	(Atlantic)
5	5	<b>EAGLE-EYE CHERRY</b>	Save Tonight	(Work/ERG)
7	6	<b>MATCHBOX 20</b>	Back 2 Good	(Lava/Atlantic)
6	7	<b>THIRD EYE BLIND</b>	Jumper	(Elektra/EEG)
10	8	<b>SUGAR RAY</b>	Every Morning	(Lava/Atlantic)
8	9	<b>BARENAKED LADIES</b>	It's All Been Done	(Reprise)
11	10	<b>NEW RADICALS</b>	You Get What You Give	(MCA)
14	11	<b>SIXPENCE NONE THE RICHER</b>	Kiss Me	(Squint/Columbia)
9	12	<b>SHERYL CROW</b>	My Favorite Mistake	(A&M)
15	13	<b>ALANIS MORISSETTE</b>	Unsent	(Maverick/Reprise)
12	14	<b>U2</b>	Sweetest Thing	(Island)
13	15	<b>GOO GOO DOLLS</b>	Iris	(Warner Sunset/Reprise)
16	16	<b>EVE 6</b>	Inside Out	(RCA)
18	17	<b>LENNY KRAVITZ</b>	Fly Away	(Virgin)
20	18	<b>DAVE MATTHEWS BAND</b>	Crush	(RCA)
17	19	<b>EVERCLEAR</b>	Father Of Mine	(Capitol)
22	20	<b>BLONDIE</b>	Maria	(Beyond)
24	21	<b>CHER</b>	Believe	(Warner Bros.)
23	22	<b>BETTER THAN EZRA</b>	At The Stars	(Elektra/EEG)
25	23	<b>COLLECTIVE SOUL</b>	Run	(Hollywood/Atlantic)
21	24	<b>ALANIS MORISSETTE</b>	Thank U	(Maverick/Reprise)
27	25	<b>CAKE</b>	Never There	(Capricorn/Mercury)
29	26	<b>ELTON JOHN &amp; LEANN RIMES</b>	Written In...	(Rocket/Island/Curb)
26	27	<b>KHALEEL</b>	No Mercy	(Hollywood)
—	28	<b>ROD STEWART</b>	Faith Of The Heart	(Universal)
—	29	<b>'N SYNC</b>	(God...) A Little More Time...	(RCA)
—	30	<b>SEMISONIC</b>	Secret Smile	(MCA)

AC begins on Page 72.

## URBAN

LW	TW	ARTIST	SON	(Label)
1	1	<b>TYRESE</b>	Sweet Lady	(RCA)
3	2	<b>MONICA</b>	Angel Of Mine	(Arista)
6	3	<b>LAURYN HILL</b>	Ex-Factor	(Ruffhouse/Columbia)
4	4	<b>WHITNEY HOUSTON</b>	Heartbreak Hotel	(Arista)
2	5	<b>R. KELLY</b>	When A Woman's Fed Up	(Jive)
8	6	<b>JESSE POWELL</b>	You	(Silas/MCA)
7	7	<b>GERALD LEVERT</b>	Taking Everything	(EastWest/EEG)
11	8	<b>FAITH EVANS</b> t/ <b>PUFF DADDY</b>	All Night Long	(Bad Boy/Arista)
10	9	<b>TEVIN CAMPBELL</b>	Another Way	(Qwest/WB)
5	10	<b>CASE</b> t/ <b>JOE</b>	Faded Pictures	(Def Jam/RAL/Mercury)
15	11	<b>XSCAPE</b>	Softest Place On Earth	(So So Def/Columbia)
16	12	<b>KEITH SWEAT</b>	I'm Not Ready	(Elektra/EEG)
26	13	<b>ROOTS</b> t/ <b>ERYKAH BADU</b>	You Got Me	(MCA)
18	14	<b>SHANICE</b>	When I Close My Eyes	(LaFace/Arista)
9	15	<b>SHAE JONES</b>	Talk Show Shhh!	(Universal)
12	16	<b>DRU HILL</b>	These Are The Times	(University/Island)
24	17	<b>GINUWINE</b>	What's So Different	(550 Music/ERG)
22	18	<b>MARIAH CAREY</b>	I Still Believe	(Columbia)
20	19	<b>JUVENILE</b>	Ha!	(Cash Money/Universal)
19	20	<b>FOXY BROWN</b>	Hot Spot	(Violator/Def Jam/RAL/Mercury)
28	21	<b>SILK</b>	If You (Lovin' Me)	(Elektra/EEG)
33	22	<b>SILK</b> t/ <b>THE SHOCKER</b>	It Ain't My Fault 2	(No Limit/Priority)
13	23	<b>TLC</b>	Silly Ho	(LaFace/Arista)
34	24	<b>KIRK FRANKLIN</b>	Revolution	(Gospo Centric)
32	25	<b>METHOD MAN</b>	Break Ups To Make Ups	(Def Jam/RAL/Mercury)
23	26	<b>DEBORAH COX</b>	Nobody's Supposed To Be Here	(Arista)
27	27	<b>BEFORE DARK</b>	Come Correct	(RCA)
14	28	<b>BOYZ II MEN</b>	I Will Get There	(DreamWorks)
30	29	<b>JD</b> t/ <b>KEITH SWEAT &amp; R.O.C.</b>	Going Home...	(So So Def/Columbia)
25	30	<b>BRANDY</b>	Have You Ever?	(Atlantic)

URBAN begins on Page 50.

## ROCK

LW	TW	ARTIST	SON	(Label)
2	1	<b>COLLECTIVE SOUL</b>	Heavy	(Atlantic)
3	2	<b>CREED</b>	One	(Wind-up)
1	3	<b>BLACK CROWES</b>	Kickin' My Heart Around	(American/Columbia)
4	4	<b>LENNY KRAVITZ</b>	Fly Away	(Virgin)
7	5	<b>EVERLAST</b>	What It's Like	(Tommy Boy)
6	6	<b>TRAIN</b>	Free	(Aware/Columbia)
5	7	<b>METALLICA</b>	Turn The Page	(Elektra/EEG)
13	8	<b>METALLICA</b>	Whiskey In The Jar	(Elektra/EEG)
10	9	<b>FLYS</b>	Got You (Where I Want You)	(Delicious Vinyl/Trauma)
12	10	<b>INDIGENOUS</b>	Now That You're Gone	(Pachyderm)
8	11	<b>KENNY WAYNE SHEPHERD</b>	Everything Is...	(Revolution/Reprise)
9	12	<b>GOO GOO DOLLS</b>	Slide	(Warner Bros.)
11	13	<b>JONNY LANG</b>	Still Rainin'	(A&M)
14	14	<b>EVE 6</b>	Leech	(RCA)
16	15	<b>R.E.M.</b>	Lotus	(Warner Bros.)
21	16	<b>BLACK SABBATH</b>	Selling My Soul	(Epic)
22	17	<b>JOHN MELLENCAMP</b>	I'm Not Running Anymore	(Columbia)
20	18	<b>BARE JR.</b>	You Blew Me Off	(Immortal/Epic)
18	19	<b>HOLE</b>	Celebrity Skin	(DGC/Geffen)
28	20	<b>CANDLEBOX</b>	Happy Pills	(Maverick/WB)
23	21	<b>REMY ZERO</b>	Prophecy	(DGC/Geffen)
25	22	<b>ROB ZOMBIE</b>	Dragula	(Geffen)
26	23	<b>GODSMACK</b>	Whatever	(Republic/Universal)
17	24	<b>OFFSPRING</b>	Pretty Fly (For A White Guy)	(Columbia)
24	25	<b>EVE 6</b>	Inside Out	(RCA)
30	26	<b>SCREAMIN'</b>	CHEETAH WHEELIES Right...	(Capricorn/Mercury)
15	27	<b>CLASS OF '99</b>	Another Brick In The Wall	(Columbia)
19	28	<b>FUEL</b>	Bittersweet	(550 Music/ERG)
27	29	<b>MONSTER MAGNET</b>	Powertrip	(A&M)
35	30	<b>HOLE</b>	Malibu	(DGC/Geffen)

ROCK begins on Page 84.

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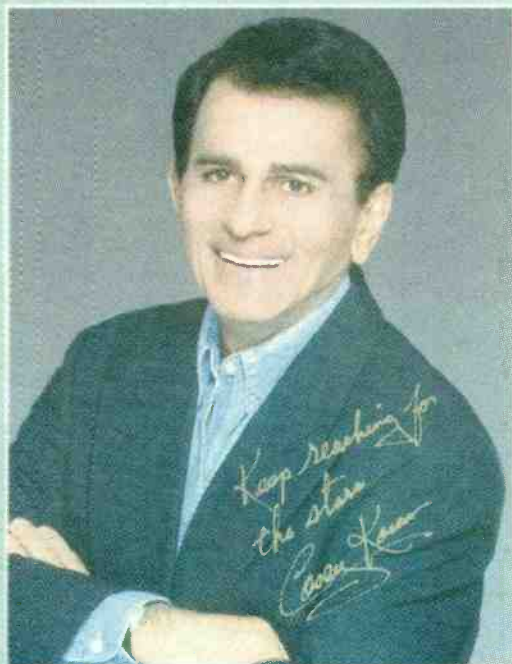
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# Publisher's Profile

By Erica Farber



## CASEY KASEM

Radio Talent, AM/FM Radio Networks

**W**hen radio listeners everywhere hear the words, "Keep your feet on the ground and keep reaching for the stars," they instantly think of Casey Kasem, the man who has set the standard for countdown shows. His *American Top 40* is heard today on over 350 stations.

One of the hardest-working men in show business, Kasem has won just about every honor one could win, including a star on Hollywood Boulevard's Walk of Fame. Beginning as a radio sports announcer in high school, Kasem has not only had a tremendous career in radio, his resume' — which is far too long to be recounted here in its entirety — also includes work as a character actor in films and TV, countless voice-overs for commercials, character voices for Saturday morning cartoons shows and his familiar countdown shows for Nickelodeon.

**Career beginnings:** "I started in high school. I was a member of the radio club, and on Tuesdays and Thursdays we did public service announcements to let students know what they were responsible for, such as upcoming events. I got the bright idea that I could be on not once a month, but once or twice a week if I did a show around sports. So I went to track meets, swim meets, basketball games, football games — just about any sport you could think of — and reported them on a show called *Sports News*. When I graduated, I asked our sponsor if he would recommend me for an intern job at the Detroit Public School's station, WDTR. Before I went to college, I thought it would be nice to work for the summer. He said, 'What do you want to do on radio?' I said, 'I want to be an actor.' He said, 'Do you want to know how much money the average actor made in radio in 1949? Forty dollars a year. Are you sure you want to be a radio actor?' I said, 'More than anything,' and he recommended me for the summer job."

**How *American Top 40* got started:** "In '49 I remember hearing a disc jockey in Detroit play the top 10 national records. I thought it was interesting. There I was, somebody who had no interest in music, who didn't know what was happening in Detroit music, and I listened to the 10 national best-selling songs and knew practically all of them. I thought if I were ever going to be a disc jockey, which I never wanted to be, that's what I would do. Twenty years later, in 1969, I initiated a call to Ron Jacobs, who used to be with KHJ, and Bill Drake. I said, 'I

have a great idea for a radio show.' They said, 'Get over here as fast as you can.' We had a couple of meetings, and my partner and I, Don Bustani, presented it to Tom Rounds and Ron Jacobs. We rolled out on July 4, 1970."

**State of the radio industry:** "I think radio is as strong as it's ever been. It's as powerful as it ever will be, and I can't imagine it getting more popular than it's been in the past 37 months. Every single month has been better than the one before. The growth of radio has been enormous, and as long as we continue to increase our population and the population continues to buy cars, radio will continue to grow."

**Secret of his longevity:** "Consistency. I think if you listen to the very first radio show we did on July 4, 1970, and you listen today, there isn't a lot of difference. It's basically what people want to hear. When I was a disc jockey in Detroit, I wasn't very good, but I listened to other disc jockeys, and they weren't very good either. I wondered why they were so popular. Why had they been on the air for so long? I figured it out: They weren't bad just two or three nights a week, they were bad every night. I just followed suit. I continued to be what I was every night, and I was consistent. While I certainly wasn't talented enough to be in Detroit radio, in 1956, when I got back from the Army, they put me on as a disc jockey because a couple of their nighttime jocks had left. I played the hits and tried to mention my name and the call letters as often as I could, and surprisingly the ratings went to No. 1."

**Something about him that might surprise our readers:** "In the middle of summer I put the heater on right near me while I'm doing the show — I'm roasting. I think it's because I grew up in Detroit. Detroiters love heat."

**Career highlight:** "I would like to think that the highlights in my career reflect on my concern for society and social causes and my political beliefs. It's my way of giving back the treasures I've received and in some way playing a role as a social activist. I think the most pivotal moment was when I was asked by my general manager, John McCrae, at KEWV in Oakland in 1962 to change my format from a comedy wild-track show to talking about the artists and the music and then playing it. I said, 'I'm No. 1. Why would you want to change the format?' He said, 'I would like my DJs to be DJs, and it starts tonight.'"

"I went in that night a half hour early. Emperor Bob Hudson was on the board. I couldn't get in the studio because the maintenance man had put a trash barrel filled with reams of news copy into it. Right on top of all that news copy, looking me right in the face, was a magazine called *Who's Who in Pop Music*, 1962. I still have that magazine to this day in my safe. It's probably what I treasure most."

**Career disappointment:** "When I was in grade school, I was in the play *HMS Pinafore*, playing Dick Deadeye. It was announced to all of the classes that they were going to have a big contest in the city, and each school was going to send one boy and one girl to WDTR — the same station I worked at in 1950 — to do dramatic work on shows. I won, and I kept asking the teacher, 'When are you going to send me over?' I graduated having never been sent to WDTR. I always regretted that, because maybe I would have been discovered sooner as someone who was pretty good at radio acting."

**Most admired individual:** "I don't have any one person who I look up to and say thank you to. The disc jockey who was my mentor at WJBK, Don McCloud, let me do what I was doing for six months before he ever corrected me or suggested that I be myself and not try to be him."

Also, Charles Livingston, who directed *The Lone Ranger*. Once I started working as a professional actor, I started showing up late occasionally for rehearsals of the *Scoop Lion* program. They replaced me for one of those shows, and I started getting a big head. Livingston pulled me aside one day and said, 'There are two ways to make it, an easy way and a hard way. And from what I've been hearing, you're doing it the hard way. The easy way is to be a nice guy and to get along with the people you work with. I never forgot that, and it's really served me through the years.'"

**Favorite radio format:** "I listen to my shows every Sunday, and I tune in to catch news."

**Favorite song:** "None, but the song I think was the worst record was top 10 in 1953. It was by Don Howard, from Cleveland, a song called 'Oh Happy Day' — not the one sung by the gospel group out of Oakland. I played that song when I was in Korea — occasionally I was a disc jockey — and said, 'That's the worst record I ever heard.' Through the years, whenever anybody asked me what the worst record was I ever heard, I would say, 'Don Howard's "Oh Happy Day."' A few years ago they opened the Rock 'N' Roll Hall of Fame in Cleveland. At the black tie reception a guy came up to me. He was about 6' 3", and he pointed his finger at me and said, 'What's the worst song you ever heard?' I answered, 'As a matter of fact, it was by a guy from Cleveland. His name was Don Howard, and the song was "Oh Happy Day." It was terrible!' He said, 'You're absolutely right. I'm Don Howard. I did that song in five minutes on an acoustic guitar and made \$30,000. I never made another record, but do you know how much \$30,000 was in 1953?'"

**Favorite television show:** "60 Minutes."

**Favorite book:** "The Prophet by Kahlil Gibran. Another favorite is by John Robbins, *Diet for a New America*. He's a vegetarian, and I'm a vegetarian. He talks about animals, animal rights and vegetarianism. It's the best book I've read, and it's helped change my life."

**Favorite movie:** "The Way of All Flesh. It goes back to the '30s or '40s. It starred Akim Tamiroff. He was a Russian actor. What I liked about the film was the last scene. It's Christmastime; his wife and children think he has died. He hasn't, though, he's become a bum. He used to be an attorney. He's walking by his home maybe 20 years after. He's peeking in the window when a policeman comes up and grabs him by the collar and says, 'What are you doing?' His wife and children come to the front door. The son says, 'Officer, it's Christmastime.' He takes 50 cents out of his pocket and flips it to the guy. That's got to be made again."

**Favorite restaurant:** "Spago. It is more than just eating good food; it is meeting friends and socializing."

**Beverage of choice:** "Water. I think it is medicinal. I don't think we can drink enough of it."

**Hobbies:** "I don't have any. I don't play sports, I'm not a golfer, and I don't work out other than my treadmill."

**Stock recommendation:** "I hesitate to recommend anything that could lose people money."

**Advice for talent:** "The key is not being afraid to make mistakes. When I was in radio in Detroit, Buffalo, Cleveland, San Francisco, I was always trying to be innovative and creative, even if it meant that I would fail. People should increase their ratio of mistakes. The more mistakes you make, the closer you get to finding that gem."

**New Year's resolution:** "To continue to recommend to people that they become vegetarian. There's a quote that I often use: 'Become a vegetarian, and your body will respect you for your wisdom, and the animals will love you for your compassion.'"



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