

# TOP 40 AIRPLAY Monitor®

• We Listen To Radio •

April 17, 1998 \$4.95 Volume 6 • No. 16

## TOP 40 HIGHLIGHTS

### MAINSTREAM TOP 40

#1

NATALIE IMBRUGLIA

Torn (RCA)

★★★ AIRPOWER ★★★

BRIAN MCKNIGHT • Anytime (MOTOWN)  
USHER • Nice & Slow (LAFACE/ARISTA)

### GOING FOR AIRPLAY

DAZE • Superhero (COLUMBIA)  
5IVE • When The Lights Go Out (ARISTA)  
LENNY KRAVITZ • If You Can't Say No (VIRGIN)  
TAJA SEVELLE • A Lot Like You (550 MUSIC)  
THE WALLFLOWERS • Heroes (EPIC)

### RHYTHMIC TOP 40

#1

BRIAN MCKNIGHT

Anytime (MOTOWN)

★★★ AIRPOWER ★★★

BACKSTREET BOYS • Everybody [Backstreet's Back] (JIVE)

### CROSSOVER

#1

NEXT

Too Close (ARISTA)

★★★ AIRPOWER ★★★

MYA WITH SPECIAL GUEST SISQO • It's All About Me (UNIVERSITY/INTERSCOPE)  
XSCAPE • The Arms Of The One Who Loves You (SO SO DEF/COLUMBIA)  
THE LOX [FEATURING DMX & LIL KIM] • Money, Power & Respect (BAD BOY/ARISTA)

### GOING FOR AIRPLAY

DAZE • Superhero (COLUMBIA)  
5IVE • When The Lights Go Out (ARISTA)  
IMAJIN • Shorty (You Keep Playin' With My Mind) (JIVE)  
LENNY KRAVITZ • If You Can't Say No (VIRGIN)  
TAJA SEVELLE • A Lot Like You (550 MUSIC)  
YO YO FEAT. GERALD LEVERT • Iz It Still All Good (ELEKTRA/EEG)

### ADULT TOP 40

#1

NATALIE IMBRUGLIA

Torn (RCA)

★★★ AIRPOWER ★★★

NO RECORDS QUALIFIED FOR AIRPOWER THIS WEEK

### ADULT CONTEMPORARY

#1

SAVAGE GARDEN

Truly Madly Deeply (COLUMBIA)

★★★ AIRPOWER ★★★

AMY GRANT • Like I Love You (A&M)

### GOING FOR AIRPLAY

LENNY KRAVITZ • If You Can't Say No (VIRGIN)  
CHANTAL KREVIAZUK • Surrounded (COLUMBIA)  
THE WALLFLOWERS • Heroes (EPIC)

## Consultants See Call-Out Causing A Premature Evacuation Of Potential Hits

by Kevin Carter

Every week, there's another story about another record that didn't survive its first three weeks in call-out. While it's true that not every record is a hit, many top 40 consultants, who can see trends form nationally, agree that legitimate hit records continue to fall through the cracks each week. Because of increasing time constraints, many PIs with short attention spans are misreading initial call-out scores and prematurely letting go of potential hit records.

"Call-out research is constantly misused," says consultant Guy Zapoleon. "We've all been guilty of it." Eleven years ago, when Zapoleon was programming KZZP Phoenix, "I had played Billy Joel's 'A Matter Of Trust' a

few hundred times, but after six weeks it wasn't testing, and, despite the rep telling me I was making a big mistake, I dropped it." After not playing the record for three weeks, Steve Casey continued to play it at crosstown KKFR, and Zapoleon soon saw his research inch upward. The song went back into rotation and eventually to power:

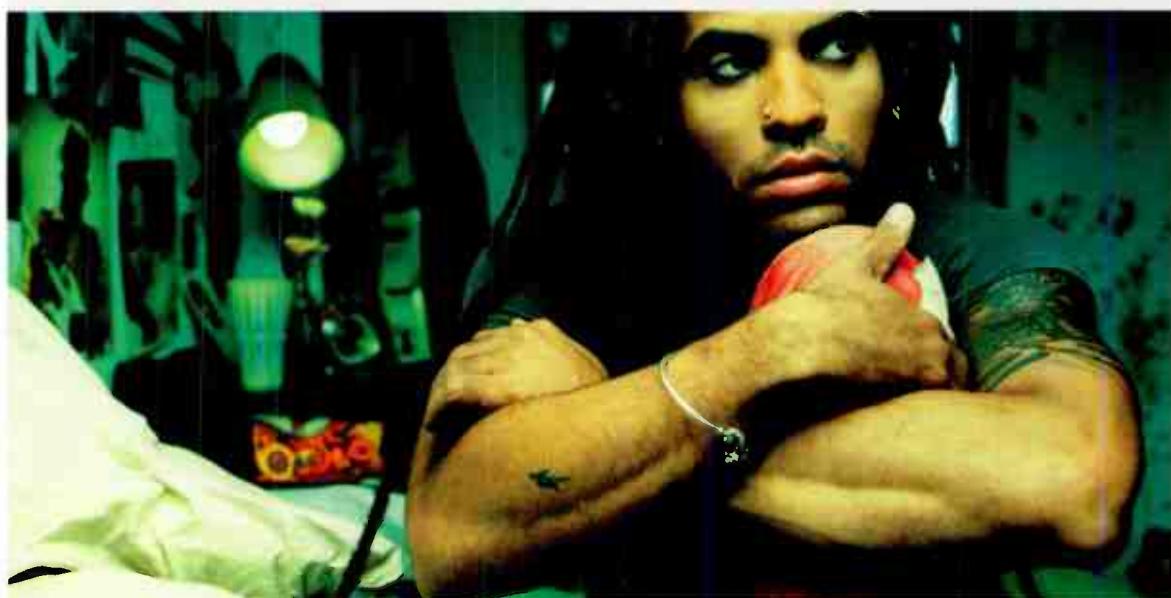
"It's imperative, now more than ever, for PDs to take more time to let new songs establish," says consultant Harve Blain. "And when reading call-out information, you should be able to filter out the unfamiliar scores and concentrate on finding the 'familiar' and those who 'like' the record to determine the song's hit potential."

Two recent records that show the

*Continued on page 6*



### Lenny Kravitz IF YOU CAN'T SAY NO



The first song from the new album 5. Produced, written, arranged and performed by Lenny Kravitz  
Representation: Craig Fruin and Howard Kaufman/HK Management  
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Virgin



Have you found  
your personal  
theme song yet?

From TV's hottest new show  
comes the long-awaited soundtrack,

# All Songs from Ally McBeal



featuring

**Vonda Shepard  
“SEARCHIN’ MY SOUL.”**

Produced by Vonda Shepard

DEBUT **(39)** MAINSTREAM TOP 40 MONITOR  
WITH 730 SPINS

**#1 GREATEST GAINER +526 AFTER JUST ONE WEEK!**

DEBUT **(32)** ADULT TOP 40 MONITOR  
WITH 425 SPINS + 184

MODERN ADULT: 314 SPINS + 132

HOT 100: AUDIENCE 12.5 MILLION + 8.4 MILLION



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## Suddenly, A Parade Of New Top 40s

**I**t's not a major market, but it's had the kind of simultaneous growth top 40 hasn't seen in a while. Joliet, Ill., a market with a top 40 drought since longtime top 40 WBUS went Spanish several years ago, gets two new ones the same day. Pride Communications' gold WKBM flips to WBVS (100-dot-7, the Bus). Modern WYKT has also announced plans to flip to top 40. Bob Hylka, PD/morning guy at Bus sister WJTW (which moves from adult top 40 to soft AC as Star 93.5), moves over for the same duties at the Bus, where **Melissa Soave**, a holdover from the old WKBM, takes middays, followed by **Steve Corey**, who hails from the Quad Cities. **Danny D.** from crosstown adult standards WJOL takes nights; new to overnights (and radio) is **Pete Michaels** from National-Louis University. Hylka is replaced at WJTW by **Bob Webber** from oldies WKKD Aurora, Ill.

Savannah, Ga., gets its first mainstream top 40 in years, as album WZAT (Z102) returns to the format under new owner Cumulus. Elsewhere in the market, soft AC WIJY Hilton Head, SC, is now calling itself Wave 107.9. Not coincidentally, Wave is the former nickname of crosstown Mix 97.3, which still has the calls WAEV.

Modern rock KKDM Des Moines, Iowa, segues back toward top 40.

Long Island, N.Y., gets its own dance outlet early next month, as Jarad Broadcasting, owner of modern WLIR, transforms its CP on 105.3 into 6,000-watt WXXP (Party 105.3), targeted younger than nearby WKU. According to WLIR director of programming and marketing **Jeff Levine**, who will oversee both properties. Staff announcements, including OM and MD, are forthcoming.

### MANAGEMENT: SCOTT TURNS 'PRO'

**Andrea Scott**, VP/GM of soon-to-be CBS Pittsburgh properties top 40 WBZZ (B94), '70s hits WZPT (the Point), and country WDSY (Y108), is named to the same position at Citadel's WPRO-AM-FM Providence, R.I., replacing Phillip Urso, who segues to Citadel's EdgeNet company.

WSTM-TV Syracuse, N.Y., VP/GM **Bill Applegate** is named executive VP/GM of Raycom Memphis, overseeing WMC-AM-FM and TV, replacing **Mason Granger**, who exits. Granger's wife, **Kym Hendrew**, remains aboard as WMC-TV news anchor. **Don Meyers** will continue as GM of the radio properties.

**Tom Thies**, previously GM of Brill Media's Columbia, Mo., outlets, including top 40 KTXY (Y107), becomes GM of its new WTHM Harrisburg, Pa., which is temporarily simulcasting country WIOV-FM Lancaster, Pa. **Dave Anthony**, former PD of country WGRX Baltimore, is now PD.

### PROGRAMMING: ELLIOT TO Z100

**WCIL** Carbondale, Ill., PD **Chad Elliot** moves over to become PD of Zimmer sister country WOOZ (Z100), replacing **Scott Cox**, who oversees the Zimmer cluster. Elliot also takes the p.m. drive shift vacated by **John Chase**, who exits. WCIL MD/p.m. driver **Kato** is upped to PD.

Veteran Midwest programmer **John Flint** (aka **John "Woody" Harrison**) (ex-WZEE Madison, Wis., WTKI Milwaukee, WAZY Lafayette, Ind.) is named PD of mainstream AC WSHW (Shine 99) Kokomo, Ind., replacing **John Pierle**, who left the business. Flint needs immediate record service. Call 765-654-7000 or 659-3338.

Veteran PD **Roger Allen** (ex-KHFI Austin, Texas, KUBL Salt Lake City) returns to his hometown of San Antonio, Texas, as PD of Cox Radio's oldies KONO-AM-FM.

**Michele Allen**, PD of AC WFAS-FM White Plains, N.Y., is relocating to the West Coast. She

has to—she's married to Bill Kelly of KEZR San Jose's Kelly and Kline. Packages to WFAS GM **Peter Mutino**.

### PEOPLE: CHANCELLOR CHANGES

Chancellor's AMFM Network confirms that syndicated shows for WKTU New York morning guy **Hollywood Hamilton** and former KTU morning diva **RuPaul**, among others, are in development.

Despite what you've read elsewhere, **Magic Matt Alan** has not joined Chancellor's WBIX (Big 105) New York for afternoons. He simply filled in for three days.

Changes at Chancellor AC KBIG Los Angeles: MD **Charlie Rafols** exits after eight years, along with p.m. driver **Jeff Davis**, morning sidekick **Mother Love**, and production director **Marty Miller**. No replacements have been named yet. APD **Tony Coles** adds MD duties.

KDMX (Mix 102.9) Dallas hires new marketing director **Loren Condron** from modern KXTE (Extreme Radio) Las Vegas.

Recently furloughed KSFM Sacramento, Calif., MD/midday talent **Trejo** lands at KYLD (Wild 94.9) San Francisco for the newly created 1-4 p.m. air shift. Middayer **Rene Taylor** now does 10 a.m.-1 p.m., while p.m. driver **St. John** is now on 4-7 p.m. Down the hall, promotion/marketing director **Amber Pope** moves home to Denver for family reasons. PD **Michael Martin** needs a killer replacement, ASAP!

Meanwhile, recently installed KSFM APD/MD/midday jock **John E. Kage** slides into afternoons. **Victoria Gomez** is upped from P/T to middays/assistant MD, and **Doug "Lazy" Williams** is also upped from P/T to overnights. Current AMD/overnighter/mix-show coordinator **J.B. King** exits for afternoons at KLUC Las Vegas. P/T **"Ray Ray" Valedo** is now mix-show coordinator.

Modern adult WXXM (Max 95.7) Philadelphia adds **Robert Smith** (not the Cure guy) for overnights from P/T at WRHT/WCBZ New Bern, N.C. Across the street, WIOQ (Q102) production director **Patrick Gallagher** (aka **Scotty Valentine**) exits for nights at WBBO (B98.5) Monmouth, N.J., replacing **J.C. Gallagher** was already doing P/T at B98.5.

WNK Harrisburg, Pa., overnighter **Denny Logan** adds MD duties, replacing **Scott Shaw**, who exited recently.

WRFY Reading, Pa., MD/morning guy **Mike Brown** exits after 10 years. PD **Al Burke** restructures the morning show, moving in **Nick Harris** from middays and hiring **Wendy McClure** from P/T at WIOQ (Q102) Philadelphia, as well as former WRFY p.m. driver **Scott St. John**, who had been out of radio. Harris also nabs MD stripes. New to middays is former WZZO Allentown, Pa., personality **Stosh**. Brown is currently working with New Jersey-based independent promoter **Ronny Kyle**. His co-host, **David Stein**, heads to country WIOV-FM for morning feature work.

WMGI Terre Haute, Ind., PD **Rich O'Brien** moves from afternoons to morning co-host with **Wendy Allen**, replacing the exiting **David Day**. Night jock **Steve Smith** moves up to afternoons/MD, replaced by overnighter **Chad Edwards**. Nocturnal specialist **Matt Lueking** replaces Edwards from the same shift at crosstown WCBH.

Album rock KFMF Chico, Calif., morning co-host **Holly Chase** segues to middays at sister AC KPPL.

**David Hopkins** moves from P/T at Jacor's WVMX Cincinnati to a similar fate at WDJX Louisville, Ky.

Former KMCG (Mega 100) and KYSR (Star 98.7) Los Angeles promotion director **Natalie Eig** is available now: Contact her at 310-470-0905.

## 'And, On Your Right, The Majestic Shannon Chin'



Reunion/Jive recording artist Michael W. Smith had only two wishes when he came to New York: eat a dirty-water hot dog from a street vendor and shave WPLJ morning co-host Todd Pettengill's head. Pictured celebrating mission accomplished, from left, are Jive senior VP Jack Satter, news director Naomi DiClemente, PD/morning co-host Scott Shannon, Smith, Pettengill, and Jive's Karen McLellan.

**The SPIN** BY THEDA SANDIFORD-WALLER

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### Cole Only Act In Both Top 40, AC Recap

**R**ECAP: This week the Spin continues to recap the first-quarter chart-activity results for adult top 40 and AC for the issues dated Dec. 6, 1997-April 3, 1998. The top five adult top 40 acts for that period are (1) **matchbox 20**, (2) **Third Eye Blind**, (3) **Paula Cole**, (4) **Smash mouth**, and (5) **Sister Hazel**. The top five songs are (1) **Smash mouth's "Walkin' On The Sun"** (Interscope), (2) **matchbox 20's "3 AM"** (Lava/Atlantic), (3) **Cole's "I Don't Want To Wait"** (Imago/Warner Bros.), (4) **Sugar Ray's "Fly"** (Lava/Atlantic), and (5) **Chumbawamba's "Tubthumping"** (Republic/Universal). The top five AC acts are (1) **Elton John**, (2) **Celine Dion**, (3) **Backstreet Boys**, (4) **LeAnn Rimes**, and (5) **Cole**. The leading AC songs are (1) **John's "Something About The Way You Look Tonight"** (Rocket/A&M), (2) **Dion's "My Heart Will Go On"** (550 Music), (3) **Richard Marx and Donna Lewis' "At The Beginning"** (Atlantic), (4) **Rimes' "How Do I Live"** (Curb), and (5) **Jim Brickman's "The Gift"** (Windham Hill). The vast differences between adult top 40 and AC are best illustrated by the fact that Cole is the only artist to appear in both top five artist recaps.

**REVENGE OF GIRL POWER:** Only one week after the Spin asked if Girl Power was waning at mainstream top 40 radio, **Natalie Imbruglia's "Torn"** (RCA) reaches the apex of that chart, and three new songs by female artists bow: **Mariah Carey's "My All"** (Columbia) at No. 34, **Alanis Morissette's "Uninvited"** (Reprise) at No. 37, and **Vonda Shepard's "Searchin' My Soul"** (550 Music) at No. 39. Incidentally, "Torn" is RCA's first No. 1 since **Lisa Loeb & Nine Stories' "Stay (I Missed You)"**, from RCA's "Reality Bites" soundtrack, topped the mainstream chart in '94. Technically, this is RCA's first artist to attain No. 1 status since Monitor began its mainstream top 40 chart, since Loeb's soundtrack hit led to her signing with Geffen. Shepard is also currently unsigned. "Searchin' My Soul," which began its run on adult top 40 BDS Impact pages in the March 6 issue and was credited to indie label Vesper Alley, has been picked up by 550 Music for the "Ally McBeal" soundtrack. Three of Shepard's previous tracks have charted at AC, including her '87 duet with **Dan Hill**, "Can't We Try" (Columbia), which peaked at No. 2. Her other two recordings were for Reprise.

**MUSICAL CHAIRS:** Former Reprise VP of pop promotion **Marc Ratner** joins DreamWorks Records in a national promotion capacity . . . Press releases officially announcing **Stu Bergen's** ascension to Epic's VP of rock promotion post are out . . . Former Polydor staffer **Tanya Kalajian** joins Restless as director of national crossover promotion.

A&M San Francisco regional promotion rep **DJ Ennis** exits to join Hollywood for Northwest regional promotion responsibilities. A&M has made several regional promotion-staff adjustments. Elektra's **Tony Davis** joins in Dallas, **Don Pratt** moves from Minneapolis to Chicago, Seattle-based **Freddy Zaeher** will cover Ennis' old San Francisco territory . . . The Spin sends get-well wishes to A&M Carolina rep **Jay Lewis**, who is home recovering from reconstructive mouth surgery.

Mercury modern rock promotion dude **Chuck Newingham** adds college promotion responsibilities to his plate . . . **Tony O'Brien** is promoted to executive VP/CFO for the Atlantic Group . . . Geffen A&R exec **Wendy Goldstein** moves to MCA's A&R staff following the recent joint-venture agreement between Geffen and MCA, which stipulated that Geffen's R&B acts will be worked by MCA . . . After seven years at Jive, **Stephanie Tudor-Diller** is upped to VP of A&R administration.

Red Ant San Francisco regional promotion rep **Michael Sylvia** exits. Pacific Northwest regional promotion manager **Michael Erinberg** will assume Sylvia's stations. Red Ant has also tapped Kansas City-based consultant **Cristy Roberts** to assist with stations in Missouri and Denver.

**FOR THE RECORD:** Effective this issue, the following stations are added to the adult contemporary panel: **WLTQ Milwaukee** (PD **Stan Atkinson**; 414-342-1111), **WPCH Atlanta** (PD **Vance Dillard**, MD **David Joy**; 404-367-0949), and **KSNE Las Vegas** (PD **Tom Chase**, MD **John Berry**; 702-796-4040). Also, **KBKS Seattle** returns to the top 40 mainstream panel.

**ARTIST MONITOR:** **Puff Daddy** is about to parlay his many video acting credits to the big screen in **Oliver Stone's** new, as-yet-untitled football film. The movie will also star **Al Pacino** . . . **Elton John** and **Tim Rice** have collaborated on a new musical, "Elaborate Lives: The Legend Of Aida," that will run September-July at the Alliance Theater in Atlanta . . . **Salman Rushdie** of "The Satanic Verses" fame has announced that his next novel will be based on his adventures on the road with U2.



## TOP 40 TOPICS BY SEAN ROSS

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### Does Radio Have An Inalienable Right To Outrage?

**I** didn't know who WAAF Boston's **Opie and Anthony** were until last fall. That was when the active rock station's afternoon team got into a war of words with **Nik Carter**, the p.m. driver at modern rival **WBCN**. Carter claimed the WAAF jocks were referring to him as "disco boy" and "the dark-skinned lover," a seeming attempt to make sure that all the rock fans in that ethnically polarized city knew that Carter was black. (They admitted only to calling him "Disco Nik.")

That controversy, like so many others in radio, faded away, and I didn't hear about Opie and Anthony again until April Fools' Day, when they announced on the air that Boston Mayor **Thomas Menino** had died in a Florida car crash. A furious Menino complained to the FCC. He also complained to GM **Bruce Mittman**, whose idea of mending the situation was to offer the mayor a chance to throw pies at the DJs on City Hall Plaza.

It was a typical radio moment. Disrupt a guy's life with one publicity stunt, then offer him a chance to be part of another event that will get, presumably, even more media coverage. The WAAF folks are probably still surprised that any red-blooded politician didn't jump at the photo op. Instead, a week after the stunt, Mittman and PD **Dave Douglas** ended up on suspension while the afternoon drivers were fired outright. ARS chairman **Steve Dodge** issued a more formal apology to Menino, calling Mittman's initial response "inadequate, insensitive, and ill-advised."

Ever since **KYLD** San Francisco's **Mancow Muller** brought himself and that station to prominence in the early '90s by tying up traffic on the Golden Gate Bridge, provoking a lot of media-friendly outrage, the m.o. for some PDs and on-air personalities has been "Do whatever you want now; you can always apologize for it later." And until now, that seemed to work. The morning team that used the "N-word" on the radio did lose their jobs, but while their station never seemed to recover, they've long been back in action in the same market. The team that faked a murder confession never had to leave town. Only now has it seemed to occur to anyone that this April Fools' joke might have actually jeopardized somebody's \$50 million license.

I wish I could tell you that licenses were being jeopardized, and people were being hurt, over something that wasn't even effective radio. Or remind you how top 40's "don't be a dickhead" era did more (in my mind) than hip-hop to chase the format's adults away. But you'd just stop reading this column and switch to yet another article about the success of "South Park" and **Jerry Springer**. And just as

it took this succession of stunts to make me aware of Opie and Anthony, their outrageousness clearly has increased their recognition in Boston. All one can say is perhaps that TV is finally stealing the outrage franchise from radio. So while outrage will probably always sell, one wonders how long it will sell for radio. Just as cash-contesting's been dwarfed by the lottery, radio is in danger of being outgrossed by TV. Who knows how long it'll be able to compete in that arena or want to?

(As for the on-air value of race-baiting, or at least disco-bashing, just remember that the last station in Boston to try that against WBCN was hard-rockin' **WCOZ**. That station is now crossover R&B outlet **WJMN** [Jam'n 94.5]. Ironic, huh?)

Anybody who knows me knows that my personal sense of humor is often a lot sicker than much of what gets on the radio. It's also true that all humor is usually at somebody's expense, but most of us know the limits of the folks around us. And most of us know (or try to know) the boundaries between clever and deliberately cruel. The contract between a **Howard Stern** or any other outrageous DJ and the audience covers anybody who chooses to listen. It doesn't cover innocent bystanders; even a public figure like Mayor Menino becomes one when members of his family aren't sure if he's alive. It doesn't cover the mom who allegedly got a prank call from another morning team, posing as school administrators, claiming that her kid had been caught dealing drugs. The public defense of shock radio has always been that you can turn the dial. That implies that nobody will reach across the speakers and grab you once you do.

Despite some occasional saber-rattling from the Justice Department and the FCC, broadcasters have had unprecedented freedom from regulation for the last decade. A radio license no longer comes with an enforceable obligation to do good in the community. It's not too much to ask that broadcasters show a little gratitude for that by first doing no harm.

**IS IT YOU?** Top 40 and R&B Airplay Monitors are both looking for a managing editor. We're looking for somebody based in either New York or Los Angeles who knows radio programming, the record industry and its players, and can express that in writing. Our next editor will probably have experience in a radio programming department, at a comparable level on the record side, or in trade journalism. If that sounds like you or somebody you know, call or E-mail me at the number and address above.

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## RADIO CONCERT MONITOR

DATE	CALL LETTERS	EVENT	SCHEDULED TO APPEAR
April 17	KBXX Houston	7th Birthday Bash	Bone Thugs-N-Harmony, Chico DeBarge and Joe, Sylk-E. Fyne, Montell Jordan, Juvenile, Lost Boyz, Ol Skool, Playa, Timbaland & Magoo w/Missy Elliott
April 25	WNVZ Norfolk, Va.	N.A.S. Airshow	Color Me Badd, React
May 1	KYLZ Albuquerque, N.M.	Tha Bomb 2	Angelina, Bone Thugs-N-Harmony, LL Cool J, Militia, Johnny Z, more
May 2	KKFR Phoenix	Power Jam 14	LL Cool J, more
May 3	WKCI New Haven, Conn.	Spring Fling Kite Fly	Edwin McCain, She Moves, more
May 5	WLCE Buffalo, N.Y.	First Birthday	TBA
May 9	KSFM Sacramento, Calif.	Spring Jam	TBA
May 15	WABB Mobile, Ala.	25th Birthday	Naked, Sister 7, Garrison Starr, Tuesdays
May 15	WYOY Jackson, Miss.	Jubilee Jam	Jonny Lang
May 16	KPRR El Paso, Texas	Power Jam	Sylk-E. Fyne, Kinsu, Mase, Los Umbrelllos, Luke, Rockell, Southside Connection, Voices Of Theory, more
May 16	WYOY	Jubilee Jam	Kenny Wayne Shepherd

Let us monitor your event! Kevin Carter: 213-525-2303 or E-mail KCarter@billboard.com

### Fans Get Restless During Radio Bash



**KIKI (Hot 194)** Honolulu's recent anniversary show featured Restless recording act Hi-Town DJs. Pictured, from left, are PD Alan Oda, DJ Rahming, Restless Records CEO Joe Regis (probably won't see him on the Fargo, N.D., leg of the tour), and DJ Teeze. Oda secretly wonders where the volume control is located for Rahming's shirt.

### Park Knocked Down, Gets Up Again

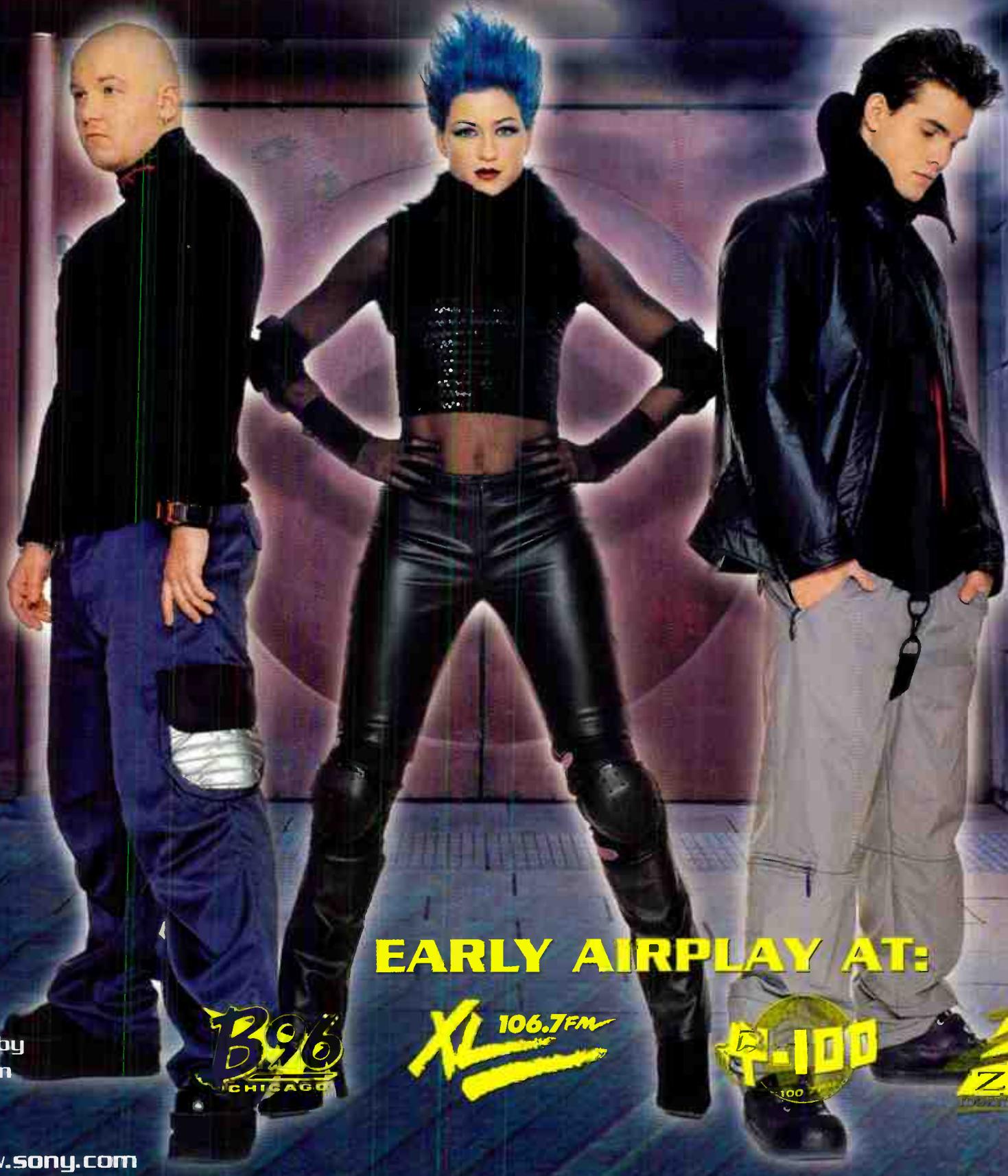


**WSTR (Star 94)** Atlanta presided over the reopening of the city's Centennial Park, which had been closed since the Olympics bombing. Over 75,000 listeners turned out to see Chumbawamba, Sister Hazel, and Dan Bowen's new shirt. Pictured, from left, are Universal local Larry Schuster, Chumbawamba's Dunstan Bruce, GM Mark Kanov, OM Alan Hennes, PD Dan Bowen, Universal VP Monte Lipman, and Chumbawamba's aptly named Boff.

**Big. Strong. Invincible. Coming to the Rescue.**

# **daze** **SUPER HERO**

**The first single from the album "Super Heroes".  
Album flying into stores, Tuesday, June 9.**



Produced,  
Arranged  
and Mixed by  
Johnny Jam  
& Delgado



**EARLY AIRPLAY AT:**



<http://www.sony.com>

COLUMBIA "Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada./© 1998 Sony Music Entertainment (Denmark) A/S

## Consultants See Call-Out Causing A Premature Evacuation Of Potential Hits

*Continued from page 1*

impact of callout's terrible swift sword are Will Smith's "Gettin' Jiggy Wit It" and Jimmy Ray's "Are You Jimmy Ray?" The former survived some initial tough sledding and was bulletted at No. 7 last week on Monitor's Mainstream Top 40 Airplay chart. The latter soared to No. 10 but peaked after six weeks. Although that song became a textbook case of call-out buzz-kill, stations such as KRBE Houston that stuck with the song are now reporting results.

"The initial research for 'Jimmy Ray' at [client] WABB Mobile, Ala., was awful," says Blain. However, by last week, after four call-out cycles spanning close to eight weeks, "Are You Jimmy Ray?" was WABB's No. 7-testing record overall, Blain reports.

"I thought 'Are You Jimmy Ray?' was fantastic from the first moment I heard it," says Zapoleon, who adds that "after three straight weeks of not-great call-out, it seemed that everyone was ready to drop it."

Jacobs Media consultant Dave Beasing agrees. "Given that it was such a hooky song, the expectation was that it would somehow test out of the box, and it didn't. The song needed time to build, but radio hit the record before the label had fully coordinated his exposure via other media," he says. "Many people bailed early, and I think a lot of them regret it now."

So how did "Jiggy" survive the gauntlet? "I walk through enough shopping malls to know that there were a lot more people excited about Will Smith and the album than we had first believed," says consultant Dave Shakes. "I recall some PDs expressing doubt that the song would happen, and that's their right. The bottom line is, 'Jiggy' did succeed. Sometimes success requires more patience."

"A lot of people pulled ['Jiggy'] off, including me," Zapoleon admits. "I was just as guilty as everybody else of over-thinking the situation. Now, of course, it's a huge mass-appeal record everywhere, even at a mainstream, white-focused station like [WHITZ (Z100) New York]."

### MEASURE REACH, NOT FREQUENCY

One factor that's critical in evaluating a song, according to Blain, is not how often you're spinning a particular song, but how often listeners are hearing that song.

To accomplish that task, Blain suggests using RCS' new SelectorReach product. "Although everyone knows how often they're spinning songs, even veteran PDs often don't realize exactly how often their target audience is hearing those songs," Blain says. SelectorReach uses parameters such as age, sex, ethnicity, and level of preference and compares Selector data to Arbitron data, song by song, to ascertain exactly how frequently listeners in those categories hear a particular record.

"We ran Aqua's 'Turn Back Time' through SelectorReach after three weeks and 60 plays at WABB," says Blain. "Sixty-nine percent of the station's combined P1 and P2 18-34 females had heard the song one or more times during that period; 53% heard it two or more times; 41% heard it three or more times; 31% heard it four or more times; and 23% heard Aqua five or more times over three weeks. That's frightening. And with a lot of programmers suffering from three-weekitis, it's no wonder that songs get taken off so quickly."

As an alternative, Blain suggests achieving similar results using the Arbitron Maximiser program. "Using the 'schedule builder' function, instead of how many spots ran, plug in how many plays a song will get, which will deliver similar reach and frequency information," he says.

It's important to know how familiar a song truly is, since call-out respondents won't necessarily tell you. "No matter how many times you tell respondents to simply tell you that a particular hook is unfamiliar so we can move to the next hook, you're going to have a lot of people attempting to vote on a completely unfamiliar hook," says Beasing. "I could create a song today in my garage, test it right away, and it would come back about 30% familiar."

Beasing cites PDs who overreacted to early

negative call-out on Meredith Brooks' "Bitch." "Listeners were still unfamiliar with the song, but when they heard the word 'bitch' they were put off by it and voted the song down even though they hadn't heard it," says Beasing. "A month later, after the song was exposed in the proper context, those same people would probably have voted differently," and, he adds, subsequent call-out scores bear that out.

### CALL-OUT WOBBLIES, SONG FALLS DOWN

It's important to have realistic expectations, says Zapoleon. "Very few songs go directly from 'unfamiliar' to 'favorite.' There's a gradual line of travel, usually from 'unfamiliar' to 'so-so' to 'like it' to 'favorite.'

"Guys like [Z100 PD] Tom Poleman simply refuse to react to a wobbly week of call-out," Zapoleon adds. "He also looks at sales, requests, MTV airplay, and as many sources of research as he can before reacting to a record's performance."

PDs shouldn't confine their hit-bound criteria to only "favorite" scores, says Zapoleon, "but some 'likes' and 'OK' with no negatives. They can't all be home runs. We shouldn't forget that there are different strata of hit records."

Blain recalls a recent conversation with a PD about a song that tested with zero burn one week and 41% the following week. "He wanted to drop it, but I told him it was an aberration and to hold on for another week," says Blain. Sure enough, the burn factor dropped to a more realistic 17% the next cycle. It's difficult to form accurate opinions based on such a small time frame, he adds. "For the people who think that monthly Arbitron trends are scary, try living off a one-week trend sometime."

Beasing notes that "there's a science in finding the right hook for testing," despite the current practice by some labels of placing a pre-chosen hook on the CD pro. "That may or may not be the right hook," he says. For example, on Third Eye Blind's "Semi-Charmed Life," the "doo doo doo" part was the hook, not the lyric that contained the title, according to Beasing.

### A NICE, FAMILIAR STIFF

"I'd rather play one stiff for 10 weeks than play two stiffs for five weeks each, because, after 10 weeks, at least I've got a familiar stiff," says Shakes. PDs who drop a song early were simply "looking for reason; they probably never really liked it and were looking for justification. That same PD might look at a song that he likes but only tests 50% familiar and decide to give it more time ... Everyone has a vision for what their station should sound like, so it's easy to justify playing a stiff for 10 weeks because it sounds like your station."

But on the rhythmic top 40 and crossover side, where records have traditionally had less time to prove themselves, Emmis New York VP of programming Steve Smith notes, "I can't afford to wait six or seven weeks for a song to prove itself. There are always a couple of records on deck that deserve to be on the air. If I'm sitting on two records that are blowing up on the streets or from mix-show play, I can't afford to wait."

So how long do you need to be sure? "You generally see in call-out that hits tend to identify themselves fairly quickly if they're familiar; when a song is only 50% familiar or lower, the margin of error is greatly exaggerated, because you can't trust the number," Shakes says.

As much as the industry continues to complain about short-attention-span syndrome, it continues to feed the very beast it hates, says Shakes. "Every week, PDs have dozens of labels calling, trying to push him off a marginal song in order to get their song on, which is certainly nothing new."

"It's not my job to dictate to a PD how to do their job," says Zapoleon. "All I can do is use whatever wisdom I have to help them understand the hit-music process better, because the hits are out there. And, with maybe only 80 great songs a year, I hate to lose even one, because that's bad for the format. To continually chop down your music list based on call-out will eventually leave you with no library."

## MONITOR PROFILE

### Together, Z104 Then (Jeff Tyler) and Z104 Now (Jimmy Steele) Create Z104 Tomorrow

**A**s we speak, heritage Midwest top 40 WZEE (Z104) Madison, Wis., is celebrating 20 years of playing the hits and market dominance. Under PD Jimmy Steele, the latest trend places Z104 No. 1 in the market 12-plus (11.6, up from fall's 11.3) and first in virtually every salable demo.

This is not completely unexpected, given the fact that Steele, a radio geek since the age of 12, not only built a pirate AM station in his home in Jamestown, N.Y., but also his own sister FM outlet. "For the AM, I had a 50-watt carrier-current transmitter and 300-foot antenna strung across the roofs of three neighbors' houses [surprisingly, with their approval]," says Steele, who built his own 10-watt FM transmitter while his supportive father constructed a 50-foot tower in the back yard. "These were full-service stations that did news, sports, and played music on a couple of old cart machines that I had scrounged up," says Steele, who arrived last September from APD/afternoons at top 40 WKQD (Q104)-turned-modern adult WALC St. Louis.

Jeff Tyler, who started as Z104's midday jock in 1981, is now market manager (and acting GM) for Capstar's Central Star Broadcasting di-

that time spent editing [the music log] translates into time spent listening," he says. Here's a carefully edited 4 p.m. hour on Z104: Natalie Imbruglia, "Torn"; Spin Doctors, "Two Princes"; Robyn, "Do You Really Want Me"; Sheryl Crow, "A Change Would Do You Good"; K-Ci & Jojo, "All My Life"; Sugar Ray, "Fly"; Soft Cell, "Tainted Love"; Janet Jackson, "Together Again"; Usher, "You Make Me Wanna . . ."; OMD, "If You Leave"; Black Lab, "Time Ago"; 2 Unlimited, "Get Ready For This"; and Alanis Morissette, "You Learn."

Both Tyler and Steele cite Z104's tradition of larger-than-life jocks as a major asset, a trademark that continues to this day. "This is a very talented staff that wants to be here; they don't need to be here, but they chose to be," says Steele. It's Marc Anthony and Vicki McKenna doing mornings, followed by midday talent Bonnie Oleson, who doubles as promotion director. Steele does afternoons, followed by MD Tommy Bo Dean.

Steele's mission was to keep the on-air approach simple and straightforward. "We also didn't want to get too cutesy with the sweepers," he adds. At the same time, Z104 elevated the "fun quotient." "We even have a sweeper that says, 'We're just having fun and playing the hits,'" he says.

And, in a carefully crafted imaging campaign, Z104 became more choosy in its promotional appearances. "We used to do a lot of night-club/mix-show gigs, but we no longer wanted Z104 to be the bar-oriented radio station," he says. Instead, while the station is still very visible, the focus is now on family, community, and charity-oriented events.

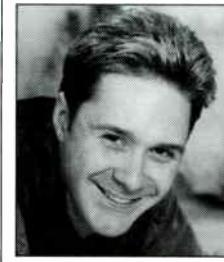
"We don't let sales dictate our promotions," he says. "If sales can become involved without overshadowing the deal, that's OK, but our promotions are mainly designed as forced-listening, programming-related events. We have the full support of Jeff Tyler because of his programming background."

Z104 recently received national (and international) attention when a station-produced "Titanic" remix of Celine Dion's "My Heart Will Go On" was played on more than 3,000 radio stations worldwide, according to Steele. Currently, the Z104-produced "South Park" mix of Brooklyn Bounce's "Get Ready To Bounce" is receiving major-market airplay.

"Z104 is married to the market," says Steele. "Marc Anthony is also the voice of the Madison Monsters hockey team, as well as the voice of the Mad Dogs indoor football team." And because Madison is the home of the University of Wisconsin Badgers, Z104 tends to be seen at nearly every university event. Given the large influx of students aged 18-24, half of whom are locals, Z104 still doesn't consciously court them. "While it's important to be tied in with university events that the whole city embraces, we're not targeting our format to the college dorm," says Steele. He leaves that job to modern rock WMAD, part of Central Star's Madison Radio Group, which includes N/T WIBA-AM, classic rock WIBA-FM, soft AC WMLJ, and standards WTSO.

"Mary Quass [president of Cedar Rapids, Iowa-based Central Star] finds good people and gives them a lot of autonomy to run successful radio stations," Steele says. "I do the same thing here. This staff has a lot of responsibility, and there are no cliques—everybody works and hangs out together. I firmly believe that you command respect by earning respect, and, by managing in a noncondescending manner, people will respect your decisions more readily. I really like this company, and I plan on committing to Central Star for the long term."

KEVIN CARTER



*'Time spent  
editing [the  
music log]  
translates into  
time spent  
listening'*

vision. "Before I arrived, Z104 was an automated, disco-based pop top 40 owned by Midcontinent Broadcasting, which went live in late 1979," says Tyler. At that time, J.D. Barber was doing mornings, followed by Tyler, PD Jonathan Little, and Matt Hudson at night. "I remember when the Birch rating hit a 25 share in 1983. We were killing everybody out there, No. 1 from 12-to-death."

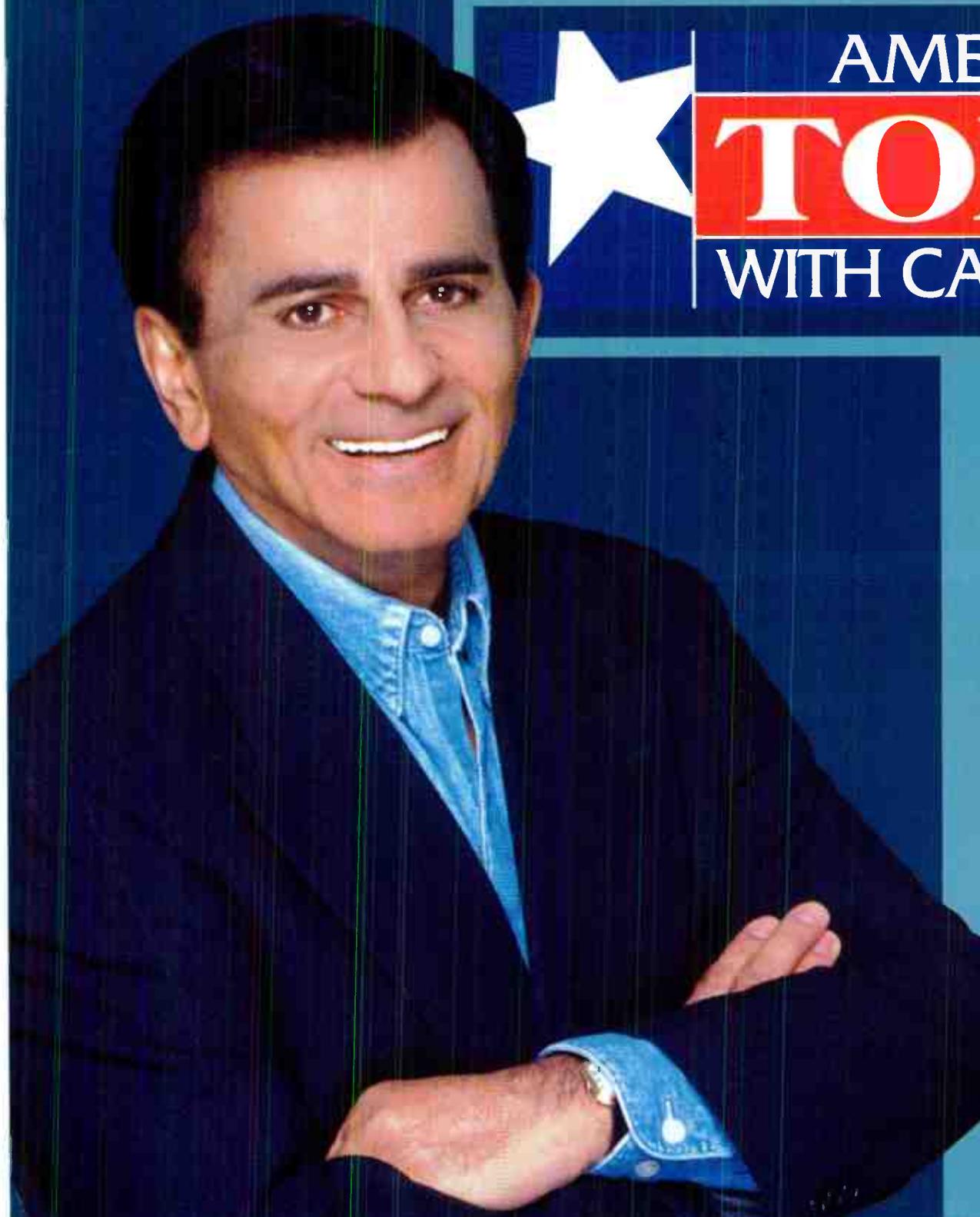
When Steele arrived, Z104 was still coasting on 20 years of heritage but "had fallen on hard times," he says. "The station lacked direction, the imaging sounded stale, and the music was a train wreck, with almost 600 titles in rotation." As a result, Steele says, "the station didn't sound as familiar as it should have, and it was leaning too rhythmic. The market just doesn't demand that right now. Plus, there was no sound coding on anything, and they had been manually scheduling the music."

Tyler agrees that some serious tweaking was long overdue. "We had gotten fat and happy, and [crosstown rocker] WJJO took advantage of that and had kicked our butts," he says. "After some serious self-evaluation, we did a perceptual study, which told us, 'You talk too much, you have too many commercials, and your music isn't focused.' We went on the air and told the listeners, 'You told us what you liked and didn't like about Z104—we've listened, and we fixed those problems.' One book later, we were right back on top again." Unlike Steele's experience at WHHY Montgomery, Ala., where a complete overhaul was required, including new air staff and call letters, "Z104 wasn't broken; it just needed some attention and maintenance."

Steele noticed an immediate improvement once the music was focused. "I believe strongly

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