

### The Kenny Wayne Revolution



Making his mark on R&R's Rock chart, Revolution recording artist Kenny Wayne Shepherd's "Blue On Black" spends its ninth back-to-back week at No. 1. Learn more about the 20-year-old guitar sensation (who holds off the momentous return of format stalwarts Jimmy Page and Robert Plant) on Page 67 — part of this week's Rock special.



**THE INDUSTRY'S NEWSPAPER**

### 4th Annual Rock Special!

They're calling Rock radio the Timex watch of broadcasting ... takes a licking and keeps on ticking! This week, Cyndee Maxwell devotes 42 pages to Rock radio. Hear from the format's titans in both the radio and record industries.



# "TOO CLOSE TO HATE"

from the breakthrough debut album **SEVENDUST**

Over **240K** shipped  
Over **138K** scanned  
Currently scanning over **7000/WEEK**

Sold-out tours: 4/22-5/24: Co-headline with **COAL CHAMBER**  
6/4-6/25: With **MEGADETH** and **MONSTER MAGNET**  
7/3-7/30: **OZZFEST**, baby!

**NOW ON OVER 75 ROCK AND ALTERNATIVE STATIONS INCLUDING:**

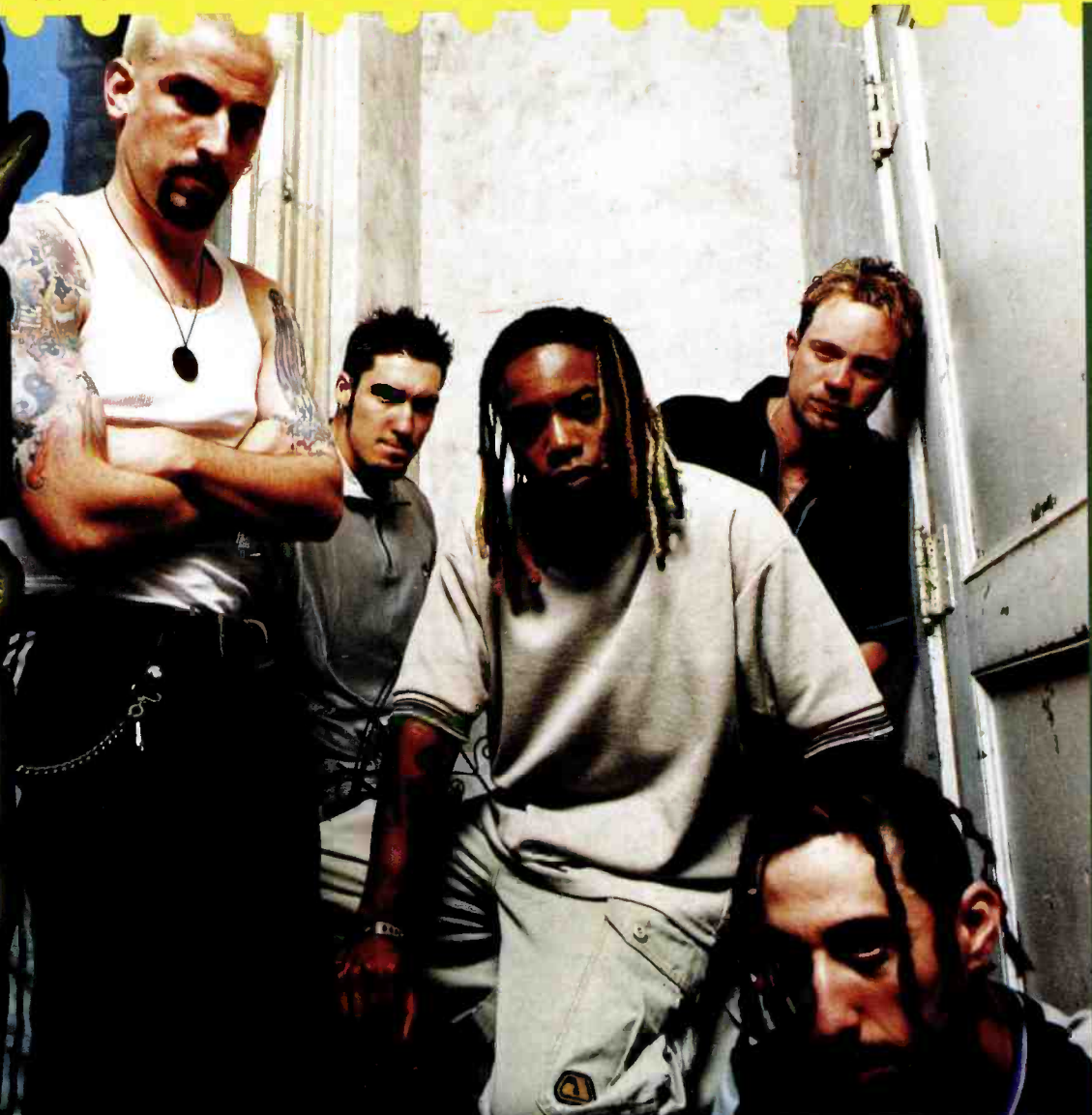
- |       |       |       |      |       |                |
|-------|-------|-------|------|-------|----------------|
| WXRK  | WXEX  | WRXQ  | KXXR | WAZU  | KUFO           |
| WRCX* | WXTB* | WMFS* | WMMS | KUPD* | KZRR           |
| WRIF  | WNOR  | KEGL* | WLZR | KSJO  | KXTE (16x)     |
| WAAF  | WJRR  | KMYZ  | WBZX | KRXQ  | *Top 5 phones! |

#### AND COMING SOON:

**THE CONNELLS** "Crown"  
from the forthcoming album **STILL LIFE**  
Impacting all formats now!

**BUCK-O-NINE**  
"Pass the Dutchie"  
Impacting Modern Rock 5/5!

**GRAVITY KILLS** "Falling"  
from the forthcoming album **PERVERSION**  
Impacting all formats 5/19!



Produced by Mark Mendoza and Jay Jay French for Rebellion Music Management; Jay Jay French for French Management Enterprises, Inc.  
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# meredith brooks stop

After three million albums worldwide, two Grammy nominations, a massive #1 hit and second round on this summer's upcoming Lilith Fair, the last thing she's gonna do, is **stop**.

The new single from BLURRING THE EDGES  
her multi-platinum debut album.

Single produced by Paul Fox • Album produced by David Ricketts • Management: Lori Leve Management

[meredithbrooks.com](http://meredithbrooks.com)

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**FOURTH ANNUAL ROCK SPECIAL!**

In her annual survey of the state of the format, **R&R's Cyndee Maxwell** documents Rock's incredible resilience in light of the challenges it's faced in recent years. Among the highlights of this year's special:



- **John Parikhal** and the future of Rock
- Artist development: **Brother Cane**
- Pay-for-play!
- Megadeth's **Dave Mustaine**
- Active Rock (or the absence of) in L.A.
- **Carolyn Gilbert** on research
- Radio "brat" **Kenny Wayne Shepherd**
- **Dave Richards** and audience passion
- Rock callout test scores

Begins Page 37

**AC, CHR AWARD NOMINEES**

The first batch of **R&R's** 1998 Industry Achievement Awards nominees are revealed in this issue. See who's up for trophies in the Hot AC and CHR/Rhythmic categories.

Pages 85, 120

**IN THE NEWS**

- **Ross Zapin, Gaby Skolnek**, two others take new Geffen Modern Rock posts
- **Alex Tear** appointed PD for WDRQ/Detroit
- **Jane Bartsch** becomes President/GM for WGSM, WBZO & WMJC/Long Island
- **Chuck Morgan** elevated to Clear Channel/Tampa Dir./Programming
- **Laura Curtain** now Head/Rock Promo at DreamWorks

Page 3

**THIS #1 WEEK**

**CHR/POP**

• **NATALIE IMBRUGLIA** Torn (RCA)

**CHR/RHYTHMIC**

• **NEXT** Too Close (Arista)

**URBAN**

• **JANET** I Get Lonely (Virgin)

**URBAN AC**

• **ARETHA FRANKLIN** A Rose Is Still A Rose (Arista)

**COUNTRY**

• **GARTH BROOKS** Two Piña Colodas (Capitol)

**NAC/SMOOTH JAZZ**

• **CHIELI MINUCCI** Dreams (JVC/JMI)

**HOT AC**

• **NATALIE IMBRUGLIA** Torn (RCA)

**AC**

• **SAVAGE GARDEN** Truly Madly Deeply (Columbia)

**ACTIVE ROCK**

• **DAYS OF THE NEW** Sheff In The Room (Outpost/Geffen)

**ROCK**

• **KENNY WAYNE SHEPHERD** Blue On Black (Revolution)

**ALTERNATIVE**

• **FASTBALL** The Way (Hollywood)

**ADULT ALTERNATIVE**

• **BONNIE RAITT** One Belief Away (Capitol)

NEWSSTAND PRICE \$6.50



**Chancellor Realigns Top Tier Executives**

■ **While Ginsburg leaves board of directors, company signs de Castro & Devine to new deals**

BY RON RODRIGUES  
R&R EDITOR-IN-CHIEF

Just one week after the stunning shakeup that sent Chancellor Media President/CEO Scott Ginsburg packing, Chairman Tom Hicks has cemented the company's relationship with the next two executives in the pecking order: COO **Jim de Castro** and CFO **Matt Devine** both inked new five-year deals. At the same time, Chancellor announced that Ginsburg has resigned as a member of its board.

Following days of speculation and insecurity over whether Ginsburg's departure had cracked the company's core, the renewed vote of confidence from de Castro and Devine was greeted enthusiastically on Wall Street. Chancellor stock — which lost about 15% of its value in the three days after Ginsburg left — rebounded to close at 47 Tuesday (4/21), still some 6% off its price the day before his departure. Needless to say, it also calmed a

lot of nerves at the company's radio stations.

**New Attitudes, Acquisitions**

Immediately after Ginsburg's resignation, de Castro, Hicks, and other Chancellor brass fanned out along Wall Street to reassure analysts that the company's mission really hasn't changed: Its acquisitions will continue to be *accretive*, not *dilutive*, but those acquisitions might include a new mix of media beyond radio.

Indeed, after witnessing groups such as CBS and Clear Channel expand using a mix of TV, outdoor, and international entities, Hicks realized that his investment firm Hicks, Must. Tate & Furst owns similar assets that could potentially be consolidated into Chancellor. These assets include radio's Capstar Broadcasting, large-market TV group LIN, and smaller-market TV group STC

CHANCELLOR/See Page 23

**Hubbert Heading For Hollywood As Sr. VP/Promotion**

**Hollywood Records** has tapped **Dan Hubbert** as its new Sr. VP/Promotion. Based in Los Angeles, he reports to Hollywood Records Sr. VP/GM Mark DiDia.



Hubbert

Commenting on the appointment, Buena Vista Music Group Chairman Bob Cavallo said, "I've had occasion to observe Dan during his career, and it's evident to me that he possesses all the right qualities for this job. Dan is smart and aggressive, and he understands modern radio

HUBBERT/See Page 23

**Groups Still Embrace EEO**

■ **Most intend to maintain diversity; civil rights groups launch protests**

BY JEFFREY YORKE  
R&R WASHINGTON BUREAU CHIEF

Last week's landmark U.S. Appeals Court decision striking down the FCC's EEO rules drew a variety of reactions from radio groups, lawyers, civic leaders, and broadcast associations.

The general consensus among broadcasters was that they'd maintain the status quo with regards to EEO. Reacting quickly to the decision, Capstar Broadcasting Partners said it would "voluntarily maintain and continue to observe its equal employment opportunity policies and program." Capstar President/CEO Steve Hicks called upon

**Another Spanish Success Story**

■ **KSCA becomes third to rule L.A. Arbitrons**

Regional Mexican **KSCA/Los Angeles** took the Southern California ratings crown in the Winter '98 Arbitron derby. The Hefel-owned station (with a very popular morning show) had been derided by previous operators for a less-than-perfect signal.

Indeed, competing stations on L.A.'s Mt. Wilson operate with power ranging from 8000 watts to more than 100,000 watts. But KSCA's 2300-watt signal is perfectly suited to Spanish-speaking households on the Eastside and in the San Fernando Valley. As a result, **Renan Almendares-Coello's** morning show scored a 7.4, nearly two full shares above No. 2 competitor **Pepe Barreto** on co-owned **KLVE**.

This is the third Spanish station that has led the Los Angeles market. **KLAX** was the first to do it, followed by **KLVE** and **KSCA**.

ARBITRONS/See Page 23

**New York**

	Fa '97	Wi '98
WLTW-FM (AC)	6.2	6.7
WSKQ-FM (Tropical)	5.6	6.1
WQHT-FM (CHR/Rhy)	5.9	5.5
WHTZ-FM (CHR/Pop)	3.9	4.7
WCBS-FM (Oldies)	4.6	4.6

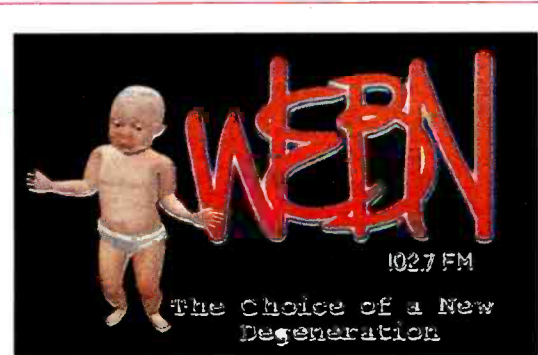
**Los Angeles**

	Fa '97	Wi '98
KSCA-FM (Reg. Mex.)	4.9	5.4
KLVE-FM (Spanish AC)	6.1	5.3
KFI-AM (Talk)	4.0	4.4
KPWR-FM (CHR/Rhy)	4.2	4.0
KKBT-FM (Urban)	4.5	3.9

**Chicago**

	Fa '97	Wi '98
WGN-AM (Full Serv)	6.1	6.6
WGCI-FM (Urban)	7.2	6.4
WLIT-FM (AC)	4.5	4.8
WNUA-FM (NAC/SJ)	4.8	4.5
WBBM-FM (CHR/Rhy)	4.6	4.4

COMPLETE RESULTS FROM 4 MAJOR MARKETS: PAGE 9



**If Novia's Kid Ever Acts Like This...**

First of all, it's not the right format — **WEBN/Cincinnati's** a Rock station. But the infamous Dancing Baby (of *Ally McBeal* and Internet fame) is doing its thing for the Jacor outlet in a new TV spot. To see the commercial, visit [www.webn.com](http://www.webn.com); to hear about the Novias' new addition, see Street Talk on Page 24.

**Dear Miss Radio Reality**

**Bringing New Life To 'Old' Voices**

**Tom Joyner** has a couple of grown kids, 24 and 23 years old. But when you ask the radio warrior of nearly three decades his age, he doesn't miss a beat: "I'm 23. They're older than I am."

Joyner's head is in the right place. What radio is all about (in case you've forgotten) is being fresh and appealing to the largest possible audience. After all, that's what keeps those delightful paychecks coming in.

So I, Miss Radio Reality, began to wonder: How does an old dog learn new tricks? Or can the old tricks keep you new? Reach-

RADIO REALITY/See Page 9

# HARVEY DANGER

"Flagpole Sitta"

R&R Alternative 23-20



Photo credit: Maria Chavez

from the album  
**Where have all the merrymakers gone?**  
rock add date 4/27

Already Added At:  
KRXQ DC101



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the arena rock recording company

# RAMMSTEIN



DU + TRAST

US Tour Begins 4/27!

Melting phone lines at:

WRCX KSJO WZTA  
KEGL WLZR WAAF  
KRXQ KUPD WXRK



Photo credit: J. J. B. / Getty Images

# STANFORD PRISON EXPERIMENT



from the album Wreckreation

# COMPETE

US tour now underway  
going for adds 5/11



Produced by Steven Haigler



## jimmie's chicken shack



"Dropping Anchor"

from the album

...pushing the salmanilla envelope

R&R Active Rock 20-17



produced and engineered by steven haigler  
mixed by tom lord-olge

LOCAL H

COMING THIS SUMMER!

TRIPPING DAISY

## WDRQ/Detroit Turns To Tear As New PD

WPLT-FM/Detroit Asst. PD Alex Tear has been named PD at ABC Radio CHR/Rhythmic sister WDRQ-FM. Tear accepts duties previously held by Lisa Rodman.

WDRQ GM George Kenyon told R&R, "In the truest sense, Alex is the best person for 'DRQ. He is a solid programmer. He's got a good strategic mind, he's a pleasure to work with, and I think he is exactly what the station needs."

Tear added, "When we were purchased by ABC, I was totally thrilled that we now had a rhythmic station in our Detroit arsenal. I've had my eye on it for a while, waiting for the opportunity to move into a programming position. I've been very pa-

TEAR/See Page 23

## Morgan Made Dir./Prog. For Clear Channel/Tampa

Pop/Alternative Hot AC WSSR (Star 95.7)/Tampa PD Chuck Morgan has been elevated to Clear Channel/Tampa's Director/Programming.

Working with each station's PD, Morgan will oversee programming for the company's eight Tampa Bay outlets: News/Talk WHNZ-AM, Urban AC WRBQ-AM, Sports WZTM-AM, Adult Alternative WHPT-FM, AC WILV-FM, Coun-

MORGAN/See Page 23

## BMI Dinner Hits The Big 5-0!



Actually celebrating its 58th year in existence, BMI held its 50th honorary dinner for distinguished members of the broadcasting community who have served on both the BMI and NAB boards. The black-tie gala was held at this year's NAB convention, and the place glistened with the glamour and style of members past and present. Doing it right are (l-r) Cox Radio VP/COO Richard A. Ferguson, FCC Commissioner Susan Ness, NAB President/CEO Edward Fritts, BMI President/CEO Frances Preston, BMI Chairman/Board of Dirs. Philip Jones, NAB Radio Chairman/Board of Dirs. Howard Anderson, and A.H. Belo Corp. President/CEO Ward L. Huey.

## Geffen Resets Modern Rock Unit

■ Zapin to head department, Skolnek now Dir.

Geffen Records has realigned its Modern Rock Promotion department, elevating Ross Zapin to Head/Modern Rock Promotion. Based in Los Angeles, he reports to Head/Promotion Bob Catania.

Concurrently, the label has upped Gaby Skolnek to Director/Modern Rock Promotion; expanded Manager/Modern Rock Promotion David Grant's duties to include not only college radio but commercial Alternative radio as well; and appointed Bill Burrs to the new post of Modern Rock/AOR Director, East Coast. Skolnek, Grant, and Burrs will report to Zapin.



Zapin



Skolnek

Commenting on Zapin's promotion, Catania said, "When I first joined Geffen, I was met by one of the most dynamic promotion exec-

GEFFEN/See Page 23

## Bartsch Trades Two For Three At Barnstable/L.I.

Jane Bartsch, Pres./GM at Barnstable Broadcasting's WHLI-AM & WKJY-FM/Long Island, has segued to similar duties at co-owned WGSM-AM, WBZO-FM & WMJ-C-FM/Long Island. She was succeeded at WHLI & WKJY by new VP/GM Dave Widmer (R&R 4/17), but continues in her role as Long Island Group Manager.

"I'm absolutely excited and thrilled," Bartsch told R&R. "After six and a half years at WHLI & WKJY, this seemed like a perfect

BARTSCH/See Page 23



Bartsch

## Curtin's For DreamWorks Rock Promo

DreamWorks Records has named Laura Curtin as Head/Rock Promotion. Based in New York, she reports to Head/Promotion Mark Gorlick.

Commenting on the appointment, DreamWorks senior executive Bruce Tenenbaum said, "Laura's success in working new artists at radio has been proven time and again. We're immensely pleased to have such a respected and veteran promotion person as Laura join us at DreamWorks."



Curtin

Gorlick noted, "Laura's tenacity and understanding of the radio landscape are well documented. Her hiring sends a clear message that we're serious about our long-term commitment to breaking artists at the Rock format."

Curtin most recently was with Epic Records. She joined that label in '89 as a promotion manager and eventually rose to VP/Rock & AAA Promotion in '95. A native New

CURTIN/See Page 23

## A&M Taps Tolkoff As Sr. Dir./Alt. Promo

A&M Records has named Max Tolkoff Sr. Director/Alternative Promotion. Based in Los Angeles, Tolkoff reports to Sr. VP/Promotion Peter Napoliello.

Commenting on the appointment, Napoliello said, "Max's appointment embellishes A&M's commitment to alternative music and its respective radio format. His relationships, coupled with



Tolkoff

his credibility, will be a tremendous advantage to A&M's alternative, AAA, and rock repertoire."

Prior to joining A&M, Tolkoff was Alternative Editor at *Gavin Report*. Before that, he ran his own Los Angeles-based promotion company called Mutant Promotions. Tolkoff began his career in radio at WCPO & WGSM/Huntington

TOLKOFF/See Page 23

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### Cuddy's Rise In Radio

Growing up in the Providence area, Tom Cuddy made his first big mark in radio as Station Manager of WARA/Attleboro, MA. In 1980 he joined Capital Cities powerhouse combo WPRO-AM & FM in his old hometown, advancing to OM/PD in August 1982. Seven years later, Cuddy became VP/Entertainment Programming for ABC Radio Networks. In March of '90, Cuddy was appointed VP/Programming for WPLJ/New York, where he still is today.



Tom Cuddy (circa 1990)

Sticking With Radio For 25 Years



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<b>NASHVILLE BUREAU:</b>	615-244-8822	615-248-6655	lhelton@rroonline.com

## Upstart Catholic Radio Network Buys 10 CBC Stations

Deal provides opportunity to launch 'family-oriented' programming nationwide

By Jeffrey Yorke  
R&R WASHINGTON BUREAU CHIEF

**WANTED:** Top programmer to develop 24-hour network of compelling talk directed at family-oriented baby boomers around the country. That's the advertisement bouncing around John Lynch's head now that the San Diego-based broadcaster has taken his first big step in launching the **Catholic Radio Network (CRN)**. Last week, CRN agreed to buy 10 AM stations from Children's Broadcasting Corp. (CBC) for \$57 million.

Lynch expects to close the deal with the Minneapolis-based CBC in August and debut the new religious network about Sept. 1. Lynch told

R&R, "It'll be programming from a pro-family perspective — like Rush Limbaugh, but from a Catholic perspective. That will be the essence of

what we focus on: The moral breakdown of the country's leadership. I think we have an incredible opportunity here."

Lynch also expects listeners of other denominations to tune in. "I don't think it'll be just Catholics who'll want to listen. Our programming will be inviting to anyone who is concerned about families, and people who face challenges in their every-

**CATHOLIC/See Page 8**

## One Financial Show Host Settles With The SEC, Another One Is Indicted

By Matt Spangler  
R&R WASHINGTON BUREAU

Just a month after the Securities and Exchange Commission filed a second federal suit against Michael Cardascia, a 1996 case involving the *Inside Wall Street* host has been settled. Now, another financial show host has been indicted for securities fraud.

On April 21, Cardascia agreed to a settlement offered by Judge Patricia Fawcett of the U.S. District Court in Orlando in a 1996 case in which Cardascia, who is also a stockbroker, al-

legedly promoted certain securities in exchange for kickbacks. At press time, the settlement payment had not been determined.

On March 17, Cardascia and his

company, Strathmore Equity Services, were indicted in Manhattan court for failing to disclose that some guests had paid to appear on his show to promote their securities. That case is unrelated to the Florida settlement and is still pending.

On April 15, Jerome Wenger, host

**SEC/See Page 8**

## Bloomberg BUSINESS BRIEFS

### NM Broadcasters Speak Out On Microradio

FCC Commissioner Gloria Tristani and Mass Media Bureau Chief Roy Stewart got "an earful" on the commission's proposal to create a new, low-power FM service from broadcasters in Tristani's home state last week.

"Our feeling is when you buy a radio station, you go into it to make money," Trisha Dunn, principal of KCKN-AM & KBCQ-FM/Roswell, NM and board member of the New Mexico Broadcasters Association, told R&R. "If somebody wants a voice and feels like they don't have a voice, there are a lot of stations they can buy."

"I don't think the commission's responsibility extends to protecting, from a competition point of view, the broadcast industry," Stewart responded. "I would be more concerned if they could demonstrate there was going to be an adverse effect on the technical ability of full-service stations to operate." Dunn said Tristani — who keynoted the NMBA convention last Friday — "has a lot to learn," but "is absolutely receptive to broadcaster issues." Tristani was not available for comment on Dunn's assessment.

### Cox Says WPEZ Move Would Serve Atlanta

Cox Radio has asked the FCC to block the proposed reallocation of WPEZ-FM/Macon, GA's community of license to Hampton, GA. The company says the move "is intended to serve Atlanta." WPEZ owner U.S. Broadcasting LP (USB) says that its November 1997 proposal would create the first station in Hampton that is "independent" of the Atlanta market, according to USB. Cox, which owns three stations in Atlanta, says Hampton and Atlanta share an ad market, and Hampton is in the Atlanta DMA and MSA. The case is still pending before the commission.

### Big City Buys Four More In Chicago

Big City Radio Inc. said Monday it is buying four stations in Chicago, bringing its total to six properties in that market. The company will purchase WCBR-FM/Arlington Heights, IL from Darrell Peters Productions Inc.; WLRT-FM/Kankakee, IL from STARadio Inc.; and WLBK-AM & WDEK-FM/De Kalb, IL from De Kalb Radio Studios Inc. for an undisclosed amount. The deals are expected to close within 90 days, pending FCC approval. Big City also owns WXXY-FM and WYXX-FM in the market.

### Triangle Breaks Into San Francisco

Triangle Broadcasting Co. began airing its gay/lesbian programming on KEST/San Francisco Tuesday. The programming — which is also aired on Triangle's two O&Os, KBRO & KNTB/Seattle — includes talk, sports, news, and entertainment targeted at the gay/lesbian community. The programming will air on KEST from 7pm-2am Monday-Friday.

### Clear Channel To Acquire Florida, Texas Properties

In an \$85 million cash deal, Fairbanks will sell WJNA-AM, WJNO-AM, WCLB-FM, WRLX-FM & WRMF-FM/West Palm Beach and WJNX-AM/Ft. Pierce-Vero Beach, FL to Clear Channel Communications. When the deal closes, Clear Channel will then trade Talk WFTL/Ft. Lauderdale along with WJNA, WRLX & WRMF for James Crystal Broadcasting's Nostalgia WTPX-FM/West Palm Beach and \$47 million cash. The deal instantly makes James Crystal a major player in the 49th largest market, while Clear Channel will now own six properties in West Palm Beach and seven stations in Miami.

Meanwhile, Clear Channel has also agreed to acquire News/Talk and Soft AC combo KTSM-AM & FM in El Paso from ComCorp of El Paso for \$10.5 million. Clear Channel already owns KHEY-AM & FM & KPRR-FM in El Paso and began an LMA on KTSM-AM & FM on Monday.

Continued on Page 12

### R&R/Bloomberg Radio Stock Index

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


	Change Since			
	One Year Ago 4/9/98*	4/17/98	One Year Ago	4/17
Radio Index	103.29	233.65	228.56	+121.37% -2.18%
Dow Industrials	6703.55	8994.86	9167.50	+39.16% +1.93%
S&P 500	766.34	1110.67	1122.72	+48.97% +1.09%

\*The numbers in the second column reflect closing stock prices and percentages on 4/9. The stock market was closed 4/10 in observance of Good Friday and Passover.

We spend our weekend talking sports so you can spend yours listening



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Larry Cotlar!  
7pm-12am E.T.



Bob Berger &  
Bruce Murray!  
1pm-7pm E.T.

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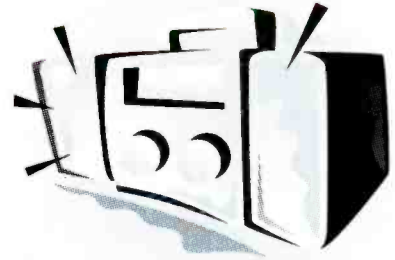
Illustrations by J.T. Steiny

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**5**

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## DEAL OF THE WEEK

- **WJNA-AM, WJNO-AM, WJNX-AM, WCLB-FM, WRLX-FM & WRMF-FM/West Palm Beach**  
**\$85 million**

## 1998 DEALS TO DATE

- Dollars To Date:** **\$1,920,554,644**  
(Last Year: \$4,282,441,368)
- Dollars This Week:** **\$200,709,156**  
(Last Year: \$389,243,120)
- Stations Traded This Year:** **572**  
(Last Year: 713)
- Stations Traded This Week:** **61**  
(Last Year: 97)

## TRANSACTIONS AT A GLANCE

- Clear Channel/James Crystal Broadcasting swap \$47 million  
WJNA-AM, WRLX-FM & WRMF-FM/West Palm Beach  
WFTL-AM/Ft. Lauderdale  
WTPX-FM/West Palm Beach
- Catholic Radio Network acquisitions \$57 million  
KPLS-AM/Anaheim, CA  
KKYD-AM/Denver-Boulder  
WAUR-AM/Aurora, IL  
KYCR-AM/Minneapolis  
KCNW-AM/Kansas City  
WJDM-AM/New York  
WPWA-AM/Chester, PA  
KAHZ-AM/Dallas-Ft. Worth  
WZER-AM/Milwaukee-Racine  
KIDR-AM/Phoenix
- KCTT-FM/Yellville, AR \$215,000
- WVNF-AM/Alpharetta, GA \$275,000
- WKTM-FM/Soperton, GA No cash consideration
- KACH-AM/Preston, ID \$12,000
- Big City Radio acquisitions \$23 million (est.)  
WCBR-FM/Arlington Heights, IL  
WLBK-AM & WDEK-FM/De Kalb, IL  
WLRT-FM/Kankakee, IL
- WTIM-AM/Taylorville, IL \$60,000
- Commonwealth Broadcasting Corp. acquisitions \$2.91 million  
WFKY-AM & WKYW-FM/Frankfort, KY  
WKED-AM & FM/Frankfort, KY  
WHRZ-FM/Providence, KY  
WCND-AM & WTHQ-FM/Shelbyville, KY
- WFSR-AM & WTUK-FM/Harlan, KY \$400,000
- WNAV-AM/Annapolis, MD \$2.2 million
- WSRO-AM/Malborough, MA \$250,000
- WYBR-FM/Big Rapids, MI \$450,000
- WKMI-AM & WRKR-FM/Kalamazoo & WKFR-FM/Battle Creek, MI \$14 million
- KQUL-FM/Lake Ozark, MO \$800,000
- KALS-FM/Kalispell, MT \$300,000
- KXJW (FM CP)/Jal, NM \$10,000
- KXTC-FM/Thoreau, NM \$437,500
- WVOI-AM/Toledo \$200,000
- KECO-FM & KXOO-FM/Eik City, OK \$100,000
- KEUG-FM/Cottage Grove, OR No cash consideration
- WISR-AM & WLER-FM/Butler, PA \$1,327,804
- WXVX-AM/Monroeville, PA \$235,000
- WCMG-FM/Marion, SC (Florence) \$525,000
- WKXJ-FM/South Pittsburg, TN (Chattanooga) \$351,852
- KTMR-AM/Edna, TX \$150,000
- KTSM-AM & FM/El Paso \$10.5 million

## TRANSACTIONS

## Clear Channel Cleans Out Fairbanks/W. Palm Beach

- **Catholic Radio Network picks up 10 Children's properties for \$57 million**

## Deal Of The Week

**WJNA-AM, WJNO-AM, WJNX-AM, WCLB-FM, WRLX-FM & WRMF-FM/West Palm Beach**

**PRICE:** \$85 million  
**TERMS:** Asset sale for cash  
**BUYER:** Clear Channel Communications Inc., headed by President Lowry Mays. It owns WBZT-AM, WKGR-FM & WOLL-FM/West Palm Beach.  
**SELLER:** Fairbanks Communications Inc., headed by President Richard Fairbanks. Phone: (407) 838-4370  
**FREQUENCY:** 1040 kHz; 1230 kHz; 1330 kHz; 95.5 MHz; 92.1 MHz; 97.9 MHz  
**POWER:** 10kw day/1kw night; 800 watts; 5kw day/1kw night; 100kw at 981 feet; 7.2kw at 499 feet; 100kw at 1348 feet  
**FORMAT:** News/Talk; Nostalgia; News/Talk; Country; AC; AC  
**BROKER:** Bergner & Co. and Richard A. Foreman Assoc. Inc.  
**COMMENT:** Simultaneously, Clear Channel has entered into a trade agreement with James Crystal Enterprises (See following deal).

## Swap Deal

**Clear Channel/James Crystal Broadcasting swap**

**VALUE:** \$47 million  
**TERMS:** Clear Channel is swapping WJNA-AM, WRLX-FM & WRMF-FM and WFTL-AM/Ft. Lauderdale for James Crystal Broadcasting's WTPX-

FM/West Palm Beach and \$47 million cash.

**BROKER:** Bergner & Co. and Richard A. Foreman Assoc. Inc.

**WJNA-AM, WRLX-FM & WRMF-FM/West Palm Beach**

**TRADED TO:** James Crystal Broadcasting (see previous deal for station details)

**WFTL-AM/Ft. Lauderdale**

**TRADED TO:** James Crystal Broadcasting

**FREQUENCY:** 1400 kHz

**POWER:** 1kw

**FORMAT:** News/Talk

**WTPX-FM/West Palm Beach**

**TRADED TO:** Clear Channel Communications

**FREQUENCY:** 105.5 MHz

**POWER:** 100kw at 476 feet

**FORMAT:** Nostalgia

## Group Deal

**Catholic Radio Network acquisitions**

**PRICE:** \$57 million  
**TERMS:** Asset sale for cash  
**BUYER:** Catholic Radio Network, headed by President John Lynch. See Page 4 story for complete details.  
**SELLER:** Children's Broadcasting Corp., headed by President Christopher Dahl  
**BROKER:** Peter Handy of Star Media Group and Austin Walsh of Media Services Group  
**STATIONS:** WPWA-AM/Chester, PA;

KAHZ-AM/Dallas-Ft. Worth; KKYD-AM/Denver-Boulder; KCNW-AM/Kansas City; KPLS-AM/Anaheim, CA; WZER-AM/Milwaukee; KYCR-AM/Minneapolis-St. Paul; WJDM-AM/New York; WAUR-AM/Aurora, IL; and KIDR-AM/Phoenix.

## Arkansas

**KCTT-FM/Yellville**

**PRICE:** \$215,000

**TERMS:** Asset sale for cash

**BUYER:** KTLO LP, a subsidiary of Mountain Lakes Broadcasting Corp., headed by President Scottie Earls. It owns KTLO-AM & FM/Mountain Home, AR. Phone: (870) 425-3101

**SELLER:** A&J Broadcasting Co. Phone: (870) 449-4001

## Georgia

**WVNF-AM/Alpharetta**

**PRICE:** \$275,000

**TERMS:** Asset sale for cash

**BUYER:** Genesis Communications I Inc., headed by President Bruce Maduri. It owns WNIV-AM/Atlanta. Phone: (404) 233-1400

**SELLER:** Milton Broadcasting Co., headed by President Maurice Negrin. Phone: (404) 233-7658

**WKTM-FM/Soperton**

**PRICE:** No cash consideration

**TERMS:** Transfer of station and assets; deal is contingent upon the grant of an FM CP in Mount Vernon, GA to Vidalia Communications

**TO:** Augusta Radio Fellowship Institute Inc., headed by President C.T. Barinowski. Phone: (706) 733-8201

**FROM:** Vidalia Communications Corp.

## Idaho

**KACH-AM/Preston**

**PRICE:** \$12,000

**TERMS:** Asset sale for cash and advertising time

**BUYER:** Alan and Nelada White. Phone: (208) 524-4829

**SELLER:** Zeldon and Mary Lynn Nelson. Phone: (208) 852-1340

## Illinois

**Big City Radio acquisitions**

**PRICE:** \$23 million (est.)

**TERMS:** Not available

**BUYER:** Big City Radio Inc., headed by President Michael Kakoyiannis. It owns WXXY-FM & WYXX-FM/Chicago. Phone: (914) 592-1071

**SELLER:** Various companies, see in-

Continued on Page 8

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**EARNINGS**

**Newspapers' Broadcast Properties, Arbitron Parent See Gains**

**P**ulitzer Publishing Co. (NYSE: PTZ) reported a 6% increase in broadcasting operations revenue for the first quarter of 1998 — \$53.2 million, up from \$50.2 million for the same period in 1997. The company attributed the revenue gains for the first quarter to a 6.5% increase in national and local ad spending (network TV compensation is also figured into total broadcasting revenues.) Broadcast cash flow grew 8.8% to \$22.5 million from \$20.7 million in the first quarter. "Looking ahead," said Chairman/CEO Michael Pulitzer in a written statement, "we're encouraged by the prospect for broadcast political advertising related to the mid-term elections." CNBC reported April 16 that the company is expected to sell its nine TV and five radio stations for \$2 billion by mid-May.

**T**he broadcast arm of the New York Times Co. (NYSE: NYT) — which includes WQEW-AM & WQXR-FM/New York and eight TV stations — reported an operating profit of \$7.3 million for the first quarter of 1998, compared to \$5.7 million in the same period last year. The company attributes the increase to advertising gains at its four CBS-TV affiliates during the Winter Olympics. Broadcast reve-

nues rose to \$33.3 million for the first quarter, compared to \$31.4 million in the first quarter of 1997.

**O**perating profit from the broadcasting and entertainment division of the Tribune Co. (NYSE: TRB) shot up 38% to \$54 million, compared to \$39 million for the first quarter of 1998. The Chicago-based company said the gain was mostly due to the March 1997 acquisition of six television stations from Renaissance Communications Corp. Overall earnings were \$70.1 million (49 cents per share) on a diluted basis, up from \$64.5 million (45 cents) for the same quarter of 1997. Tribune owns four radio and 17 TV stations.

**C**eridian Corp. (NYSE: CEN), parent company of The Arbitron Co., reported revenue of \$282.3 million for the first quarter of 1998, compared to \$263.9 million for the same period last year. Net earnings in the first quarter of this year were \$35.8 million, compared to \$43.8 million in the first quarter of 1997, before Ceridian sold its defense electronics business. Ceridian pointed out that during the first quarter of 1998, Arbitron continued to integrate UK-based Continental Research into its operations.

**Catholic**

Continued from Page 4

day lives. We are not just going to be preaching to the choir. We think the Catholic perspective is a good one as a guideline in facing today's challenges. I guarantee we'll have some compelling programming!"

Cutting the deal with the CBC's group gives the upstart group rare immediate entry into America's top radio markets — New York, Los Angeles (Anaheim, CA), Chicago (Aurora, IL), Philadelphia (Chester, PA), Dallas, Phoenix, Kansas City, Denver, Minneapolis, and Milwaukee. It's the beginning of what Lynch hopes to be a 15-to-20 station for-profit group within the top 75 markets.

Austin Walsh, a broker with San Francisco-based Media Services Group, said the idea for the specialty network was conceived about six months ago by a group of Catholic leaders that includes the Archbishop of Denver, a former National Security Advisor with the Reagan administration; and Frank De Francesco, a

former executive with both Charter Broadcasting and Noble Broadcasting. Lynch was approached by Walsh to develop and run the operation. After selling the bulk of his radio stations to Jacor and Clear Channel last year, Lynch told R&R he was enjoying life on the golf course. But after hearing the proposal for the network, he got "really excited about starting this thing from scratch." He also hopes to take the group public within the next two years.

Both Lynch and De Francesco, who now serves as CRN's VP/CFO, told R&R the group is talking with other station owners, and they could have announcements on additional acquisitions within the next month. Meanwhile, Lynch said CRN will offer affiliates "a turnkey service" that he believes will make unprofitable outlets move into the black in short time.

Walsh said the group "scooped up" CBC's broken deal with Global Broadcasting when Global failed to come up with \$72.5 million for all of the 13 stations in January. Since

then, CBC has pulled the plug on its "Radio Aahs" Kids programming, with many of the stations offering Alan Freed's "Beat Radio" dance programming from 7pm-7am ET along with various brokered programming in other dayparts. CBC head Chris Dahl told R&R his group has "letters of intent" for its Detroit, Houston, and St. Paul, MN, properties and will "be reducing them to contracts in the next week."

Dahl said he is impressed with CRN's programming idea, enough so that \$5 million of the \$57 million sale price will be held by CBC in CRN stock. Meanwhile, CBC will take the proceeds from the sale and reinvest them in Harmony Holdings, a Los Angeles-based commercial production company. CBC already owns 40% of that operation. Dahl said CBC would consider getting back into the radio business if station prices were to drop following a market correction.

Lartigue Multimedia Systems, also headed by Lynch, will not have any involvement with the newly formed CRN.

**SEC**

Continued from Page 4

of WMET/Washington's *The Next Super Stock*, was charged in the U.S. District Court in Manhattan for allegedly promoting investor interest in securities sold by New York-based Wise Choice Discount Brokerage Inc. and Abbey Ashford Securities Inc., then receiving compensation for the promotion without disclosing it on-air.

**Unauthorized Payment**

According to last week's indictment, Wenger promoted Transco Re-

search Corp.'s stock on a number of broadcasts between June and September 1997. Wenger allegedly scheduled appearances by several Transco officials on his show and encouraged listeners to call a toll-free number at Wise Choice to purchase Transco securities. In turn, Transco reportedly paid Wenger \$4000 cash and gave him 59,000 shares of common stock in the company. SEC law requires that such compensation be disclosed on-air.

WMET owner/GM Sondra Linden told R&R the station will continue to broadcast Wenger's show and will do so as long as he has not been found

guilty. "I guess you're not guilty until you're found guilty in this country," she said. The show is heard on WMET weekdays during morning drive and is syndicated in several other markets, including Boston, Chicago, New York, and Phoenix.

Wenger could not be reached for comment. He publishes a newsletter, also called *The Next Super Stock*, and is in negotiations with the USA Network to produce a TV version of the radio show.

FCC spokesman David Fiske told R&R it was not clear if the commission needed to take any action based on the indictment. However, if WMET had knowledge of Wenger's financial arrangements, that would be a violation of the commission's "sponsorship identification" statute and thus subject to FCC action, which could include fines or license revocation. Linden told R&R she had no knowledge of Wenger being compensated by the securities firms.

At press time, Wenger was scheduled to appear in U.S. District Court in Manhattan on Thursday (4/23). If he is found guilty in the case, he could face up to 10 years in prison and fines totaling \$500,000.

**TRANSACTIONS**

Continued from Page 6

dividual listings

**BROKER:** Gary Stevens for Big City Radio (entire deal) and Blackburn & Co. (De Kalb stations only)

**WCBR-FM/Arlington Heights**

**SELLER:** Darrell Peters Productions Inc.

**FREQUENCY:** 92.7 MHz  
**POWER:** 3kw at 300 feet  
**FORMAT:** Alternative

**WLBK-AM & WDEK-FM/De Kalb**

**SELLER:** De Kalb Radio Studios Inc.

**FREQUENCY:** 1360 kHz; 92.5 MHz  
**POWER:** 1kw, 20kw at 495 feet  
**FORMAT:** AC; Hot AC

**WLRT-FM/Kankakee**

**SELLER:** STARadio Inc.  
**FREQUENCY:** 92.7 MHz  
**POWER:** 3kw at 328 feet  
**FORMAT:** Country

**WTIM-AM/Taylorville**

**PRICE:** \$60,000  
**TERMS:** Asset sale for cash  
**BUYER:** Covenant Network, headed by President John Anthony Holman. Phone: (618) 692-9798  
**SELLER:** Miller Communications Inc., headed by President Randal Miller. Phone: (217) 824-3395

**Kentucky**

**Commonwealth Broadcasting Corp. acquisitions**

**PRICE:** \$2.91 million  
**TERMS:** Asset sale for cash  
**BUYER:** Various subsidiaries of Commonwealth Broadcasting Corp., headed by President Steven Newberry. Phone: (502) 651-6050  
**SELLER:** Various companies; see individual listings

**WFKY-AM & WKYW-FM/Frankfort**

**SELLER:** Purchase Broadcasting Inc., headed by President Lee Hagan. Phone: (502) 443-8058  
**FREQUENCY:** 1490 kHz; 104.9 MHz  
**POWER:** 1kw; 3kw at 300 feet  
**FORMAT:** Oldies; Classic Rock

**WKED-AM & FM/Frankfort**

**SELLER:** Franklin County Broad-

Continued on Page 12



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## 12+ WINTER '98 ARBITRON RESULTS

### New York

	Fa '97	Wi '98
WLTW-FM (AC)	6.2	6.7
WSKQ-FM (Tropical)	5.6	6.1
WQHT-FM (CHR/Rhy)	5.9	5.5
WHTZ-FM (CHR/Pop)	3.9	4.7
WCBS-FM (Oldies)	4.6	4.6
WXRK-FM (Alternative)	4.1	4.3
WRKS-FM (Urban AC)	4.4	4.2
WKTU-FM (CHR/Rhy)	4.6	3.9
WINS-AM (News)	3.0	3.6
WPAT-FM (Spanish AC)	3.3	3.5
WQCD-FM (NAC/SJ)	2.8	3.2
WOR-AM (Talk)	3.0	3.1
WABC-AM (Talk)	3.1	3.0
WQXR-FM (Classical)	2.4	2.9
WCBS-AM (News)	3.2	2.8
WPLJ-FM (Hot AC)	2.8	2.6
WPLS-FM (Urban)	2.3	2.5
WADO-AM (Spanish N/T)	2.0	2.3
WFAN-AM (Sports)	2.8	2.2
WQEW-AM (Nostalgia)	2.1	2.0
WAXQ-FM (Cl. Rock)	1.4	1.5
WBIX-FM (Hot AC)*	1.5	1.5
WNEW-FM (Cl. Rock)	1.7	1.5
WLIB-AM (News/Talk)	1.3	1.0

\*Was WNSR-FM until January 21

### Los Angeles

	Fa '97	Wi '98
KSCA-FM (Reg Mex)	4.9	5.4
KLVE-FM (Spanish AC)	6.1	5.3
KFI-AM (Talk)	4.0	4.4
KPWR-FM (CHR/Rhy)	4.2	4.0
KKBT-FM (Urban)	4.5	3.9
KIIS-FM (CHR/Pop)	4.0	3.8
KOST-FM (AC)	3.8	3.8
KLAX-FM (Reg. Mex.)	2.1	3.4
KROQ-FM (Alternative)	3.0	3.4
KRTH-FM (Oldies)	4.0	3.4
KTWV-FM (NAC/SJ)	3.4	3.3
KBIG-FM (AC)	2.7	3.0
KYSR-FM (Hot AC)	2.8	2.9
KCMG-FM (Oldies)*	1.4	2.7
KABC-AM (Talk)	3.0	2.6
KCBS-FM (Cl. Hits)	2.7	2.5
KLSX-FM (Talk)	2.5	2.4
KNX-AM (News)	2.0	2.4
KLOS-FM (Rock)	2.6	2.3
KZLA-FM (Country)	2.7	2.3
KLAC-AM (Nostalgia)	2.3	2.2
KFWB-AM (News)	2.1	2.1
KBUA/KBUE (Reg. Mex.)	1.8	1.9
KKGO-FM (Classical)	1.7	1.9
KTNQ-AM (Spanish N/T)	2.1	1.9
KSSE-FM (Spanish Con)	1.2	1.6
KJLH-FM (Urban AC)	1.4	1.2

\*Was CHR/Rhythmic until November 19; was KIBB-FM until February

### Nassau-Suffolk

	Fa '97	Wi '98
WALK-FM (AC)	5.3	5.7
WHTZ-FM (CHR/Pop)	4.9	5.6
WXRK-FM (Alternative)	5.3	5.3
WBLI-FM (CHR/Pop)	5.0	4.5
WCBS-FM (Oldies)	4.4	3.9
WLTW-FM (AC)	4.3	3.9
WABC-AM (Talk)	2.9	3.8
WHLI-AM (Nostalgia)	2.8	3.7
WOR-AM (Talk)	3.3	3.7
WCBS-AM (News)	4.2	3.6
WFAN-AM (Sports)	3.9	3.4
WKJY-FM (AC)	2.4	3.4
WKTU-FM (CHR/Rhy)	3.6	3.2
WPLJ-FM (Hot AC)	2.9	3.1
WBAB/WHFM (Rock)	3.5	2.9
WQHT-FM (CHR/Rhy)	3.3	2.9
WBZO-FM (Oldies)	2.8	2.6
WQXR-FM (Classical)	1.9	2.5
WNEW-FM (Cl. Rock)	2.0	2.3
WINS-AM (News)	2.5	2.2
WQCD-FM (NAC/SJ)	2.3	2.1
WAXQ-FM (Rock)	1.8	1.9
WMJC-FM (Country)	1.2	1.8
WDRE/WLIR (Alternat)	1.3	1.5
WRKS-FM (Urban AC)	1.7	1.5
WSKQ-FM (Tropical)	1.2	1.3
WBIX-FM (Hot AC)*	1.2	1.1
WBLS-FM (Urban)	1.3	1.0
WLUX-AM (Nostalgia)	.9	1.0

\*Was WNSR-FM until January 21

### Chicago

	Fa '97	Wi '98
WGN-AM (Full Serv)	6.1	6.6
WGCI-FM (Urban)	7.2	6.4
WLIT-FM (AC)	4.5	4.8
WNUA-FM (NAC/SJ)	4.8	4.5
WBBM-FM (CHR/Rhy)	4.6	4.4
WVAZ-FM (Urban AC)	4.3	4.3
WBBM-AM (News)	3.6	4.0
WLS-AM (Talk)	4.3	4.0
WUSN-FM (Country)	3.5	3.4
WJMK-FM (Oldies)	3.4	3.3
WKQX-FM (Alternative)	2.9	3.0
WRCX-FM (Rock)	3.0	3.0
WCKG-FM (Cl. Rock)	2.3	2.9
WAIT-AM (Nostalgia)	2.3	2.8
WNND-FM (AC)*	2.3	2.7
WTMX-FM (Hot AC)	2.6	2.6
WXCD-FM (Cl. Rock)	2.8	2.6
WXRT-FM (Adult Alt)	1.9	2.6
WLEY-FM (Reg. Mex.)	2.5	2.3
WMAQ-AM (News)	2.3	2.3
WJOJ-FM (Reg. Mex.)	1.8	2.2
WNIB-FM (Classical)	1.7	1.9
WLUP-FM (Rock)	1.5	1.6
WSCR-AM (Sports)	2.0	1.5
WFMT-FM (Classical)	1.2	1.2
WGCI-AM (Urban/O)	1.7	1.2
WMVP-AM (Sports)	1.1	1.2

\*Was WPNT-FM (Hot AC) until October

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### Format Legend

AC-Adult Contemporary, Adult Alt-Adult Alternative, Alternative-Alternative, B/EZ-Beautiful/Easy Listening, CHR/Pop-Contemporary Hit Radio/Pop, CHR/Rhy-Contemporary Hit Radio/Rhythmic, Cl. Hits-Classic Hits, Classical-Classical, Cl. Rock-Classic Rock, Country-Country, Full Serv-Full Service, Hot AC-Hot AC, Misc-Miscellaneous, MOR - Middle of the Road, NAC/SJ-New AC/Smooth Jazz, News-News, Nostalgia-Nostalgia, News/Talk-News/Talk, Oldies-Oldies, Reg. Mex.-Regional Mexican, Religious-Religious, Rock-Rock, Spanish AC-Spanish Adult Contemporary, Span N/T-Spanish News/Talk, Spanish/O-Spanish Oldies, Sports-Sports, Talk-Talk, Tropical-Tropical, Urban/AC-Urban Adult Contemporary, Urban-Urban Contemporary, Urban/O-Urban Oldies.

### SAME-DAY RATINGS RESULTS

[www.rronline.com](http://www.rronline.com)

### Miss Radio Reality

Continued from Page 1

ing out to Radioland for the answers. I found a number of seasoned professionals willing to share their insights, experiences, and common-sense ways of staying on top of your game. Hopefully, some of these hints can extend your shelf life and prevent you from becoming just another exhibit at the Museum of Natural History, on display between the woolly mammoth and Bob Hope.

#### With A Little Help...

Say you've been doing the 6-10pm slot five nights a week for the last 15 years. In your town, you and that four-hour chunk of time are now synonymous. If Joe Listener didn't hear your words of wisdom, encouragement, soothing sentiments, or just plain wackiness, the town would grieve. It doesn't matter if you work in Urban, Classical, or Oldies, the goals are the same: You want listeners to tune in, know you are there, and listen religiously. (Secretly, or maybe not so secretly, you want them to write down your name in the Arbitron diary too.)

"I have help," Joyner says unabashedly. "I use writers. I found out early on that it's impossible to stay fresh consistently. I also found out that's how the big boys do it. I'd watch Johnny Carson and wonder, 'How does he stay so fresh all the time?' I come up with an idea or some good lines, and then I knock it around with my writers on the phone.

"It's soooooo easy to get comfortable, but you've got to keep changing your routine," adds Joyner, whose ABC Radio Networks-syndicated morning show now airs on about 100 stations. "If not, the bit dies, and you are the last one to find out."

Joyner also goes to great lengths to live as his listeners do, not as a jock does. "Even though I get up at 3am, I don't go to bed at 7pm. If my audience is not going to bed at 7pm, I shouldn't," reasons Joyner, who regularly turns in at about 11:30 pm. "I've got to play with pain. I go out and try to live a normal life.

"I watch all the TV I can and read everything I can, but I think the biggest thing is to try to have a life. Talk to as many people as you can. I make a point of answering the phone, talking to people."

#### Bach To Life

Dennis Owens, who has logged more than 30 years with Classical WGMS-FM/Washington, was awarded the 1997 AIR Lifetime Achievement award in October. The urbane and dry-witted Owens, who once characterized himself as "60+ aiming at 30+," has attracted a youthful following with his entertaining style. He lightens up his shows with *Jeopardy!*-style quizzes and mainstream, up-tempo classical music geared toward an audience on the move. During one AIR Awards ceremony, Owens — who began his career playing Top 40 on a station in the Caribbean — quipped, "You have no idea how much fun I have playing the music of 200-year-old foreigners!"

This unorthodox approach to what is generally seen as a stodgy format (with equally stodgy announcers) has rekindled interest in the station among an entirely new crop of listeners. And Owens gets credit from management and listeners alike for "younging up" the audience, drawing a significant number of thirtysome-

## UPDATE

### RCS Partners With Arbitron, AP On New Programming Tools

Radio Computing Services (RCS) has debuted a new add-on module to its *Selector* music scheduling software that allows programmers to make strategic decisions based on ratings estimates provided by Arbitron.

*SelectorREACH* allows for the application of a station's Arbitron ratings for any daypart, hour, artist, song, or group of songs to create a "reach and frequency" concept previously employed only in sales, RCS Dir./Mktg. Tom Zarecki said. "This addresses a primary concern of programmers to more carefully examine proper scheduling of each song on a station. Until now, the only way was guesswork," Zarecki said. Added Arbitron Radio GM Pierre Bouvard, "This agreement is the most important step we've taken so far in our efforts to make Arbitron info more useful for programmers and MDs."

Concurrently, RCS will now be offering *AP NewsDesk* as a fully integrated module of the *Master Control*-on-air system. With the tool, broadcasters now have access to an entirely integrated digital audio and news package in a Windows environment. Functions include an audio editing module, scrolling headlines, and multiple wire inputs.

Both products were unveiled earlier this month at the NAB in Las Vegas.

thing listeners — "Not your typical classical listener," acknowledges Owens.

"You don't announce, you present," he tells me. "It's conversational contact. Midday radio is very rote: It has a monotonous, announcing aspect. One must have a charisma of voice. It has to have behind it a technique. You can't communicate unless you have an instinct."

#### Be A Listener

WNWV-FM/Cleveland's **Bernie Kimble**, a 28-year radio veteran who's spent over six years on and off at the NAC/Smooth Jazz station, both as PD and as host of a four-hour midday shift, says, "I work at a format that I listen to at home. It's always a challenge. Every time I open a jewel case, I'm looking for a new song to please the audience one more notch. To feed my music habit, I'm in the business of radio."

Radio may be a habit and a passion for some, but that doesn't automatically mean that a broadcaster will serve the same capacity for their audience. What these veteran broadcasters have a leg up on is their connection to their audience.

"Presentation can get you into a rut, and I've been honed on experience," Owens figures. "It initially took three years to realize the show was running on all cylinders."

Kimble adds, "Radio people can get frustrated because the public doesn't react the way they would like them to. Our industry is not the focal point of their lives, and that gets frustrating."

To become that integral part of the listeners' lives, Kimble suggests, "Talk to club owners, concert promoters, [find out] what foods the people in your area like, historical events. Become part of the community. They're on the inside — the sooner you become part of that, the better programmer you're going to be."

#### No Geeks Allowed

At February's *R&R* Talk Radio Seminar, 30-year broadcast veteran **Sally Jessy Raphael** told seminar attendees that if you want to succeed in radio, you can't be a radio geek. Don't hang out with broadcasters all the time. You've got to expand your drawing pool to include a variety of sources. If you talk broadcaster talk all the time,

the only people you *might* interest will be broadcasters. Man cannot live on radio-speak alone. Broaden your interests, Raphael said. Take tae kwon do. Get in a book club. Walk in the malls with senior citizens. You don't even have to be out with other people: Take up exotic cooking, build a bird sanctuary in your backyard... anything. The point is to keep building your base of experience and interest. Who wants to hear from someone who has only done one thing their entire existence? Owens tells Miss Radio Reality he stays fresh by trying to maintain "total anonymity" and by "sweating like a pig in the gym and traveling."

In his database of "stuff to draw from," Owens includes calendars, fan mail, anything with tidbits of information. "One has to be aware of life," he philosophizes. "Draw on the humor of everyday events. You never can rest on what you did a minute ago. Every day, you start over."

Another 31-year Washington radio-ophile, **Bob Duckman** tells Miss Radio Reality he stays on top of his game by "taking advantage of the new technologies and information services." Each morning, he surfs the Internet and absorbs as much information as possible. "It doesn't take long for you to find the places where you'll get the most information that can be very valuable to producing a great show," Duckman, OM and midday host of Nostalgia WWDC-AM, says he relies on *R&R* and its online show prep services to collect the latest material for his show.

But perhaps the most important thing for performers to remember, Duckman reminds Miss Radio Reality, is that "radio is a real business. If you're real, you'll never have a problem. It doesn't matter what format you're in, be yourself!"

So quit whining and figure out if you're going to be a radio star or not! The way Miss Radio Reality sees it, Kimble has the right perspective: "This is the entertainment business. It's not a 9-to-5 job. If you don't like what you do, get out of radio. It's a job, a career, a lifestyle."

Miss Radio Reality is a product of the imagination of *R&R* Washington Bureau Assoc. Editor **Patrice Wittrig**, Washington Bureau Chief **Jeffrey Yorke** contributed to this article.



# CONVENTION '98

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

**June 11-13, 1998**



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*Or MAIL to:*

**R&R CONVENTION '98  
10100 Santa Monica Blvd., 5th Floor  
Los Angeles, CA 90067-4004**

Please print carefully or type in the form below. Full payment must accompany registration form. Please include separate form for each registration. Photocopies are acceptable.

**REGISTRATION FEES**

_____ 3 OR MORE BEFORE MAY 1, 1998	\$350 EACH
_____ SINGLE BEFORE MAY 1, 1998	\$400 EACH
_____ 3 OR MORE AFTER MAY 2, 1998	\$435 EACH
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_____ EXTRA COCKTAIL TICKETS (THURS)	\$ 75 EACH
_____ EXTRA SUPERSTAR SHOW (SAT)	\$100 EACH
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CANCELLATION POLICY: All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the convention if notification is received on or before April 3, 1998. Cancellations received between April 4 and May 15, 1998 will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations after May 15, 1998 or for "no shows."

**HOTEL REGISTRATION**

**CENTURY PLAZA HOTEL AND TOWER SOLD OUT.**

Please call the nearby Beverly Hilton Hotel. Rooms are reserved for "Radio & Records." Single rooms are **\$185** and double rooms are **\$205**. Please contact the hotel directly at **310-274-7777** or **1-800 HILTONS**.

If you have any questions, please call the R&R Convention Hotline at **310-788-1696**.

For the lowest airfares to **R&R's Convention '98**, call Kim at Music Awareness Promotions at **800-634-5043**. Travel is available via American, United, Delta, or USAir. Call today!

**TRANSACTIONS**  
Continued from Page 8

casting Inc., headed by President Lee Hagan. Phone: (502) 443-8058  
**FREQUENCY:** 1130 kHz; 103.7 MHz  
**POWER:** 500 watts; 2.5kw at 357 feet  
**FORMAT:** Nostalgia; AC

**WHRZ-FM/Providence**

**SELLER:** Tradewater Broadcasting Co. Inc., headed by President Doug Hamby. Phone: (502) 825-1081  
**FREQUENCY:** 97.7 MHz  
**POWER:** 6kw at 328 feet  
**FORMAT:** Country

**WCND-AM & WTHQ-FM/ Shelbyville**

**SELLER:** Shelby County CBC Inc., headed by President Lee Hagan. Phone: (502) 443-8058  
**FREQUENCY:** 940 kHz; 101.3 MHz  
**POWER:** 250 watts; 3kw at 328 feet  
**FORMAT:** Nostalgia; Country

**WFSR-AM & WTUK-FM/ Harlan**

**PRICE:** \$400,000  
**TERMS:** Stock sale for cash  
**BUYER:** Mark Ford is acquiring Eastern Broadcasting Co. Inc. Phone: (606) 573-2464  
**SELLER:** Donald Parsons. Phone: (606) 573-1470

**Maryland****WNAV-AM/Annapolis**

**PRICE:** \$2.2 million  
**TERMS:** Asset sale for \$1 million cash  
**BUYER:** Sajak Broadcasting Corp., headed by President Pat Sajak. Phone: (410) 263-1430  
**SELLER:** Encore Broadcasting of Maryland Inc., headed by President Jake Einstein. Phone: (301) 299-7011  
**FREQUENCY:** 1430 kHz  
**POWER:** 5kw day/1kw night  
**FORMAT:** Nostalgia

**Massachusetts****WSRO-AM/Malborough**

**PRICE:** \$250,000  
**TERMS:** Asset sale for cash  
**BUYER:** Langer Broadcasting Corp., headed by President Alexander Langer. Phone: (941) 255-0061  
**SELLER:** Great Radio of Marlborough Inc.  
**BROKER:** Harold Bausmer of The Sales Group

**Michigan****WYBR-FM/Big Rapids**

**PRICE:** \$450,000  
**TERMS:** Asset sale for \$390,000 cash and a \$60,000 promissory note at 8% interest  
**BUYER:** Mentor Partners Inc., headed by President Thomas Dillely. Phone: (616) 459-8383  
**SELLER:** KMF Communications Inc., headed by President Jeffrey Kortess. Phone: (616) 754-3656

**WKMI-AM & WRKR-FM/ Kalamazoo & WKFR-FM/ Battle Creek**

**PRICE:** \$14 million  
**TERMS:** Asset sale for cash  
**BUYER:** Cumulus Broadcasting Inc., headed by President Bill Bungeroth. Phone: (412) 283-4500  
**SELLER:** Crystal Radio Group Inc., headed by President Edward Sacker III. Phone: (616) 344-0111  
**FREQUENCY:** 1360 kHz; 107.7 MHz; 103.3 MHz  
**POWER:** 5kw day/1kw night; 50kw at 485 feet; 50kw at 500 feet

**FORMAT:** Sports/Talk; Rock; CHR

**Missouri****KQUL-FM/Lake Ozark**

**PRICE:** \$800,000  
**TERMS:** Asset sale for \$40,000 cash and a \$760,000 promissory note  
**BUYER:** Benne Broadcasting of Lake Ozark LLC, headed by managing member Dennis Benne. Its parent company owns KLOZ-FM/Eldon, MO. Phone: (573) 392-3793  
**SELLER:** Reichel Broadcasting Corp., headed by President Norris Reichel. Phone: (904) 304-7133

**Montana****KALS-FM/Kalispell**

**PRICE:** \$300,000  
**TERMS:** Asset sale for \$25,000 cash and a 10-year, \$275,000 promissory note at 8% interest  
**BUYER:** Distant Shores Media Inc., headed by President Bruce Erickson. Phone: (406) 752-5257  
**SELLER:** North Valley Broadcasting Enterprises Inc., headed by President Harold Erickson. Phone: (406) 752-5218

**New Mexico****KXJW (FM CP)/Jalisco**

**PRICE:** \$10,000  
**TERMS:** Construction permit sale for cash  
**BUYER:** Noalmark Broadcasting Corp., headed by President William Nolan Jr. It owns KIXN-FM & KZOR-FM/Hobbs, NM & KYKK-AM/Humble City, NM. Phone: (870) 862-0202  
**SELLER:** John Wiggins. Phone: (915) 250-1549  
**BROKER:** Whitley Media

**KXTC-FM/Thoreau**

**PRICE:** \$437,500  
**TERMS:** Asset sale for cash  
**BUYER:** KGLX/KFMQ/KFXR LLC, a wholly owned subsidiary of Roberts Radio, headed by President Robert Sherman. It owns KGLX-FM & KFMQ-FM/Gallup, NM. Phone: (914) 741-1133  
**SELLER:** XTC Inc., headed by President Leslie Hadden. Phone: (505) 863-3802

**Ohio****WVOI-AM/Toledo**

**PRICE:** \$200,000  
**TERMS:** Asset sale for cash  
**BUYER:** Cornerstone Church Inc., headed by President Robert Pitts. Phone: (419) 891-9989  
**SELLER:** God's Way Communications Inc., headed by President Kirt Reynolds Jr. Phone: (419) 243-7052  
**FREQUENCY:** 1520 kHz  
**POWER:** 1kw  
**FORMAT:** Gospel

**Oklahoma****KECO-FM & KXOO-FM/ Elk City**

**PRICE:** \$100,000  
**TERMS:** Stock sale for cash  
**BUYER:** Blake Brewer is acquiring Paragon Communications Inc. Phone: (580) 225-9696  
**SELLER:** Brooks Brewer. Phone: (580) 225-9696

**Oregon****KEUG-FM/Cottage Grove**

**PRICE:** No cash consideration  
**TERMS:** Transfer of voting stock for forgiveness of debt  
**TO:** Bernard Foster is acquiring 20% voting interest, in addition to his 80% non-voting interest, in Signal Communications Inc.

**FROM:** Jerry Lewis Foster

**Pennsylvania****WISR-AM & WLER-FM/ Butler**

**PRICE:** \$1,327,804  
**TERMS:** Stock sale of 54.703% interest  
**BUYER:** Victoria Hinterberger, Scott Briggs, Linda Harvey, and Daniel Vernon (the new investors) are acquiring 5.261% of WBUT Inc.  
**SELLER:** Robert, Charlotte, and Frank Brandon are selling their 48.177% interest in WBUT Inc. back to the corporation; Deanna, Carla, and Amie Brandon and Jennie and Gregory Rogerson are selling their 4.445% interest back to the corporation.  
**FREQUENCY:** 680 kHz; 97.7 MHz  
**POWER:** 250 watts day/50 watts night; 4.6kw at 374 feet  
**FORMAT:** AC; AC

**WXVX-AM/Monroeville**

**PRICE:** \$235,000  
**TERMS:** Asset sale for \$188,000 cash and a \$47,000 promissory note at 8% interest  
**BUYER:** Mortenson Broadcasting Co., headed by President Jack Mortenson. It owns WPGR-AM/Pittsburgh. Phone: (606) 245-1000  
**SELLER:** Michael Horvath. Phone: (412) 856-4222

**South Carolina****WCMG-FM/Marion (Florence)**

**PRICE:** \$525,000  
**TERMS:** Asset sale for cash  
**BUYER:** Cumulus Broadcasting Inc., headed by President Bill Bungeroth. Phone: (414) 283-4500  
**SELLER:** Seaside Broadcasting Inc., headed by President Roger Ingram. Phone: (910) 327-0589  
**FREQUENCY:** 94.3 MHz  
**POWER:** 10.5kw at 502 feet  
**FORMAT:** Urban  
**BROKER:** Gordon Rice Assoc.

**Tennessee****WKXJ-FM/South Pittsburg (Chattanooga)**

**PRICE:** \$351,852  
**TERMS:** Stock sale for 51%  
**BUYER:** Robert Gay is acquiring Marson Broadcasting Inc. Phone: (256) 259-1128  
**SELLER:** Marcellus Smith IV. Phone: (256) 533-3131  
**FREQUENCY:** 97.3 MHz  
**POWER:** 11kw at 1043 feet  
**FORMAT:** CHR/Rhythmic

**Texas****KTMR-AM/Edna**

**PRICE:** \$150,000  
**TERMS:** Asset sale for promissory note  
**BUYER:** Marantha Church of Laredo Inc., headed by President Israel Tellez. Phone: (888) 355-7778  
**SELLER:** HZ International Corp., headed by President Humberto Zazueta. Phone: (281) 493-3483

**KTSM-AM & FM/El Paso**

**PRICE:** \$10.5 million  
**TERMS:** Asset sale for cash  
**BUYER:** Clear Channel Communications Inc., headed by President Lowry Mays. It owns 190 stations, including KHEY-AM & FM & KPRR-FM/El Paso. Phone: (210) 822-2828  
**SELLER:** CpmCorp of El Paso  
**FREQUENCY:** 1380 kHz; 99.9 MHz  
**POWER:** 5kw day/500 watts night; 100kw at 1820 feet  
**FORMAT:** News/Talk; AC

**Bloomberg****BUSINESS BRIEFS**

Continued from Page 4

**Commonwealth Cleans Up In Kentucky**

Commonwealth Broadcasting Corp. last week purchased seven radio stations for \$2.91 million in its home state of Kentucky: WFKY-AM, WKED-AM & FM & WKYW-FM/Frankfort and WHRZ-FM/Providence from entities headed by Lee Hagan, and WCND-AM & WTHQ-FM/Shelbyville from Tradewater Broadcasting Co. Commonwealth will now have 23 stations in the Bluegrass State.

**Cumulus Buys Michigan Trio**

Cumulus Broadcasting pays Crystal Radio Group \$14 million cash for Michigan outlets Sports/Talk WKMI-AM, Rock WRKR-FM/Kalamazoo, and CHR WKFR-FM/Battle Creek. The purchase increases Cumulus' stable to 140 properties.

**Dr. Pepper Launches Three-Month Ad Campaign**

Soft-drink maker Dr. Pepper will launch a nationwide "retro '70s" U.S. promotion that will be coupled with a \$40 million-plus radio and TV campaign beginning May 1. In a 30-second radio spot pushing "Pepper Prize Fever," the brand's tag line — "This is the taste" — will be touted. New York ad agency Young & Rubicam is handling the campaign.

**SportsLine USA Offers 4 Million Shares**

Ft. Lauderdale-based sports network SportsLine USA last week began a secondary public common stock share offering priced at \$37.625. About \$81 million is expected to be generated and will be used for working capital and other general corporate purposes, including expansion efforts. SportsLine USA (Nasdaq: SPLN) hit a record high of 38.375 on April 15; the company has been trading since February 17, when it opened at 18.813. Underwriting is by BancAmerica Robertson Stephens, NationsBanc Montgomery Securities, PaineWebber Inc., and Salomon Smith Barney.

**ARS Commences Consent Solicitation**

American Radio Systems has begun a consent solicitation with respect to its 9% senior subordinated notes due 2006 and its 9.750% senior subordinated notes due 2005 (formerly of EZ Communications) to facilitate the separation of its radio broadcasting business and its communications tower business pursuant to the company's pending merger with CBS. The record date to determine the noteholders entitled to consent is April 21; the expiration date for each consent solicitation is 5pm ET the following day. ARS will pay to consenting noteholders a consent fee of \$10 for each \$1000 in principal amount with respect to which a consent is properly delivered and not revoked.

**SFX Entertainment To Offer 5 Million Shares**

SFX Entertainment — the outdoor entertainment spinoff of SFX Broadcasting — filed with the SEC April 15 for an offering of 5 million class A common shares. On March 31, SFX shareholders blessed the company's merger with Capstar Broadcasting Partners, which is expected to close in the second quarter. The offering would begin upon closure of that deal.

**Disney CFO To Leave**

Walt Disney Co. Sr. Exec. VP/CFO Richard Nanula will leave the company to assume the post of President/CEO of Starwood Hotels & Resorts Worldwide Inc., Disney Chairman/CEO Michael Eisner said in a written statement April 15. Nanula will stay on until June 1. No successor has been named.

**Clear Channel Extends More Offer**

Clear Channel said April 17 it would extend its offer of £446 million for UK-based outdoor advertising company More Group Plc to April 30; the previous offer expired April 16. Clear Channel hasn't increased its bid since its initial offer on March 5, but £446 million pounds was worth is now worth about \$729 million then, but, based on last Tuesday's exchange rate, is now worth about \$747 million. "It doesn't bother us that much," said Houston Lane of the waning value of the dollar. Clear Channel's new price is good until April 30. Late last month Decaux SA offered \$798 million for More; Clear Channel reiterated its stance April 17 that the French company's intervention "raises significantly greater public interest issues than those raised by Clear Channel's offer."

**FCC's 'Year 2000 Problem'**

Congress has not appropriated monies to make the Mass Media Bureau's contract licensing systems Year 2000-compatible, a senior FCC official told R&R this week. The so-called "Year 2000 problem" may cause many computer systems and records to fail when the new millennium arrives. If Congress provides the commission with funding in a couple of months as it is expected to, the MMB will be "Year 2000-compliant" next year. If not, the bureau may have to upgrade its databases instead of replacing them. The official said this solution would be "a waste" of bureau efforts.

*f r o m t h e*

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*o f*

M A N Y

*c o m e s t h e*

POWER

*t o*

S A V E



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Angelo Auriana, *Chef*

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For further information, call 212•245•1818.

## Radio

• **TAMI BOOTH** and **JOHN CLARK** have been named Sr. District Directors/Affiliate Relations, Western and South Central Regions, respectively, for Westwood One. Booth comes to WW1 from her post of Regional Mktg. Dir./West for Premiere Radio Networks, while Clark rises from his previous post with the company, Dir./Affiliate Relations, Southeast.



Garber

• **MARY BETH GARBER** becomes President of the Southern California Broadcast Association (SCBA). She segues to the job from her last post as Dir./Sales & Mktg., So. Calif. Radio Division for Mt. Wilson FM Broadcasters.

## Records

• **KENYATTA "TALLY" GALBRETH** is promoted from Assoc. Dir./A&R to Director/A&R at Jive Records.

## National Radio

• **WESTWOOD ONE** announces the June 22-28 broadcast of the 29th Annual *New Faces of Country Music*, hosted by Jeff Foxworthy. The three-hour show features performances from this year's event at the CRS in Nashville interspersed with recorded performances from previous rising stars of past *New Faces* showcases.

— (310) 204-5000

Also, Westwood One adds *Superstar Concert Series: Yes* to its programming lineup May 15-17. The 90-minute performance is available 6am-mid ET.

— (212) 641-2052 or 2057

• **MJ1 BROADCASTING** has announced the broadcast of *Hanson Live!*, a 90-minute radio special featuring the

group performing select songs and answering questions via phone, e-mail, and fax. Hosted by WHZT (Z100)/New York's Paul Cubby Bryant, the show will air May 11, 10pm ET.

— (212) 896-5250

## Industry

• **N2K INC.'s** online music division, N2K Entertainment, has officially changed its name to Music Boulevard Network to better encompass all of its elements. **J.J. ROSEN**, formerly VP/GM of N2K, is named President.

— (212) 378-0331

## Products & Services

• **WHO DID THAT MUSIC LIBRARY?**, the L.A.-based, worldwide film music producer and distributor, unveils its *Who Did That Music Library? Collection*. The product will feature the company's new production music and sound design catalogs, "Gravity" and "Revolucion."

— (800) 400-6767

## Changes

**Records:** Margaret Ann Ronayne rises to Nat'l Top 40 Mgr. and Shari Rothstein becomes Assoc. Dir./A&R Admin. for Arista Records ... David Gorman climbs to Dir./Creative Mktg. at Rhino Records ... EMI Music Publishing Nashville names Glenn Middleworth VP/Creative ... Velvel Records names Chad Coleman and Keith Cunningham Promo Mgrs., Northeast and Southeast regions, respectively, and appoints Kathy Keeley Pub. Mgr. for the label ... Virgin Records appoints Jane Ventom VP/A&R Admin. & Creative and Cheryl Ann Sr. Exec. Asst. ... Sharon Kim is appointed Manager/Strategic Planning & Bus. Dev. for Universal Music Group ... Philicia Gilbert is upped to Sr. Dir./Int'l Public Relations for BMG Classics ... Doug Cohn rises to Sr. Dir./Music Video Promo & Media Dev., and Josh Lerman is elevated to Assoc. Dir./Int'l Prod. Dev. for Atlantic Records ... Sire Records Group names Andy McLenon VP/A&R, Nashville ... RCA Records promotes Sheri Segalini to Sr. Dir./Single Sales & Merchandising, Dave Remedi to Sr. Dir./Nat'l Accounts, and Michael Bowles to Dir./Urban Sales; and welcomes Mike Del Tufo and Mary Buzard as Regional Label Dir./Sales, East Coast and Mid-Central region, respectively.

**National Radio:** Susan Knoll joins AMFM Radio Networks as Sr. Mgr./Research ... Westwood One reorganizes its sports programming dept. as follows: Kevin McCarron joins as Sports Producer; Tommy Tighe takes hosting duties for NFL Sunday night and Monday night broadcasts; Howard Deneroff coordinates play-by-play events and on-site NFL broadcasts; and Al Smith handles in-house production for the 1998 college and NFL football seasons ... Eleanor Harris joins Public Radio International (PRI) as Sr. VP and Dir./Mktg.

**Industry:** Entertainment talent management company The Firm appoints Aaron Ray VP/Talent Dev. and Gayle Boulware Manager.

**Adult Contemporary:** WCBZ & WRHT/Greenville, NC weekender Robert Smith joins Pop/Alternative Hot AC WXXM/Philadelphia for overnights ... Dr. Dave becomes interim MD at WAJ/Ft. Wayne, IN ... Mike Moore (a.k.a. Joe Mama) joins KRUZ/Santa Barbara, CA for morning drive ... WFAT/Kalamazoo, MI promotes middayer Colleen Adams to APD.

**Alternative:** KFMZ/Columbia, MO elevates Brent Glasgow from overnights to evenings/Prod. & Imaging Dir. Justin Dean takes the overnight slot, and former evening personality Tommy Marrs exits ... WDST/Woodstock-Poughkeepsie, NY APD Dave Doud adds MD duties.

**CHR:** KLRN/Chico, CA morning driver Sally Foxx exits and is replaced by crosstown KALF morning man Mark Arnone ... WKPK/NW Michigan names Jen Donnell middayer. Overnighter Aaron segues to evenings, while Jason Young shifts from afternoons to mornings ... BET Rap City co-host Big Lez adds morning co-host duties at KPWR/Los Angeles ... KQKS/Denver middayer Jerry Dixon exits ... Eight-year KPSP-FM/Palm Springs, CA morning driv-

ers Barry & Andy cross the street to new dance-oriented CHR KCMJ-FM ... KDRE/Little Rock's new 50,000-watt signal is on the air ... WIFC/Wausau, WI appoints Jeff Murray MD ... KPTY/Phoenix's Krazy Kid Stevens segues to afternoons at crosstown KKFR. KPTY morning driver Supersnake will also handle afternoons in the interim. Meanwhile, KPTY personality Rob Flajnik joins KXME/Honolulu for creative services duties ... WZJM/Cleveland hires Wild Wes Livchak as morning co-host ... KMXV/Kansas City middayer Kelly Ulrich moves to mornings as Jonathan Wilde and Karen Barber exit. In other station moves, MD Dylan takes middays, and weekender Matt Mitchell segues to nights ... WEZB/New Orleans morning drivers Robb & Robb move to crosstown rival KUMX. KUMX morning co-host Pam Bunch exits ... KGGI/Riverside part-timer Gina D picks up full-time nights ... KKSS/Albuquerque APD/afternoon driver John E. Kage departs to accept afternoons at KSFM/Sacramento ... WMGB/Macon, GA picks up the Steve & DC morning show ... WZNY/Augusta, GA afternoon driver Mackenzie Clark segues to morning co-host ... Former WWZZ/Washington night-timer JoJo Morales joins nearby WXYV/Baltimore for swings ... WOCQ/Salisbury-Ocean City, MD middayer Kenny Love exits. Overnighter Gizmo slides into middays and takes on production coordinator responsibilities. Agnus joins for overnights ... WDJX/Louisville pm driver Chris Randolph adds interim APD/MD duties ... WPST/Trenton, NJ MD Andy West resigns and accepts a gig at the new WBIX/New York as APD/Creative Services Dir. ... KKMG/Colorado Springs middayer Valerie Hart adds MD stripes ... WBBO/Monmouth-Ocean, NJ MD Alan Fox adds APD stripes, while WNGC/Athens, GA afternoon driver Brady Richman joins for mornings ... Former WIOQ/Philadelphia Creative Services Dir./mid-

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REBEKAH Sin So Well

**Mainstream AC**  
CHERRY POPPIN' DADDIES Zoot Suit Riot  
GLORIA ESTEFAN Heaven's What I Feel  
STEVIE NICKS Reconsider Me

**Lite AC**  
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MARIAH CAREY My All  
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**Digital Soft AC**  
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**Delilah**  
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**Teresa Cook**  
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ROBYN Do You Really Want Me

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PAGE/PLANT Walking Into Clarksdale

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**Andy Fuller**  
AMY GRANT Like I Love You  
MADONNA Frozen

**Bright AC**

**Jim Hays**  
FLEETWOOD MAC Landslide  
VONDA SHEPARD Searchin' My Soul

dayer Jeffrey T. Mason is now doing nights at WBZZ/Pittsburgh ... **Dee Dee Reading** joins KBXX/Houston for middays as middayer **Devin Steele** segues to afternoon drive. Also, former KBXX/Houston nighttimer **Kid Fresh** joins XHT for mornings ... **Steve Hausmann** joins WPXY/Rochester for news duties ... KHTN/Merced, CA morning co-host/Production Dir. **Ryan Cota** joins KKRQ/Tucson as associate morning show producer ... WSOY-FM/Decatur, IL Production Dir. **Kevin Lambert** is the new middayer at WDBR/Springfield, FL ... **Jason Meyers** joins WAGG, WBHJ & WBHK/Birmingham for creative service duties ... KCAQ/Oxnard-Ventura, CA part-timer **Larz** is promoted to middays as APD/MD/middayer **Jacque Gonzales-James** seg-

ues to late-nights ... WFBC/Greenville, SC latenighter **Reggie Jackson** exits ... KWLN & KWNN/Stockton-Modesto nighttimer **Brent Berry** exits ... WJET/Erie, PA promotes part-timer **Joe Arnold** to overnights ... KZMG/Boise, ID PD **Mike Kasper** segues from afternoons to mornings. Overnighter **Scotter B** moves to nights as **Matt Steele** comes on board for overnights ... WLNF-FM/Biloxi, MS promotes weekender **Ryan LaFontaine** to late-nights ... WERZ/Portsmouth, NH morning driver **Dan Alexander** resigns from mornings at WYXR/Philly ... WALC/St. Louis adds **Howard Stern** for mornings.

**News/Talk:** 610 WTVN/Columbus welcomes air personality **Cornell McCleary** for Sunday evenings (7-10pm).

## CHRONICLE

### BIRTHS

KROQ/Los Angeles morning co-host **Kevin Ryder**, wife Melissa, daughters Maggie May and Katie Renee, April 20.

KLDE/Houston morning show producer **Mark Meyers**, wife Julie, son Max Glen, April 15.

WRQK/Canton-Akron morning co-host **Matison Moore**, daughter Olivia, April 1.



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# How To Make A Fortune In Radio

By Dick Kazan

PART ONE OF A THREE-PART SERIES

**H**ow would you like to make a fortune in radio? Does that sound impossible? It's not. There is more opportunity for you to make money now than ever before. In today's column and the two that follow, I'll tell you how.

First, you have to think in terms of sales, because that's the lifeblood of every business. In each industry, there are always outstanding salespeople, those individuals who consistently deliver most of the revenue. Your job is to recruit or develop these "heavy hitters," motivate them, and keep them. If you do, they can make an incredible amount of money for you. Yet the trend in radio is to convert salespeople to 100% commission, phasing out base salaries and reducing benefits. The belief is that this will maximize profits, as the superstars will sell more to make more while the weak performers will be eliminated. Survival of the fittest.

Paradoxically, it will have the opposite affect. Your outstanding salespeople want to feel that they are an integral part of your team and, like you, they also want some security. If you follow this trend, you're making them hired guns, readily recruitable by a competitor with a better commission plan and a signing bonus. The biggest producers will demand more money to stay with you or be recruited by you. Welcome to the world of free agency, which you may have helped create. Your weak and mediocre salespeople will hang around, hoping to pick up accounts during the frequent reassignment of customers that results from the superstars coming and going. As always, the weak players will continue to require a higher percentage of your management time.

How do I know this to be true? Because I started and built a company with offices coast to coast. For nearly 20 years I learned these lessons, sometimes painfully. I also analyzed my competitors and studied numerous other organizations in many different industries, including radio. I've listened to hundreds of salespeople, and there is a consistent message: The outstanding performers reached the top of their profession because they're smart, work hard, and under-

stand corporate opportunities. They want to play a key role in your decision-making process, an ownership position through attractive stock options (just as senior management often receives), a viable 401(k) plan to help shelter their income, and a decent base salary with medical benefits to cover them and their families. In addition, a profit-sharing plan tied directly to the performance of the company is a clever way to motivate your salespeople to meet your goals.

One of the great business success stories is Wal-Mart. Starting with one store in 1962, they've become the largest retail operation in the world. As their founder and longtime CEO Sam Walton said in his autobiography, *Sam Walton: Made In America*, "If you want the people in the stores to take care of the customers, you have to make sure you're taking care of the people in the stores. That's the most important single ingredient of Wal-Mart's success." So how did he do this? With commission plans on top of a base salary or hourly wage, medical benefits, "profit sharing, incentive bonuses, discount stock purchase plans, and a genuine effort to involve the

associates [employees] in the business, so we can all pull together." He was also an excellent listener who actively solicited employee advice, which he frequently and publicly acknowledged and implemented.

As Sam Walton and other successful businesspeople have demonstrated repeatedly over the years, this is how you make your fortune in sales. Next week, we'll discuss the hottest topic in corporate America, how to make money with stock.



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 hlm at rkazan@ix.netcom.com.

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- April 25 — '98 RTNDA Spring Training Conference. Double Tree Hotel/Pentagon City/National Airport, Washington, DC; (202) 659-6510.
- April 27 — AWRT's Gracie Allen Awards. Lincoln Center, New York; (703) 506-3290.
- May 2 — 4th Annual Geller Media Int'l Producers Workshop. Radisson Empire Hotel, New York City; (212) 580-3385.
- May 6-8 — Radio Only Management Conference. Phoenician Hotel, Scottsdale, AZ; (609) 424-6800.
- May 17-20 — 38th Annual Broadcast Cable Financial Mgmt. Conference. Hyatt Regency, New Orleans; (847) 296-0200.
- May 21-27 — 21st Annual NABOB Spring Broadcast Management Conference. Hotel TBD, St. Thomas U.S. Virgin Islands; (202) 463-8970.
- May 30 — '98 RTNDA Spring Training Conference. Wyndham Garden Hotel, Buckhead, Atlanta; (202) 659-6510.
- May 30 — 1998 MTV Movie Awards. Barker Hanger, Santa Monica, CA.
- June 4 — Seventh Annual Radio-Mercury Awards Show. Marriott Marquis, New York; (212) 681-7207.
- June 11-13 — R&R Convention '98. Century Plaza Hotel, Century City, CA.
- June 15-21 — International Country Music Fan Fair. Tennessee State Fairgrounds, Nashville; (615) 244-2840.
- June 17-20 — PROMAX Convention. Toronto Convention Center; (310) 788-7600.
- June 20 — '98 RTNDA Spring Training Conference. Sheraton Plaza Hotel, St. Louis; (202) 659-6510.
- July 2 (through September 23) — Summer Arbitron.
- July 7 — Major League Baseball All-Star Game. Coors Field, Denver.
- July 16-19 — 23rd Annual Conclave. Marriott City Center, Minneapolis; (612) 927-4487.
- July 29-August 2 — '98 Women In Communications Conference. Ritz Carlton, Philadelphia; (410) 544-7442.
- August 6-8 — Talentmasters Morning Show Bootcamp. Grand Hyatt, Atlanta; (770) 926-7573.
- September 10 — MTV Music Awards. Universal Amphitheater.
- September 10-12 — 47th Annual AWRT Convention. Westin City Center, Washington, DC; (703) 506-3290.
- September 23 — CMA Awards. Grand Ole Opry, Nashville.
- September 23-26 — '98 RTNDA International Conference & Exhibition. San Antonio Convention Center; (202) 659-6510.
- October 11 — '98 Radio Hall of Fame Awards Ceremony. Chicago Cultural Center; (312) 629-6005.
- October 14-17 — NAB Radio Show. Seattle Convention Center; (202) 429-5354.
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# IT STILL COMES DOWN TO A GREAT PLAN



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

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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."

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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."

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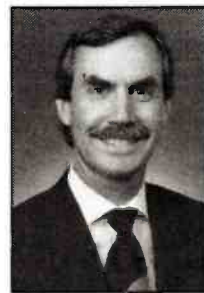
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- WBCN/Boston
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# Radio's New Cash Cow: Affluent Baby Boomers

□ Ideas to ponder as the upscale market shifts

By Michele Skettino

The stock market is booming. The economy is strong. Inflation is low. As a result, many people are happily opening their bank statements each month to find that, at least on paper, they're getting richer. Moreover, many baby boomers, now aged 34-52 years old, have slid quietly into their peak earning years. Like everything this generation does, their increased financial power has enormous economic repercussions on the nation.

What this means in simple terms is that more people have more money than ever before. Whether you believe in the forewarned shrinkage of the middle class or not, numbers do support the increase in the number of upper-class or affluent adults over the past decade.

According to *American Demographics* (and confirmed by the IRS), the number of U.S. millionaires is up considerably since 1989. An estimated 4.8 million Americans had a net worth of \$1 million or more in 1996, up from 2.2 million in 1992.

Of course, you do not have to be a millionaire to qualify as affluent under most definitions. Most sources classify "affluent" adults as those living in \$75,000+ households. Under this specification, almost 35 million adults, or 18% of the 18+ population, can now be called "affluent." However, in many areas the \$75,000 threshold is a rather liberal definition. If the bar is raised to \$100,000 households, this cuts the number of affluents in half. Still, approximately 17 million Americans — 9% of adults — live in households with an annual income of \$100,000 or more. Moving up the scale, the "super rich," or those earning over \$250,000 per year, represent less than 1% of the population.

Looking at these statistics, it becomes obvious that there are major lifestyle differences even within the affluent market. New entrants into the broadly defined "affluent" status include not only the growing number of "super rich" buoyed by the astronomical compensation now paid to top executives, entertainers, and athletes, but also stretches to the marginally well-off, two-income couples who still may struggle to pay childcare, mortgage, and credit cards bills.

## The New Affluent Consumer

Regardless of their degree of wealth, members of the affluent market do have one thing in common — they outspend their less affluent counterparts by a wide margin. For this reason, marketers have always chased consumers with money to spend. Recent changes in the scope and composition of the affluent market, however, may cause advertisers to start running in new directions.

Any change within a given target begs for a re-evaluation of existing marketing strategies and media choices. For instance, as the afflu-

ent market grows larger, coverage becomes increasingly important. Granted, affluent individuals remain a limited percentage of the population. However, if close to 10% of the population now has the means to buy your product, schedules in limited-reach "prestige" books such as *Fortune*, *Food & Wine*, or *Architectural Digest*, with readership in the one million range, may no longer fully meet marketing needs.

There is also a changing mentality within today's affluent market that not only calls for a slightly different advertising approach, but also opens this market up to a broader range of advertisers. While most analysts agree that the quest for luxury items is experiencing a resurgence along with the economy, gone are the days of '80s conspicuous consumption. "Value" seems to have replaced "excess" as the buzzword of the new affluents.

Most affluents say that they earn their money and are careful where they spend it. In a survey sponsored by American Express Platinum Card, 98% of respondents earning over \$150,000 per year feel that they *work hard for their money*. Moreover, 75% said that they *preferred to spend extra time to find the best value*, and 75% do not even consider themselves affluent.

## Stumming It

On the retail level, the search for value means that today's affluents aren't afraid to step out of the traditional "upscale" venues to find a good buy. An upscale consumer is not unlikely to shop at Target or Wal-Mart for new kitchen curtains, then stop by Saks on the way home for a new silk blouse. The rise in discount bulk retailers like the Price Club and the growth in outlet centers offer another example. According to a study by Roper-Starch, four-fifths of those with household incomes of \$100,000+ said that they shopped at outlet stores during the past year, while over half shopped at bulk discounters. With these types of attitudinal shifts, the affluent market should be opening up to a whole new range of advertisers in addition to the traditional courtiers.

The Gap offers a great example of a mid-priced retailer that captured the attention, and dollars, of the affluent market. According to Simmons data, adults with \$100,000+ household incomes are more than twice as likely as the average adult to have shopped at the Gap in the last three months. In an

index comparison, it is not far behind such upscale retailers as Talbot's, Saks Fifth Avenue, or Ralph Lauren Polo. Why is this mass-market retailer so popular with upscale consumers? One reason is the perception of quality, casual clothing at a reasonable price. The other is a series of skillful image campaigns, often in black and white, that portray Gap clothing as timeless and classic — the perfect thing to wear when bumming around Palm Beach. Remember the ad featuring Katherine Hepburn wearing her perfectly tailored khakis?

Turning on affluents to mid-priced products is good for business in two ways. First, affluents have more money to spend, so while the prices remain stable, the quantity of goods purchased goes up. And second, affluents tend to be influential style-setters who compel others of all income ranges to want to buy your product. If you're selling Lamborghinis, this may not actually increase sales. However, if your product is affordable to the mass market, you can increase your consumer base considerably.

## Radio's Affluent Appeal

Their numbers are growing, they have a lot of money to spend, and they can influence others to buy a product. Advertisers want them. So, how do they get them?

There remain a limited number of options available to advertisers targeting the affluent market. Radio provides one of them. Affluents do tend to be heavy users of certain print vehicles, but among broadcast media, radio has the clear advantage and can also offer significant benefit to a print campaign.

First, the numbers. Each week, radio reaches 88% of adults in \$100,000+ households. On the average weekday, 83% tune in to radio, with particularly strong drive-time reach. Compared to television's coverage, radio reaches more affluents on a daily basis in every day-part.

Radio formats with the highest concentration of affluent listeners (\$100,000+) include Classical, all-News, News/Talk, all-Sports, and NAC/Jazz formats. In markets with Adult Alternative stations, this format also delivers high percentages of affluent listeners, although national figures are somewhat unstable due to low sample size.

Few weekly television programs deliver high indices against affluent adults. While certain cable networks and magazines can target affluent consumers quite well, the number of options available, as well as the limited time spent with each medium, could make frequency difficult to achieve using either medium alone. One advantage of radio is

## RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

### Kroger: No Shopping Around

**SITUATION:** Kroger is one of three major grocery retailers in the Columbus, OH area. In such a crowded market, Kroger wanted to propel itself to the top of the pack by positioning itself as an integral part of the community and instilling unparalleled top-of-mind awareness.

**OBJECTIVE:** Kroger's target consumers are adults between the ages of 25 and 54. In addition to buying commercial schedules, Kroger emphasized the importance of station promotional events to drive home brand awareness.

**CAMPAIGN:** Currently, Kroger runs commercials on 18-20 radio stations in the Columbus market, with a heavy concentration of commercials during morning and evening drive. The creative elements of Kroger's commercials consistently feature price points and specific items, with differing commercials geared toward different dayparts. In addition, Kroger is always actively involved in promotions that are community-minded.

**RESULT:** Kroger has enjoyed much success by primarily using radio in its advertising plans and utilizing the medium's heavy frequency options. The company has seen other beneficial results: Kroger has posted double-digit growth over the past two years, a huge growth rate for the grocery industry.

## RAB TOOLBOX

More marketing information and resources from the RAB

### FROM MEDIA TARGETING 2000

Radio reaches 61% of heavy grocery purchasers within one hour of their largest purchases. A heavy grocery purchaser is defined as an adult age 18+ who spends \$100 or more on groceries in an average week. From 6am to 6pm, this audience category spends 47% of its total media time with radio, compared to 10% with newspaper.

### FROM RAB'S INSTANT BACKGROUND COLLECTION — SUPERMARKETS

Based on projected year-end sales figures for 1997 (*Supermarket News*, November 17, 1997), Kroger Co. ranked first among supermarket chains, with \$26.5 billion in sales. Following is a percentage of shoppers indicating certain aspects to be "very important" in determining where to shop for groceries (multiple answers): Clean, neat store (91%); high-quality produce (91%); high-quality meat (86%); courteous, friendly employees (82%); use-before/sell-by date marked (82%); accurate shelf tags (77%); low prices (77%); convenient location (75%); fast-checkout (70%); personal safety outside store (70%) (*Food Marketing Institute/Supermarket News*, May 12, 1997).

### FROM RAB CATEGORY FILES

"Excluding an extraordinary charge, Kroger set records for sales, operating cash flow, earnings, and earnings per share [in the fourth quarter of 1997], officials said." — *Supermarket News*, Jan. 26, 1998

"Kroger's Dallas-Fort Worth marketing area here has jumped into the home-computer market by promoting personal computers priced several hundred dollars less than comparable branded models. Kroger has priced its computers starting at \$799.99 for a unit with 16 megabytes of memory and a 166-megahertz Pentium processor." — *Supermarket News*, Dec. 22, 1997

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

the relatively limited number of programming options available within a given market, which tends to cluster affluents' listening on a select group of stations.

## Where Are They?

Radio's ability to target consumers regionally or within given metros is also very important in affluent marketing. Geographically, affluent consumers are highly concentrated in metro (90%) areas — especially within the nation's largest metros. In addition, particular regions of the country tend to have above-average concentrations of wealth, such as New England, the Northeast, the Pacific region, and the mid-Atlantic states. Radio can be used to provide "fill" in these high-density areas, or a combina-

tion of spot and network radio can be used in conjunction to fully serve a marketer's needs.

This limited recap of radio's potential benefit for affluent marketers is far from exhaustive. However, as radio professionals, you are all proficient in selling the benefit of radio and strength of your particular stations in delivering these consumers. The big news in marketing to affluents is that the market is changing. Armed with this knowledge, the door is opened for new opportunities to tap into this lucrative advertising niche.

Michele Skettino is Dir./Marketing Communications for Interep Radio Store.

# Arbitron Internship Opportunities

*Arbitron College Career Experience for  
Students and Stations (ACCESS)*

Learn radio from the inside out with the ACCESS Network, an internship program with The Arbitron Company.

## **Do you want to know all there is to know about the radio industry?**

How do we know how many people are listening to a particular radio station? How is a Rock listener different from a Country listener? And how do radio stations use this information to make themselves successful?

*You* can find all this out through the ACCESS Network. The Arbitron

College Career Experience for Students and Stations is an internship program with The Arbitron Company.

Arbitron is an international research company that specializes in audience measurement. Arbitron knows radio. The ACCESS Network will enable you to learn from a leader in radio research and provide you with an opportunity to work directly with a radio station.

## **Radio is real time. Real life. Right now.**

So is the ACCESS Network. Positions are limited, so act now!

Internships will be available in the following cities: New York, Chicago, Atlanta, Los Angeles, Dallas and Washington/Baltimore.

- Interns will receive a stipend.
- ACCESS Network is available for Fall, Summer and Spring terms.

## **Interested?**

Call (410) 312-8201 for application and additional information.



FRANK MINIACI

## Radio Is A Participatory Sport

□ Don't program/market from the stands when you should be on the 50-yard line!

By Paul Karlsen and Bobbii Hach

**T**he message is simple: Don't just observe your audience's lifestyle and patterns, get down and dirty. Do what they do. Why limit all of the senses by excluding the very experience that can't be translated into words? We all know that experience at the workplace translates better than the laboratory or textbook situation of a classroom. How is that any different than getting involved with your listeners? This week, Paul Karlsen and Bobbii Hach from the marketing/promotion/consulting firm Leverage M.P.C. get to the heart of the matter.



Paul Karlsen and Bobbii Hach with the late Harry Caray.

Radio promotions can set you apart from your competition and establish ties with core audiences that cannot be broken. How can you reach your audience? You can't be forced to be creative and you can't learn to be creative ... it's not that simple. Creativity comes from within, and it takes the right elements to bring it out.

Open your eyes and get out of the office in order to experience what your audience is experiencing. Your

job does not have to be all work in order to be successful. If you are locked in the studio or office, you don't really get the full picture of what is happening in your market. Reading the papers, while relaxing and informative, will not open your eyes to all of the trends currently out there. Special events in your market are one of the best ways to relate to your audience.

### Separating From The Competition

When was the last time you went out of your way to go or do something that did not appeal to your interests at all, but that everyone was talking about? Just take a look at *Titanic* — have you seen it (probably for the second or third time by now)? Are you watching *South Park*?

What is going to separate you from your competition? Being creative in your programming and promotions is the first place to start. Contest flyaways are obviously of interest to a majority of your listeners, but how many are giving you the word-of-mouth advertising you deserve? What is the purpose of run-

ning the same type of promotions and spending money on something that doesn't get you the publicity associated with it? What was the last promotion you did that everyone was talking to their friends about?

Offering something different to your listeners is the first step to securing your ratings. Going to a movie set to see Leonardo DiCaprio, breakfast with Cindy Crawford, a walk-on role on a soap opera, tickets to a Hollywood movie premiere — you have to realize that there are ways and means of getting these things, you just have to go through the right channels.

While it is hard to predict what the next big thing will be, it is not so difficult to know what the biggest thing at present is. You can gain valuable insights about the psychographic trends in your market by going to events you would never imagine yourself at. Even the smallest of



**You can gain valuable insights about the psychographic trends in your market by going to events that you would never imagine yourself at.**



experiences can give you valuable insight on what's influencing people and what they are searching for. You can get ideas from everything in front of you.

### Listener-Inspired Promotions

Once you have an idea, it is not that hard to come up with a promotion for it. You have the resources and the ears of many listeners. Your listeners tell you what they want all the time. Apply some of their concepts and interests into a promotion for your station. Sometimes it doesn't even have to touch your promotion budget. Use other people for their imaginations. When you have the opportunity, ask your listeners if they could go anywhere or do anything, where or what would it be? You will definitely find out what the audience wants and what is important for your station in order to ful-

## It's Not Too Late For A Spring TV Campaign

By Aubrey E. Potter Jr.

**I**t's not too late to run your TV campaign for spring. Since the spring book runs 12 diary weeks, there is still time to get a good share of voice in late April/early May and still make a good impact on spring reporting.

Not many of your competitors have the money to run a campaign longer than four to six flight weeks (translated to six to eight diary weeks). It's possible that if your competitor has decided to "front-load" the book with a TV campaign, they will run out of money before you begin your campaign. Also, your "back-loaded" TV campaign will give you access to better "May sweeps" programming. It will be filled with new episodes of established prime, plus season finales.

### Tips For A Late Start

- Don't wait any longer to place the time. Even though your spot may not be ready now, you can do your TV research and begin your negotiations. You want to get as many negotiation rounds in as you can before you "book" the final buy.
- Don't buy just "demo points." Order your programs by name and by time slot. This helps assure that your schedule will run before the book is over.
- Prime is very nice to reach your audience once or twice each week. But, especially in a late start, you need a very large impact in your first weeks. Use prime as needed, but use your TV audience research to identify the best high-frequency areas to place your spot. Reach (prime) is good to build short-term come, but it's the frequency you get from the other researched areas that will generate the recall and reporting needed at the end of the spring book.

Aubrey E. Potter Jr. is the President of Broadcast Marketing Group and can be reached at (800) 561-0800.

## Promo Of The Week



**LISTENERS GET TANKED** — on gas, of course. KYLD/SF received national coverage when it teamed up with Exxon to sell gas for one cent a gallon to listeners. Fremont police had to eventually shut down the promotion after traffic backed up for five miles on the local freeway.

## What Are You Reading?

**W**hat do you feel are the three hottest books out on the shelves? What are your favorite magazines? E-mail or call me directly, and we'll tabulate the results to see what's inspiring everyone: [miniactm@ronline.com](mailto:miniactm@ronline.com); (310) 788-1650

MUSIC & MOVIES

CURRENT

- **CITY OF ANGELS (Reprise)**  
Singles: Uninvited/Alanis Morissette  
Iris/Goo Goo Dolls  
Other Featured Artists: U2, Paula Cole, John Lee Hooker
- **LOST IN SPACE (TVT)**  
Single: Lost In Space (Theme)/Apollo 440  
Other Featured Artists: Crystal Method, Death In Vegas, Propellerheads
- **TITANIC**  
Single: Southampton/James Horner (Sony Classical/Work)
- **SPECIES II (TVT Soundtrax)**  
Featured Artists: B.B. King, Apollo 440
- **THE PLAYERS CLUB (Heavyweight/A&M)**  
Single: We Be Clubbin'/Ice Cube  
Other Featured Artists: Changing Lives, Jay-Z, Scarface
- **MAJOR LEAGUE III: BACK TO THE FINES (Curb)**  
Single: Small Talk/Sawyer Brown  
Other Featured Artists: Smokin' Armadillos, Alabama, Sister Hazel
- **RIDE (Tommy Boy)**  
Single: The Weekend/Wu-Hollister/Redman/Sermon  
Other Featured Artists: Dave Navarro, Onyx, Naughty By Nature
- **SENSELESS**  
Single: Got Be ... Movin' On Up/Prince B f/Ky-mani Marley (Gee Street/V2)

COMING

- **SLIDING DOORS (Jersey/MCA)**  
Singles: Turn Back Time/Aqua  
Have Fun, Go Mad/Blair  
Other Featured Artists: Space Monkeys, Jamiroquai
- **THE BIG HIT (TVT Soundtrax)**  
Featured Artists: Sugar Hill Gang, Joe Jackson, LaTanya
- **QUEST FOR CAMELOT (Warner Sunset/WB)**  
Featured Artists: Celine Dion, LeAnn Rimes, Bryan White
- **I GOT THE HOOK-UP (No Limit/Priority)**  
Single: I Got The Hook-Up/Master P f/Sons Of Funk  
Other Featured Artists: Snoop Doggy Dogg, Montell Jordan, Jay-Z
- **THE HORSE WHISPERER (MCA/Nashville)**  
Single: A Soft Place To Fall/Allison Moorer  
Other Featured Artists: Dwight Yoakam, Mavericks, George Strait
- **BULWORTH (Interscope)**  
Single: Zoom/Dr. Dre & L.L. Cool J (Aftermath/Interscope)  
Other Featured Artists: RZA, Public Enemy, Mack 10 & Ice Cube
- **GODZILLA (Sony Music Soundtrax)**  
Single: Heroes/Wallflowers  
Other Featured Artists: Puff Daddy f/Jimmy Page, Ben Folds Five, Days Of The New

CYBERSPACE

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

Net Chats

Ex-Grateful Dead keyboardist **Vince Welnick**, Tuesday (4/28) at 10pm ET/7pm PT, America Online (keyword: LIVE).

**Mindy McCready**, Wednesday (4/29) at 9pm ET/6pm PT, America Online (keyword: LIVE).

On The Web

**Third Eye Blind**, chat, Friday (4/24) at 7pm ET/4pm PT ([www.sonicnet.com](http://www.sonicnet.com), [chat.yahoo.com](http://chat.yahoo.com)).

**Cracker & Menthol**, concert, Friday at 7:45pm ET/4:45pm PT ([www.rollingstone.com](http://www.rollingstone.com)).

**The Bogmen**, concert, Friday at 9:30pm ET/6:30pm PT ([www.ivingplaza.com](http://www.ivingplaza.com)).

**Stevie Nicks**, chat, Tuesday (4/28) at 7pm ET/4pm PT ([www.sonicnet.com](http://www.sonicnet.com), [chat.yahoo.com](http://chat.yahoo.com)).

**Urge**, concert, Tuesday at 8pm ET/5pm PT ([www.rollingstone.com](http://www.rollingstone.com)).

**DAS EFX**, concert, Tuesday at 11pm ET/8pm PT ([www.sonicnet.com](http://www.sonicnet.com)).

**CheapTrick**, concert, Tuesday at 11:45pm ET/8:45pm PT ([www.LiveConcerts.com](http://www.LiveConcerts.com)).

ZINE SCENE

Imus: Jock, Author, Book Critic?

What do you do if a book you champion doesn't win an award? If you're **Don Imus**, you create the **Imus American Book Awards**, giving \$50,000 prizes to four lucky authors. Of course, some waved off the **WFAN** mailing as "the Imus literary award that you've got to pay \$50,000 to get." Imus, nonplussed by the reaction said, "I don't need to sell ads. We've grossed more money at the radio station than any station in history, and I don't get it anyway, so what do I care?" And Imus contends his awards will select books that "people actually read," unlike the National Book Awards, which he claims are picked by "a bunch of elitist, precious, yuppie shitheads" (*New York*).

"Han'le that? Oh, yeah, it's on. That's why we such an army" — the demure **C-Murder** pledges his allegiance to the **Master P's No Limit** family/army (*Vibe*).

Warm & Fuzzy

*Self* magazine asks *The View's* **Meredith Vieira** what she admires about **Carly Simon**, and *View's* **Star Jones** tells what she admires in **Patti LaBelle**.

"He just happens to have an incredible talent and gift for writing music, singing songs, and playing guitar. But he's not what you would call a 'rocker,' whatever that is. He hates that" — **Heather Locklear** gushes about hubby **Richie Sambora** (*Redbook*).

Tunnel Vision

**Michael Jackson** — in the market for a new home — recently checked out the Vanderbilt mansion in New York City, but was disappointed it didn't have an escape route. A Jackson rep contacted the homeowner across the street with a plan to buy that home and burrow a tunnel between the two so Michael could exit undetected through the decoy house (*New York*).

'I Get Knocked Down ...'

"George Michael's Shame" scolds the *Globe*, while the *Star* crows, "George Michael's Disgraceful Downfall." Neither tabloid reveals anything new, but the *National Enquirer* blames Michael's "public shame" on the death five years ago of his lover from AIDS. The 'zine then does a four-page spread on AIDS in Hollywood.

"The industry only turned to alternative rock because they thought they'd find another half-dozen Nirvanas. When they didn't, they dropped it like a cold fish and left a lot of bands flopping on the shore" — **Sonic Youth's Thurston Moore** comments on the creative slipping of alternative rock (*Time*).

People's Choice

*People* magazine did a full-blown readers' poll survey to check the people's pulse. The results: Favorite female singer: **Celine Dion**, who beat out second-place **Mariah Carey** and **Whitney Houston**, Favorite Male Singer: **Garth Brooks** upstaged **Elton John** for first place), Favorite Band/Music Group: **Alabama**, who beat out the **Beatles!** And only five out of 100 readers polled could name even one **Spice Girl!**

Choice Words

"He was a countercultural revolutionary, a dangerous to the government. If he had said, 'Bomb the White House tomorrow,' there are 10,000 people who would have done it" — **Sean Lennon**, who contends his father, **John**, was killed by the government (*Star, Globe, New Yorker*).

"You're a weirdo" — **Hanson** boy **Zac** responds to a journalist's query on whether the group sought out churches while on the road. When another asked how the Hansons liked being sex symbols at their young age, Zac blurted out: "Oh, we have another weirdo in the room" (*Entertainment Weekly*).

You're In The Army Now

"Everybody on the label know you don't talk about nobody, you say nothing about nobody. If we go do a show, you can't trip. I don't care if they spit in your face, you can't retaliate until the Colonel tell you to. But if the Colonel tell you,

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

MUSIC DATEBOOK

MONDAY, MAY 4

- 1959 The first Grammy Awards ceremony is held. **Domenico Modugno's** "Nel Blu Dipinto Di Blu (Volare)" wins Best Record and Song. **Henry Mancini's Music From Peter Gunn** wins Best Album.
- 1964 The **Moody Blues** form in Birmingham, England.
- 1970 **Neil Young** writes "Ohio" after four Kent State University students are killed by U.S. National Guardsman.
- 1994 **Anita Baker** and husband **Walter Bridgeforth** become parents to son **Edward Carlton**.
- Born: the late **Tammy Wynette** 1942, **Mark Herndon** (Alabama) 1955, **Randy Travis** 1959
- Releases: **Andy Express'** "Yummy, Yummy, Yummy" and **Merilee Rush's** "Angel Of The Morning" (1968)

TUESDAY, MAY 5

- 1968 **Buffalo Springfield** disbands.
- 1984 **Pretenders** leader **Chrissie Hynde** marries **Simple Minds** frontman **Jim Kerr**.
- 1986 **Cleveland** is named as the future home of the Rock & Roll Hall Of Fame.
- Born: **Johnnie Taylor** 1938, **Bill Ward** (Black Sabbath) 1948, **Ian McCulloch** (Echo & The Bunnymen) 1959
- Releases: **Creedence Clearwater Revival's** "Bad Moon Rising" and **Three Dog Night's** "One" (1969)

WEDNESDAY, MAY 6

- 1965 **Rolling Stones** guitarist **Keith Richards** falls asleep while improvising on a new guitar. Scrambling to remember the riff the next morning, he rewinds a tape recorder he'd left running and plays back "Satisfaction."
- 1991 **Madonna's** kiss-and-tell movie *Truth Or Dare* has its world premiere at the Cinerama Dome in Hollywood.

- 1992 **Whitney Houston** announces her engagement to **Bobby Brown** during her first TV special, *Whitney Houston, This Is My Life*, on ABC-TV.
- 1994 **Pearl Jam** files a complaint with the U.S. Justice Dept. against **Ticketmaster**, charging the company has a monopoly on the concert ticket-selling business.
- Born: **Bob Seger** 1945, **John Flansburgh** (They Might Be Giants) 1960
- Releases: **Elton John's** "Rocket Man" (1972)

THURSDAY, MAY 7

- 1991 **Ozzy Osbourne** wins a wrongful death suit brought against him. A Macon, GA couple failed to prove their son was inspired to commit suicide by Osbourne's music.
- Born: **Gary Glitter** 1941, **Janis Ian** 1951
- Releases: **Simon & Garfunkel's** "I Am A Rock" (1966), **Stephen Bishop's** "On And On" (1977), **Rolling Stones's** *Exile On Main Street* (1972)

FRIDAY, MAY 8

- 1972 **Billy Preston** becomes the first rock act to headline New York's Radio City Music Hall.
- 1982 **Casablanca Records** and **Boardwalk Entertainment** President **Neil Bogart**, 39, dies of cancer.
- 1990 **Tom Waits** wins \$2.5 million when an L.A. court rules **Frito-Lay** unlawfully used a sound-alike in its Doritos ads.
- 1993 **Yes** bassist **Chris Squire** marries **Melissa Elissa Morgan**.
- Born: the late **Robert Johnson** 1911, the late **Rick Nelson** 1940, **Philp Bailey** (Earth, Wind & Fire) 1951, **Chris Frantz** (ex-Talking Heads) 1951, **Alex Van Halen** 1955
- Releases: **Carole King's** "It's Too Late" (1971), the **Steve Miller Band's** "Take The Money And Run," and the **Starland Vocal Band's** "Afternoon Delight" (1976)

SATURDAY, MAY 9

- 1974 After seeing a **Bruce Springsteen** show in Boston, critic **Jon Landau** writes, "I have seen rock 'n' roll's future, and its name is Bruce Springsteen." Landau eventually becomes Springsteen's manager.



Sinead O'Connor says, "no dice" to Clay

- 1990 **Sinead O'Connor** backs out of a scheduled *Saturday Night Live* appearance when **Andrew Dice Clay** is announced as a replacement host.
- 1994 **Billy Ray Cyrus** and wife **Leticia** become parents to son **Braison Chance**.
- Born: the late **Dave Prater** (Sam & Dave) 1937, **Billy Joel** 1949, **Dave Gahan** (Depeche Mode) 1962
- Releases: **Peter & Gordon's** "A World Without Love" (1964), the **Rides Image's** "Ride, Captain, Ride" (1970)

SUNDAY, MAY 10

- 1986 **Motley Crue** drummer **Tommy Lee** marries actress **Heather Locklear**.
- 1994 **Tupac Shakur** begins serving a 15-day county jail term for attacking director **Allen Hughes** on a video set. The next day he pleads innocent to felony weapons charges.
- 1995 The **Black Crowes** headline a concert benefiting the victims of the Oklahoma City bombing tragedy.
- Born: the late **Sid Vicious** 1957, **Bono Hewson** (U2) 1960

— Jay Gross



59.4 million households  
Patti Galluzzi  
VP/Music Programming

### ADDS

BRANDY & MONICA The Boy Is Mine (Atlantic)  
GOD GOD DOLLS Iris (Reprise)  
SHANIA TWAIN You're Still The One (Mercury)

### EXCLUSIVE

GARBAGE Push It (Almo Sounds/Interscope)  
GOD GOD DOLLS Iris (Reprise)  
WALLFLOWERS Heroes (Epic)

### HEAVY

BRANDY & MONICA The Boy Is Mine (Atlantic)  
MARRIAH CAREY My All (Columbia)  
HANSON Weird (Mercury)  
NATALIE IMBRUGLIA Torn (RCA)  
JANET I Get Lonely (Virgin)  
K-CI & JOJO All My Life (MCA)  
LORD TARIO & PETER GUNZ Obeja Vu (Codeine/Columbia)  
MARC PLAYGROUND Sex And Candy (Capitol)  
MASTER P Make 'Em Say Ugh (No Limit/Priority)  
DAVE MATTHEWS BAND Don't Drink The Water (RCA)  
BRIAN MCKNIGHT Anytime (Motown)  
PUFF DADDY & THE FAMILY Victory (Bad Boy/Arista)  
WILL SMITH Gettin' Jiggy Wit It (Columbia)  
USHER Nice & Slow (LaFace/Arista)

### JAM OF THE WEEK

NEXT Too Close (Arista)

### STRESS

BACKSTREET BOYS Everybody (Backstreet's Back) (Jive)  
BOYZ II MEN Can't Let Her Go (Motown)  
DESTINY'S CHILD No, No, No (Gross Roots/Columbia)  
DR. ORE & L.L. COOL J Zoom (Interscope)  
EVERCLEAR I Will Buy You A New Lite (Capitol)  
FASTBALL The Way (Hollywood)  
ICE CUBE We Be Clubbin' (Heavyweight/A&M)  
MATCHBOX 20 Real World (Lava/Atlantic)  
RADIOHEAD No Surprises (Capitol)  
ROBYN Do You Really Want Me (RCA)  
SEMISONIC Closing Time (MCA)  
SHANIA TWAIN You're Still The One (Mercury)  
VAN HALEN Without You (Warner Bros.)

### ACTIVE

TORI AMOS Spark (Atlantic)  
BUSTA RHYMES Turn It Up/Fire It Up (Elektra/EEG)  
JERRY CANTRELL Cut You In (Columbia)  
CHERRY POPPIN' DADDIES Zoot Suit Riot (Mojo/Universal)  
PAULA COLE Me (Imago/WB)  
FUEL Shimmer (550 Music)  
GOD LIVES UNDERWATER From Your Mouth (1500/A&M)  
GREEN DAY Redundant (Reprise)  
MONTELL JORDAN Let's Ride (Def Jam/RAL/Mercury)  
MASE I/TOTAL What You Want (Bad Boy/Arista)  
SARAH MCLACHLAN Adia (Arista)  
MYA I/SISQO It's All About Me (University/Interscope)  
'N SYNC I Want You Back (RCA)  
PROPELLERHEADS History Repeating (DreamWorks/Geffen)  
PUBLIC ANNOUNCEMENT Body Bumpin'... (A&M)  
QUEEN PEN Party Ain't A Party (Lil' Man/Interscope)  
SYLK-E. FYNEMCHILL Romeo And Juliet (Grand Jury/RCA)  
THIRD EYE BLIND Losing A Whole Year (Elektra/EEG)  
VERVE Lucky Man (Hu!/Virgin)

Video airplay from April 27-May 3



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

### ADDS

ALI Love Letters (Island)  
TORI AMOS Spark (Atlantic)  
BRANDY & MONICA The Boy Is Mine (Atlantic)  
SHAWN COLVIN Nothin' On Me (Columbia)  
JOE All That I Am (Jive)  
LISA LOEB Let's Forget About It (Columbia)  
STEVE POLTZ Silver Lining (Mercury)  
WALLFLOWERS Heroes (Epic)

### XL

CELINE DION My Heart Will Go On (550 Music)  
NATALIE IMBRUGLIA Torn (RCA)  
MADONNA Frozen (Maverick/WB)  
MATCHBOX 20 3am (Lava/Atlantic)  
SAVAGE GARDEN Truly Madly Deeply (Columbia)

### LARGE

BEN FDLOS FIVE Brick (550 Music)  
MARRIAH CAREY My All (Columbia)  
ERIC CLAPTON My Father's Eyes (Duck/Reprise)  
PAULA COLE Me (Imago/WB)  
DAVE MATTHEWS BAND Don't Drink The Water (RCA)  
ARETHA FRANKLIN A Rose Is Still A Rose (Arista)  
MARC PLAYGROUND Sex And Candy (Capitol)  
SARAH MCLACHLAN Adia (Arista)  
SHANIA TWAIN You're Still The One (Mercury)  
WALLFLOWERS Heroes (Epic)

### MEDIUM

SHAWN COLVIN Nothin' On Me (Columbia)  
FASTBALL The Way (Hollywood)  
EBBA FORSBERG Lost Count (Maverick/WB)  
JANET I Get Lonely (Virgin)  
MATCHBOX 20 Real World (Lava/Atlantic)  
BONNIE RAITT One Belief Away (Capitol)

### CUSTOM

ALI Love Letters (Island)  
TORI AMOS Spark (Atlantic)  
BARENAKED LADIES Brian Wilson (Reprise)  
BRANDY & MONICA The Boy Is Mine (Atlantic)  
MARC COHN Already Home (Atlantic)  
RANDY CRAWFORD Bye Bye (Bluemoon/Atlantic)  
HANSON Weird (Mercury)  
WYCLEF JEAN Gone Till November (Ruffhouse/Columbia)  
JOE All That I Am (Jive)  
ELTON JOHN Recover Your Soul (Rocket/Island)  
K-CI & JOJO All My Life (MCA)  
LISA LOEB Let's Forget About It (Columbia)  
EOWIN MCCANN I'll Be (Atlantic)  
BRIAN MCKNIGHT Anytime (Mercury)  
STEVE POLTZ Silver Lining (Mercury)  
ROBBIE ROBERTSON Unbound (Capitol)  
KENNY WAYNE SHEPHERD Blue On Black (Revolution)  
SEMISONIC Closing Time (MCA)  
SISTER 7 Know What You Mean (Arista Austin/Arista)  
TONIC Open Up Your Eyes (Polydor/A&M)

Video airplay from April 27-May 3



36 million households  
Lydia Cole,  
VP/Music Programming

### Video Playlist

JANET I Get Lonely (Virgin)  
MYA I/SISQO...It's All About Me (University/Interscope)  
NEXT Too Close (Arista)  
MONTELL JORDAN Let's Ride (Def Jam/RAL/Mercury)  
K-CI & JOJO All My Life (MCA)  
MASTER P Make 'Em Say Ugh (No Limit/Priority)  
QUEEN PEN Party Ain't A Party (Lil' Man/Interscope)  
2PAC I/ERIC WILLIAMS Do For Love (Amaru/Jive)  
PUBLIC ANNOUNCEMENT Body Bumpin'... (A&M)  
BUSTA RHYMES Turn It Up/Fire It Up (Elektra/EEG)

Video playlist for week ending April 24.

### Rap City Top 10

GANGSTARR Royalty (Noo Trybe/Virgin)  
DMX Get At Me Dog (Def Jam/Mercury)  
MASTER P Make 'Em Say Ugh (No Limit/Priority)  
LOX Money, Power, And Respect (Bad Boy/Arista)  
BUSTA RHYMES Turn It Up/Fire It Up (Elektra/EEG)  
BIG PUNISHER I/JOE Still Not A Player (Loud)  
MASE I/TOTAL Tell Me What You Want (Bad Boy/Arista)  
SILK THE SHOCKER Just Be Straight... (No Limit/Priority)  
2PAC I/ERIC WILLIAMS Do For Love (Amaru/Jive)  
COCOA BRUVAS Black Trump (Duck Down/Priority)

Video playlist for week ending April 24.

## TELEVISION

### TOP TEN SHOWS APRIL 13-19

Total Audience  
(98 million households)

- 1 ER
- 2 Seinfeld (Thursday)
- 3 Movie (Sunday)  
(The Echo Of Thunder)
- 4 Veronica's Closet
- 5 Friends
- 6 Just Shoot Me
- 7 60 Minutes
- 8 Dateline NBC (Tuesday)
- 9 Law And Order
- 10 Dateline NBC (Monday)

### Teens 12-17

- 1 Boy Meets World (9:30)
- 2 Sabrina The Teenage Witch
- 3 ER
- (tie) Seinfeld (Thursday)
- 5 The Simpsons
- 6 King Of The Hill
- 7 Friends
- 8 Veronica's Closet
- 9 Boy Meets World (8:30)
- 10 Just Shoot Me

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, 4/24

- Dave Matthews Band perform on MTV's Live From The 10 Spot (10pm).
- Wyclef Jean, Pras, D.O.B & Mya, Vibe (check local listings).
- Faith Hill, The Tonight Show With Jay Leno (NBC, 11:35pm).
- Al Green, Late Show With David Letterman (CBS, 11:35pm).
- Derailers, Late Night With Conan O'Brien (NBC, 12:35am).
- Carly Simon, Late Late Show With Tom Snyder (CBS, 12:35am).

### Saturday, 4/25

- Willie Nelson reprises his role as legendary Marshal Elias Burch on Dr. Quinn (CBS, 8pm).

- Buddy Guy and Storyville perform on PBS' Austin City Limits (check local listings).

- Gipsy Kings and the Squirrel Nut Zippers perform on PBS' Sessions At West 54th (check local listings).

### Sunday, 4/26

- U2 lend their voices to the 200th episode of The Simpsons (Fox, 8pm).

### Monday, 4/27

- Charlie Daniels and Patty Loveless, Prime Time Country (TNN, 9pm ET/6pm PT).
- Alana Davis, David Letterman.

### Tuesday, 4/28

- Trisha Yearwood guest-stars as a pathologist on Jag (CBS, 8pm).
- Clint Black stars in CBS' special movie presentation: Still Holding On: The Legend Of Cadillac Jack. Black's real-life wife, Lisa Hartman-Black and Mac Davis co-star (9pm).
- The Lynns and Sawyer Brown, Prime Time Country.
- Daryle Singletary, Connie Smith, and Tanya Tucker perform on The George Jones Show (TNN, 10pm ET/7pm PT).
- Randy Travis, Jay Leno.
- Dave Matthews Band, David Letterman.
- Pete Seeger & Dar Williams, Conan O'Brien.

### Wednesday, 4/29

- David Bowie, David Byrne, Philip Glass, Patti Smith, Dave Stewart, Suzanne Vega, and members of Sonic Youth are interviewed on Lou Reed: Rock And Roll Heart, an "American Masters" special debuting on PBS (check local listings).
- Mindy McCready, Prime Time Country.
- Vonda Shepard, Jay Leno.
- Jason & The Scorchers, Conan O'Brien.

### Thursday, 4/23

- Martina McBride, Tim McGraw, and Michael Peterson, Prime Time Country.
- Syk E. Fine, Vibe.

## FILMS

### WEEKEND BOX OFFICE APRIL 17-19

- |   |         |
|---|---------|
| 1 City Of Angels (WB)                                 | \$12.33 |
| 2 The Object Of My Affection (Fox)*                   | \$9.72  |
| 3 Lost In Space (New Line)                            | \$7.45  |
| 4 Titanic (Paramount)                                 | \$7.40  |
| 5 Paulie (DreamWorks)*                                | \$5.36  |
| 6 Species 2 (MGM/UA)                                  | \$4.01  |
| 7 The Odd Couple 2 (Paramount)                        | \$3.77  |
| 8 Mercury Rising (Universal)                          | \$5.45  |
| 9 The Players Club (New Line)                         | \$3.58  |
| 10 Major League 3: Back To The Minors (Warner Bros.)* | \$2.08  |

All figures in millions  
\* First week in release  
Source: Entertainment Data Inc.

### COMING ATTRACTIONS:

This week's openers include Sliding Doors, starring Gwyneth Paltrow and John Hannah. The films Jersey/MCA soundtrack includes the current releases from Aqua ("Turn Back Time") and Blair ("Have Fun, Go Mad"). Rounding out the CD are the Space Monkeys ("Drug Soup"), Jamiroquai ("Use The Force"), Dodgy ("Good Enough"), Dido ("Thank You"), Olive ("Miracle"), Aimee Mann ("Amateur"), Peach Union ("On My Own"), Abra Moore ("Don't Feel Like Cryin'"), Brand New Heavies ("More Love"), Elton John ("Honky Cat"), and Those Magnificent Men ("Call Me A Fool").

Also opening is The Big Hit, starring recording artist Mark Wahlberg, who contributes a new song to the T.V.T. Soundtrax CD. Buck-O-Nine perform a remake of Joe Jackson's anthem "I'm The Man," R&B songstress LaTanya lends a track, and Graeme Revell's score rounds out the LP.

## VIDEO

### NEW THIS WEEK

• MICHAEL CRAWFORD IN CONCERT (WB)

This hour-long performance collection showcases popular Broadway hits — including a duet with Dale Christian on "Music Of The Night" from Phantom Of The Opera — as well as cuts from Crawford's latest CD, On Eagle's Wings.

• KISS THE GIRLS (Paramount)

This feature film stars Ashley Judd and sports a Milan soundtrack with John Lee Hooker's "Dimples," Little Richard's "Good-night Irene," Fluke's "Atom Bomb," and Filame's "I Need Money."

• IN & OUT (Paramount)

Kevin Kline stars in this feature film, which carries a Motown soundtrack with Diana Ross' rendition of "I Will Survive," the Village People's "Macho Man," Paty Cline's "Crazy," and Ethel Merman's "Everything's Coming Up Roses."



21 million households  
Peter Cohen,  
VP/Programming

### National Top 20

- SPARKLE Be Careful (Rockland/Interscope)  
MASTER P Make 'Em Say Ugh (No Limit/Priority)  
LOX Money, Power, And Respect (Bad Boy/Arista)  
PRAS Ghetto Superstar (Interscope)  
BACKSTREET BOYS Everybody (Backstreet's Back) (Jive)  
ARETHA FRANKLIN A Rose Is Still A Rose (Arista)  
MASTER P I/SONS OF FUNK I Got... (No Limit/Priority)  
NEXT Too Close (Arista)  
JANET I Get Lonely (Virgin)  
TIMBALAND & MAGOO Clock Strikes (Blackground/Atlantic)  
BUSTA RHYMES Turn It Up... (Elektra/EEG)  
SPICE GIRLS Stop (Virgin)  
MYA I/SISQO It's All About Me (University/Interscope)  
CELINE DION My Heart Will Go On (550 Music)  
CHICO DEBARGE No Guarantee (Kedar/Universal)  
PUFF DADDY & THE FAMILY Been Around... (Bad Boy/Arista)  
QUEEN PEN Party Ain't A Party (Lil' Man/Interscope)  
C-MURDER A Second Chance (No Limit/Priority)  
JACKSON 5/BLACK ROBI I Want You Back '98 (Motown)  
2PAC I/ERIC WILLIAMS Do For Love (Amaru/Jive)

Most requested frozen from the week ending April 17.



Pos.	Artist	Avg. Gross (in 000s)
1	ROLLING STONES	\$4473.7
2	YANNI	\$632.4
3	LUIS MIGUEL	\$478.1
4	AEROSMITH	\$378.1
5	BARRY MANILOW	\$377.8
6	ALAN JACKSON	\$256.7
7	BACKSTREET BOYS	\$206.5
8	OASIS	\$205.2
9	LEANN RIMES/BRYAN WHITE	\$203.9
10	HARRY CONNICK JR.	\$116.1
11	BOB DYLAN	\$111.6
12	SARAH MCLACHLAN	\$110.8
13	PANTERA	\$90.2
14	OUR LADY PEACE	\$79.8
15	B.B. KING	\$74.0

Among this week's new tours:

- ALLMAN BROTHERS BAND
- BOYZ II MEN
- BJORK
- BROOKS & DUNN & REBA
- BROTHER CANE
- CELINE DION
- LILITH FAIR
- RAMMSTEIN
- SPICE GIRLS

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



Morgan

Continued from Page 3

try WRBQ-FM, NAC/Smooth Jazz WSJT-FM, and WSSR-FM. Morgan told R&R, "I'm thrilled to be working with Clear Channel's Tampa cluster. It's certainly going to be a challenge dealing with a variety of formats, ranging from Sports to Smooth Jazz to Country. We have a fabulous group of programmers and are fortunate to have the full support of Clear Channel Sr. VP Peter Ferrara and Market Manager Skip Schmidt."

EEO

Continued from Page 1

Edward Fritts said, "We are still reviewing the court decision. However, we are confident that broadcasting executives will continue to diversify their work force."

Immediate Outcry

Civil rights groups were quick to blast the ruling. Jesse Jackson, at a press conference on the steps of the Justice Department, called on President Clinton and Attorney General Janet Reno to push for the decision to be reversed.

Jackson told R&R that Clinton and Reno "must reiterate our position and use the full weight of the court to protect diversity and inclusion" in America's broadcast outlets. Jackson said the court decision will permit "racial re-segregation" and "a re-segregation of ownership" that could return control of broadcast licenses to "white males."

Tedd Shaw, Associate Director/Counsel for the NAACP Legal Defense and Educational Fund, added, "I don't think the American people want to return to where we were 40 or 50 years ago. We want to overturn this entire decision."

Jackson said the decision, handed down by a three-judge panel, "undercuts the basic premise of access to the media. It undercuts the diversity concept. This goes to the heart of government policy. Government is obligated to enforce rules of inclusion."

Jim Winston, Exec. Director/General Counsel for the National Association of Black Owned Broadcasters, told R&R, "You don't need the rules for the good broadcasters. There are broadcasters who will continue to look for people of all backgrounds, but some will use this decision to evade the spirit and the letter of the current rules. If this court case is allowed to stand, it will allow those broadcasters to go back to the days of segregated stations."

A staffer in FCC Chairman Bill Kennard's office told R&R that he has not made a decision about appealing the case.

Women Also Worried

While the court decision does not immediately affect women, it is widely held that the court's thinking also conveys to the issue of women in EEO guidelines. Because of that, American Women in Radio & Television immediately announced that it "strongly supports the FCC's EEO rules," and Exec. Director Terri Dickerson urged the commission to appeal the court's decision.

The group recalled a 1958 survey of women in broadcasting, which revealed that just 22% of total employees in the industry were women. "By 1971, the FCC reported that 23.3% of full-time broadcast employees were women," AWRT stated. "With its EEO rules in force for almost 20 years, the FCC reported last year that woman constituted 40.8% of the broadcast employees."

Legal Opinions

The way Washington communications lawyer Harry Cole sees it, the sky is not falling. "The Republic is not going to fall and the world will not come to an end. There are a lot of forums that require people not to discriminate, and all of those things remain in place."

But stations appealing FCC fines for alleged EEO violations could benefit

immediately from the court decision, according to Irv Gastfreund, a DC-based communications lawyer. He told R&R that while the FCC will have the final say on pending EEO fines, his read of the court's opinion is that stations most likely won't have to pay.

One voice near the top of Beasley Broadcast Group embraced that interpretation. On April 1, the FCC fined Beasley's WXTU-FM/Philadelphia \$12,000 for allegedly deficient minority recruitment. The Beasley official last week told R&R "the company will accept the position of the ruling" and does not intend to pay the fine.

But groups that have paid EEO fines shouldn't expect checks to be returned. "I think the FCC will look at it like it's a done deal. The matter is closed," Gastfreund said.

Chancellor

Continued from Page 1

Corp. Chancellor also recently acquired TV's largest rep firm, Petry Media, and Hicks, Muse owns a number of broadcasting operations in foreign markets.

A consolidated operation such as this — along with other potential Chancellor acquisitions — could make for a potent ad-based media company. The apparent problem in this scenario: Ginsburg. Hicks did not envision him as leader of such a broad-based organization. Ginsburg disagreed, and though he reportedly was offered a place in the company, he called last week's board meeting and resigned.

Another Chancellor board member, cable TV magnate Jeffrey Marcus, appears to be the inside candidate for the Chancellor CEO job. Marcus Cable was recently purchased by billionaire Paul Allen for \$2.8 billion.

Such a structure is fine with de Castro. He will report to Marcus or whoever the new CEO will be, and he'll be in complete charge of the radio group with Hicks' support. "The Chancellor board has asked Jimmy to increase his oversight responsibilities to include any and all radio stations Chancellor may acquire going forward while continuing to do the great job he has been doing," Hicks declared.

De Castro responded, "I share the board's vision that Chancellor Media can be one of the leading media companies in the world as the consolidation of the media industry continues."

Ginsburg leaves the company with plenty of financial resources. According to public documents filed with the Securities and Exchange Commission, Ginsburg leaves with about 4.7 million Chancellor shares (currently worth about \$220 million), and he receives an exit package worth \$50 million (about \$20 million in cash and the balance in stock options).

Bartsch

Continued from Page 3

opportunity to expand my horizons further with a terrific Oldies station [WBZO] and a great Country outlet [WMJC]." WGSM airs the syndicated Radio Disney Children's format.

Bartsch is a native of Huntington, NY, where WGSM, WBZO & WMJC are based. Before joining Barnstable, the 17-year radio vet was GM of WOWO-AM/Ft. Wayne, IN; VP/GM of KOMA & KRXX/Oklahoma City and KEBC/Oklahoma City, and GSM at WYNY/New York.

Arbitrons

Continued from Page 1

Among the market's other noteworthy events was the debut of Oldies KCMG. The Chancellor station targets heavily to Latino listeners, and its success may have affected KLVE, which moved 7.7-6.8 among 25-54s. Arbitron also said it will list Spanish KWKW below the line this quarter because of a newspaper promotion the station conducted that encouraged readers to return a coupon with a checked box that stated, "Si, yo escucho KWKW todo el dia." (Yes, I listen to KWKW all day long.)

Arbitron contends that such a promo-

Hubbert

Continued from Page 1

promotion. I'm glad to be bringing him on board."

Hubbert noted, "I've known Bob Cavallo since I started in this business, and I am thoroughly excited to have the opportunity to work with him in this capacity. I believe in this company, and I'm really looking forward to being a part of a great team and developing some compelling new talent."

Hubbert joins Hollywood after spending several years in promotion with Columbia Records. He also ran his own independent radio promotion company prior to joining Columbia.

Tear

Continued from Page 3

tient, and I've been very happy where I've been. But without BS-ing you, I love this company! I've got a great trust level with everybody at all levels, and I'm into building it into something great."

Although WDRQ had been rumored to be making some slight format adjustments, both Kenyon and Tear said the station's direction is "solid" and that Tear "wants an 18-34 market leader in Detroit. There's no reason why 'DRQ can't be a market-leading icon," he told R&R.

Before joining WPLT (then WHYT) in late 1994, Tear served as an air talent at WVIC-AM & FM/Lansing, MI.

Curtin

Continued from Page 3

Yorker, Curtin began her music industry career as part of a high school internship program at CBS Records, eventually landing a full-time position at the label. Curtin then relocated to Los Angeles in '84, where she was an A&R administrator for two years.

Curtin said of her new position, "After having spent my entire career at one label, I feel renewed and challenged by joining DreamWorks. I'm looking forward to helping break the great new artists on this label."

Tolkoff

Continued from Page 3

(Long Island), NY and later moved to KBPI/Denver, WMMR/Philadelphia, and XTRA (91X)/San Diego, where he was PD for six years. He also has worked with Jacobs Media and was OM at WFNX/Boston.

tion requiring people to report "all day long" listening as a condition of eligibility to a contest might prompt Arbitron diarykeepers to report the same type of "undocumented" listening.

In New York, Howard Stern scored his highest-ever Gotham numbers last winter. His 9.8 12+ share bested No. 2 Luis Jimenez on WSKQ 2.7 shares (Stern scored an 11.5 on Long Island). Chancellor's WLTW keeps getting stronger: The AC powerhouse even commands a six share among 18-34s! But the John Travolta comeback award this quarter goes to WHITZ (Z100). It's been five years since the Chancellor CHR/Pop legend saw numbers this good.

Geffen

Continued from Page 3

utives I had ever come across in Ross Zapin. His outgoing persona and command of the marketplace made him a natural. He quickly developed an amazing grasp of the national scene that set him up perfectly to run the entire department. I am thrilled to see his hard work and dedication rewarded."

Zapin noted, "The challenge of my new responsibilities is to make sure we're still headed in the right direction. Keeping in mind the growing power of Alternative radio, we will continue to



Grant



Burrs

arm ourselves with the most efficient tools available and fully utilize the exceptional abilities of our staff in order to reach our goals."

Zapin has been Modern Rock Promotion Director, East Coast since 1995. From 1990-95 he was Promotion Manager for the New York area. He previously worked in concert promotion for Ron Delsener Enterprises and was Promotion Director at former AOR WAPP/ New York.

Skolnek, who was named Modern Rock Promotion Director, West Coast in early '97, will broaden her scope to include stations nationwide. She started in the music business in '91 as a promotion coordinator at Morgan Creek Music Group. She joined Geffen two years later as an assistant in the AOR department, and in '94 was named Promotion Manager of Adult Contemporary/NAC/Jazz. She relocated to Seattle in '95 to become the company's regional promotion manager.

Grant started his career with Geffen in '92 as an assistant in the Modern Rock department. In '95 he was named National College Promotion Director, a post he held until last year, when he was named Modern Rock Promotion Manager.

Burrs most recently was Chicago regional promotion manager, a post he had held since '96. Before that, for two years he was Midwest Promotion Manager for Zoo Entertainment. He began his promotion career in '93 with the independent rock promotion company Midwest Music Alliance.

R&R logo and contact information for various departments including Editorial, Information Services, Data Processing, Circulation, Electronic Publications, Production, Administration, Bureaus, and Advertising.

# THE BODY BUMPIN' STARTS NOW!

**R&R CHR/Rhythmic 6**  
**BDS Rhythm Crossover 11-8\***

**Now Breaking At  
 Mainstream!**

**KIIS WFLZ WNVZ WDJX KRQQ**  
**WSNX - Top 5 Phones**  
**WXKB KDRE KSMB WLKT**  
**WRZE KFFM KQIZ**  
**KQID - Immediate Phone Reaction**

**New This Week:**  
**KKRD WAOA WWCK**  
**KHTO KMCK KWTX**

**Selling HUGE!**  
**PLATINUM Single!**



**PUBLIC ANNOUNCEMENT**  
**BODYBUMPIN' YIPPIE-YI-YO**  
 THE PLATINUM SINGLE YOUR BODY'S BEEN WAITING FOR!

PRODUCED BY EARL ROBINSON FOR YAOA YAOA PRODUCTIONS/UNOHOO ENTERTAINMENT, INC.  
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## STREET TALK®

### Rude, Crude... And Syndicated

**H**e's "tasteless." He's a "vulgarian." Of course, we already knew that, but now CBS-TV's *Public Eye* has exposed the truth about WRCX/Chicago syndicated morning man **Mancow Muller** to all of America. Those were just a couple of the adjectives used to describe Mancow during a segment featured on a special episode called "In Your Face" that examined "the rudeness of the American public." Mancow found himself in good company — his bad behavior earned him a spot alongside such potent cultural icons as Jerry Springer, *South Park*, and *Seinfeld's* Soup Nazi.

KCMG (Mega 100)/L.A. PD **Harold Austin** exits, and OM **Don Parker** assumes Austin's responsibilities. Will Austin end up at another Chancellor station?

#### Whew... He Looks Like Mom!

Congrats to R&R CHR Editor **Tony Novia** and his wife, **Maty**, who became the proud parents of **Christopher Nicholas Novia** Tuesday night (4/21) at 9:01pm. "CNN" checked in at a healthy 7 pounds, 7 ounces and 20 inches long. Mom's doing great, and Dad managed to see his wife on a Tuesday for the first time in years. Always the pro, Tony managed to get the story in just before deadline!

#### Godzilla Becomes Addzilla!

Kudos to the staff of **Epic Records** and the **Wallflowers**, as "Heroes," from the forthcoming film *Godzilla*, was Most Added at six of R&R's Back Page formats this week!



*The Wallflowers*

#### Is It Live Or Memorex?

Oldies **WCBS/NY** recently held three shows at Radio City Music Hall featuring **Elvis Presley** in concert. Via the magic of video, Elvis sang live with his original touring group. **Graceland/Elvis Presley Enterprises** took images and vocal tracks from concerts and television specials, adapted them for big-screen video, and put live musicians behind them. The three-night stand was a sellout!

**Jacor Broadcasting** is launching a program called "Concerts For The Cure," whereby 50 cents from each concert ticket sold will be donated to breast cancer research. The two shows that will kick off the program will be **KBPI/Denver's** Birthday Bash on May 9 and **Mile High** sister **KTCL's** Big Adventure on May 30.

**WUSN-FM/Chicago** has been named the Academy of Country Music's Radio Station Of The Year. Meanwhile, **WQYK-FM/Tampa's** **Tom Rivers** took the honors as the ACM's Disc Jockey Of The Year.

NAC/Smooth Jazz artist **Boney James** takes the reins of MediaAmerica's syndicated *Personal Notes* show, effective immediately. The show was previously hosted by **Dave Koz**, who recently inked a deal with **AMFM Radio Networks** to host a new NAC/SJ syndicated program.

Continued on Page 26

### Rumors

- Will **KKZN/Dallas** PD **Joel Folger** help launch a new CHR in the Midwest?
- After being dropped by **WAAF/Boston** following an April Fool's joke gone awry, are **Opie & Anthony** negotiating with **WKLS/Atlanta** to become the station's newest morning team?
- **Patti Lotz**, formerly of the **KIBB/L.A.** "Breakfast Jam," has been auditioning all week doing the morning news on crosstown **KBIG**. Could she officially have the gig by the time you read this?
- Is **Susquehanna** talking with **WFBC/Greenville, SC** morning duo **Hawk Harrison** and **Tom Steele** about putting them on a station in Atlanta or Dallas?
- Will **WFLZ/Tampa** APD/MD **Domino** add PD stripes by the time you read this?

## Santa Baby

One of America's most loved Christmas Songs



Recorded by **Eartha Kitt & Madonna**

# brandy

The New Album

NEVER  
S - A - Y  
NEVER

In Stores June 9th

• Debut album 4x platinum

• Four Top 10 singles  
on the Billboard Hot 100 charts

• 60 million people watched Brandy star  
in Cinderella on ABC Television

• Over 4 million people watch Brandy  
each week on Moesha

• Tonight Show May 14

• Brandy will be featured  
on the covers of  
Vibe, Teen People, Ebony, Seventeen,  
Jet, and in an In Style feature

• MTV Ultrasound, MTV Spring Break,  
MTV Live (6/9)

BRANDY & MONICA  
The Boy Is Mine

The first single from Brandy's forthcoming album

Impacting May 4

'The Boy Is Mine' produced by Rodney Jerkins for Darkchild Entertainment, Inc.  
Dallas Austin for Darp, Inc. and Brandy for Brand Nu, Inc.  
Monica appears courtesy of Arista Records, Inc.

[www.atlantic-records.com](http://www.atlantic-records.com)



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...oh, yeah,  
i know what you mean



## sister 7

the first single from their  
arista austin album *this the trip*

## Great Initial Callout!

### They Know What We Mean:

B94/Pittsburgh	25x
KZZO/Sacramento	37x
KALC/Denver	31x
KOZN/Kansas City	38x
WALC/St. Louis	48x
G105/Raleigh	24x
KZZP/Phoenix	22x
WQAL/Cleveland	23x
WDRV/Pittsburgh	27x
WSSR/Tampa	28x
WSHE/Orlando	22x
KBBT/Portland	31x
KAMX/Austin	38x
WJBQ/Portland	22x
WRHT/Greenville	23x
WAYV/Atlantic City	38x
WKLI/Albany	33x
WABB/Mobile	24x
KRUF/Shreveport	21x

"Arista's little diamond (Sister 7) could give Atlantic's Jewel a run for the money."  
-Rolling Stone

produced by danny kortchmar www.sister7.com  
© 1998 arista records, inc., a unit of bmg entertainment

ARISTA  
austin

# STREET TALK®

Continued from Page 24

In memory of the 168 people who died in the Oklahoma City bombing three years ago, **KWEY-AM & FM/Weatherford, OK** paid tribute to the victims with 168 minutes of silence last Sunday at 9:02am.

For those of you keeping score in the summer festival sweepstakes, check out the talent **KIIS-FM/L.A.** has assembled for its Wango Tango festival this June: Hosted by Will Smith and Rick Dees, the show will feature performances by Mariah Carey, Paula Cole, Gloria Estefan, Wyclef Jean, Meredith Brooks, Hootie & The Blowfish, N Sync, All Saints, Vonda Shepard, Amber, and Tom Jones.

### ◀ Steve Dahl On The Beach? ▶

Not quite, but the WCKG/Chicago afternoon host is credited as a co-writer on the new single by ex-Beach Boy Brian Wilson, "Imagination." The record was released over the Internet this week to stations nationwide.

### Rumbles, Pt. 1

- Nine-year WPEZ/Macon, GA PD **Jim Franklin** exits for mornings at Country WWGR/Ft. Myers.
- WHMS/Champaign, IL debuts **Brian Taylor** in mornings.
- Former WPOW/Miami and WCKZ/Charlotte PD **Mark Shands** joins Comquest Callout as Research Advisor/Customer Support Specialist.
- KCAQ/Oxnard, CA GM **Gail Furillo** resigns and is replaced by LSM **Chip Ehrhardt**.
- **Sue Jansik** exits the Promo. Dir. slot at WKQI/Detroit and lands at WMVP/Chicago as Mktg. & Advertising Dir.
- WEZB/New Orleans nighttimer **Kim Diamond** exits.
- KEDG/Las Vegas personality **Freddie Snake-skin** exits.
- At KQAR/Little Rock, **Rob Tanner** and **Patti Hatchett** join for mornings, **Lindy Vaughn** takes mid-days, and PD **Billy Surf** goes on-air in PM drive.
- KSLZ/St. Louis hires new Promo Dir. **Melissa Weishaupt** from crosstown KPNT & WVRV. Also, **Tammy Holland** joins for local news inserts on the MJ & BJ morning show.
- WOOZ/Marion-Carbondale, IL PD **Scott Cox** is promoted to Group PD for Zimmer Radio Group/Southern Illinois.
- Former KMLE/Phoenix morning news anchor **Becky Lynn** joins crosstown Country KWCY, where she's reunited with **Tim & Willy** in the morning. Former KWCY morning news anchor **Paul Bottoms** plans to head back to Dallas.
- Former WXBW/Pensacola, FL PD **Danny Sommers**, who most recently was a regional promo rep for Magnatone, joins WJCC/Montgomery, AL as PD.
- Former KWNH/Las Vegas PD **Dave Collins** becomes PD at new Country station KLQB/Tucson. The new calls are KIXD.

## R&R Convention '98 Update

Congrats to the first list of nominees for **R&R's** first-ever Industry Achievement Awards. Ballots will be included with next week's (5/1) issue.

Look for many outstanding panels at **R&R Convention '98**, including the Radio Group Heads panel. *Just added:* Chancellor COO **Jim de Castro**. Another featured session that will entertain as well as inform will be the Marketing Session on Friday, June 12. *Titanic Marketing — Launch A Station Without Sinking The Brand* will feature some of the industry's most creative minds launching a radio station before your very eyes and ears. Learn how to turn branding into profits and put sizzle back into your on-air sound and off-air campaigns. Join **R&R** Radio Editor **Frank Miniaci** with Jacor VP/Marketing **Nick Miller**, Chancellor VP/Marketing **Bev Tilden**, Chancellor VP/Programming **Steve Rivers**, consultant **Guy Zapoleon**, KXTA-AM & KIIS-FM/L.A. Marketing Director **Von Freeman**, and IQ TV's **Tony Quin**.

Michael "Let's Get Ready To Rumble" Buffer is suing WFAN/NY's **Don Imus** and CBS' Infinity Broadcasting over the on-air use of his trademarked phrase. Buffer, who registered the phrase in 1995, claims Imus "misappropriated" the phrase even after Buffer asked him to stop using it. Infinity countersued, saying Buffer had given permission for several of the company's hosts to use the phrase,

Continued on Page 28



**BEETLEMANIA** — Classic Rocker **WTBT/Tampa** is one of many stations giving away Volkswagen's nostalgic restyling of the Beetle. But **Thunder 105.5** is a custom version — featuring a Beatles mural — dubbed the "Fifth Beetle."

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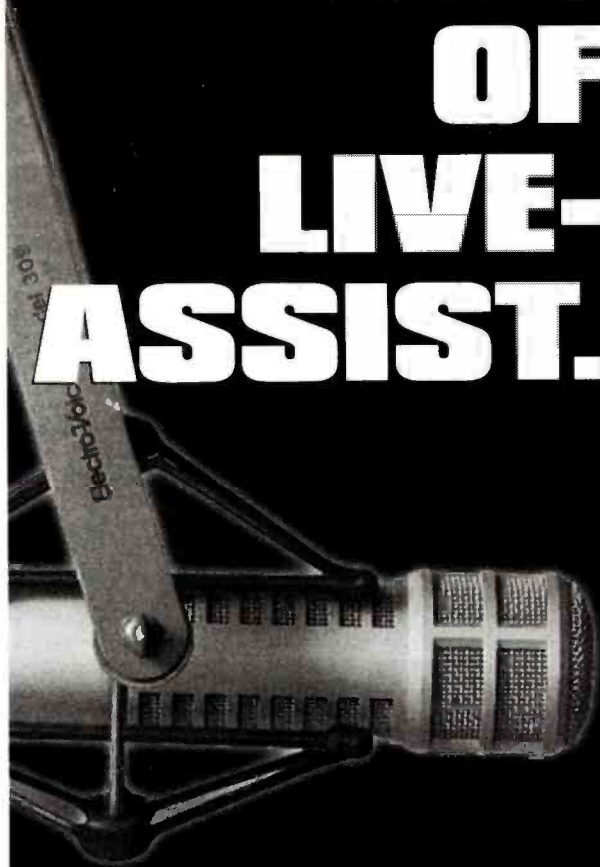
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## Rumbles, Pt. 2

- Classic Rock KKLV-FM/Honolulu PD Eric Holland departs; Burkhart, Douglas & Assoc. consultant Greg Gillespie is interim PD.
- GM Dale Carpenter exits CHR/Oldies duo KFFM & KMWX/Yakima, WA after 16 years with the stations.
- WWZZ/Washington PM driver L.A. Reid exits.
- KLSX/L.A. personalities Tim Conway Jr. and Douglas Steckler exit; they're replaced by Ed Tyll.
- KFMA/Tucson interim PD Chuck Roast officially becomes PD.
- KUCD/Honolulu PD Mahlon Moore segues to crosstown KHUL-FM.
- Active Rock KWBR/San Luis Obispo, CA becomes Classic Rock KXTZ.
- Lee Coleman joins KGB/San Diego as GSM, replacing Jeff Wilson. He most recently served as LSM for WRCX/Chicago.
- Twenty-year Washington Rock personality Cerphe Colwell joins WARW for afternoons.
- Former Cutler Productions Exec. VP/Sales Dave Brandolino joins OnThe Strip Network as GM/Dir. Sales.
- Alternative WDST/Woodstock-Poughkeepsie names Jimmy Buff PD and Dave Doud APD/MD.
- WOVE/Flint, MI picks up Doug Banks' syndicated morning show, replacing fellow syndicated morning driver Tom Joyner.

Continued from Page 26

adding that "the brief, common phrase doesn't qualify for trademark protection." CBS Pres./COO Mel Karmazin is also named in the suit.

## Fall Comes Early For One Pittsburgh Boss

In honor of National Secretaries Day, one lucky WDRV-FM/Pittsburgh listener/assistant got the opportunity to shove his/her boss 10,000 feet out the door of a plane Wednesday afternoon (4/22). Of course, the boss *did* have the benefit of a parachute...

Condolences go out to Virgin VP/Promo Al Moinet on the passing of his mother, Leonie, Tuesday (4/21).

Talentmasters 10th Annual Morning Show Bootcamp is set for August 6-8 at the Grand Hyatt in Atlanta. For registration information, call (770) 926-7573.

## Records

- EMI Group's long-rumored management shuffles turned to reality last week when the company and President/CEO James Field parted ways. Concurrently, EMI named EMI Recorded Music Chief Executive Ken Berry and EMI Music Publishing Chief Executive Martin Bandier to its board of directors.
- Arista promotes New York local promotion goddess Margaret Ann Ronayne to Nat'l Top 40 Promo Mgr.

RADIO & RECORDS



1

- Ben Hill set as GM of WCAO & WXYV/Baltimore.
- Heavy D alights as Sr. VP/Universal Music Group.
- Clark Ryan rises to Station Mgr. at KISW/Seattle.
- Bill Pugh named KIIS-AM/L.A. & XTRA-AM/San Diego OM.
- Quote of the week: "We're going to continue in radio and continue to grow in radio." — Paxson Communications Chairman Lowell "Bud" Paxson, just weeks before selling his entire radio group.

5

- Richie Gallo upped to Sr. VP/Sales at A&M Records.
- Brian Wallace picked as WQMG/Greensboro PD.

10

- Don Jenner elevated to Exec. VP/GM of Arista Records.
- Atlantic Records appoints Mark Schulman as Sr. VP/GM and Danny Buch as VP/Album Promo.
- David Macejko becomes VP/GM of WFLA & WFLZ/Tampa as Jacor takes over the two stations.
- Denny Nugent tapped as OM of KOY/Phoenix.

15

- Steve Meyer recruited by MCA Records as VP/Promo.
- Mike Bone becomes VP/Promo for Elektra/Asylum Records.
- KOST/L.A. Ops/Program Mgr. Jhani Kaye assumes duties for KFI.
- Rich Meyer appointed PD of WMET/Chicago.
- Malrite Communications buys WVNJ-FM/Newark, NJ for \$8.5 million (station will become WHTZ).

20

- Ron Richardson named WSIM & WFLI/Chattanooga PD.
- Neil Ross joins KPOL/L.A. for afternoon drive.



PROMO OF THE WEEK — Cherry-Poppin' Tarts! Mojo/Universal sent out this breakfast treat to radio with the Pop release of Cherry Poppin' Daddies latest, "Zoot Suit Riot."

Send us your Street Talk! Call Frank Miniaci at 310-788-1650 or by e-mail at [miniaci@rroline.com](mailto:miniaci@rroline.com).

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YEAH, THAT'S THE TICKET — Looking for a business card concept that stands out? WJJO/Madison PD Glen Gardner's cleverly bears a striking similarity to a concert ticket.

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WXYV	WFLZ	KQKS	KGGI
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AL PETERSON

# The ABC's of Starting Over

How they reinvented WABC/New York

On April 18, 1996, WABC/NY and its PD, Phil Boyce, were faced with the kind of challenge that few stations or programmers really want to face in their careers. WABC's highly rated afternoon drive host, Bob Grant, who had been a part of the station's afternoon talk programming for nearly a dozen years, was fired following a long and steady cooling of relations between the controversial Grant and WABC management. Suddenly, WABC's highest-rated talk host was gone. "It was a PD's worst nightmare," says Boyce. "For better or worse, Bob had defined WABC, so it was really an event that ripped the heart out of the radio station."

To make matters even worse, barely a week later the now free-agent Grant was back on the air at crosstown Talker WOR. And his assumed successor at WABC, evening host Jay Diamond, was also released by station management following a contract dispute. In just one day, eight consecutive hours of the station's programming was wiped out in a single broad stroke. And, like it or not, Boyce was suddenly faced with the task of reinventing the venerable New York Talk station. Now, two years later, a relaxed sounding Phil Boyce candidly discusses the moves that he and ABC management made to bring WABC back from the brink of disaster.

**R&R:** Had a plan been in the works prior to Bob Grant's leaving to make revisions to the station, or was it that event that really forced you to move things forward?

**PB:** Bob Grant's departure was certainly a major catalyst that set things in motion for the rebuilding of the station. I soon realized that this was going to be the biggest chal-

lenge of my professional career, but I was fortunate to have a company that was willing to support me and give me a chance to rebuild this radio station in the toughest radio market in America.

At a time when I was wondering if I should consider jumping out of the nearest window, they gave me a lot of support and expressed their confidence in my ability to get the job done. I had been with ABC at WJR in Detroit before coming to WABC, so I had built a track record that helped to give them that confidence in me. And when I was feeling particularly embattled in those first few days, having WABC GM Mitch Dolan and ABC VP/Talk Programming John McConnell jump in the foxhole with me and say, "OK, Phil, where are the grenades? We'll help you throw them," gave



Phil Boyce

me the confidence I needed to pick up the pieces and move forward. I couldn't have done it without their help and the additional support of John Hare and Bob Callahan at the corporate level. Looking back on it all now, as difficult and challenging as it was, things have worked out very well.

**R&R:** Your first move was to take Lionel out of morning drive and move him into Grant's old afternoon slot, right?



**PB:** Right. Lionel was doing mornings and, frankly, was coming off of a couple of really good books in that daypart. But we felt that he was the one true "local" star WABC had left, and if there was anybody we were going to move into our "Radio Vietnam" afternoon drive, it was him. And it took him five books, but in fall '97 he finally beat Grant 25-54 and 35-64.

Then we recruited Mike Gallagher from WGY for mornings. Over the last two years I think Mike would agree that we've kind of squeezed, twisted, and pulled him to get a show from him that is certainly different from the afternoon program he'd done up in Albany, but he's really learned how to do a good

morning show and has done a terrific job for us.

**R&R:** So you seemingly solved your drivetime problems, yet just this past December your next move was to pair Lionel up with Gallagher and literally start over again in both of those major dayparts. Why?

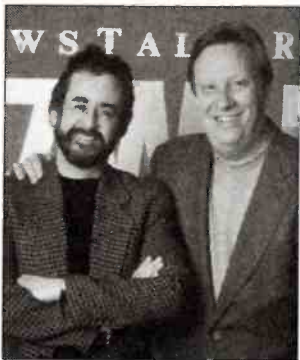
**PB:** It's funny, but as you go along in this kind of a situation, you constantly re-evaluate what you're doing. At this time we had also brought in Sean Hannity from WGST in Atlanta to fill the night slot left open when we didn't renew with Jay Diamond. Sean just blew the doors off of that show, so we knew we had a potential afternoon driver in him. We felt if we could pair Lionel and Mike in mornings, put Sean in afternoons, and sandwich our already established midday combination of Dr. Laura, Ed Koch, and Rush between them, we'd have a really strong lineup. That's how it stands today, and I think it is, in fact, a strong lineup.

**R&R:** Weren't you worried about pairing up two people who really didn't know one another and who had previously always worked as solo acts?

**PB:** Most people thought I was crazy to put two strong-willed and opinionated hosts like Lionel and Mike together in the same room, but here's why I believe it has worked: If you hear their show, they have done a miraculous job of developing a good chemistry. They don't fight for the mike and all those other little things that hosts might bat-

tle over in this sort of a situation. Mike, along with being a good talk host, is a master technician. We call him the bus driver. He is just a natural at setting things up, promoting, and teasing ahead. With Mike driving the bus, you get a fast-paced, forward-looking show.

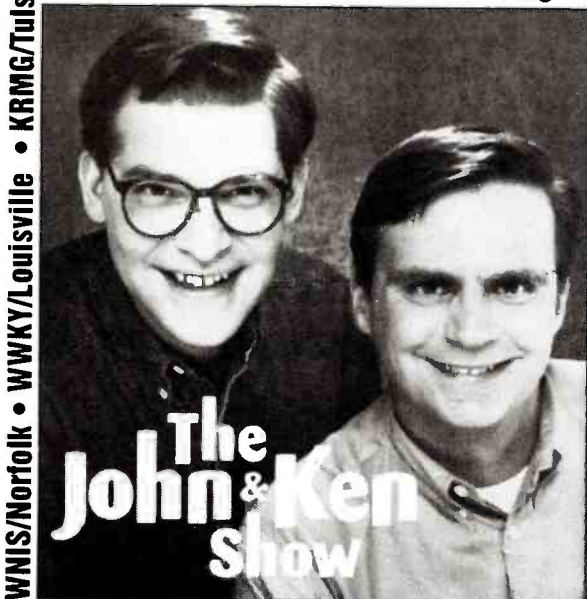
Lionel brings to the show his quick wit and humor. And his background as a prosecuting attorney adds an element of depth and insight to the show's topics too. Mike is a family man who lives on Long Is-



Mike & Lionel

land, while Lionel is an apartment-dwelling New York city bachelor who works the comedy club circuit on weekends; so they each bring a very different viewpoint to the show due to their decidedly different lifestyles. What we end up with is a show that is a very good mix of interviews, issues, and phone calls, along with a pretty heavy dose of Mike and Lionel's personal views

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and opinions about life and issues. On any given morning you're going to hear two guys who are pretty smart and often hysterically funny in their approach to the issues being discussed. I'm very pleased with the way it has come together so far.

**R&R:** Talk a bit about the importance of your midday personality trio.

**PB:** Well, let's talk about Rush first. Rush Limbaugh's contribution to the reinvention of WABC is huge. Without Rush, I think the transition away from Grant would have been much more difficult. Rush kept an awful lot of listeners on the station who might otherwise have bailed out on us. I think we now have the potential of a back-to-back combo that's even stronger than what we used to have with Rush followed by Sean Hannity in afternoons.

Dr. Laura's impact has also been huge, because she has opened the door to new listeners, especially younger women who may not have ever even thought of sampling WABC before. Now we have a shot at getting them and keeping them. So Rush and Laura formed a strong nucleus for us to build a station around. As for Ed Koch, he's the much-beloved former mayor of New York, and we felt he gave us stability, continuity, and credibility in his time slot between Rush and Laura. We feel that our midday combo, which we've left alone for quite some time now, is the real rock of the radio station.

**R&R:** How about a quick overview of the remaining weekday hosts and dayparts?

**PB:** As I mentioned earlier, we are very happy with the develop-

ment of Sean Hannity in afternoon drive. I think he's a true rising star. Sean's smart, passionate, and entertaining. He's a fearless warrior who won't shy away from debating anybody. He grew up on Long Island, so he's a hometown boy, and it shows. Right after Sean, Curtis Sliwa and Ron Kuby host a show from 6-7pm. Curtis, as you probably know, is the founder of the Guardian Angels and an institution in New York City. He probably has better name recognition than any TV anchor in this city. Trust me, when you walk the streets of New York with Curtis Sliwa, it's a very interesting experience.

Ron Kuby made his name as a pretty radical left-wing lawyer. On the radio he's funny and a great foil for Curtis. They never agree on anything, and it makes for a very engaging and entertaining show. It's a great show for us to develop and keep in our pocket, which I believe you have to do in a format like this where you never know what's going to happen. As for the 7-10pm time slot, right now we are airing the syndicated *John And Ken Show*, which we are considering for evenings. But as we are also the flagship station for the New York Yankees, I think sports programming will continue to be a very viable option for us. And with the Yankees' season just starting, what we will do permanently in that time slot isn't a pressing issue, so we're going to take our time making a final decision.

**R&R:** Let's talk about news as a part of the reinvented WABC. In a recent conversation, ABC's VP/Talk Programming, John McConnell, told me that news must be an integral and important component of Talk radio. Agree?

**PB:** Yes, absolutely. The news is what forms the basis for just about everything that we talk about on the air. We have two all-News stations here in New York with WCBS and WINS, so we're not going to "out-

**WABC's listeners really don't expect us to be doing news around the clock, but they do expect us to be talking about what's in the news, and they also expect us to have news credibility.**

news" the all-News stations. I don't expect that we'll beat them in the come battle, but we can certainly win the TSL war. Because when a story breaks, we can talk about it in depth rather than just repeating the same basic headline over and over every 20 or 30 minutes.

WABC's listeners really don't expect us to be doing news around the clock, but they do expect us to be talking about what's in the news, and they also expect us to have news credibility, which we certainly have between our resources from ABC News and a good group of local newscasters. We don't have a large local news staff, but I think we use them very effectively.

**R&R:** How have you marketed and promoted the revamped WABC, and have you changed the station's demo target in these past two years?

**PB:** Our audience target hasn't really changed, but I'd say it has certainly tightened up a bit. It's 35-54, targeted slightly more male than female. We've just launched a TV campaign for the spring book that was created in conjunction with Filmhouse. The spot has an *NYPD Blue* look to it, and I think it is one of the best TV spots I've ever seen for a News/Talk station.



**DUELING LAURAS** — That's Premiere Network's Talk queen, Dr. Laura Schlessinger (l) chatting up Talk 650 KSTE/Sacramento's Laura Ingle at Dr. Laura's recent 50th birthday bash held at the Disneyland Hotel. The party was a benefit for Childhelp USA.

In addition, we are using billboards and mass-transit boards featuring our most recognized hosts, like Rush, Dr. Laura, and Ed Koch. Plus all of our hosts are on TV regularly. Hannity has his own show in the evenings on the Fox News channel, Lionel is on *Court TV*, Koch hosts *The People's Court*, and Gallagher and Sliwa are regular guests and commentators on a lot of the news and talk TV shows that originate in this area. When you put all that together, the station is extremely visible.

**R&R:** What's the goal of the TV campaign and what is the message you are trying to deliver with it?

**PB:** We tested a lot of potential TV campaigns and scenarios to come up with our current spot. Our sell line both in the TV spot and on the air is, "If you're talking about it, we're talking about it on WABC." It's a line we stole from Jack Swanson at ABC-owned KGO/San Francisco, and I really thought it fit our needs. Our goal is to have people react when they see the commercial by saying, "Hey, that's a station I'd like to try." That's all you can do with a TV spot, and I feel this spot will tell core listeners, former listeners, and potential new listeners that WABC is worth tuning into again.

**R&R:** ABC recently announced it had entered into a corporate-wide Internet deal. Does this mean WABC will be webcasting?

**PB:** Our site deal was put together before the announced ABC deal with RealNetworks. WABC is already using NetShow on the *audiolounge.com* site put up by Telos. I am intrigued by the idea of WABC getting into more high-rises and office buildings in NYC, which is always a challenge for an AM signal.

**R&R:** Are you concerned that people listening at home or in an office on their computers won't show up in ratings?

**PB:** I think that listeners are smart enough to still record their listening in a diary even though

they may be listening to us over their computer at the office. I think broadcasting on the web is a great vehicle, especially for Talk radio stations.

**R&R:** In your opinion, what makes a great Talk radio station?

**PB:** John McConnell and I have

**I am intrigued by the idea of WABC getting into more high-rises and office buildings in NYC, which is always a challenge for an AM signal.**

often talked about this very question. You can't just judge a station by its drivetimes. You also have to judge it by what it sounds like at 2am on Sunday morning. If the station is entertaining and compelling to listen to even then, that's a great radio station.

**R&R:** Finally, Phil, if you had to write a mission statement about the newly reinvented WABC, what would it be?

**PB:** Never disappoint a listener who turns on WABC at any time of the day or night wanting to know what's going on right now and wanting to hear an intelligent host talking about it. If we can do that every day, we will succeed.

**TALK BACK TO R&R!**

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



Sean Hannity



**IMUS IN THE EBBITT** — Westwood One morning yakker Don Imus hosted Senator John McCain (R-AZ) (l) during a recent live broadcast from the Old Ebbitt Grill in Washington, DC. The event celebrated the move of Chancellor Media's all-sports WTEM-AM up the DC dial from 570 to 980kHz.



STEVE WONSIEWICZ

# SOUND DECISIONS

## Busby's Urban Outlook

□ **Business is great, but DreamWorks' new urban chief says the industry faces some tough choices**

Jheryl Busby is at it again. The veteran record exec who was instrumental in building black music divisions at A&M and MCA has stepped up to the plate to lead DreamWorks' first foray into urban music.



Jheryl Busby

While Busby made a name for himself at the two labels, as well as in his most recent gig at Motown, don't look for him to move fast and furiously when it comes to urban music. He's entirely comfortable with DreamWorks' philosophy of taking the time to do it right the first time.

### Strategy And Serendipity

Busby's appointment as head of urban music is consistent with DreamWorks' strategy thus far: Find the most talented exec to fill the post and give them free rein to build a division. And like other senior level DreamWorks appointments, it was somewhat serendipitous that Busby landed at the company.

He recalls, "About one year ago [DreamWorks Records senior executives] Mo Ostin, Lenny Waronker, Michael Ostin, and I had conversations about how they were going to build their business, and I shared with them my vision for the record industry and for urban music. I know there was a lot of speculative talk about me and Walt Disney and Warner Bros., and believe me, after talking with each of them, if I had gotten a shot at any of those companies, I would have been blessed.

As it turned out, my conversations with Disney were before they hired [Buena Vista Music Group Chairman] Bob Cavallo, and they were still trying to figure out what they were going to do. Even though timing had a lot to do with it, what ultimately sold me on DreamWorks was the quality of the people."

What also sold him was the fact that the company was privately owned. "We are in a business in which it's going to take a lot of courage to change things. We need to reshape what we are. The industry's deals have gotten thick. The production/joint-venture/label concepts have not been that successful. Our artist development concepts have sort of disappeared, except for a few artists at other labels. The idea of being patient is shrinking."

Our artist development concepts have sort of disappeared, except for a few artists at other labels. The idea of being patient is shrinking."

### Pieces Of The Puzzle

"Yet, this is a company that doesn't have to answer to somebody who's concerned about market share. That's not what our investors are looking for. It has a commitment to its investors, so it's not being silly about its responsibilities, but we don't have people breathing down our back about market share. They told me what they want to do is develop a product line that turns into catalog that turns into long-term assets, and that was music to my ears."

While DreamWorks is only now moving into the urban scene, Busby says he's already been flooded with calls. "There isn't a creative

person out there who either has a deal or is looking for a deal or who just wants to get involved who hasn't called. I'm getting these calls because the creative community is looking for something that feels a little more safe than a record company that says, 'Give it to me. Let me jam it or throw it against the wall and find out what happens.'"

When it comes to his urban division's release schedule, Busby notes, "If we have two releases a quarter by year three, that would be plenty. Right now, if we have one release a quarter, we would be very full. I'm moving fast, but I am not moving DreamWorks fast. I'm moving fast because I spent the past two years mentoring. I want to spend



**If we have two releases a quarter by year three, that would be plenty. Right now, if we have one release a quarter, we would be very full. I'm moving fast, but I am not moving DreamWorks fast.**



enough time understanding what's happening in the cities, so I'm doing old-fashioned things like pulling into cities and taking meetings with people, visiting retail stores, talking with customers and the kids, and even visiting schools in some cases."

In addition to artist releases, Busby is already working on soundtracks, a piece of the puzzle he understands is integral in building his division. "Not only are these great projects to work on in terms of strengthening the company's movie releases, but from an education standpoint I get to work with some great artists. I'm already having conversations with people like Erick Sermon and Boyz II Men."

As for the overall health of urban music, Busby remains quite bullish. "There are going to be a lot of hit songs and productions. That particular aspect of our business is more alive than ever before. Technology has reduced the cost for kids to put their hands on equipment. And because of all of that, our songwriting is starting to come alive. There are a lot of excellent songwriters and a



**Music from artists like Erykah Badu and Eric Benet is starting to surface with more regularity. That's because the generation that grew up with rap, listened to the lyrics, are now responsible young adults.**

lot of great, young producers. It's a great time to be a start-up publisher or to manage a producer.

"What now has to come alive is the carrier of that art form, which is the artist. And that's a more difficult job because you're shaping a mind and a career for the long-term." In that regard, Busby believes record company execs must be more proactive. "It's not the sole responsibility of the artist. It's a joint responsibility of the label, the artist, and his or her management. And that's where we really have to get back to things like touring. What happened to our touring base? What happened to the day when we could put an artist in front of the consumer? That has to be reinvented. I love the fact that I'm having conversations with managers and promoters who are looking at small clubs and connecting them with radio stations. We need those kinds of places to start developing artists.

"Our artist P.A. is on a tour of African American-dominant colleges. We found venues for him in certain areas and focused on them because we needed to. We have a tremendous challenge and opportunity to develop these things, and a lot of it has to do with management. We are not just signing artists and finding out how to get it played on the radio."

### Urban Renewal

Commenting on the broadcast sector, Busby sees many encouraging signs. "We're at a point where radio is a little heavy on the rap end. However, you can feel the rumbles out there. All of the sudden there's an Erykah Badu and Eric Benet. R. Kelly is across the board, and a gospel group can sell a million units. I'm encouraged by all of that. That music is starting to surface with more regularity, and I think it's because the generation that grew up with rap — that listened to the lyrics — are now responsible young adults. They have their first jobs, car notes, and mortgages. But they still want to hear their life in song, so there is more room for growth. And it's a natural growth."

Busby also likes what he sees when it comes to the emergence of local and regional music scenes. "Regional records are coming alive again. Goodie Mob came out of the South. Timbaland and Missy Elliott came out of Virginia Beach. What a breath of fresh air that is. And it's a good sign for the record business, because if you spend your money smart, you should be able to break out of a region."

Even though urban music has

become and remains incredibly successful, Busby wonders if the industry has become too focused on short-term results. "Unfortunately, when you become the focus of the investment community because that's where they have shifted their resources, everyone starts looking for their return on their dollar.

"In reality, we didn't sell more records because we got better at what we did. We sold more records because the generation beneath us, in order to survive, created their own way of communicating. And when it bumped up against our imaginary market share line, we grabbed it."

### A Shot In The Arm

While the industry's "best days are ahead of us, not behind us," Busby says the record business must still make significant changes due to pressures imposed by technological advances. "We have a responsibility as a business to reinvent ourselves like we did after the disco era in 1978-79. I admit that may sound a little self-serving, but you have to remember that our business grew because technology provided us with a shot in the arm. The importance of CDs and the replacement of catalog material fueled sales beyond our wildest dreams. But we almost forgot that we are still a 'one-out-of-10 business.'

"Now sales have slowed and we need to take a good look at where we are spending our money. Our distribution business is big — that's not to say that's good or bad, but there are new ways of distribution that are less people-intensive. Technology reduced the cost of making a record and now it's reducing the cost of distributing it as well. I wish I had the answers, but we have no choice but to make some tough decisions. And I get to be a part of it with a company like DreamWorks."



**Regional records are coming alive again. What a breath of fresh air that is. And it's a good sign for the record business, because if you spend your money smart, you should be able to break out of a region.**

### Scrawl Elektrifies New York Audience



Elektra Entertainment staffers and recording artist Scrawl recently celebrated the band's recent performance at the Knitting Factory in New York. Scrawl's forthcoming album, *Nature Film*, goes to retail on May 12; the first single at radio is "Charles." Shown here are (l-r): Elektra Manager/Sales Paul Uterano, Scrawl's Sue Harsh, Elektra VP/Marketing Brian Cohen, Elektra Director/Sales Jay Perloff, Scrawl's Marcy Mays, Elektra Sr. VP/Sales Steve Heldt, Elektra Director/A&R Nina Ritter, and Scrawl's Dana Marshall.

## RR LAUNCHING PAD

### S.O.A.P. Lathers Up CHR With Its Lesson In Partying

It didn't take long for newcomer **Crave Records** to tap into parent company **Sony Music's** international repertoire for a hit. The label picked up the Danish act **S.O.A.P.** and immediately scored impressive gains at CHR/Pop with the duo's debut U.S. single, "This Is How We Party."

The track, which peaked at No. 3 during a 16-week run on the Danish charts, is being played by such major-market stations as **WHTZ/New York**, **KIIS/Los Angeles**, **WIOQ/Philadelphia**, **WWZZ/**



S.O.A.P.

**Washington**, **KZQZ/San Francisco**, **WXYV/Baltimore**, **WFLZ/Tampa**, **WHYI/Miami**, **WKSL/Memphis**, **KSLZ/St. Louis**, and **KKLQ/San Diego**. A handful of CHR/Rhythmic stations are also spinning the track.

For **KSLZ PD Jeff Kapugi**, "This Is How We Party" gives him "a great up-tempo record that will be exclusive for our station. When we first heard it, we knew it was going to be a hit; it's already burning up the phones with people asking who's singing that song."

In addition to minimal sharing, if any, Kapugi says the song presents another added bonus. "We're still in the 'Grand Opening' phase," he says of the station, which debuted its CHR/Pop format in mid-October '97, "so we need to be pretty up-tempo, and this one fills the bill."

Crave VP/Promotion **Lisa Wolfe** first heard the single around the end of last year and was immediately excited about its potential. "While [President] **Rick Bisceglia** and [VP/A&R] **Michael Ellis** were most excited about the single, what they really were enthusiastic about was the whole album. There are a lot of hits on this album, and it's a project we plan to be working throughout the rest of the year."

Yet it wasn't just the girls that enticed the label. Crave was so impressed by what it heard that it signed **S.O.A.P.'s** producer, **Remme Zhivago**, to a production deal.

In setting up the group and single, Crave got a hold of a limited number of import CDs and in early February went about working the record the old-fashioned way — by playing it for key programmers. Wolfe says, "It was really fun to go on the road and talk about the project, because we were getting some very positive feedback from in-

fluential programmers and consultants."

Wolfe gives her regional staff of five — none of whom, she says, had done promotion before — much of the credit for winning over radio. "We treated it as a fun party song that would react because we purposefully didn't want to make it into something it wasn't. They got very creative and had a lot of fun working the record, and it has worked."

With a majority of stations on the song, Wolfe's job now is to continue to build on the momentum. "The single was in stores a couple of weeks ago and had

high debuts in some major markets — and all that we had going was airplay. Now we have to spread that story and the requests that other stations are getting."

Crave also plans to make sure **S.O.A.P.** has a very busy summer. The label is in the midst of lining up as many radio shows as possible, as well as retail and shopping mall appearances. The street date for the duo's album, *Not Like Other Girls*, is May 5.

#### Eve 6 Knows Alternative 'Inside Out'

Hats off to programmers who break their backs to break bands and records. That's exactly what Alternative **WKQX/Chicago PD Alex Luke** is doing for **RCA's** rockin' trio **Eve 6**. The Windy City programmer has been a key figure in helping the Los Angeles-based group's debut single, "Inside Out," ascend the Alternative chart. And his efforts must be paying off: Other influential and major-market stations have rallied behind the band, including **WNNX/Atlanta**, **KKND/New Orleans**, **KWOD/**



Eve 6

**Sacramento**, **KXRR/Salt Lake City**, **KTCL/Denver**, **KNRX/Kansas City**, **KZNZ/Minneapolis**, and **WRAX/Birmingham**.

Luke remembers, "RCA played it for me late last year, and I immediately fell in love with the song. At the time I thought it was something that would react and work well for us, so I asked [VP/Modern Rock Promotion] **Ron Poore** if we could be on the front end and to let us know so we could lead the way. It's tougher now to orchestrate a story for the labels than it was in the past, but I believe that's part of what this format is supposed to do."

While Luke believed in the song's potential, he was pleasantly surprised at how well it struck a chord with listeners. "It has been our No. 1 phone record the last two weeks and is sometimes getting double the calls of the No. 2 song. It has a really strong hook, but that in and of itself isn't unique. Somehow, it's really connecting with our listeners. It's been one of the biggest-reacting songs since I've been here."

While **Eve 6** is currently off to a fast start at radio, **RCA** has taken its time with the teenage group, which counts the son of producer extraordinaire **Don Was** among its members. The label inked **Eve 6** to a development deal two years ago and slowly brought the band along. That plan was still in place until **Poore** heard the album the band had turned in.

**Poore** recalls, "I got the tape from **A&R** around the beginning of December and came across 'Inside Out' while I was driving around and thought it was a smash. I played it for [Alternative **WXRK/New York MD**] **Mike Peer** and **Luke**, and they both had the same feeling about the record. **Luke** even told me he wanted to help break the record. We all sort of picked the first single."

**Poore's** next step was to convince the label's senior execs, who all agreed the timing was right to release the record sooner rather than later.

With the radio story growing weekly, **RCA's** strategy now is to get the band on as many low-dough concerts, radio shows, and festivals as possible in order to maximize exposure in airplay markets. **Eve 6's** self-titled debut album hits retail on April 28.

## MUSIC NEWS & VIEWS

### Lilith Fair Loaded With Ladies Of All Genres

**Sarah McLachlan** last week publicly unveiled this year's Lilith Tour performers, and it is loaded with first-time acts. Newcomers added to the bill include **Tracy Bonham**, **Meredith Brooks**, **Neneh Cherry**, **Holly Cole**, **Imani Coppola**, the **Cowboy Junkies**, **Kacy Crowley**, **Catie Curtis**, **Ebba Forsberg**, **Lisa Gerrard**, **Emmylou Harris**, the **Fugees' Lauryn Hill**, **K's Choice**, **Angelique Kidjo**, **Diana King**, **Chantal Kreviazuk**, **Diana Krall**, **Queen Latifah**, **Letters To Cleo**, **Martina McBride**, **Tara McLean**, **Holly McNarland**, **Abra Moore**, **Mono**, **Morcheeba**, **Billie Myers**, **Me'shell Ndegeocello**, **Heather Nova**, **Joan Osborne**, **Rebekah**, the **Wild Strawberries**, **Dar Williams**, **Lucinda Williams**, and **Victoria Williams**. That's in addition to the following artists who've already officially announced their participation: **Erykah Badu**, **Paula Cole**, **Shawn Colvin**, **Sheryl Crow**, **Missy "Misdemeanor" Elliott**, the **Indigo Girls**, **Lisa Loeb**, **Luscious Jackson**, **Natalie Merchant**, **Sinead O'Connor**, **Liz Phair**, and **Bonnie Raitt**. The trek kicks off on June 19 in Portland and will visit 20 more cities (57 dates total) than last year's tour. It's biggest venue: the Rose Bowl in Pasadena, CA, where lucky talent search winner **Tia Tejada** will open the show. She won the chance to sing at an April 16 event in L.A. sponsored by **KYSR-FM**, and clinched the spot with her rendition of the **Jeffrey Gaines** track "Love Disappears." Also, the Internet search engine **Excite!** has been tapped as a sponsor for the '98 tour.

### More Tours Seal Their Bills

In other tour news, the **H.O.R.D.E.** tour has named several marquee acts for its annual roadshow. New to the bill are **Smashing Pumpkins**, **Fastball**, **Paula Cole**, **Marcy Playground**, **Agents Of Good Roots**, the **Getaway People**, **Huffamoose**, **Emmet Swimming**, **Cowboy Mouth**, and **Chris Stills**. The tour begins on July 9 in Somerset, WI ... The hip-hop **Smokin' Grooves** tour has lined up **Wyclef Jean**, **Busta Rhymes**, **Gang Starr**, **D'Angelo**, **Cypress Hill**, **A Tribe Called Quest**, and **Public Enemy** ... Another hip-hop road show, the **Lyricist Lounge**, bows on June 18 in Chicago and features **Lauryn Hill** and **Wyclef Jean**, the **Roots**, **De La Soul**, **Black Star**, and **Busta Rhymes** ... The **Verve** has signed up **Massive Attack** as its support act on its extensive North American tour, which begins on July 28 in Des Plaines, IL ... **Stone Temple Pilots** frontman **Scott Weiland** embarks on a solo tour beginning on May 9 in Atlanta.

### Studio Outtakes

Alternative band **Dada** has completed work on its **MCA** debut, which was produced by **Danny Korthmar**. Look for a summer release ... In an interview with music e-zine *AllStar*, **Bush's Gavin Rossdale** says the group plans to turn in its new album in September. The frontman also says the music stays true to **Bush's** sound and the band probably will tour after the album hits retail later this year ... **Willie Nelson** is close to completing his next album on **Island Records**. Expect a third quarter release ... **Red Ant** artist **Tom Freund** has finished work on his debut album, *North American Long Weekend*, which bows on June 23.

### Bits 'N Pieces

The band **Faith No More** is no more. They've called it quits after 15 years ... Retail giant **Best Buy** has signed on to sponsor tours for **Robert Plant/Jimmy Page**, **Stevie Nicks**, **Janet Jackson**, **Michael Bolton/Wynonna**, **Chicago/Hall & Oates**, and **Ozzy Osbourne's Ozzfest** ... **CNN** plans to launch a weekly, 30-minute music show titled *Worldbeat*, beginning on June 6 on Saturdays at midnight (EST).

Lastly, sad to note the death of **Linda McCartney** on April 17 from breast cancer. The wife of **Beatles** member **Paul McCartney**, a renowned photographer and member of **Wings**, was 56.



TOP 20

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

LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	LW	
1	1	NATALIE IMBRUGLIA Torn (RCA)	2045	2053	43/0
2	2	MARCY PLAYGROUND Sex And Candy (Capitol)	1831	1790	39/0
3	3	MATCHBOX 20 3am (Lava/Atlantic)	1484	1585	38/0
6	4	FASTBALL The Way (Hollywood)	1434	1345	41/0
4	5	THIRD EYE BLIND How's It Going To Be (Elektra/EEG)	1412	1415	35/0
5	6	VERVE Bitter Sweet Symphony (Hut/Virgin)	1227	1374	35/0
7	7	EDWIN MCCAIN I'll Be (Lava/Atlantic)	1172	1140	33/1
9	8	GREEN DAY Time Of Your Life (Good...), (Reprise)	1054	1044	30/0
10	9	PAULA COLE Me (Imago/WB)	1016	990	36/0
15	10	ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise)	983	823	28/0
14	11	MATCHBOX 20 Real World (Lava/Atlantic)	919	837	32/1
8	12	LOREENA MCKENITT The Mummens' Dance (Quinlan Road/WB)	916	1096	27/0
13	13	SMASH MOUTH Walkin' On The Sun (Interscope)	880	877	27/0
16	14	SARAH MCLACHLAN Adia (Arista)	845	774	37/1
11	15	SAVAGE GARDEN Truly Madly Deeply (Columbia)	833	937	20/0
12	16	BEN FOLDS FIVE Brick (550 Music)	812	902	24/0
18	17	TONIC If You Could Only See (Polydor/A&M)	751	649	24/0
-	18	GOO GOO DOLLS Iris (Warner Sunset/Reprise)	609	471	30/7
19	19	ERIC CLAPTON My Father's Eyes (Duck/Reprise)	592	592	18/0
17	20	BILLIE MYERS Kiss The Rain (Universal)	576	691	20/1

This chart reflects airplay from April 13-19. Songs ranked by total plays. Contributing stations combine from the Custom Chart function on R&RONLINE. © 1998, R&R Inc.

PERSPECTIVE

BY



Jeff Levine



While most other Pop/Alternatives have come from Hot AC or are new sign-ons, our heritage is Alternative. As a result, our on-air approach is a little different. We're definitely more aggressive and lean more male than the average Pop/Alternative.

It's very important for us to bridge the old Alternative listener with the new Pop/Alternative listener. The way we're trying to do that is by making the station fun and entertaining.

We've worked hard to develop a high-personality morning show and make sure there's listener interaction throughout the day. We do things like "Sing For Your Request" and St. Patrick's Day "Listener Limerick" weekends. There were dozens of really good limericks every hour, and the winner got to see Green Day in concert. Listeners are involved in more than just requests and prizes. There are fun ways for them to participate with the radio station.

It's also essential that the music be fun. For example, our weekday "5:00 Rush" is a happy hour in your car. Anything from ABBA to Red Hot Chili Peppers can be played; it's very wild and a lot of fun. We also do a flashback lunch at noon and play songs people won't hear anywhere else.

It's very important that this format develop its own identity, as opposed to being a little bit of this and a little bit of that. There's a lot of good, up-tempo, and fun music out right now. We're playing more current than we were a year ago, and groups like Cherry Poppin' Daddies, Fastball, and Goo Goo Dolls are great for us. We're embracing and pounding them.

Jeff Levine is PD of Alternative 92.7 WLIR/Long Island.

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



New & Active

**SISTER 7** Know What You Mean (Arista Austin/Arista)  
Total Plays: 571, Total Stations: 23, Adds: 0

**SEMISONIC** Closing Time (MCA)  
Total Plays: 489, Total Stations: 21, Adds: 4

**MADONNA** Frozen (Maverick/WB)  
Total Plays: 481, Total Stations: 15, Adds: 0

**DAVE MATTHEWS BAND** Don't Drink The Water (RCA)  
Total Plays: 473, Total Stations: 23, Adds: 0

**CHERRY POPPIN' DADDIES** Zoot Suit Riot (Mojo/Universal)  
Total Plays: 457, Total Stations: 27, Adds: 7

**SHAWN COLVIN** Nothin On Me (Columbia)  
Total Plays: 455, Total Stations: 22, Adds: 1

**EVERCLEAR** I Will Buy You A New Life (Capitol)  
Total Plays: 374, Total Stations: 18, Adds: 2

**VONDA SHEPARD** Searchin' My Soul (550 Music)  
Total Plays: 323, Total Stations: 18, Adds: 5

**REBEKAH** Sin So Well (Elektra/EEG)  
Total Plays: 317, Total Stations: 20, Adds: 0

**TORI AMOS** Spark (Atlantic)  
Total Plays: 314, Total Stations: 17, Adds: 0

Songs ranked by total plays

Contributing Stations

KPEK/Albuquerque, NM (HAC)  
KAMX/Austin, TX (HAC)  
KLLY/Bakersfield, CA (HAC)  
WBMX/Boston, MA (HAC)  
WLCE/Bufalo, NY (HAC)  
WLNK/Charlotte, NC (HAC)  
WTMX/Chicago, IL (HAC)  
WXEG/Dayton, OH (HAC)  
KALC/Denver, CO (HAC)  
KXPK/Denver, CO (AA)  
WPLT/Detroit, MI (HAC)  
KVSF/Fresno, CA (HAC)  
WKSJ/Greensboro, NC (HAC)  
WKZL/Greensboro, NC (HAC)  
KKPN/Houston, TX (HAC)

KOZM/Kansas City, MO (HAC)  
KMXB/Las Vegas, NV (HAC)  
WLIR/Long Island, NY (HAC)  
KYSR/Los Angeles, CA (HAC)  
WPLL/Miami, FL (HAC)  
WPNT/Milwaukee, WI (HAC)  
KOSD/Modesto, CA (HAC)  
KCOU/Monterey-Salinas, CA (HAC)  
WPTF/Norfolk, VA (HAC)  
WSTE/Olando, FL (HAC)  
WPLY/Philadelphia, PA (HAC)  
KZON/Phoenix, AZ (HAC)  
KZZP/Phoenix, AZ (HAC)  
WDRV/Pittsburgh, PA (HAC)  
KBBT/Portland, OR (HAC)

WDCG/Raleigh, NC (CHR/P)  
WZNE/Rochester, NY (HAC)  
KZZO/Sacramento, CA (HAC)  
WALC/St. Louis, MO (HAC)  
WVRV/St. Louis, MO (AA)  
KENZ/Salt Lake City, UT (AA)  
KFMB/San Diego, CA (HAC)  
KLLC/San Francisco, CA (HAC)  
KRUI/Santa Barbara, CA (HAC)  
WHPT/Tampa, FL (AA)  
WSSR/Tampa, FL (HAC)  
WMBX/West Palm Beach, FL (HAC)  
WXL0/Worcester, MA (HAC)

43 Total Stations

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

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*Day 14*

*produced by Peter Cetera*

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- Kylee Brooks/KRXQ

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# THE WINNER **R** STILL CHAMPION

The title and theme of R&R's fourth annual Rock special were chosen as a reflection of the format's endurance and success over the last three decades. While it has taken some punches over the years — most recently from one of its own offshoots — it has always survived. Maybe bruised, but intact. Rock has been compared to a sleeping giant, and beware when that monster awakens. When it does, it comes back even stronger than before.

Clearly, the format has much of which it can be proud. But one lesson it took to heart from its most recent bout was that it can't rest on its laurels. So with the muscle of its heritage, the experience of its warriorlike PDs, and a renewed vigor, Rock is ready to take on the challenges of the late '90s in preparation for the new radio order of the next century.

## Cyndee Maxwell



## I N S I D E

John Parikhal postulates on the future of the Rock format **PAGE 38**

Artist development in the flesh: Damon Johnson on the maturation of Brother Cane **PAGE 40**

Will pay-for-play turn programmers into AEs? **PAGE 43**

Mark Cope brings retail into the foreground of the pay-for-play act **PAGE 46**

Multiple entertainment choices mean radio must rise above the cacophony **PAGE 50**

Frank Correia enters the mind of Megadeth's Dave Mustaine — Mr. Radio Popularity with three hit singles! **PAGE 54**

Why isn't Metallica on the air in Los-fucking-Angeles? (Oops, Mega-Dave is sleeping through) **PAGE 57**

Use your noggin! Carolyn Gilbert confesses that programmers win by utilizing instinct, with just a sprinkle of research **PAGE 60**

In the industry search for superstars, who is providing the breeding ground for the next generation? **PAGE 62**

You've heard of military brats. Kenny Wayne Shepherd could be considered the radio equivalent **PAGE 67**

"A threefold cord is not easily broken." Treat the marketing and promotions staff as peers and you'll reap positive rewards **PAGE 69**

Love at first listen. Dave Richards is mindful of holding onto the passion of the audience **PAGE 71**

Callout charts from 1997 and the first part of 1998 comparing the best-testers in rock — thanks to Critical Mass Media **PAGE 72**

In the "UPPER CUTS" boxes that appear throughout this special, Interop Exec. VP Maria Pimer shares numerous "myth-busters" concerning the format's qualitative audience profile.

# The Incredible Mutating Format

## A consultant's view of the future of Rock

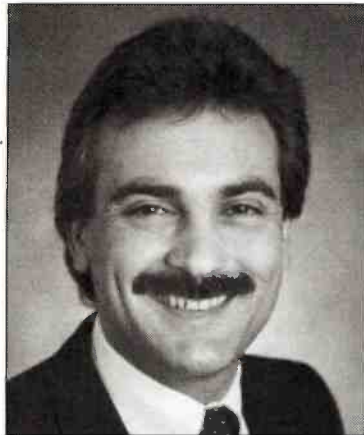
Champions become successful by studying the opposition and training to combat them. In other words, preparation is everything. Among the many challenges Rock radio faces today is preparing effectively now to win in the long run. One industry exec with insight into the future is Joint Communications marketing consultant John Parikh. He explains that demographics must be re-examined in light of today's changing society to best plan for victory in this multipoly environment. And because demographics are shifting faster than ever before, managers will have to be ready for change, change, and more change.

### Part 1: Demand

"First, 18-34 is going to look different than it ever has before," he begins. "On the 18-34 side, you're going to see experimentation running down a couple of lines. One is the experimentation that K-Rock [WXRK] is doing in New York: The best of the oldies for 18-34 men, but mostly new active rock. In part, that's because of New York's unique market conditions, in terms of Rock stations. But they're not the only station doing it — CILQ (Q107)/Toronto is also, among others."

The older demographic also points to new types of Rock oldies, according to Parikh. "35-49 is going to become extremely important in Rock, particularly among men, because it's going to drive new versions of Classic Rock stations," he explains. "They're not your traditional Classic Rockers. They're not just repeating 'Freebird,' 'Sympathy For The Devil,' and 'Stairway To Heaven.' They're also mixing in music from the early '60s — like the Animals and the Beatles — that appeals to aging baby boomers." He adds that, while this Classic Rock hybrid becomes more popular, it will also be remarkably market-specific. "In fact, nothing is going to be as universal as it used to be."

And while it's good that cookie-cutter radio stations will be fewer and farther between, Parikh says it will be a challenge for "those people who say, 'Well, if it didn't work in Tucson, I don't want to try it in Rochester.' And there is a lot of that kind of thinking



John Parikh

Soundgarden, who took a lot of the big rock sounds that had emerged in the baby boom era and made them fresh and new.

"Then it was very rapidly co-opted by women who gave life to a new version of Rock that people first called Modern AC. Now, it's basically Hot AC and Top 40. It's a big area that confused everybody when it first arrived. The demand for music that's purely alternative — bands that everybody else doesn't play — is going to return to being as small as it has always been historically.

Truly Alternative stations never broke a three share — their good book was a 2.7, their bad book was a 2.1. That's not to say there won't be a demand for it though. There will always be those people who want to hear something different that they can't get anywhere else."

Those who favor the crunchier side of rock can chew on Parikh's belief in the demand for stations that are mainstream, but driven by newer, harder rock. "These always have a shot, especially among 18-34-year-old men. That demo is increasingly saying that they don't care if the harder rock is from a new band or a band that was out 20 years ago, as long as it's really good. And, by the way, no poser bands. That's why bands like AC/DC and Led Zeppelin never go away. A 19-year-old who discovers AC/DC today has a lot in common with the 33-year-old who loves AC/DC. The 18-34-year-old stations have to be very careful to cherry-pick the current and classic bands and music styles to put together." He also mentions that the specific artists will vary, depend-

ing upon individual market conditions.

The aging population, with its sheer numbers — especially in men 35-44 — creates the biggest demand for what Parikh terms "versions of rock oldies. Classic Rock is one, and there are two other distinct versions that we've seen. One is slightly softer rock oldies, the other is slightly harder and more classic-based. This is independent of plain old Classic Rock, which also has a position as well. The demand is high, and there are some markets we've identified where they could be the No. 1 station in the city."

### New Thinking A Must

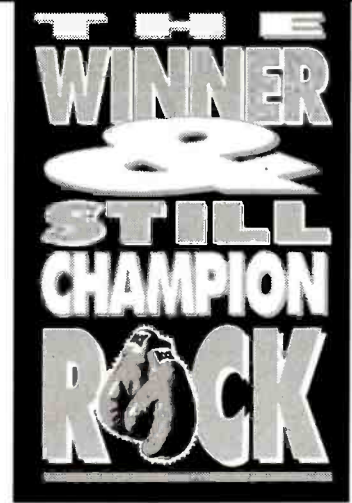
"The challenge for Rock programmers, particularly today, is to throw their format hat out the window in terms of the old names and start figuring out new names for what people really want. The old models won't work anymore, because what's happening with the rock oldies audience is parallel to what's happening with the young rock audience. There are only certain songs that work for them anymore; it doesn't matter what they grew up with. Programmers must know which ones work and play those titles."

Along with redefining Rock and other formats with an eye on future demographics, Parikh also stresses that there aren't any giant formats left anymore. "Everything is coming down to the three-to-five-share world, and there's going to be just enough difference from one market to another that you're going to have trouble getting a group of industry people to agree on a format name. However, the listener doesn't care about the format name, they just care about what they hear and what they like."

### Part 2: Supply

Pointing out consolidation's effect on what radio is supplying, Parikh says it's a different ballgame compared to what the consumer is demanding. "Many companies are cutting the amount of research they do to map the marketplace. They're trying to get more work out of a study than it's really designed to provide. So, even though there's a demand out there for certain format categories, there's a tendency for radio to try to jam in pre-thought-out categories. This isn't true for all operators; some really are doing the work. But a surprising number of them aren't."

And here is where Parikh feels that cookie-cutter radio arises. "They're just saying, 'Well, if it's working in this other market, we'll plug it in here.' I think the gap between supply and demand is going to get bigger, and you'll see drops in come-to-core conversion. People won't be as loyal; they'll jump around from one station to another more frequently." He says the result — if a station is unsuccessful — is that some industry insiders will



think it proves their point that the format was never viable.

It's a cop-out and a failure that could have been avoided had the proper research been done. However, proper research is expensive, and the majority of companies are looking at ways to save money, not spend it. Parikh recalls, "I hear the line that actually chills my blood that I used to hear back in 1975: 'I hired you to program, and if you don't know how to, I'll get somebody else.' That's like telling a race-car driver to win the race in a pickup truck, and saying, 'I hired you to drive, and if you can't drive, I'll get someone else.' You've got to give the person the right tools in order to

**The challenge for Rock programmers, particularly today, is to throw their format hat out the window in terms of the old names and start figuring out new names for what people really want.**

win. But these days, you have to figure out how to win, and you've got to do it cheaply."

### Domination

"The other side to consolidation is the owners who will simply choose to dominate a format," concludes Parikh, "and therefore not need to be so precise in their research and formative designs. If they're a bit sloppy on stations A, B, and C, it doesn't matter, because they overlap enough to own the market anyway. Consolidation, by its sheer bulk and size, along with its concentration on format categories, can mask the gap between supply and demand. It may take several years before somebody else comes in and targets one of the stations in the cluster and tears it apart. But the symptom of the gap between supply and demand is a drop in come-to-core conversion, then a drop in TSL, and eventually a drop in come."

"Know your audience" and "know your market" are two phrases that have been with us seemingly from the beginning of time. And therein lies the problem. We must be vigilant to approach these questions without preconceived notions of the answers. We must be perceptive enough to ask new questions. We must be brave enough to explore uncharted territory.

**I hear the line that actually chills my blood that I used to hear back in 1975: "I hired you to program, and if you don't know how to, I'll get somebody else." [But] you've got to give the person the right tools in order to win.**

right now. More than ever, success over the next couple of years will be dependent on being market-specific."

### Alternative Meltdown

Have Alternative radio's glory days come and gone? Parikh says, "There's an increasingly shrinking audience for truly Alternative radio. When Alternative became mainstream, it simply wasn't Alternative anymore. It was Rock with a new head. That head first came with artists like Nirvana, Pearl Jam, and

right now. More than ever, success over the next couple of years will be dependent on being market-specific."

## UPPER CUTS:

The latest analysis from Interep Research reveals some dramatic "myth-busters" about Rock listeners. Some of the "non-surprises" include:

- 18-49-year-olds are the primary Rock audience — 95% are in this age range
- The median age is 32 years
- Balanced appeal — 60% Men/40% Women

— Marla Pirner  
Interep Research Division



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## MONSTERSIDE

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PHONES:  
WXTB

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WXTB	WJRR	KUPD	KRXQ
WBZX	WAZU	KRZR	WKLQ
WRCN	KILO	WCCC	WRAT
WNOR	KAZR	KHOP	KDOT

### FORMING A HABIT AT ALTERNATIVE:

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WRXQ	14x	KKND 19x	KHLR 16x
WJBX			

ALBUM  
IN STORES  
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## Graduate Division

# Liberated By Truth, Brother Cane Explore Deep Pool

*Wishpool* is a classic case of artist development. Brother Cane's third release is a bank vault full of stellar material in terms of lyrical content and musical maturity. It's been a long — yet worthwhile — journey for the group, and they are on the verge of exploding into the mainstream. Brother Cane — led by lead vocalist/guitarist Damon Johnson with David Anderson on guitar, Roman Glick on bass, and Scott Collier on drums — proves there is something to be said for taking a grass-roots approach and building a fan base. No one is more surprised and genuinely happy with Brother Cane's current status than Johnson. When he is complimented on the quality of the songs on *Wishpool*, he is refreshingly humble about the accolades — and cautiously optimistic.

This is the first time I think we've made a record where we actually didn't worry about what everyone else was going to think," he begins. "Ironically, it's twistedly gratifying that everybody seems more excited about this as an entire body of work than either of the previous two records. We, as a band, certainly feel that way. It's nice that people like it.

"Maybe — after five years of doing this — I don't believe everyone is as into it as they're saying. Maybe there's this kind of reserved level of enthusiasm we have about everything that is happening. If we had this kind of feedback on the first couple of records, I'm sure we would have been much more unbearable to be around. Everyone is so much more grounded and mature than we were a few years back. All we know is that our instincts have been telling us all along, as the record came together, that it was really special and a big leap and evolution for the band on every level — songwriting, performing, sound, everything."

## Growing Up Has Its Rewards

Johnson admits the past year and a half have been rough for him personally and professionally. "All the things that this record is inspired by lyrically are about that transition from childhood into adulthood. Everyone says you are an adult when you're 18. That's bullshit. I know I didn't become an adult until I was about 30," he laughs. "That's what these songs are about. And for me it was about a fairly confined, specific period of time. I always felt like I was an exception to a lot of the other songwriters who had received some prominence in this decade, because I came from a great and supportive family. I never had any personal trauma to write from."

After the period of darkness, the release of *Wishpool* was liberating for Johnson. "That's probably the best way to describe what I'm feeling these days, because 1996 and the first half of 1997 was just an insane period of time in a lot of different areas. I was writing so many songs. I knew this was an important

record for us, and obviously I wanted it to be good. I really pushed myself. The band was really focused on upping the level of everything we were doing. It got a little crazy. You just start running on your emotions and instincts, and that can present a whole different set of problems. Some of that stuff made for good song inspiration; sometimes that trauma is a good thing."

Probably the hardest-working band in existence, Brother Cane have toured heavily since '93 — taking time off to record their debut, self-titled CD and their second effort, *Seeds*, in '95. They have always been especially friendly to radio, and while they could have easily kicked back after producing this latest endeavor, it's just not their style. "You know, I think we've been to every Rock station in the country. So now we have to think about all the other places and all the other formats we've never been to, and we're going to shake those hands too."

## An Open Book

*Wishpool* has the double-whammy of strong music coupled with lyrics that strike a chord with their honesty and deep truths. Was opening his heart and putting his feelings — good or bad — on the line risky for Johnson? "You know, risky is a word I never thought about. In the beginning, I was a little timid about doing it, because coming from the period of the early '90s where there were so many bands wearing their personal lives on their sleeves, I fatigued on that a bit just like a lot of other people did.

"As I became more focused on becoming a better songwriter and not just a guitar player — actually putting more energy into the songwriting and listening to more singer/songwriters like Bruce Springsteen, John Hiatt, Steve Earle, Kurt Cobain, even Eddie Vedder — I asked, 'Man, what have I got to write from?' I guess I just woke up in the middle of 1996, and my wife and I were going through a lot of things in our relationship.

"There were so many songs written for this record, and not all of them were about these things I was dealing with, but it's ironic that the 12 songs that the band and the people in our inner circle picked for the record were those songs. You have to think there is something to be learned from that. I know I have. I go back

and listen to my favorite Steve Earle records, and those songs touch me and have much more impact on me because they are about what he knows and what he's been through. I guess this is my first attempt to pull my chair up to that same table, if I could be so bold to make that comparison."

The key that makes the songs universal is that Johnson doesn't spell out his circumstances. "I don't have to get really specific about it because everybody has their own situations to deal with. There is something that lies within these songs that seems to be speaking to people, and it's open to interpretation. That's what I've always loved about John Hiatt songs and any of the great songwriters who I've been listening to lately. There are always different ways they can be applied to your life. This is all kind of new to me; I never thought I could write songs like this."

## Breaking It Down

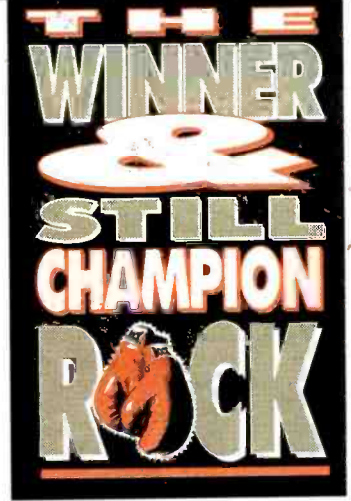
Still, Johnson is magnanimous enough to share his take on a few of the cuts. "Look For Something More" is a special song for us. On the demo, there were so many people who didn't get the song, and it drove me crazy. [Co-writer] Marti Frederiksen and I have grown a lot together over the years. He wrote with more-established artists, and I'll never forget him telling me that they're just rock songs, but that he was looking for something more.

"My favorite part of that song is the twisted irony of: 'I look for something more\But nothing seems to please my eyes\And when I'm on the floor\I feel great, I feel fine.' It's like you get accustomed to living your life in a state of crisis, and you just sort of accept it. But it doesn't have to be that way if you can make that transition within yourself."

"Come Alive Again" looks at the harsh realities of growing up. It's the perfect "Tony Robbins self-help song," says Johnson. "That's the one to roll out of bed with and do your aerobics, cycling, running, or whatever it is to keep your brain from going soft. It's about crossing the bridge into a little smarter, wiser, more mature place, but you're not necessarily happy about it. Sometimes you can be pissed off about having to grow up and having to accept change, and that's kind of where I was at with that. It's hard to let go of some things. It's hard to grow up. I've been hanging onto 19 for 10 years now. I went into adulthood kicking and screaming."

"Human After All" comes the closest to expressing the inner turmoil Johnson felt about his relationship with his wife, who has been by his side since high school. "We were going to counseling and talking about a lot of things and really being honest with each other. The night I played her that song, she just broke down. She said, 'I had no idea that you were feeling these things.' That song represents the gap that I feel we had both allowed to come between us — the distractions, the stuff that happens to everyone's marriage at some point. We're both happy that we've gotten through the hardest part. We're a lot more aware now and a lot more sensitive to each other's needs. I know it's the cliché of the century, but you have to communicate. You cannot stay together through telepathy. It just doesn't work."

In fact, "Human After All" almost didn't make the record. "We felt the record was leaning a little too mid-tempo. Thankfully, during the eleventh hour there were some opinions expressed and comments made that



resulted in the track making the cut. There are another six or eight songs sitting on a half-inch mastered mix tape that are all album quality and that I think are just as good as some of these songs."

## Gift Of Truth

Co-written with Taylor Rhodes, "The Truth" was a special delivery for Johnson. He says, "I must give Taylor credit for basically giving me a gift of a song that contains such a beautiful melody that it was almost too hard to screw up. I could have written that song about water polo and it would have been a great song. It was a tough one to write — not emotionally, but because I felt that the melody was impeccable. I tried really hard to write lyrics that lived up to that melody. I still feel that I fell a little short."

Johnson credits producer Kelly Gray with the song structures. "There were definitely some songs on the demo that he grinned and said he'd have to be out of his mind to mess

**All we know is our instincts have been telling us, as the record came together, that it was a big leap and evolution for the band on every level — in songwriting, performing, sound, everything.**

— Damon Johnson

Brother Cane



with, but a couple of songs — 'I Lie In The Bed I Make,' 'Look For Something More,' and 'Come Alive Again' in particular — he really helped take to another place.

"I wrote those with Marti, and he agrees with me. He said Kelly did a great job coming in. Marti is a very good producer as well; he produced our last record with us. But when you're writing the songs, it's hard to always maintain a perspective on the feel and the flow and the arrangement. I'm really glad Kelly got his hands on those songs. Instead of taking away, he actually added to, which I loved. He said, 'You guys are trying to cram this three-minute pop song down my throat, and it doesn't need to be three minutes. It should be five minutes, because this part is great, so let's allow that to breathe.' I applaud him for that."

## A Nod To Radio

On the album liner notes, the band thanks Van Halen and Sammy Hagar, and also a number of radio people. "We toured with Van Halen. They took us under their wing like their little brothers. Sammy and I spent some time together after he left the band. We talked about a lot of the themes that made it on the record. He actually called me about a month ago after hearing the whole record and couldn't believe it. He said, 'Jesus, man, I had no idea you were going to make a record like this.'"

Johnson says the people from radio are those who have gone "above and beyond just

Continued on Page 78

King

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**Foo Fighters**

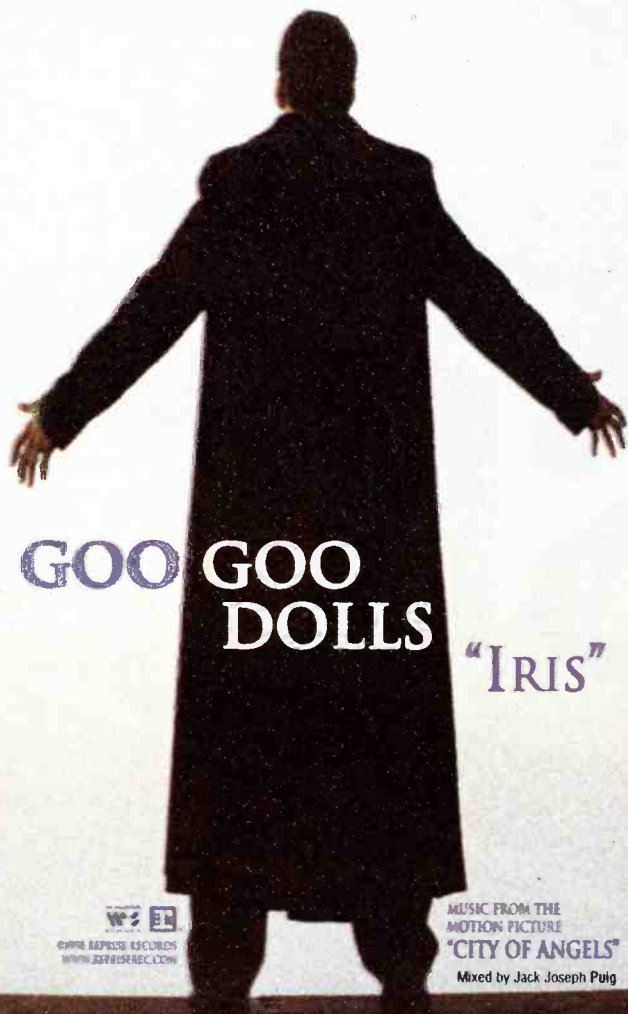
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# Stegosaurus

"'At The Water' has cross demo appeal. Older demos find the sound catchy and fresh. Passion from the young end is incredibly encouraging this early. You gotta love having a record like this." -Curtiss Johnson/KRXQ

"A fresh, familiar sound that really jumps out of the speakers when you hear it on the air. 'At The Water' is a great rock record." -Gregg Steele/WZTA

"Ahhh ... Stegosaurus." -Dana Jang/KSJO

**R&R ACTIVE ROCK 44 - 42**

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# At The Water

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# Is Pay-For-Play A Pandora's Box?

**Can radio and records find a meeting point that benefits both industries, or will it present a new set of problems?**

The catch phrase of the year, pay-for-play, has attracted more than its fair share of attention. A fact-finding meeting on the subject was held in Nashville last December between key CBS Radio and record company execs, and what happened there has been blown all out of proportion in some accounts. (To find out what really went down, please refer to the R&R March 13 and 20 Country columns.)

**N**ow that the subject is out in the open — and at least one station is experimenting with the concept — there is no doubt that anyone seeking to make a buck — or get a song on the radio — may consider treading into this touchy territory.

At the 1998 Pollack New Music & Media Conference, pay-for-play was one of the ses-



**Ultimately, your credibility is at stake. People have a lot of places that they can go to hear music and be entertained. Will a station violate the trust of the audience by trying to jam stuff down their throats?**

— Jeff Pollack

sion and hallway topics. The majority of people expressed opposition to the concept of straight out payment in exchange for air-play. Jeff Pollack explains the real motivation behind pay-for-play: "Radio station GMs and PDs feel that although the labels have been very good at supporting them promotionally, 10 or 15 years ago there used to be a lot more support from them for record buys on stations. This has almost completely dried up, except for co-op advertising.

"Some labels have been saying, 'Don't look to us for a new revenue source or to pay down your debt,' but I don't think sta-

tions are asking for additional dollars. They're saying that instead of the record companies spending their dollars on newspaper ads — which we all feel are essentially worthless — or other areas, they should spend it on radio. The motivation comes from the negligible aspect of the record business as an advertising client. They are trying to reverse this."

Which Pollack believes has evolved into the concept of radio looking for areas that interest the labels the most. "There was an article in R&R that discussed how GMs and owners are going to demand that marketing directors bring in dollars. Not only is their job to market the station and extend the brand, but also to find new sources of revenue. If they are asking that of the marketing department, then obviously programming is next. So the end result is, what can you get out of programming? The labels are interested in breaking new acts, and some group owners feel this is the way to go."

### Violating Audience Trust?

"Everyone in broadcasting and the music business is being asked to re-examine the way we've done things in the past because the business has changed," Pollack continues. "From movie studios to record companies, business has consolidated and people are trying to challenge the old ways of thinking."

Though he believes that most programmers are against the concept, he says, "If they're forced to do it, they will have to do it well and manage the process. They can accept the fact that they might not have a choice, but they cannot be left out of the loop. Whatever the format, everything you do with your radio station is about credibility, consistency, and a trust factor among the audience. Ultimately, your credibility is at stake. Programmers have to be careful about losing audience, and we've all read reports about persons using radio being down. People have a lot of places that they can go to hear music and be entertained. Will a station violate the trust of the audience by trying to jam stuff down their throats? Remember, if they hear it on their favorite station, it is an endorsement by that station that the song is good — whether we like that fact or not. I don't care what you say before or after that song, it's still a radio station that is held responsible if something is not good, and people will leave."

Pollack asserts that if programmers are to be responsible for bringing in revenue, it

can only be done on their terms. "If you are going to force this upon people, then let us manage our own destiny on the programming level. Let the PDs choose the terms as well as the ideas so they do not destroy the credibility and consistency of the product that they have worked so hard to develop. If somebody is creative, there are numerous ways to bring in revenue — this is only one of them."

With pay-for-play, the doors are suddenly opened to dozens of new problems. Pollack asks, "What happens with the charts? What happens with the credibility of spins? A lot of people were surprised by Dave Numme. He deserves a lot of credit and



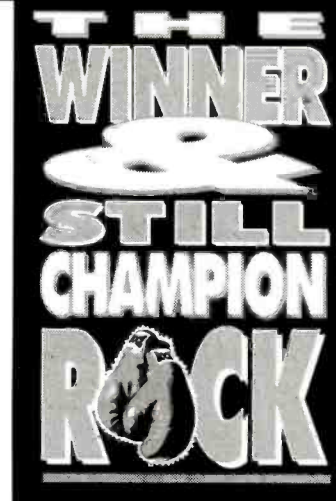
**Pay-for-play involves early development of new songs and new artists. PDs and people at labels all hope that we can pick the hits; that's what we are paid to do. In reality, we blow it about 70% of the time.**

— Dave Numme

courage for figuring out how it could work for his station, choosing the band he wanted to support, and launching an idea. If anybody is going to be doing something like this, I want it to be people like Numme — people who are programming their stations, who are the architects of this process, not the people who are the implementers of it. That is critical."

### Straightforward Relationship

KUFO/Portland OM/PD Dave Numme has become the reticent poster boy of pay-for-play. "It's a very straightforward rela-



tionship between the radio and record industries that clarifies sharing the opportunity for breaking bands as well as the risk," he points out. "Specifically, the labels have more control over knowing what is going to happen with a record and how they spend their money. Within an agreed upon time frame, they'll know how many spins they are going to get and in which dayparts. They aren't going to have to worry week to week if their spins are going up and down or if the song is getting dropped."

Numme feels radio will have more control in terms of understanding what its commitment is to a label on certain projects. "This is an opportunity for stations to benefit from some of the co-op money that goes to print advertising to support records. This is a much more useful way to spend the dollars that go to retail and print ads. It's much better to put them into radio, which is taking the risks on breaking these bands. And radio can more directly reach the potential music buyer."

"What we are really talking about here are new artists and projects and the first 150 spins of the record," he says. "Pay-for-play involves early development of new songs and new artists. PDs and people at labels all hope that we can pick the hits; that's what we are paid to do. In reality, we blow it about 70% of the time. Therein lies the risk. Yes, radio stations recognize they have to break new bands, new songs, and new artists because their audience wants them. It's important for the viability and health of different formats."

Numme doesn't buy the idea that PDs will give up control of their playlists. "One beauty of pay-for-play is that you — the PD — cut the deal you are comfortable doing. You agree upon the number of spins per week, the dayparts in which they will air, and the period of time that the contract is good for. So it gives you more control and it gives the record companies more control because they can specifically understand what is going to happen. The whole idea of credibility pertaining to what you put on your

Continued on Page 45



## UPPER CUTS:

**Did you know Rock listeners are:**

- Well above the national average in employment rate
- More likely to work as professionals or managers\*

- Earning higher household incomes
- Heavy air travelers
- High in ownership of personal computers

— Marla Pirner  
Interop Research Division

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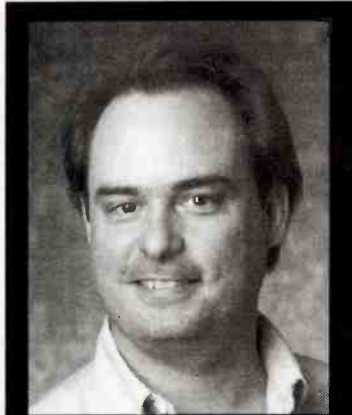
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# Is Pay-For-Play A Pandora's Box?

Continued from Page 43

radio station comes back to the PD as it always has.

"It all comes down to serving the needs of the listeners. If you are playing records for the wrong reasons, you are going to hurt your radio station. The ratings are more important than anything because that's really what drives revenue. It comes



**The danger programmers are going to face if it does get more popular is, will that money generated go from programming right to the sales department's bottom line? Once the GM and sales manager are used to that income stream, they are never going to let it go away.**

— Dave Ross

down to how many brand-new projects are going for adds each week. You pick one out of five and hope it's going to be the one that's right for your station, that will connect and become a hit. But nobody really knows whether that will happen until you get into the project six, eight, or 10 weeks and get a good 100-150 spins under your belt."

Numme admits there are some bumps in the concept. Some labels feel they are being asked to put out too much money. They have already spent dollars signing and producing the band and doing the artwork, tour support, etc. "I'm not telling record companies how to spend their money," he stresses. "I'm just saying there is money available that perhaps isn't being spent in the best interest of the project that I think would be better applied to pay-for-play."

"I also hear people question whether we're going to lose cred with our audience by having things sponsored by ... whoever. I think you need to manage that effectively, and you need to be careful. But how many concert tours are brought to you by Budweiser or some other major, national sponsor? Sprint sponsored the Rolling Stones, and, yes, the Stones got a little flack for it, but everyone still went to the show and enjoyed the band. I don't think it's that big of a deal."

It comes back to the idea of sharing the risk — and the success — of exposing a

new band to listeners. "Who's really sharing in the risk and opportunity of breaking these new bands and new songs is radio, and we are happy to do it because we believe it's in the best interest of our audience to play new songs for them."

## Selling Apples & Oranges

Capitol VP/Rock Promotion Dave Ross is wary of the belief that what works at retail will work at radio. "I've seen in some of the trades that if Campbell's does it and Coke and Pepsi do it, then it will work for bands on the radio. That's an apples and oranges comparison, because it's entertainment vs. product goods. A radio station's ratings are directly related to the quality of music it plays, and that's a big difference. For people to assume that because it's common in the world of retail it will naturally apply to an entertainment medium like radio is a completely backward assumption."

"I believe all record companies are second-guessing the value of co-op print advertising — trying to sell Marcy Playground or Everclear in a newspaper that nobody under the age of 35 typically reads is coming under serious question."

"All companies, including my own, would be smarter to spend the money on consumer advertising, i.e. radio, to drive people into stores, rather than spending the money to influence the people who are already in a store. I have to wonder — with retail crying the blues as they have for the last couple of years — do you think their less-than-spectacular sales have anything to do with the fact that the biggest superstars aren't on the end caps?"

"I know where radio would be if, instead of rotating superstars, they rotated baby bands under the direction of the sales department. When I walk through a Tower and a good half of the end caps contain artists I don't know or that I know of but have never heard their songs. I wonder if the retailer is best served. In the short term, for a guy who is trying to deliver quarterly profits, it's really nice to take that check from the record company and put it in your bank account. But over the long haul you wonder, if you don't have the biggest stars or sellers on the end cap, are you better served that way?"

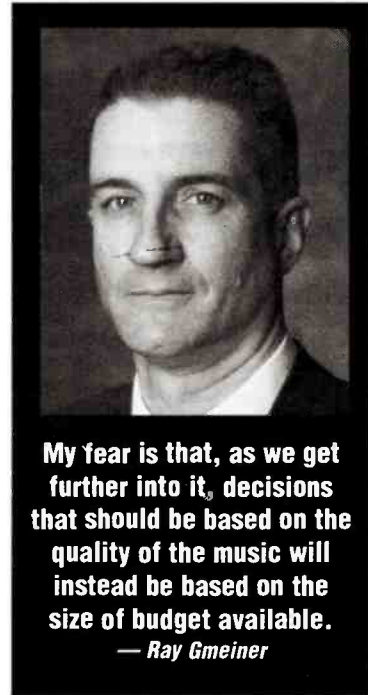
Ross says pay-for-play might work for some artists, but not others. "Going back to radio, specifically the KUFO/Limp Bizkit example, would Dave Numme have a bigger cume if he had a wider-appealing artist that he was playing 150 times? If I had a highly reactive, yet hard-to-get-played record, would I try pay-for-play? Absolutely, because it is money well spent. If I think I have a record that has demonstrated a pattern of going on the air and getting phones and getting quick sales, I would put my money where my mouth is and go the pay-for-play route, but what I would ask for on top of that is a direct and immediate connection to retail. There is actually a three-way connection between the label, radio station, and record store."

"At the same time, while I am highly in favor of it for certain artists, for certain other artists I don't think pay-for-play would work at all. I would have been insane to do pay-for-play at the launch of Foo Fighters or even Everclear. These records happened over a long time, and they happened from numerous factors — MTV, touring, requests, sales. Had I done

a pay-for-play with a narrow window, the record probably never would have had a chance to happen."

There is, says Ross, another danger of pay-for-play: People will perceive it's not a good record, because if it was, why are labels spending money to get it on the radio? "Let's be honest," he says, "pay-for-play has existed for 30 years. It depends on whether it is spot buys in relation to adds, whether it's promotion in relation to adds, whether it is a free radio show as it correlates to an add. The danger programmers are going to face if it does get more popular is, will the money generated go from programming right to the sales department's bottom line? Once the GM and sales manager are used to that income stream, they are never going to let it go away."

"Rather than use pay-for-play to get records added, why not use it to further develop what you've already invested? If you are at 20 spins a week on a given artist, why not sell a position where for a week it becomes a power rotation and then



**My fear is that, as we get further into it, decisions that should be based on the quality of the music will instead be based on the size of budget available.**

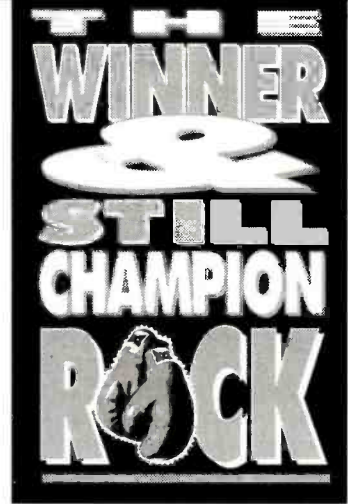
— Ray Gmeiner

also goes on sale at the local retailer, which gets X number of mentions per week every time we play the song. This has been done at radio stations before, and I think it was a win all the way around. Nothing stops you from working with a couple of different retailers, either. You don't have to just marry one."

"Getting money for airplay is a hollow endeavor, but when you make it so it works all the way around, it's a sound plan."

## Quality Vs. Budget Size

"My fear is that, as we get further into it, decisions that should be based on the quality of the music will instead be based on the size of budget available," begins Virgin VP/Promotion Ray Gmeiner. "Taking that to another step, even though you would assume that the automatics or the superstars would not even be in question, will pay-for-play become an insurance policy to make sure that the priority or superstar acts will get on the radio when you need them on and as much as you need them on? In a perfect world, if five



records are equally worthy of consideration, then pay-for-play will take one over the top.

"But the problem is, it's not an equal world — the bigger budget will win out. The intention is good, but the drive to meet the bottom line mixed in with the human factor called greed will spln out of control. In the worst-case scenario, a record of lesser quality will be given a higher priority or consideration or will, in fact, get on the air because it has a bigger budget attached to it, as opposed to a record that is obviously a better record but doesn't have a budget or has a smaller budget attached."

"Bidding wars between the major labels are going to make it next to impossible for small labels, independent labels, or developing or more-unknown artists from major labels to even come to the table."

Would the laying out of money change that much if it was directed toward a pay-for-play situation instead of the standard flyaways, guitar giveaways, T-shirts, etc.? "The promotion and retail departments have two separate budgets," explains Gmeiner. "Radio sees most of the money going to print, but, in fact, record companies every week direct dollars — either through co-op advertising or direct time buys placed by the sales department and, in some cases, the promotion department — to the station. So it's not as black and white as radio sometimes makes it sound. We are, in fact, spending money every week on placing time buys with radio."

"The other thing people don't take into account here is that radio forgets about the millions of dollars record companies spend behind the scenes to bring the artist's music from the very first demo stage, through the recording process, to the preparation of the CD, the artwork, the marketing, the promotion, the mailing costs, etc. I know it's not free to radio because they're paying ASCAP and BMI fees, but there are also records that never see the light of day on stations that still cost the labels money."

"There are millions of dollars being spent by record companies that we're not even getting credit for. I think that's behind some of this attitude of let's get the record companies to finally come to the table and pony up. We're not Coca-Cola, McDonald's, Nike, or Intel. We don't have the \$100 million budgets for advertising that these huge multinational corporations do."

"We have to step back, look at all the potential downsides to this issue — not just the upsides — and make sure, that, in the drive to generate more advertising dollars or income, pay-for-play doesn't spin out of control."

**Retail Division**

# Pay-For-Play: Can Everybody Win?

By Mark Cope — R&R Director of Music Marketing Services

Pay-for-play means different things to different people. The current definitions range from a station creating a new hour-long program for the specific purpose of selling slots to record labels to play new artists, to a PD cutting a deal with a label that guarantees a specific number of plays over a specific period of time for a specific song. Some stations have even developed a program that will sell the record label a guaranteed number of back announcements each time the song is played. Alan Freed must be rolling in his grave.

The perceived issue for radio is centered around one element: record label "co-op advertising dollars" that are earned and spent by local and national music retailers. Station owners, GMs, AEs, and even PDs believe they have lost the share of label ad dollars that was traditionally earmarked for radio, but is now being diverted to other advertising and marketing opportunities. In short, it's an issue of a label's advertising budget supporting a retailer's various advertising and marketing programs, which can include in-store pricing and positioning programs, listening posts, and time buys on local cable TV and in local print publications on a regular basis.

### Different Motives, Goals

Adding fuel to the fire is the fact that the motives and goals for each involved party are also different. The labels have one source of income — selling their artist's CD, cassette, DVD, or music video — a goal they can only achieve by reaching the consumer. The retailer's goal is to reach active music consumers by attracting them to their store(s), building an ongoing rapport with those customers (so they will want to return), and ultimately selling them something (at a profit). Radio's priority is to build an active audience of listeners by programming the right music, thereby increasing ratings and ultimately selling more advertising at the highest rates the market will bear. All of these are admirable business goals that have little in common except for one thing: using music as the vehicle to make money.

"My understanding of pay-for-play is that labels or anyone else that may have content



**Gary Arnold**

short-term greed will kill those that participate in it by eroding the station's long-term audience ratings. If anything can be bought and placed on the station, listeners will tune out and move on to other stations in order to listen to what they want.

"You can add all of the label's artists you like, but one thing you can't change is that there are 60 minutes in an hour. It's difficult to gain airplay within those time restrictions. The easy way out for the labels — through frustration — is to say, 'I'll just pay for it.' The reality is that we all have different agendas here. The radio station is trying to entertain and maintain an audience of listeners, and they are not going to allow themselves to lose their listeners for the sake of short-term greed.

It's about labels being able to make headway with records they are passionate about."

### Changing Times

The business of running a successful record store has gone through tremendous changes in recent years. In the past, a record store could succeed with a great sound system, burlap bags and hip posters on the walls, a good selection of all types of music, and a cool clerk behind the counter who knew the music and could give customers the personal service they want and deserve. In today's

marketplace, the neighborhood record store may still exist, but it must now compete with the national chain locations down the street, discount stores and clubs, lifestyle stores like Best Buy, grocery stores, the Internet, video games, computers, and satellite TV for the consumer dollar.

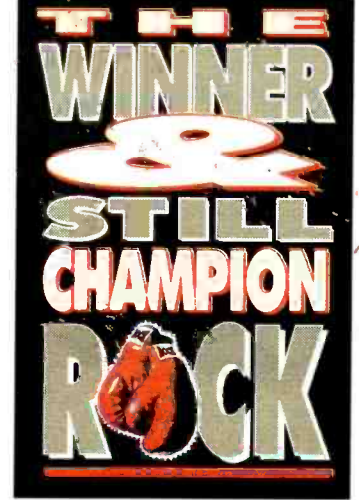
And we're not talking about a few thousand albums that retail has to contend with: Almost 30,000 albums are released each year. It's the job of a retailer's music buyer to 1) determine how many (if any) of a title to buy; 2) allocate that product correctly to each store while keeping enough in back stock to respond to reorders; 3) take advantage of all discount and dating programs offered by the manufacturer; 4) place a big enough buy to justify the ad proposal just handed to the label (a dollar amount generally based on a percentage of the total buy); 5) keep the inventory turning on a regular basis; and 6) keep the internal buying budget intact. All of this must be done about a month before an album hits the stores. It's called a shot in the dark. In addition, the retailer must deal with low profit margins and MAP (minimum advertised price) violations and broken new-

release street dates by the friendly competition, along with wrestling with the public's perceived value of a CD (thank you, record clubs). Mix it all up, and it's no wonder that many accounts have recently experienced life on the edge of bankruptcy.

Once an account decides they will buy a title, the real negotiations begin. The label has a number in mind of what they need the account to buy — a number that usually differs from what the retailer wants to buy. Advertising dollars become the bargaining chip for all parties to get what they want.

Continues Arnold, "In general, it seems that radio assumes that retail is getting substantial ad dollars from the labels. The reality is that there have been consistent cutbacks by distribution and the labels in the area of price and positioning in order to put more money into 'real advertising.' If those dollars from price and positioning are not flowing to real advertising like radio, then where do they flow to?"

"As a retailer, Best Buy does not typically divert a significant amount of its media mix to radio. We primarily spend it on print or television and have never been a big radio advertiser. We are now taking a look at the issue of



radio advertising and will probably modify and diversify our future expenditures to include things like more radio, weekly alternative magazines, and Channel 1. I must say, however, that I am not a big fan of radio advertising in and of itself. To run 12:60s on an ROS schedule on a station when those spots are not connected to any other form of promotion simply isn't enough impact with the consumer to drive sales at retail. We find that we have a strong marketing package that includes a print vehicle that gets to 35 million homes every Sunday and television, both broadcast and cable, that reinforces the various messages we put out to the consumer."

### Tapping Radio's Potential

Arnold cites radio's immediacy as a positive component. "Our research shows that a significant number of consumers simply don't know that new records are out. This could be an opportunity for radio and the labels to do something about that prior to the release date, similar to what Disney does with the

release of its videos. The labels have to realize that they are not just competing against other labels and other artists, but also against the Disneys of the world who are screaming, 'Hey, we have something new, so come get it this week!'

"When the new Pearl Jam launched, we dedicated a full page in our insert to announce the release. That was done on Best Buy's dime. We would hope that this would allow the labels to refocus their efforts — perhaps on radio — and come up with the types of launch opportunities that would help grow new-release periods for an artist. We are also looking into us-

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**If I was an artist manager authorizing the label to spend \$5000 in a market for guaranteed airplay, I would want to make damn sure that retail was plugged into the program.**

— Don Van Cleave

they were hoping to get played on the radio would essentially buy blocks of time to get their content aired, and this would not be considered payola because the station would state, "This next segment of time is sponsored by \_\_\_\_\_," says Gary Arnold, VP/Marketing for Best Buy.

"It's a good idea because it is direct and accomplishes the goal, which is to get a specific thing played. Do I think it will work? No. The reason it won't work is that, ultimately,



## UPPER CUTS: Occupations

Rock listeners have a higher-than-average employment rate. Nearly three-fourths (72%) are employed full-time — one-third higher employment than the national average.

Advertisers are more likely to find professionals and managers listening to Rock stations — 28% greater likelihood than the national average for the population as a whole.

One in every three employed Rock listeners works in a professional or managerial capacity.

— Marla Pirner  
Interep Research Division



Fall 1997 Simmons Employed Adults 18+ Rock's % Composition Based on Adults 18+ Cume Within Categories, Mon-Sun, 6am-mid.



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WAAF	KUPD	WAZH
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# Pay-For-Play: Can Everybody Win?

Continued from Page 46

ing national radio in conjunction with some of the things we do, such as tour sponsorships. It's a little more complicated, because we're buying multiple stations in multiple formats across multiple DMAs with small dollars and a lot of billing issues rather than just running one print ad or one MTV spot.

"How many impressions do you need to make with the consumer before they react? We know with television we have to have at

least three impressions within a short window before the consumer reacts. Quite honestly, we don't know how many impressions we need with radio. I believe that radio needs to be supported by the music community. The stations need to be encouraged to do events around new releases, do record-release parties. It's not about radio ads or radio airplay, it's about the artist developing a fan base. What we have now are disposable artists with no real connection to the consumer. If pay-for-play is going to happen, it will happen for a short period of time."

port for that same artist. Remember retail's mandate: to turn inventory at a profit and continue to bring in new customers while creating return business, but not returned product. Still with me?

This is not in any way an attempt to minimize radio's role in the process of breaking an artist. In fact, without radio's support, it is difficult, at best, to break an artist. Radio is a key component needed to develop an artist's career, as are retail, touring, video exposure, the press, and let's not forget a quality song or album from a talented artist.

Portland-based Music Millennium owner Terry Currier is wary of the whole idea. "I found out about KUFO's pay-for-play from our Universal Distribution sales rep. He told us what title it was, but had very little other information. I went ahead and ordered extra product anyway. I later found out that the deal with KUFO was 100 plays for \$5000. My question is, does this violate fair-trade laws in regard to advertising? If the 100 plays cost \$5000 on a song that is four minutes long, and if a normal advertiser has to pay \$100 per minute for advertising on the station, there seems to be a discrepancy here that is a violation of the fair trade laws. If this was an election year when politicians get the lowest ad rate possible, does this mean that their price would be \$25 a spot? If I am buying 12 :60s on KUFO, it generally costs about \$1200. That's a lot of money for us when I can go to my local print publication and get a quarter page for \$500.

"Another issue is tight playlists. Usually, the only way a label will buy time at radio is if the station is playing the record. With most stations playing the same music over and over, it limits the amount of funds available. When we advertise in print, we don't have to worry about what titles are advertised together. The issue for radio is not how to sell the existing 12-15 minutes of commercial time available each hour, but how to sell the other 45 minutes. They can't sell that time to any other product except for the product they play on the air, since anything else will erode their listenership."

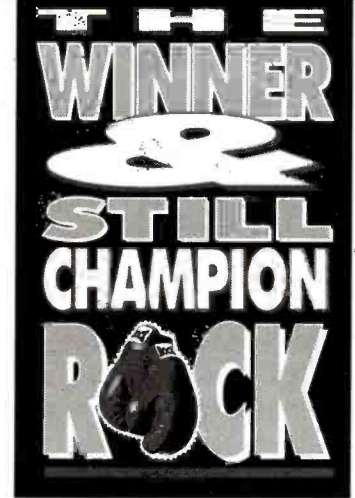
## Marriage Of Radio & Retail

The ideal scenario would be for radio to take the first step to create an alliance with retail. Don't look at a short-term solution like pay-for-play to solve your problems; it is doomed to failure. Take that same energy, skill, knowledge, and desire and work with the other factions in your market toward a common goal that benefits all parties. Communication with the music retailer is a wide-open door for radio.

"On one hand, I can understand why the issue of pay-for-play is coming around, with tight playlists having put limitations on all parties involved," allows Magic Platter Records/Birmingham owner Don Van Cleave, who also serves as president of the Coalition of Independent Music Stores. "Anyway, it's not like this stuff isn't being done already. I had my own indie label, and we had a turntable hit, so I experienced some of this firsthand. I saw that there were a lot of promotions one had to agree to in order to get a song played. So, on the surface, I can understand why a label or a manager might believe that pay-for-play is a good avenue to pursue.

"That being said, I have a lot of issues that I wonder about. I am not so concerned with the Country scenario, which is basically a one-hour infomercial promoting one particular label. For Country radio, those kinds of specials probably work well. Now that a song is being sponsored in the rock world, I just want to be sure all the rules are followed and that it's clearly denoted to the listener that this is a bought spot. I'm also waiting to see how this is going to be tied into the retail community. Are we going to be informed on a label's one-sheet when we go to buy the product that one of the songs is going to be pay-for-play? How is that going to be supported with retail promotions and time buys and things of that nature? Will the retail sector be tied into the overall plan?"

"I understand that in Portland, where KUFO was paid to play a particular song, the retailers didn't have any idea what was going on, so there was very little stock in the mar-



ket and little or no support in the local stores. Where was the product positioning and sale pricing? If I was an artist manager authorizing the label to spend \$5000 in a market for guaranteed airplay, I would want to make damn sure that retail was plugged into the program. Does this money come out of the dollars set aside for retail promotion or does it come out of the independent promotion budget?"

— Terry Currier

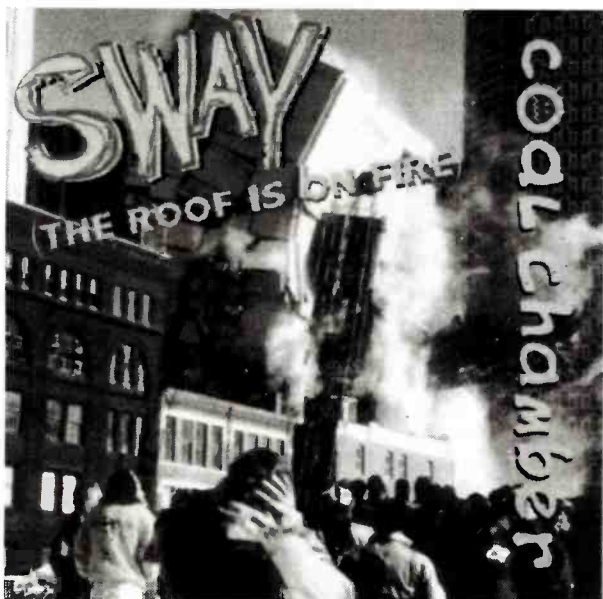
**The issue for radio is not how to sell the existing 12-15 minutes of commercial time available each hour, but how to sell the other 45 minutes. They can't sell that time to any other product except for the product they play on the air, since anything else will erode their listenership.**

## The Dollar Dilemma

While a station may step out and play an unproven song by a proven artist, no matter how you slice it, that station is not laying its hard cash on the line. If a retailer like Best Buy or Sam Goody steps out on an unproven record from a proven artist (like Van Halen), they may do it to the tune of purchasing 100,000 to 200,000 units at an average price of \$10-\$11 each. Do the math: It's a major financial commitment, and that's only one release from one artist.

In turn, let's say that a station "supports" a new artist by committing to 150 plays over four weeks for a price of \$150 per spin. Again, do the math! Even if it is extended out over a chain of 10 stations, the fact remains that radio's commitment to a song is much less of a financial investment than retail's sup-

Continued on Page 76



# COAL CHAMBER

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## HUM TOUR FACTS

February/March Headline Tour

Chicago	1100-sold out	Boston	771-sold out
New York	1061-sold out	Milwaukee	770-sold out
Los Angeles	450-sold out	Seattle-Tacoma	720-sold out
Philadelphia	781-sold out	Detroit	587-sold out

## HUM RADIO FACTS

- #1 R&R specialty show chart 1/27
- #1 on over 60 college charts
- #3 CMJ record
- #3 Gavin college
- Top 10 for 10 weeks on CMJ
- Top 10 for 10 weeks on Gavin chart

**Impacting NOW!**

**"Green To Me"**

#6 R&R Specialty Show Chart

**On Your Desk Now!**



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Management: **TED GARDNER** and **KRISTEN WORDEN** at Larrikin  
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# Radio In The Fast-Food World

A trio of PDs on cutting through the clutter and making it count

Rock radio may have been the sun of the musical solar system in the past, but the big bang of the Internet, music television, CD-ROM, Game Boy, and other media has sent the information universe into everlasting expansion. Messages are beamed to radio listeners from an incredible array of sources that grows every day. Music fans can now digest their STP, AC/DC, and GN'R from MTV, VH1, DVD, or [www.whatever.com](http://www.whatever.com).

Cell phones, pagers, and instant messaging systems are becoming as commonplace as sliced bread. Even satellite-delivered TV is gaining in popularity, especially among die-hard sports fans who want to watch their events *now* instead of waiting for the tape-delay broadcast. How will radio respond to this new speed of living? How do these issues affect programming?

KRXQ/Sacramento Station Manager/PD Curtiss Johnson, KIOZ/San Diego OM/PD Tim Dukes, and KEGL/Dallas PD Greg Stevens offer their opinions on what our fast-food culture means for radio and how they maneuver through the media Milky Way to capture the attention of their listeners.

## Fast Food = Low Retention Levels

Johnson recognizes that, while Rock was once the "epicenter" of the musical counterculture and baby boom generation, it's far different today. "Rock radio was where people went to get all their information," he begins. "Who was on tour, which new album was coming out, and what was going on in that society. Nowadays they've got a million places to go. There are 10-20 Internet sites for almost every band. Twenty years ago, TV was very unhip in terms of music, and radio was the place to go. Now TV is a much hipper medium, because the baby boomers have aged, the counterculture has money, and advertisers are going after them."



Curtiss Johnson



Tim Dukes

Portability is radio's advantage, he says, and the medium should make the most of it. "Radio really needs to decide for itself that mobility is going to be its saving grace. You can get it everywhere and take it everywhere. You don't need all the attachments necessary for a computer."

For Johnson, the fast-food culture equals a slower learning process for his audience. "A very interesting dynamic is occurring. Overall, music is taking longer to sink in because people are spending less time with the radio medium or a particular radio station and the rest of society is speeding up. The record industry throws out a lot of records. They may not be giving things enough of a chance. Conversely, the radio side isn't giving things enough of a chance, either. Five years ago it took 100 spins on a record to get a real good read on it. I'm about ready to put that up to the 200 mark to achieve the same goal."

Not only does Johnson find himself having to rely more on his gut instincts concerning new music, but he also has to keep the hits on the air longer. "That's where we're starting to run into problems. Because songs are slowing down, we need to give them more of a chance. We need to remember why we added them in the first place and allow audiences time to get exposed to them and develop a bond. Those are the main issues facing our radio station in this environment."

Great music doesn't necessarily make a great station, Johnson adds. "It's always been about stationality in my mind. When you look at the legendary stations in our format, their personalities, promotions, and

overall entertainment value are what made them legendary. It wasn't because they were playing a different Eric Clapton, Van Halen, or Creed record. Three radio stations can play almost the same records, but the winning station is the one people remember."

Johnson realizes that his station not only has to keep up with all the other distractions, but that it must also stand out. "It's dragging a primarily background medium into the foreground. A strong morning show is the first step to building the stationality that will accomplish that." Furthermore, he says the audience must recognize the station as an entertainment source to keep it top-of-mind.

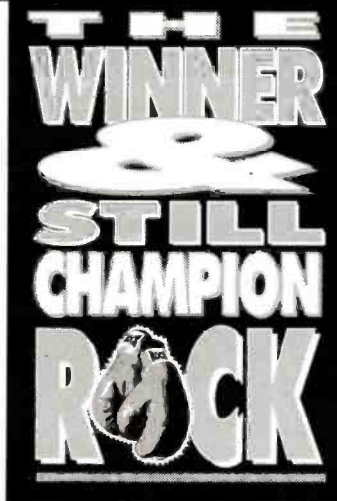
"Now, more than ever, programmers must have a great gut instinct, a vision for the station, and they must ignore the exterior noise," Johnson points out. "Too often we don't give anything enough time to nurture and grow due to how fast our industry is moving. The pressure is on to get something to work immediately, whether it's ratings, records, the morning show, or even formats. We're real quick to pull the plug on the whole radio station, personalities, or songs. The less time the audience spends with us, the slower their response time is. We need to rely on the original vision and instinct and wait for the music to become familiar before jumping into research."

## Rattle Their Cage!

Bringing a station out of the background sometimes means adding records that are a little chancy. KRXQ was among the first Active Rockers to add Marcy Playground, Sublime, and Smash Mouth. "We were on Sublime's 'What I Got' nearly a month before our Alternative competitor. When I first heard it, I knew there was something there. We were wary of it, but it's really just a good song. You have to be willing to take a few risks. One or two risky songs won't kill a well-programmed station. If it does, you're not programming your station right."

Johnson's roll of the dice with Sublime paid off. "It was a smash for me. It didn't sound like anything on the air. It was the same with Smash Mouth, which was very risky and a left-field sound for us. It was a little polar, but it challenged people, and sometimes I think that works. With those records, listeners may do a double take and say, 'Wow, that's 98ROCK.' Ultimately, if it's a great song, it'll most likely be a positive with the majority of your audience after you have given it enough time. It rattles their cage, so to speak, and draws you from background to foreground." Naturally, the comforting library tracks balance and support the occasional risky record, he adds.

And for Johnson, the payoff continues, as he is still playing all three songs. But the timing was crucial, he explains. "You



can be on it at about the same time as the Alternative, and they'll help you support it. If the Alternative station's truly made it a hit record, you run the risk of being labeled a copycat. It's important to have an ear, take the initiative, and commit yourself fairly early on. You can let the Alternative warm it up a little bit, but you don't want them to get ownership."

## Competition For Space

For Tim Dukes, the competitive approach is format-specific. "Over the years it has gotten more difficult to compete



Greg Stevens

because people are bombarded with so many more messages and options. We are competing for space in people's minds. We are seeking to change people's habits and hope that we can become part of their daily routine. Different formats do it in different ways. Soft AC can't do it by sending their morning show to do a remote from a warehouse in Carson City, NV, but Active Rock sure can, and that's the promotion we're currently involved in.

Continued on Page 52



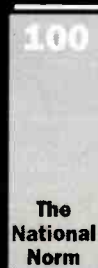
## UPPER CUTS:

**\$50,000+ Household Income**

Advertisers are more likely to find higher-income households by advertising on Rock stations.

Half of the Rock audience lives in \$50,000+ earning households, one-fourth higher than the national average.

— Marla Pirner  
Interep Research Division



Rock's index is 126 - that's 26% above the national norm

# the verve



## LUCKY MAN

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- 8/1 - Montreal - Molson Center
- 8/3 - Boston - Tsongas Arena
- 8/5 - New York - Madison Square Garden
- 8/7 - Atlanta - TBA
- 8/9 - Houston - Ariel Theater
- 8/11 - Denver - Red Rocks
- 8/14 - Los Angeles - Arrowhead Pond
- 8/15 - San Francisco - Bill Graham Civic Arena
- 8/17 - Seattle - Key Arena

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# Radio In The Fast-Food World

Continued from Page 50

"Likewise, it doesn't make sense for Active Rock to concentrate on the things a Soft AC will do — telemarketing at-work listeners or ongoing direct-mail campaigns costing hundreds and thousands of dollars. The only common bond any station has, regardless of the format, is a tight focus. You must make sure you are meeting and exceeding the expectations of your core

*Howard Stern Show* basically takes up eight hours of our day between the overnight live feed and the rebroadcast during morning drive. That only leaves us with 16 hours a day when we're playing music. Maybe that's the reason why 100 spins still works for us in this market. If there's a song that's on three or four stations in the market, often times it'll be familiar after less than 100 spins. Other times, when we're the only station in the market playing something new, even after 200 spins it can still be 30% unfamiliar. So it's a song-by-song basis."

With consolidation, Dukes believes that sharing records with sister stations is a positive for familiarity.

**Twenty years ago, TV was very unhip in terms of music, and radio was the place to go. Now TV is a much hipper medium, because the baby boomers have aged, the counterculture has money, and advertisers are going after them.**

— Curtiss Johnson

audience on a minute-by-minute basis and doing everything you can to entertain and inform them."

While KIOZ's TSL hasn't changed from a year ago, Dukes says there's still work to be done in terms of cume. "There are a lot of Active Rock stations across the country that would kill to have eight hours of TSL a week. Although we've certainly improved in that area a great deal, it's still not to the level that we want. KIOZ's problem is that we haven't seen the cume levels we'd like. When we took over the station, our cume was at 100,000 people a week. That's just pathetic for a market of 2.3 million people 12+. As of the last trend, the cume has grown to 248,000 people a week. Still, I'm not going to sleep easy at night until we can at least get that to the 300 range."

Although he believes in spinning a record 100 times before testing, syndication hinders the process. "It takes us longer to get a song's spins up to 100 because the

"Quite frankly, if you are the exclusive outlet for a certain song in a market, chances are that song's not worth playing, so why would you want to own it anyway? Now, with Active Rock, certainly there are exceptions to that. Sure some Alternative stations play Metallica, but not many. In this market, we have an exclusive on Metallica. We basically have an exclusive on Metallica in Southern California, since most of Orange County gets its Metallica fix from us.

"Certainly other big bands for us — like Megadeth — won't be touched by anyone else in town. We want to own those bands and songs, and the reason other stations aren't playing them is because of format confines. It would be nice if other formats weren't playing Marcy Playground, Foo Fighters, Days Of The New, and Creed, but the fact that they do tells you it's a hit song."

Having other stations expose new songs also helps Dukes figure out what not to play. "We put Sugar Ray's 'Fly' on and tested it within two weeks because the CHRs, Alternatives, and Modern ACs in the market were playing it a combined 200+ spins

a week. If those stations hadn't exposed it that much, it would have taken me another three or four weeks to figure out my audience thought it was a piece of shit. I'm grateful for that."

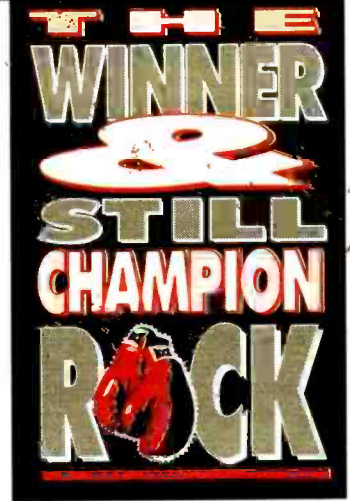
Ultimately, the music doesn't belong to anyone but the listeners, Dukes points out. "I know that a lot of Alternative programmers feel like they've been picked over because they don't have exclusives on their music anymore. The CHR has taken this, the Active Rock has taken that, the Modern AC has taken another band. Well, guess what: It's not your music in the first place. As much as you'd like it to be, it's not yours. It's the audience's music. Every station should play the music their audience wants to hear.

"What becomes incumbent upon PDs is to make sure that their presentation, promotion, and production are things the other formats can't duplicate," he concludes. "There are still a lot of people and companies that don't put a premium on things of that nature. It's probably because they were never taught to do so, or probably because the record companies won't kiss your ass over a great promo or great production on the air."

### Impossible Timetable

Greg Stevens concurs with Johnson that it's taking more spins on currents for audience familiarity. "It's frustrating when you look at national chart positions and the timetables that labels set up to introduce and grow a given song. Sometimes we're just not able to move songs that quickly. Songs don't achieve any familiarity until they're played fairly heavily, so whenever possible we try to get the spins up to a reasonable level as quickly as we can. That way we can get the song into research and see not only if it's familiar, but how it's being accepted."

Space is limited, however. "The draw-



back to that is you can only have so many things in significantly high rotations. Unless the station becomes more and more current-leaning, you'll run into a space

**There are still a lot of people and companies that don't put a premium on presentation, promotion, and production. It's probably because they were never taught to do so, or probably because the record companies won't kiss your ass over a great promo or great production on the air.**

— Tim Dukes

problem. From what I hear, many stations are starting to have these space problems. You just can't have once-a-day exposures and expect much to happen. We're not seeing any familiarity from that low level of airplay."

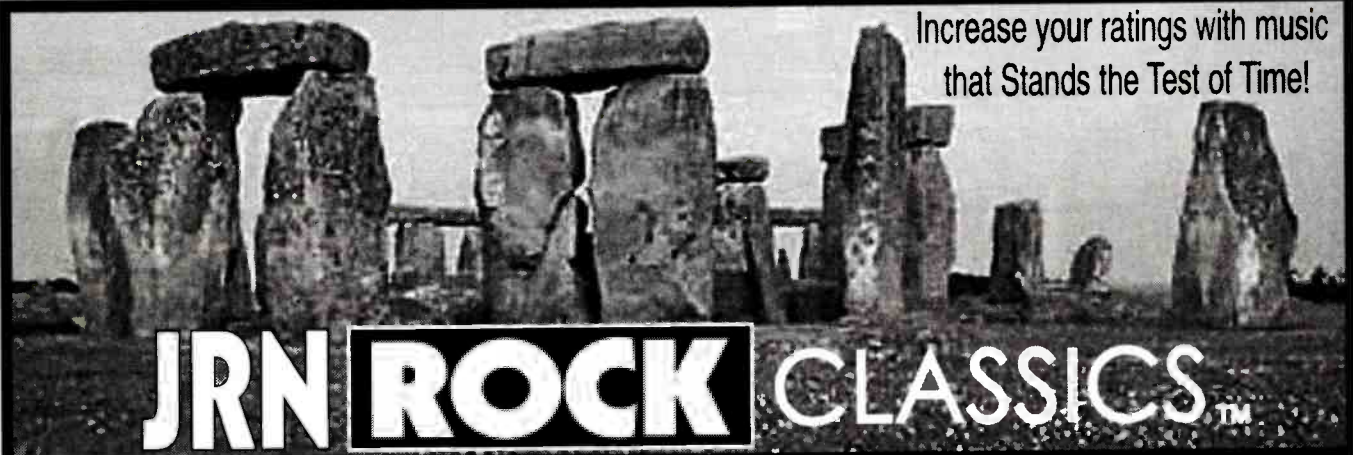
Starting records in medium rotation is an experimental solution for Stevens. "If it's a major artist release, we might put it in medium or heavy right away. Then we'll possibly back it down later when we've built a base of spins. That way, we'll know within a few weeks that it'll have enough plays to research it. You run a risk, because the general safe school of thought is to start new records out low. Once you're able to test them, you know which ones are the hits,

Continued on Page 78

**It's only going to get more crowded as we see new technologies like digital satellite-delivered audio. I think that may have the same effect on radio listening that cable had on network television.**

— Greg Stevens

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## Heavyweight Division

## Megadeth: The Strong Survive

By Frank Correia - Rock Assistant Editor

We're all familiar with Darwin's theory of evolution — in short, survival of the fittest. The 19th century naturalist never envisioned his ideas applying to a rock band named after a unit of measure for a million deaths per nuclear explosion, but it fits nonetheless. Formed in 1983 by ex-Metallica guitarist Dave Mustaine and bassist Dave Ellefson, Megadeth pounded through the thrash metal scene of the '80s and developed into a tightly knit rock band that hasn't lost a drop of venom in the process. Granted, there have been volatile times and numerous lineup changes along the way, but growing pains are a fact of life.

As their eighth album, *Cryptic Writings*, approaches platinum status, Mustaine, Ellefson, Marty Friedman (guitars), and Nick Menza (drums) look forward to a busy summer as the main attraction at this year's Ozz Fest. And if that wasn't enough, Mustaine recently became the proud father of daughter Electra Nicole.

"When her brother, Justis, was born, I only had to worry about one penis," Mustaine explains. "With Electra's birth, now I'm worried about many penises. I have a new motto: No dating till I'm dead. The other motto is that if he looks like me, I'll kill them both."

## Countdown To Evolution

The more refined and rock-based *Cryptic Writings* stands in marked contrast to the full-on metal aggression of Megadeth's debut, *Killing Is My Business...And Business Is Good*. Mustaine recognizes the change as evolution. "If you stick the two records side by side, the difference is astounding. But if you listen to the records in a linear fashion, you can see the natural progression that takes place. Obviously there were lineup changes, so it's kind of hard to discredit them. All the players were really good. But I told Nick the other day, 'I kind of feel like there was no Megadeth before you guys.' Granted, *Peace Sells...But Who's Buying* was a classic, and some of the other offerings those boys did had some really great songs, but I think if we redid them with this lineup, they would be even better."

The current lineup, intact since 1990's platinum release, *Rust In Peace*, has an internal glue called passion. "This is a band where the music is what our hearts play, not what our wallets dictate. You can tell when bands are playing just for the money, because they go out there and do anything. They'll dress up like chicks, put makeup on, and do whatever it takes to be big. Some of them will cut their hair off and some of them will shave their heads, and next thing you know, they're covered in body ink or their whole head's pierced up. We're just a good ol' fuckin' rock band."

"We were ahead of the game when I left Metallica, as far as playing super-hard stuff. The difference between us and my previous band was that the roots

of hard rock were undeniable with Megadeth. They were always there. That's what set our songs apart from theirs. It was basic 4/4 timing. It was chorus/verse/chorus/riff/solo/outro. There wasn't a lot of tangential stuff that left you wondering if you needed a slide rule to follow the song's time signature."

Mustaine was able to explore his hard-rock heritage again on *Cryptic Writings* with moody rockers like "I'll Get Even" and the harmonica-laden "Have Cool Will Travel." "It's just me going way back to my roots, before I started playing real heavy metal," Mustaine explains. "I was playing hard rock stuff like Led Zeppelin, AC/DC, Foghat, Sammy Hagar, and a lot of classic rock stuff. I don't really see myself being a big Classic Rock station band. Even though our fans consider our music to be classic, a lot of those stations don't. We need to be fossil fuel to be lumped in with some of those other bands."

While Megadeth's sound may have shifted to a rock base, the songs are no less intense. "Use The Man" is a powerful track about drug addiction inspired by true events. Mustaine himself has wrestled with the demons of addiction in the past, and while he admits the song is therapeutic, it's hardly autobiographical. "It is a biography of sorts. My friend runs a halfway house. I went there, and a guy had overdosed on heroin. They didn't know if he had committed suicide or overdosed. There was still heroin left in the needle, and I said that people don't just put a bullet halfway in their head. So, yes, of course he overdosed."

Mustaine's friend then gave him a box to rifle through. In it, he found pictures, lists of goals, and lyrics. The mementos immediately inspired Mustaine to mutter a future verse of "Use The Man": "Looking back at what he left/A list of plans and a photograph/Songs that never will get sung/These are the things that won't get done."

"I was really freaked out when the guy said, 'Oh, that's the dead

guy's shit.' My friend came out to Nashville when we were finishing the record, and he liked the song so much, he said, 'Well, let's see if I can arrange for another guy to die so you'll get another great song.' I said, 'Man, you are so morbid.' We were doing overdubs at Al Capone's secret hideout in Franklin, TN, so it was eerie enough with all the ghosts that were around there."

Although apparitions may have hindered overdubbing, the band connected with the right production spirit when they teamed up with Mutt Lange protege Dan Huff. Mustaine reveals that the songwriting process didn't differ much from the last album; the difference this time was behind the recording console. "When Dan Huff came in, I relinquished my producing credits to become a co-producer because Dan was bringing such a wonderful face to this new project. Every band produces their own record, and why is that? Most of them don't know a damn thing about production. I know enough to know that I couldn't produce as good as Dan. I took Dan aside and said I wanted to change the production credits. He started to get really pale until I said I wanted to give him more. You'd be surprised how quickly his cheeks turned rosy red again. It's one of the best things that's happened to us."

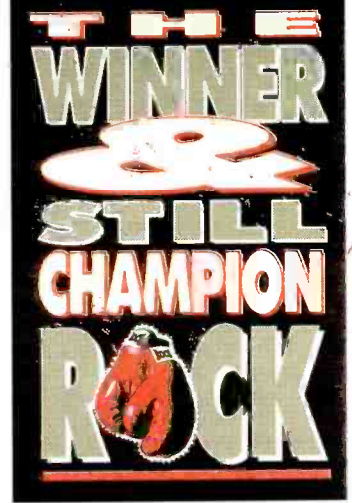
## Mega Media

Megadeth aren't about to limit themselves to just albums. Last summer, the band teamed with Chaos! Comics to create a four-part comic miniseries titled *The Cryptic Writings Of Megadeth*. The third installment recently hit stores. "We wanted to let the fans see what it's like to come inside of my mind. Unfortunately, we couldn't hand out rubber boots to anybody. So we put it in a comic fashion, so that they could get the visualization of it with really good coloring. It depicts what the songs were about lyrically from beginning to end, chronologically, and how my songwriting process developed."

That's just the latest from a band that's always been on technology's cutting edge. With Megadeth Arizona, the band has constructed and maintained one of the best web pages going. While the band itself uses online technology, Mustaine recognizes dangerous trends and misuse of the Internet. "It's a fabulous place to do business. Unfortunately, it's been taken over by pornography, pirates, and gambling. It's being misused. If the government paid attention to what's happening, there would be a way for them to keep people from doing the things that are blatantly illegal."

"For example, our record sales have been nearly crippled because of people downloading sound files. Every day you see something going on over the Internet where people are dying because they're having Internet rendezvous with people. If it's used for the medium that it was created for, it's great. If it's not, then it's no better than any of the other evils out there."

As a former correspondent for MTV's "Rock The Vote," Mustaine is not without opinions on the current White House scandals, either. "As far as Clinton's sexual activity is concerned, it's none of our business," he states simply. "If he perjured himself on the stand, it is our business. The one thing I do have to say based on those who are coming forward: He's got terrible taste in women. I think he's done a fabulous job for this country, and if he hasn't perjured himself, he should be able to get his dick sucked for the rest of his life." As for future work with MTV's political coverage, Mustaine says he'd do it in a heartbeat as long as it was



mutually beneficial and not self-serving to MTV.

Having recently launched another tour, Mustaine may have to put any political involvement on the back burner. When changing gears from one tour leg to another, Megadeth makes sure to keep things fresh. "It's really important that the fans continue to get a different offering from us every time we go through. We've never really had the same show twice. We were changing the set so much in Japan that, toward the end, we did a two-hour show — the longest show we'd ever done. Once it was over, I looked at myself in the mirror and said, 'Why are you trying to kill yourself?'"

Although they had been asked to appear before, this summer's Ozz Fest tour is the first Megadeth has accepted. "We wanted to go out there with a package that was really interesting," Mustaine clarifies. "With the addition of Tool, Limp Bizkit, Sevendust, Coal Chamber, and some of the second-stage bands, this is going to be unique this time."

**I am a know-it-all, as far as what my brain tells me, but I know I don't know everything. Until you reveal your ignorance, you can't learn anything.**

— Dave Mustaine

Some of the previous Ozz Fest lineups were relatively the same and very limited as far as drawing new people."

## Trust In Rock

Mustaine is anything but cryptic when it comes to the merits of rock music vs. alternative. "I don't think rock is as tough a sell as it used to be. I'm very happy to say my prediction two years ago that alternative would die is coming true. You can tell that, because all the alternative bands are becoming harder and harder. Once-successful alternative bands are no longer successful. A lot of that has to do with the fact that they were just plain shit in the first place. They have one great song on the record, and everybody throws millions of dollars after them. After that record runs out, they come up with their second record, and it's a sophomore effort with crap on it."

Mustaine contends that many bands simply couldn't follow up their initial success. "It's not about me going around poking people in the eyes anymore, it's about saying you have your whole life to write that first record. Obviously you're going to make your best offering in your first record. The pressure's on for the second record. People expect you to have all that talent still tapped. Fortunately for me, I had all that talent tapped up, and I've been able to blossom as a writer."

As a former L.A. resident, Mustaine sees a lack of focus when it comes to the city's Rock radio deficiency. "Los Angeles is suf-

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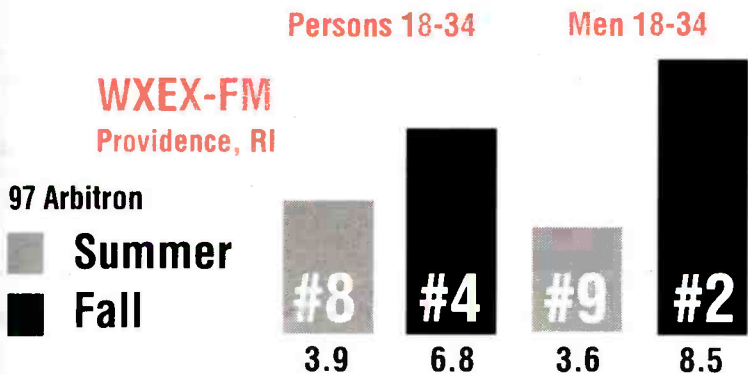
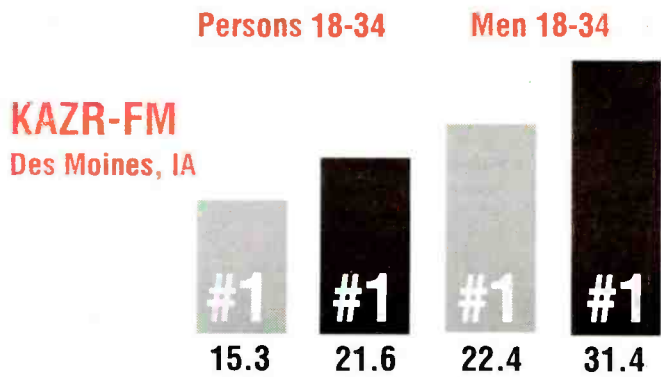




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4/24 WRAX - X-Fest w/Our Lady Peace, Fastball, Better Than Ezra  
5/17 KDGE - Edgefest w/Everclear, Creed, Our Lady Peace  
5/23 93X - Edgefest w/Candlebox, Sevendust  
5/30 DC101 - Chili Cookoff w/Everclear, Smashmouth

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# City Of Angels Would Be A Fine Prize

Market pros dissect reasons for the ultimate jab — lack of Active Rock in L.A.

It is the No. 1 radio market, the nation's second largest metropolis, and the entertainment capitol of the world. It also lacks an Active Rock station (and a professional football team, but that's another story). This is Los Angeles, where the Doors dominated the Sunset Strip in the '60s, Van Halen was the house band at vacant-lot parties in the '70s, Guns N' Roses emerged in the '80s, and Stone Temple Pilots first formed in the early '90s.

When KLOS/Los Angeles abandoned Active Rock to return to the upper demos in early '97, staple Rock artists like Metallica, Van Halen, Alice In Chains, Ozzy Osbourne, Aerosmith, Def Leppard, Scorpions, Rush, Guns N' Roses, AC/DC, Stone Temple Pilots, Soundgarden,

ists such as Everclear, Bush, Green Day, Foo Fighters, Pearl Jam, Nirvana, and the like. But lately, according to armchair programmers, the absence of Rock competition and the flanking attacks of a Modern AC and another Alternative outlet have forced KROQ to defend its female side and cast much of the edgy, male, guitar-rock sound aside. So now the real rock partisan — never, incidentally, KROQ's target anyway — has no signal to devote a car stereo preset button to.

### Why Mega?

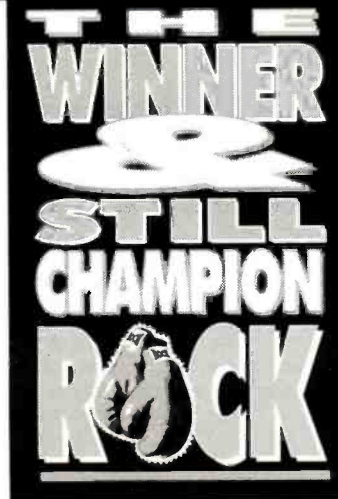
On November 19, 1997, Chancellor Media flipped newly acquired CHR/Rhythmic KIBB to KCMG "Mega 100," an Urban Oldies format. With recent market research helping the company choose the best formatic course, neither Active Rock nor Rock were considerations. Of the Mega decision, Chancellor VP/Programming Steve Rivers says, "Chancellor continues to spend heavy dollars on market research to determine the best fit for all our stations. With so much revenue on the line, we generally let the market tell us what would make the most sense. In the case of L.A., several studies were conducted, and the format you hear on Mega 100 — L.A.'s Jammin' Oldies — was in fact created by the listeners. So was the name of the station. Active Rock, although researched, did not do well in our studies."

But even before Mega 100, there was Howard Stern on Talk KLSX. Even though Stern has affiliates in a variety of different formats, many people believe he is a natural for Rock's male audience. In fact, when Stern first arrived in the L.A. market on KLSX, the station was Classic Rock. So why did KLSX continue with the Talk format after KLOS' upper demo reversion? GM Bob Moore explains the three reasons.

"Number one, in all the research that we looked at and in all the studies that we did, the most compatible programming to pair with Howard was either Alternative or

Talk. And we always felt there was a natural progression for a young Talker, a young entertainment station, in L.A., meaning the bottom end of KFI — somewhere in the 20-45 age group.

"When you look at the research on Howard, his average listener is 33 years old, about 75% male/25% female, and it just made all the sense in the world to us to go in the Talk direction. My personal favorite format is Active Rock, but, from a business point of view, in Talk the competi-

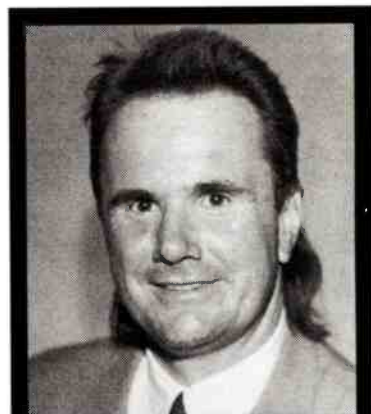


**In the case of L.A., several studies were conducted, and the format you hear on Mega 100 — L.A.'s Jammin' Oldies — was in fact created by the listeners. Active Rock, although researched, did not do well in our studies.**

— Steve Rivers

Bush, and Judas Priest disappeared from rotation. An entire genre of music was no longer available on the air.

Crosstown Alternative KROQ kept the ball rolling to a degree with new rock art-



**My personal favorite format is Active Rock, but from a business point of view, in Talk the competition is much easier, and you can carry a stronger commercial load than in the Rock arena.**

— Bob Moore

tion is much easier, and you can carry a stronger commercial load than in the Rock arena. That was it! It was a natural path that we saw as a very intelligent way to go. We chose that route in '95, and I would make the same decision again today even with all the changes that have happened in the marketplace.

"The second reason was due to a very cluttered marketplace with Star, Y107, KROQ, and, at the time, KLOS. The problem with L.A. is, if you go purely by the ratings, about 40% of the audience — or at least the audience that is reflected — is Hispanic. So if you are a straight Anglo radio station and you are looking for numbers to support you, they're very difficult to get in those formats because you are so fragmented. That is a real problem.

"When we had Pirate Radio [KQLZ], we were kind of a renegade radio station. We paid \$50 million for it, and while at the time it was high-stakes poker, today \$50 million doesn't buy you KEZY/Anaheim. You are talking about much more valuable licenses. Most of these stations have been sold at much higher multiples, and the risk factor is at a much higher level. The truth of the matter is, nobody wants to take that chance! And whether we like it or not, Arbitron is still the No. 1 source of ratings information, and people have to play in that arena."

Moore adds that it's not a question of whether Hispanics like rock. In fact, at a recent Judas Priest concert and last year's Ozz Fest, there were a significant number of Hispanics in attendance. "It's the fact that Arbitron hasn't done a good job of actively sourcing bilingual or Angloized Hispanics. Let's face it, we all know Hispanics who grew up in L.A. with Hispanic surnames but who don't speak Spanish. They live and act very much as Anglos, and the fact of the matter is that Arbitron seems very hard-pressed to find those people. What they find

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## Ringside At The L.A. Stats

According to Arbitron, the Los Angeles market is 36.8% Hispanic and 8% black, for a combined total ethnic population estimate of 44.8%. How does Arbitron determine which diarykeepers are Hispanic? Thom Mocarsky says, "We ask. They are given the choice of saying whether they're black, Hispanic, or other. If they say they are Hispanic, we note them down as Hispanic. We trust them when they describe themselves. In terms of the language of these Hispanics, we have started asking them what language they speak. So if somebody describes themselves as Hispanic, we follow up with this three-part question: 1) What language do you speak at work? 2) What language do you speak at home? 3) What language do you prefer?"

"We did that for the summer 1997 survey and applied a two-out-of-three rule: 60% of the Hispanic diarykeepers in L.A. answered Spanish to two out of three of those questions; 40% answered English to two out of three or all three. Of the diarykeepers who describe themselves as Hispanic, 60% of them say that Spanish is their primary language in response to that two-out-of-three question."

Mocarsky describes the weighting process as well. "If 36.8% of the market is supposed to be Hispanic, we make the Hispanic diaries we get act as if they were 36.8% of the diaries. That's basically how it works. But there is very little weighting, because we achieve 36.4% — that's very good. We should be so good with men 18-24. And people forget that we weight in both directions — up and down — to keep the Hispanic diaries in the correct proportion according to the population."

## The Male Breakout

How old are the men in Los Angeles? These metro population figures are the sum total of all the market's men, including Hispanic and black.

- 18-34 17.8%
- 25-34 11%
- 35-44 10%
- 45-49 4.2%
- 50-54 3.4%

## LA's Top 10 Stations, Men 18-34

Calls	AQH Share	Ethnic Composition
1. KSCA	9.5	99% Hispanic
2. KPWR	7.3	55% Hispanic, 14% Black
3. KLVE	6.7	96% Hispanic, 1% Black
4. KKBT	6.1	35% Black, 31% Hispanic
5. KROQ	5.8	27% Hispanic, 1% Black
6. KLSX	5.4	19% Hispanic, 3% Black
7. KIIS-FM	3.9	39% Hispanic, 4% Black
8. KLOS	3.7	17% Hispanic, 2% Black
9. KYSR	3.6	23% Hispanic, 3% Black
10. KTNO-AM	3.4	98% Hispanic

## Top Five, Baby!

The Arbitron National Format Share Trends report from the fall '97 survey period provides a national perspective on how Rock performs overall. This breakout by age group is based on Mon-Sun, 6am-midnight, 94 continuous measurement markets.

Adults 18-24		Adults 25-34	
1. Top 40	16.8	1. AC	16.5
2. Urban	15.9	2. Rock	11.8
3. AC	14.2	3. Country	9.8
4. Rock	11.3	4. Top 40	9.7
5. Country	9.1	5. News/Talk	9.0

Adults 35-44	
1. AC	16.8
2. News/Talk	13.6
3. Country	10.2
4. Rock	8.7
5. Classic Rock	8.2

NOTE: Unless otherwise noted, the Fall '97 Arbitron was used for gathering the information contained herein. Mon-Sun, 6am-midnight. May not be reproduced or used without permission. © Arbitron, 1998

# City Of Angels Would Be A Fine Prize

Continued from Page 57

plenty of is the true Spanish-speaking populace of L.A. And over the past three years, the Spanish formats have dominated in the ratings."

The third reason is a combination of reasons number one and two, which Moore says is the cost factor of changing a format in L.A. "Going for an audience like that is so much of a risk now. I believe Active Rock could be done by an independent owner, like a Westwood One when they had Pirate or Fred Sands when he had KNAC — Ken Roberts [owner of Groove 103.1] would be an example of somebody today — where you don't have the financial pressures or people breathing down your neck. I think there is just not a lot of confidence that



**The successful Active stations are very strong in 25-54 as well. You have to have the right market situation for that to happen, and you have to be a dominant station. How much money are you going to be able to make if you just own 18-34 Anglos in this market?**

— John Duncan

they can get it done and make the money they need to service the debt. KLOS has chosen the safest route to go to protect its 25-54 ratings and go after as much business as possible."

### A 25-54 Game

John Duncan became PD at KLOS last year after the decision was made to return the station to its adult heritage. He says his perspective on the station's obstacles as an Active Rocker come from "picking up on the vibe." "The station faced a real problem with its head-to-head fight with KROQ, and that's a big inhibiting factor in terms of Active Rock success in this market. This was probably more true three or four years ago, when Active Rock and Alternative were very similar and shared a lot of records.

"Back when [former KLOS PD] Carey Curelop made that big play with [former KISW/Seattle PD] Steve Young about wanting to be serviced as Alternative stations, they placed the station in a direct battle with KROQ from that perspective as well. That's a hard place for labels to be. There

was a lot of loyalty to KROQ. They broke a lot of bands over the years, plus there was the MTV connection — the notion, true or not, that if you got an add on KROQ, you got it on MTV.

"KLOS lost promotional opportunities, and I'm sure it lost some buys when it went head-to-head against KROQ. Then there's the old perception of the black T-shirt audience. It is truly a myth, but I think a lot of people still believe it, and it scares some people. The other problem is that, although the station originally did very well as an Active Rock station, I believe their effort to increase their upper demos caused them to water down the station. That was probably a mistake, because you have to be true to what you are doing."

### 16-6

Now that Duncan has led KLOS in a more classic-based direction, the station has gone from ranking No. 16 to being tied for No. 6 in 25-54. He says the station is no longer fighting itself, either. "Another obstacle was that they were battling the heritage of KLOS. People knew KLOS to be a very different animal. It may have been a great idea to do Active Rock in this market at the time, but not with this station, because there are too many people with expectations of KLOS as something else."

Duncan cautiously agrees that KLOS has the best potential to partner with another station that is Active Rock. "It might be a better move for us than anybody else in the market because of the financial situation. For us, even if it didn't make a lot of money, it would serve a segment of the audience, and it would help create a flanking position for the mothership. But there are other options. Active Rock would probably be among three or four things you would want to consider seriously.

"If you buy a signal for \$200 million today, most companies don't want to wait three to five years before starting to make some money. The successful Active stations are very strong in 25-54 as well. You have to have the right market situation for that to happen, and you have to be a dominant station. How much money are you going to be able to make if you just own 18-34 Anglos in this market?"

Taking a stab at the share a good Active Rock station in L.A. could earn, Duncan guesses in the 2.5-3.0 range. Is that enough to battle KROQ, possibly putting it in a squeeze play between the rock/alternative side and the Modern AC side? "Yes, but you also have to consider who owns KROQ," he notes. "They have eight properties, and KROQ is one of their motherships. The composition of that cluster has a lot of upper-demo radio stations, and KROQ is always going to be more successful as a younger-demo station. If KROQ was attacked, they could go right back to their roots and protect the younger end. Arrow, the Wave, and K-Earth could handle the upper end. If they had to, they could take KLSX and flip it directly against whoever came in. That would make it almost impossible for the newcomer to succeed and would protect KROQ at the same time. They really have a lot of options with that many properties in the market."

### Supply And Demand

Ken Anthony, KLOS program director from 1991-92 and founder of Radio Think Tank, is a consultant for primarily Rock and Active Rock stations. He is still active in

the Los Angeles market, handling research projects for KACD & KBCD (Groove) 103.1, L.A.'s Dance station. What is his response to the question of why there is not an Active Rock station in the market?

"It's simply supply and demand," he answers. "The market is primarily ethnic. Obviously, when you look at format opportunities, you've got to look at the piece of pie that's afforded you. That's simply the piece of pie in L.A. Nearly 50% of the market is ethnic. For that reason, you have to consider a format that primarily appeals to white males 18-34 a niche format — at best — in a market like L.A."

Along with ethnicity, Anthony is mindful of the yen for the upper end. "Most owners like going after the money demos — 25+, he notes. "Active Rock definitely does well 25+, but its foundation has to be 18-34. And there is simply a great deal of competition for 18-34 in this market. It's not necessarily for white males, but the male 18-34



**Either a station with a fringe signal will take a shot at this because it's niche-oriented, or a company with a number of stations uses one of them either as a shield or to add more males to the bottom line.**

— Ken Anthony

numbers from the fall book are pretty telling as to where 18-34-year-old men are going to listen to the radio."

He points out that the stations that are winning in the 18-34 male demo are either Spanish or appeal to Hispanics and blacks, adding, "The only stations that have less than 30% ethnic composition are KROQ, KLOS, and Star. The closest they get in the top 10 is KROQ, which, at fifth, is actually performing very well."

The ethnic makeup of Los Angeles makes it a tough sell for Rock. "It has to be considered a niche format based on the ethnic composition," says Anthony. "I almost equate it to doing a Spanish format in Minneapolis. However, from a programming standpoint, it's a different story; there are definitely opportunities for an Active Rock station in L.A."



"When I programmed KLOS, [GM] Bill Sommers and I would always complain to Arbitron, 'Why don't you include Riverside County or San Bernardino County or Ventura County, so that it would be a fair picture of the entire metropolitan of Los Angeles?' But the problem with expanding the metro is that there's no guarantee that the stations that effectively cover L.A. and Orange County would effectively cover the outlying regions."

In fact, only a few other stations besides KLOS would benefit from such a move, which would likely wind up being a political battle that Arbitron would have to wage with the majority of L.A. stations. Anthony believes it would likely most benefit stations "that weren't appealing to an ethnic base."

Anthony explains why he's bullish on the Active Rock opportunities in Los Angeles from a programming standpoint. "The two stations that would be most affected would be KLOS and KROQ," he begins. The AQH and come composition percentages at both stations show KLOS' strength lies in males 35-44, while those same listener estimates for KROQ are split across three demos — males 25-34, teens, and men 18-24, in that order. Anthony states, "In effect, their leading target is men 18-34, and in the fall book they effectively imaged themselves as the closest thing to an Active Rock station in L.A."

### Rumble Of Hope

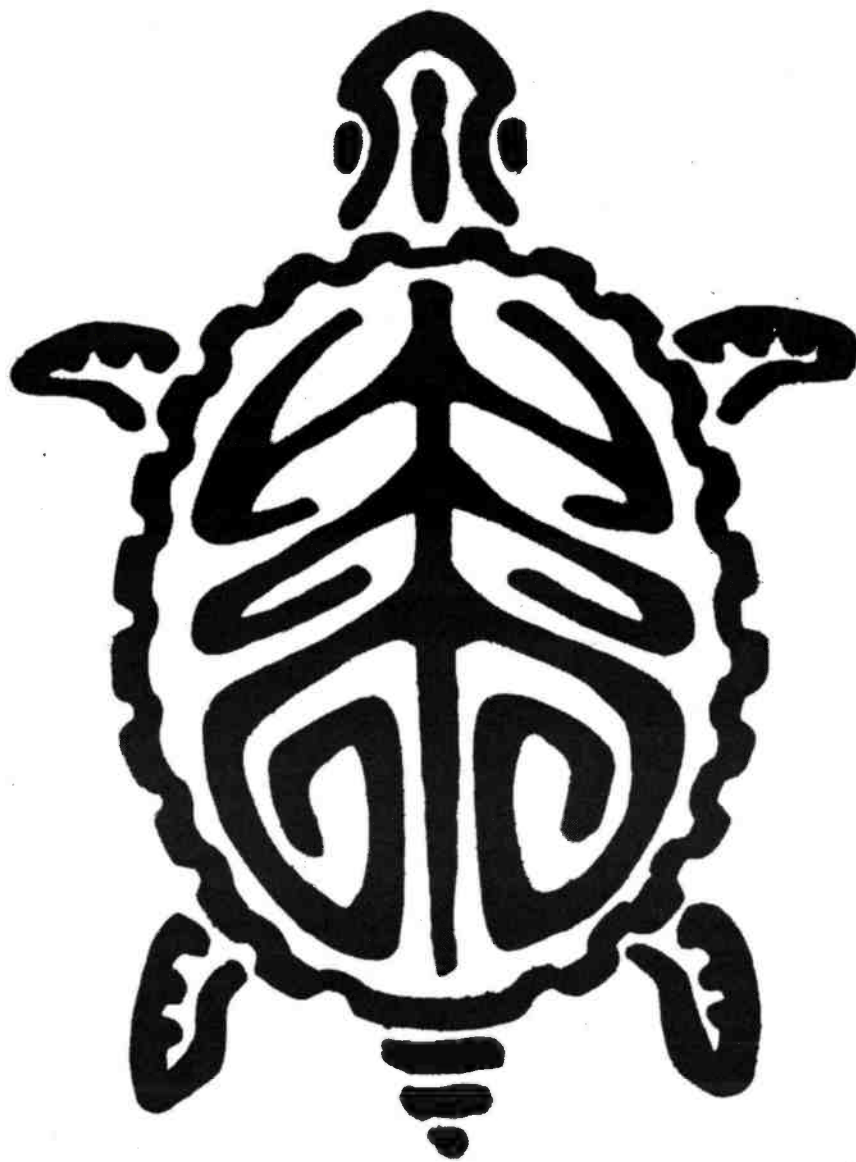
"If a station was to come in and focus primarily on 18-34 white males," continues Anthony, "it would still have Hispanic appeal, as seen in markets like San Antonio, and it would force KROQ to make a decision. That would be the question mark, whether or not KROQ wanted to effectively block the Active Rock position, because right now they're spending most of their time trying to ward off the Alternative position."

And while they can compete with some of the currents, they can't compete from a library standpoint, for which, Anthony points out, there is a "huge availability for artists who are not being superserved in this market, artists who sold or are selling a lot of records — like Metallica, for example. The audience for those artists has probably stopped using radio for the most part. If a station was to come on and play these types of bands again, the real question would be whether they could market effectively to get some of those people back to the radio."

In conclusion, Anthony believes that one of two things will happen. "Either a station with a fringe signal will take a shot at this because it's niche-oriented, or a company with a number of stations uses one of them either as a shield or to add more males to the bottom line."

Maybe we need a maverick to just do it.

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16 Years & Counting**



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# PDs Must Referee The Results Of Research

**Acquiring the perfect playlist through research is just a part of what makes a winning station**

The research balancing act: When is it too much, when is it not enough? Do PDs at their respective stations know music — and their listeners — well enough to determine when to trust, or not trust, research? According to Critical Mass Media Exec. VP Carolyn Gilbert, they better. Research, she emphasizes, is a tool, and it needs the judgment of the programmer in order to be useful.

"I'm always very reluctant to guarantee results," Gilbert admits. "If you've got a hammer, which is a tool, and a nail, you can put a very precise hole in the wall and hang a picture. Or, you can put gigantic holes in the wall and knock it down. Research is a tool like that; it needs the judgment of a programmer. The most successful radio stations in this country, no matter what the format, are multidimensional. They have unique selling propositions; they have their arms wrapped around their communities.

"Radio is an art and a science. We add a bit of science to it, but it is the art that will win. Otherwise, we could have computers programming these radio stations. A top-notch programmer with judgment is formidable. It's way beyond the music. I try not to take the credit or the blame. My job is to make sure that what they are getting is accurate and actionable — the science part. I give all the credit to the programmers who use it to win and to make the art."

### The Whole Package

"There are times when you look at statistical reliability; you read these tables, and

**The most successful radio stations in this country, no matter what the format, are multidimensional. They have unique selling propositions; they have their arms wrapped around their communities.**

it says, 'Ninety-five times out of 100, the results will be within this range,'" Gilbert continues. "Well, that means five times out of 100 they won't. I can't think of five times in my career when the group has been perfect, the rooms looked right, everything went flawlessly, and the results just didn't ring true with what we knew in our heart. I can't think of five times that it's happened, but it does happen."

That's where the programmer proves his mettle by looking at the results within the context of his market, his station, his gut, and taking a stand. "He makes judgments based on a whole picture, not just the research. Programmers I've known who look



Carolyn Gilbert

only at the research in making decisions about what to play aren't going to be very successful and haven't been very successful. They will be successful within a limited framework. It's the sound of the radio station; it's the whole radio station that gets the ratings. Yes, music is 80% of what you are doing, and it's vitally important, but it's only part of the whole package.

"I'm not doing my job if I'm not helping a radio station win by providing good information. I've seen guys trash a radio station when they don't really get the research and they program just by the scores. There are some brilliant guys out there who can't program their way out of a paper bag because they don't have the cre-

ativity to do it. They can't get beyond the numbers.

"The stations that do well are those with programmers who know how to use research and who look at the stations as three-dimensional, not jukeboxes. The most successful radio stations in this country, no matter what the format, are multidimensional, and they are unique. They have unique selling propositions; they have their arms wrapped around their communities. They are always in the news because they are entertainment. I think what a lot of people have forgotten is that we are in the entertainment business. And while I am generating numbers so that 80% of the time when we are playing a record, it's going to be the right record, I'm only part of the story."

### Research As Scapegoat

Of course, this is all well and good until a PD — warranted or not — drops a record and then tells the label the research was bad. Who knows whether it's the truth or an excuse to make the drop? Gilbert fires off her response: "I would suggest that record companies start doing research." But how would they do that? How do you expose new music in that context? "There are different ways to expose things — certainly an auditorium format, where you wouldn't play a hook because it sounds familiar, but where you could expose new music. We've toyed around with methodologies for testing new product. I believe it absolutely can be done. If somebody wants to invest in the research and development, we can get them there. I'll work for anyone who will hire me. If record companies want to pay to have their music tested, it would probably be money well-spent."

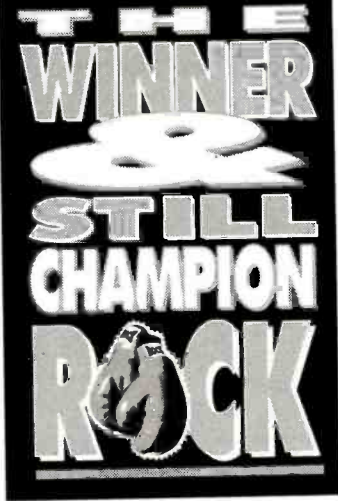
### The Loyalty Factor

Does Gilbert believe Rock stations can benefit from the loyalty of their listeners? "As people become adults, they tend to be fond-est of the music they loved when they were between 18 and 24 — the high school stuff, the place where they first fell in love, etc. Twenty years ago, we were all exposed to the same music at that age. We all came out of Top 40 radio, and we moved forward together.

"Certainly people who grew up in that time stay loyal to Classic Rock. It's the music they love, the music they made out to. Music is an emotional thing, and when you have an emotional connection, there is going to be loyalty. The interesting thing in the last 10 to 15 years has been fragmentation. I have two kids, 20 and 22, who grew up listening to different radio stations. It was not the homogeneous experi-

**Radio is an art and a science. We add a bit of science to it, but it is the art that will win.**

ence that I had growing up, when there were three TV stations and everybody watched the same shows and listened to the same music. Today the loyalty is more fragmented as well. Things that make my



daughter cry are different than what brings a lump to my son's throat — and probably will be for the rest of their lives. We have so many more choices with cable, more radio stations in niche formats, the Internet. The world has become bigger in terms of entertainment choices. People have more and different choices."

**There are some brilliant guys out there who can't program their way out of a paper bag because they don't have the creativity to do it. They can't get beyond the numbers.**

In addition to her previous comments about unique programming, personalities, and embracing the community, Gilbert points to marketing as something to help stations compete against the dozens of other entertainment options. "The basic rule of radio marketing," she explains, "is that you must have the call letters and the frequency in everything. Naturally, WEBN/Cincinnati breaks the rules with their latest window sticker, which is simply the frog head mascot. The frog head, like the Nike swoosh, is something people in this area know. WEBN is a reflection of a radio station that is embedded in a community — and if you don't know what the frog head is, they don't care about you. I can't think of three radio stations in the country that could get away with that. It violates every rule, but that comes from years of investment in marketing and having very strong entertainment value between the records.

"When you don't have a whole lot of choice about what you are going to play, what goes on between those records really has to be what develops the loyalty. If it was only the music they were loyal to, people wouldn't listen to the radio at all; they would buy their favorite CDs, and that would be the end of it. The radio stations that are winning — regardless of format — break through the clutter; it is beyond the research."



## UPPER CUTS: Domestic Travel: 4+ Plane Trips in Past Year (Heavy)

When it comes to heavy air travel, Rock listeners go off the charts. They're 41% above the national average, with one in every seven

listeners taking four or more domestic plane trips each year.

Using an extreme conservative average of \$500 per trip, Rock listeners contribute more than \$1 billion in revenue to domestic airlines every year.

— Marla Pirner  
Interop Research Division

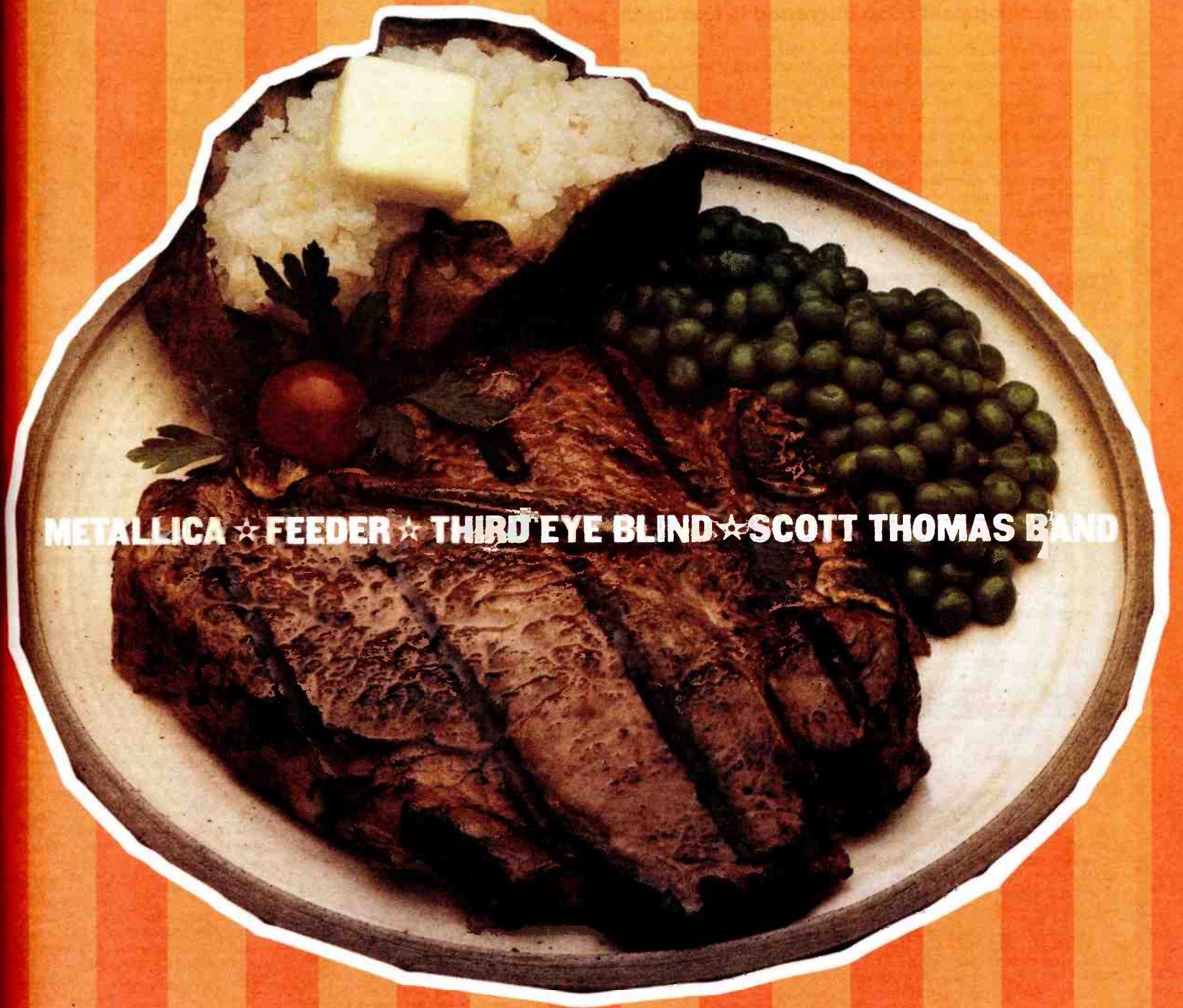
100

The National Norm

141

ROCK

Rock's index is 141 — that's 41% above the national norm



METALLICA ★ FEEDER ★ THIRD EYE BLIND ★ SCOTT THOMAS BAND



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# Desperately Seeking Superstar Status

Artist development camp interested in investment and patience

One of radio's frequently asked questions to record companies is "Where are all the superstars? The stadium acts? The bands that people can rattle off the name of every member?" Indeed, where is our livelihood, whether you are in radio or records? It seems that Rock, especially, is taking a beating on the ropes in this regard. The format that has always embraced artist development was short-circuited by the big bands themselves before the next group of future superstars was ready to take over.

This year promises to be the beginning of a new era of superstars, but it will still take time before those luminaries are fully realized. In the meantime, the questions on the issue continue.

The debate waxes philosophical, and At-



**Is there a dearth of superstars today because the great firmaments of the radio and record industries fail to develop artists?**

— Lea Pisacane

lantic VP/National Rock Promotion Lea Pisacane sets the stage. "Is there a dearth of superstars today because the great firmaments of the radio and record industries fail to develop artists, or because rock music today generally is not a byproduct of — indeed the soundtrack to — a population-wide upheaval, a countercultural movement that split a nation, divided generations, and brought an unputting glare to focus on a massively unpopular war?"

## Something To Stand For

No longer are there issues powerful enough to unite America's masses, Pisacane continues. "Decades ago, rock fans were joined to each other and to their idols in a national *Zeitgeist* that proved them undeniably to be part of something momentous and history-making. This helped bring adulation levels to fever pitch and built the phenomenon of rock musician as leader/spokesperson for the young — a role continually shunned by today's most successful artists."

There is also the fact that today a far greater number of people are seeking to live and work as full-time musicians. "It used to be easier for radio and records to stick with and support an artist through an artis-

tically weak period simply because of the infinitely smaller number of artists recording and the absence of the clone-band syndrome," Pisacane asserts. "But it was also easier because the public's attention span was longer, the absence of MTV kept people hungering for more of an artist rather than being force-fed a steady diet of their idols ad nauseam, and consumers were not deluged with an avalanche of diversionary avenues as they are today."

Warner Bros. VP/Rock Promotion Mike Rittberg asks his own question about radio's role in artist development. "Where's all the commitment to the second single? We extend a lot of support into first singles. Sometimes I don't think radio understands how much money labels spend in support of radio. If we have to fly in to do a show someplace, everyone knows we're paying the airfare for the band, but do they realize how much more there is to it?"

"Start with four or five members of the band, plus a two- or three-member crew, plus whatever gear, which is expensive and why we always ask for back line. Some commercial airlines won't take gear, so then you have to ship it using a cargo service that could be five grand by itself. Now tack on the lost revenue and/or sales from whatever market we were going to play originally before changing to accommodate a radio show. We're paying for a baby band's tour support to begin with, and the money that they make when they play a show goes to supplement the cost of keeping them on the road. That's all coming out of our pocket."

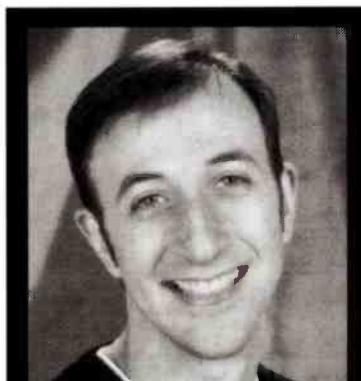
## Seeking Follow-Through

It's commitment from radio that makes the dollars spent worthwhile. Rittberg explains three scenarios where labels look for endorsement. "Spins on a track, when we bring a band in, and to give a second single a chance instead of sitting back and A&R-ing a project. Every time there's a first single that hits at radio, when the second single comes around, everyone says the first single didn't do well or didn't research. But half these stations don't get to the point where the record even gets into research, and some of them don't even have research."

Rittberg is especially annoyed when radio's lack of commitment stems from industry perceptions. "It's becoming more common that songs Rock plays are picked up by Alternative and, more recently, Hot AC," he states. "Then the Rock stations say that it's a Hot AC song, and they drop it, or the ones that were late never add it. But how many Rock stations share an audience with the Hot AC? Sure, there's some overlap, but that's like a couple in the car

where the guy is listening to the Rock station and his girlfriend or wife hits the Hot AC station. I just don't think the average 24-year-old guy listens to Hot AC unless he doesn't have a choice and it's the background music somewhere."

Describing the steps Warner Bros. takes when developing bands, Rittberg says, "It can be anything from time buys to buying MTV to buying newspaper. It's making sure we route the bands to certain markets. It can be spending money on co-op advertising, making sure the record is found in the record store and at



**Where's all the commitment to the second single? We extend a lot of support into first singles. Sometimes I don't think radio understands how much money labels spend in support of radio.**

— Mike Rittberg

a sale price so the kids can buy it. We spend money giving away cassette samplers and stickers and doing lifestyle marketing campaigns. We put up websites for bands. Basically, since we're competing with other forms of media, it's doing everything to make sure wherever somebody looks or goes, they can find the band."

The bottom line, he says, is "we're looking to make an investment in whatever project together. Obviously, it has to fit radio's needs. But when it does, we're looking to be partners together. They can share in the benefits and rewards of having a piece of the band for the future."

RCA VP/Promotion Dave Loncao has an interesting perspective on the format's superstars. "I see it as a cycle that comes and goes when radio creates stars. Right now, radio is playing what they feel are hit songs. Their programming parameters seem to be more about sonics vs. artists. They have strict boundaries of music styles that they believe fit, and they're only playing songs that fall within the context of those boundaries."

**THE  
WINNER  
OF  
STILL  
CHAMPION  
ROCK**

"All of the rock stars today are on the TV screen and the silver screen. Radio seemingly is not in the business of building rock stars right now, and it shows; whereas television and the silver screen are in the business of building our new rock stars, whether they play music or not. They're the stars for the rock demographic."

## Cult Stars

Loncao says that sometimes radio is unaware of who the real music stars are. "The Dave Matthews Band is a rock star, and a lot of stations don't even realize that," he declares. "It's kind of like the old Springsteen days, when a lot of people were into Bruce Springsteen and a whole lot more weren't during the first two records. It took people realizing that he had a cult following before they started playing him. He really didn't test that great for a long period of time. The amazing thing was that his cult following was millions of people."

"It's been a similar experience with Dave Matthews. It hasn't been an industry darling, it's been a cult darling. He's more successful on the road than anyone. Nobody does the business that Dave Matthews does. Recently, we put Foxboro Stadium on sale, and 55,000 tickets were gone in an hour. Who else is doing that? U2 hasn't done that. In Seattle, 30,000 tickets were gone in an hour. This tour is going to be the biggest of the year. Giant Stadium, 75,000 tickets, gone in two days."

Columbia Sr. VP/National Rock Promotion Jim Del Balzo, whose duties include the Alternative format, sees a shorter attention span on the part of programmers, "which they will claim is reflective of the attention span of their audience," he attests. "Radio programmers have the normal pressures to deliver ratings as well as now having to answer to either a new group PD or new ownership. And rather than stick with something that in their gut they believe in but still don't have proof that it's a hit, they'd rather walk away from it."

## McRadio Playlists

Del Balzo worries that we're getting ever closer to McRadio. "By playing nothing but safe records, stations are going to start sounding like the audio equivalent of a McDonald's franchise. Maybe none of the

Continued on Page 64



## UPPER CUTS:

### Owns a Personal Computer

Rock listeners live on the leading edge of technology. Half of them own personal computers — 23% above the national average.

In fact, one in every 11 adults who owns a personal computer listens to Rock radio.

— Marla Pirner  
Interep Research Division

100

The  
National  
Norm

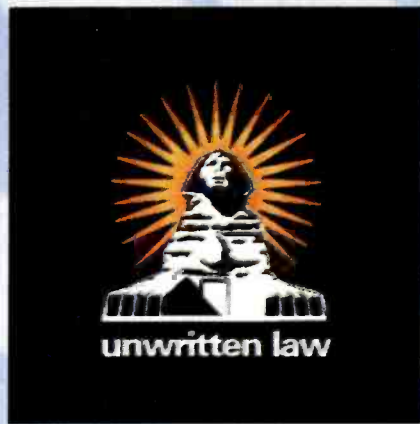
123

ROCK

Rock's  
index  
is 123 -  
that's  
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# Desperately Seeking Superstar Status

Continued from Page 62

new music is as groundbreaking or revolutionary as grunge was in the late '80s, but that's going to come. And right now there are some really great things within the context of the prevailing sound over the last six or seven years. If we're not careful, we won't be able to recognize when that new breakthrough band comes along, when that artist who has something different to offer comes along, because we're living in a fast-food world, and we may not get the chance."

Del Balzo is concerned about how to preserve the art aspect of the music business. "If Pink Floyd came out in 1998, they wouldn't stand a chance," he notes. "A band with a 14-minute song called 'Shine On You Crazy Diamond' and the first two and a half minutes have no words; or an eight-and-a-half minute song called 'Money' or 'Time.' Exactly which hook do you test on 'Stairway To Heaven'? All the rules that used to apply don't apply anymore. As for the new rules, I don't think some of the best music of 20, 10, or even five years ago would hold up to today's standards. We are in uncharted territory, mostly due



**Radio seemingly is not in the business of building rock stars right now, and it shows; whereas television and silver screen are in the business of building our new rock stars, whether they play music or not.**

— Dave Loncao

to deregulation. It's sad when commerce and politics get in the way of what is truly an American art form. It's not the PD's fault, it's not the record company's fault, it's just the way it is."

Most people say that too many records are released by labels, but Del Balzo believes the problem is really that records stay around longer. "In the late '70s, records didn't hang out for a year. You didn't work one single for six months, like we just did with Our Lady Peace. Tracks were played for six to eight weeks, and if it wasn't a smash hit, it'd be dropped. There is a logjam now, because records aren't on and off a playlist anymore. Instead, they're just getting started at eight weeks."

"We are fortunate that we actually do have an artist development story here, and if it ended today, we'd probably sell 700,000 records. But it doesn't look like we are going to stop — '4 am' is on a couple of stations, and it's the No. 1-requested song in some markets. Most bands don't get a chance to have a third track these days, and I think we will."

Perhaps a definition of artist development is in order. Says Del Balzo, "It's a combination of being able to deliver a record on a promotional level and being able to have something that you can sink your teeth into from a marketing level. Artist development is a band that played before 50 people when they first came out and are now selling out 1500-seat venues."

### Conspiring Against Artists

"Also, the way business is done today," Del Balzo concludes, "somebody's

always willing to offer a bigger promotion to get the song on, which adds to the short attention span of the PD. If there is something he's not so sure about, in a moment of weakness, when he wants that trip to Poland or wherever the hell it is, he's going to say, 'I've played this record long enough. Even though I like it, it's not going to happen.' Those things conspire against artist development. And the artists who do develop in this time period are probably even greater artists than we give them credit for, because the odds are stacked against them. I think the superstars are still in the development stage, and perhaps we haven't fully realized that yet. One thing is certain: The concert business needs it even more than record companies."

Geffen Head of Rock Promotion Warren Christensen also agrees that superstars are cultivated. "We're going to see very successful tours by Metallica and Ozzy Fest this summer, but we don't have as many of those successes as often as we'd like."

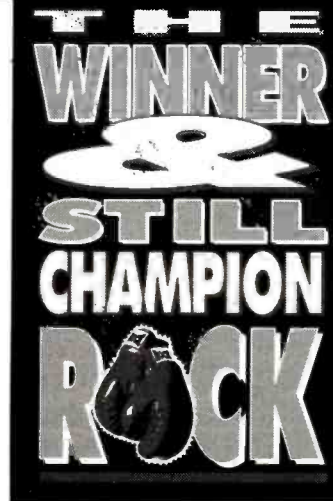
There aren't too many bands from the '70s and '80s that matter to Rock and Active Rock radio anymore that can still tour on a regular basis and often enough to make us all happy. So we're starting to look for bands from the '90s to be our superstars.

"Unfortunately, we've lost many of those bands for one reason or another. STP, Alice In Chains, Nirvana, and Soundgarden could have carried on for another 10 or 15 years, making great music and playing large venues. They were the Van Halens, Led Zeppelins, Aerosmiths, and AC/DCs of the future. It struck a



**We've gone from having an entrepreneur like David Geffen as our owner to becoming part of Seagrams. You could appeal to David to hang in there on an artist who was bubbling under, even if it took us a year and a half before we got into regular rotation.**

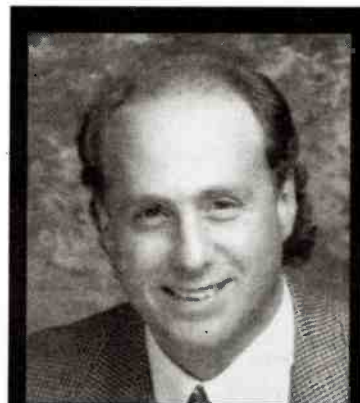
— Warren Christensen



hard blow not only to the touring business, but to the entire industry, because we've fallen into a song world instead of an artist world."

The '90s have been a time of driving in reverse. Christensen explains, "When I was growing up, you had great acts who made good songs, and you would buy the record because it was your favorite artist. You would go see the band because it was your favorite artist. Now, the reverse applies —

Continued on Page 76



**By playing nothing but safe records, stations are going to start sounding like the audio equivalent of a McDonald's franchise.**

— Jim Del Balzo

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## Blues Division

## ... And A Shepherd Shall Lead Them

Some have called Kenny Wayne Shepherd an old soul reborn into the body of a 20-year-old blues-rock guitarist; others have said his name in the same breath as Stevie Ray Vaughan and Eric Johnson. His debut album, *Ledbetter Heights*, burned up the Rock charts, and he is repeating his success with his second effort, *Trouble Is*, which is close to being certified gold. Both singles released from the latest album have hit the No. 1 spot, with "Blue On Black" maintaining the position for nine weeks as of this writing, preventing such powerhouse acts as Van Halen, Pearl Jam, and the Rolling Stones from reaching the coveted slot.

Shepherd accepts the accolades graciously and doesn't seem to be one to take his success for granted. Perhaps he realizes he's standing on the shoulders of giants — after all, his heroes are Stevie Ray Vaughan, B.B. King, Muddy Waters, and Eric Clapton, among others. Speaking of Vaughan, it's not an understatement to say that the Texas-born musician had a major impact on Shepherd's career choice. "I was 7 years old when I got my first real guitar. I used to run around with little plastic guitars when I was a kid."

# Kenny Wayne Shepherd Band

## Dedication To Craft

"When I saw Stevie Ray Vaughan for the first time, I was able to watch him from the side of the stage; that really had a profound impact on me." Not to mention that Vaughan picked up the 7-year-old and sat him down on one of the amp cases. "He really inspired me to go out and get a guitar and start playing. After that show, I begged my parents for six months for a guitar. I never thought they would get me one, but they finally did, for Christmas. I got my next guitar six months after that, for my birthday, and it just kind of snowballed ever since. I have around 20 to 25 guitars."

Shepherd saw Vaughan perform many times after that. "I actually saw him two months before he died." As a result of his dedication to his craft, Shepherd has had the chance to play with B.B. King, Jimmie Vaughan, Buddy Guy, Robert Cray, and other musicians he looks up to. His guitarwork has appeared on Wynonna's *The Other Side* CD and *Fender 50th Anniversary Guitar Legends*.

Shepherd's introduction to Vaughan was a result of his father's involvement in radio. Ken Shepherd — who is now his son's manager — was PD at KTUX/Shreveport, LA, the market where Kenny Wayne was born. Having his father in the radio business enabled the younger Shepherd to get an inside view and better understanding of the business aspect of the medium. "I can appreciate the radio perspective. We try to treat radio stations as delicately as possible. Radio stations are a huge part of what's breaking my career. We try to go out of our way for those guys, because my dad knows what it's like when artists blow off radio stations — it's not really cool."

As an artist, though, Shepherd doesn't let that radio influence get in the way of his creative approach when composing music. "When I'm writing for the albums, I'm not writing specifically to have a radio track on it. But after you go in and record the album and you start hearing the songs come together, you start getting a feel for which ones might be the ones to take to radio. When we were in the studio and putting the finishing touches on 'Slow Ride' and 'Blue On Black,' I knew both of those were going to go on the radio, but I didn't know how well each of them would do — that always remains to be seen. But I could tell that those would be good radio tracks."

## A Strong Backup

Shepherd is backed by some strong musicians. Vocalist Noah Hunt, whom he met through a mutual friend, is the newest member of his band. Shepherd says he could feel a change in his music with his second album and wanted somebody with a little more of a blues background. "Our last singer didn't really have a blues background. He was primarily an alternative singer. I felt like we needed somebody with a little more history. We flew Noah down to Shreveport and auditioned him. We had around 12 other guys there, and Noah just really rose to the occasion. He was the man, and everybody knew it. We were a great match from the get-go. Noah and I have a really good friendship, and we work really well together."

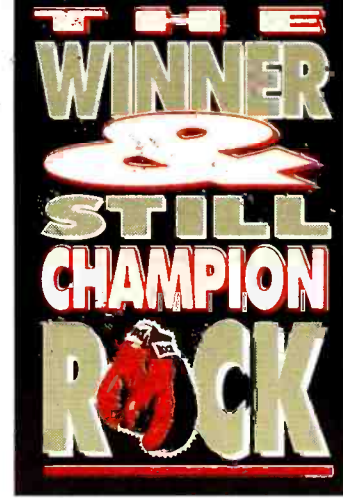
Rounding out the band are Sam Bryant (drums), Robby Emerson (bass), and Jimmy Wallace (keyboards). Shepherd says he wrote most of the songs on *Trouble Is* with people outside of the band. "Mark Shelby, Tia Sellers, and Danny Tate are the people I primarily write with. These are the people I wrote 'Deja Voodoo' and 'Born With A Broken Heart' with, and a bunch of other songs off the first album. I spent four months writing *Trouble Is*. We wrote 37 songs for the album. It was a grueling process, but it was a lot of fun at the same time. We went to a lot of cool places, like Memphis, New Orleans, and Oklahoma, to have all these different environments to write in. It was really productive. Usually I write the music and bring that to the table, then we start writing the lyrics together."

To many people, blues means melancholy or pouring out one's soul in a song. Shepherd agrees to a point. "To an extent, when they talk about cleansing your soul, it's like I could be in a totally pissed-off mood one day, and I'll get up onstage and start playing, and it almost all disappears. After you come off stage and you come down from the adrenaline rush, it all comes back to you. But for those two hours, you feel really good. It does help. It soothes the soul; music soothes the soul. All my songs are about experiences that have happened to me, so it is all stuff that I can relate to as well."

## A Heady Start

Shepherd has already achieved some goals that others can only dream about. For example, opening for the Rolling Stones. He recalls, "Yeah, that was probably one of the biggest gigs of our career. I mean, it's like 75,000-80,000 people; it's just amazing. The only shows that can even compare is when we did the Eagles tour in Europe for six weeks, and we were playing in front of 75,000 people. We did Wembley Stadium in London three times — that was great."

He says the band has played in all types of situations, from clubs that seat 700 to festivals in front of 30,000 fans. It seems he's always touring, but when asked what he does when he's not playing, Shepherd is the same as any other 20-year-old. "On the bus we play video games. We are all addicted to Nintendo 64 and Sony Play Station. We have all the wrestling games, and we have these big wrestling matches. It's hilarious. The bandmembers take turns beating the



crap out of each other on video games.

"I used to like to ride skateboards, but because I could fall and break an arm or something, I can't do that anymore. I like to listen to music on the bus. We pull practical jokes when we're bored. Empty hands with nothing to do — we'll just come up with something." He worries that his family's history of carpal tunnel syndrome and arthritis could affect him. "I'm really paranoid about that stuff, that I'm going to wake up one day and have my hands be killing me. To want to play my instrument and not be able to, that would suck."

Someone who's been taking up his free time is Melody Van Zant, who, as the daughter of Lynyrd Skynyrd founder Ronnie Van Zant, has her own impressive family history. "We met when I did the Lynyrd Skynyrd tour. We met on the first show; I wasn't really sure exactly who she was. We just kind of hung out throughout the tour. We didn't even hold hands. Then, after it was over, she came out to see me in Los Angeles, and we decided to become an item. We've been

**When I saw Stevie Ray Vaughan for the first time, I was able to watch him from the side of the stage; that really had a profound impact on me.**

together since September or October. It's really great. She makes me happy, and she's a sweet girl.

"Hell, more people probably know her last name than know my name. But the coolest thing is, I get to sign autographs, and people ask my girlfriend for her autograph too. I've never had that happen, and I'm like, right on. I dig it."

Back to his first love, music: Shepherd knows there is a lot more to achieve. "I would like to do something with John Lee Hooker, because I haven't gotten a chance to really play with him yet. I would like to jam with Eric Clapton. I met him when I was 13, but I haven't played with him yet. There are a few people out there I would like to get onstage with. I'm fortunate, because most of the people who are still playing and who I look up to, I've already gotten to play with, so I feel privileged."

After playing with rockers like the Rolling Stones, who have maintained a life on the stage well into their 50s, Shepherd is optimistic about his own longevity. "I really hope that I can have a lasting career in this business. B.B. King has been doing it for 50 years, so this kind of music is an exception, because you can have a lasting career if you do it right. You can literally be around that long if you want to. I'm looking forward to hopefully having a long-lasting career playing music; it's what I love to do."

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# Promotions & Marketing: One-Two Punch

Quality promotion directors discuss why there are so few of them, how the system puts them at a disadvantage, and a prevalent Rodney Dangerfield mentality

The complaint that gets the most attention, "Where is all the good air talent?" is followed by another common and equally serious question: "Where are all the good promotion directors?" In this article, three of the brightest and most respected promotion and/or marketing directors talk about their worlds.

## NATALIE DiPIETRO

WRCX/Chicago Promotion Director

DiPietro makes no bones about the reasons for the short list of good promotion directors: "Poor pay, lots of hours, and lack of respect from the other managers force the good promotion directors out. Just because we don't wear suits doesn't mean we don't



Natalie DiPietro

know what's going on. We have more contact with our listeners than anyone in the radio station. We see them at shows, in the bars, at city festivals, at movie screenings, and in the malls. We're out there giving more to our core 365 days a year."

She stresses that the promotion staff aren't simply order-takers. "We're not just the people who order the stickers; we're the ones who create the opportunities for the sales staff to sell so they can make their budget; we're the ones who market the station and come up with the TSL-, come-, and image-building promotions. Without the music, proper marketing of the music, and the image of the station, there's no product to sell."

The promotion department consists of young, energetic individuals. But when they arrive at the point where they have the knowledge and experience to move on and become promotion directors themselves, they usually can't do it. Says DiPietro, "Unless they want to go to a smaller market just to get the title, their job wouldn't be that much different from what it is now. In a smaller market they probably wouldn't be buying any TV or billboards, and they wouldn't have four people under them

to do the on-site and grass-roots stuff that they are doing now.

"So, they would probably be working the same hours they are now for probably about the same pay," she notes. "I've been here five years, and if I'm not going anywhere, how do they move up? Go to the competitor? I would hope not. Move to a different city? It doesn't get much better than Chicago!"

At any station, when the promotion or programming staff complains about the wages, the common reply is that each person decides which side of the building they want to work in; the insinuation being, if you want more money, go to sales. DiPietro rebuts this by pointing out, "Everyone has different talents, which is what makes the world go around. Promo/marketing people shouldn't be punished from a financial standpoint because that's where their talent lies. How do you put a price on creativity?"

## HEIDI KRAMER

WRIF/Detroit Marketing Director

When given a hypothetical scenario in which she would hire promotion directors, Kramer's ideas when starting from ground



Heidi Kramer

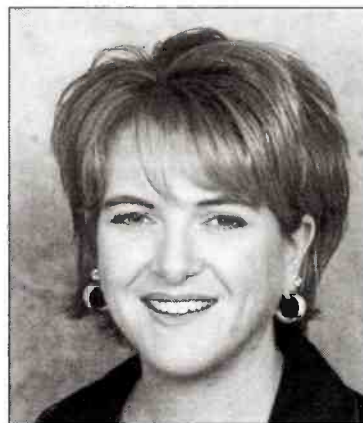
zero begin with budgets. "Knowing what the salary is gives you a good idea right off the bat on what you can get. An experienced person is cool, but depending on the budgets, you'll probably have to find the right person who you can teach. I would look at promotion people working for the sports teams in the market, at venue promotion people, and at promoters or people in their offices. I'd look at some of the ad agencies in town, as well as some of the clubs, especially if one club is

getting a ton of publicity, because that's what our jobs are about — getting out there and being wired to the community.

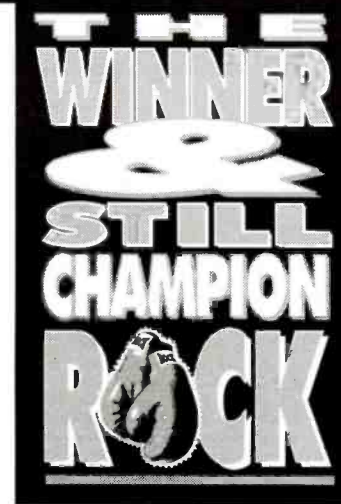
"In Detroit, we're dealing with seven to eight stations that compete on some level. So it's really important in my world that the person I have on my team is street smart and has good instincts. I can teach them the essentials of what it takes to make an event go, but the things I can't teach them are instinct and passion. Passion is everything. Even when I interview an intern, the first question I ask is what is bigger than life to them. Because when doing a big event — especially in a highly competitive market — bigger than life and having vision are everything. Even if they don't necessarily have a lot of experience, if they have that passion and drive to go to the next level, that means everything."

Kramer describes how understanding the bottom line is crucial to promotion departments. "In this day and age, revenue is everything in radio. Making budget is huge, and now more than ever the promotion director role is so important in a radio station. In the past, a lot of people just assumed the role of a promotions or marketing director was hanging a banner in a club or writing a liner. It's more than that. We're integral to what goes on between sales and programming, and we float in and out of both worlds. On one hand we're making sure that we're doing the right thing by the radio station in terms of programming, and on the other hand we still have to service the clients."

While major markets typically have promotion directors whose sole function is to operate in that realm, other size markets typically don't have that luxury. Under consolidation, many owners are searching for full-time promotion directors to handle those duties for



Eileen Woodbury



multiple stations. Respect for the position itself is the first step in helping people rise to the occasion. Kramer is grateful to have worked in places "where they treated it with the respect that it deserves, and I think that's the key. You wear a lot of hats. In a given day, I'm doing everything from going on a sales call to working out a programming promotion to setting up an event. If the floor needs to be

**It's really important in my world that the person I have on my team is street smart and has good instincts. I can teach them the essentials of what it takes to make an event go, but the things I can't teach them are instinct and passion.**

— Heidi Kramer

swept at an event, I'm doing that too. It's an unsung hero type of situation. This isn't a prima donna position — it's for worker bees. If you think that everything should be done the same way at the same time every week, this isn't the gig for you. And anyone who wants a 9-5 job should work at a bank."

## EILEEN WOODBURY

KKBT/Los Angeles Marketing & Promotion Director

The first time I didn't have a regular airshift in radio provided my first glimpse of what a good marketing/promotion director is all about. It was at KQLZ/Los Angeles, where Woodbury was promotion director. Now at the Urban station the Beat, she also helms marketing. She is mindful to point out that her promotion staff is highly regarded at the Beat, but vividly recalls the universal problems of promotion people everywhere.

She acknowledges that everyone readily understands the basics of the promotion department — prize giveaways, van appearances, etc. — but when it comes to the more

Continued on Page 76



## UPPER CUTS:

- 14% listen to Rock
- 11% listen to Classic Rock
- 10% listen to Alternative

• 1.8 million adults smoke cigars and listen to some form of Rock radio.

• Overall, cigar smokers are most likely to be in the 25-44 age range. Cigar smokers who listen to Rock radio are highly concentrated in the 18-44 age range.

• Approximately eight out of 10 cigar smokers are male.

• Overall, cigar smokers tend to be more upscale than the norm. They are 55% more likely to live in \$100,000+ households. Cigar smokers who listen to Rock radio are equally upscale — they are 50% more likely than the average adult to live in \$100,000+ households.

• The same pattern is true for education.

Cigar smokers overall are 22% more likely to have a college degree or more. Cigar smokers who listen to Rock radio are 37% more likely to have a college degree or more.

• Cigar smokers are 31% more likely to be a professional/manager. Cigar smokers who listen to Rock radio are 93% more likely to be a professional/manager.

— Marla Pirner

Interop Research Division

## Cigar Smokers And Rock Music

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# Rock's Love Affair With Its Audience

Rock instills a passion and loyalty other formats can only dream about

"Oh my God, if I tune this out, I'm going to miss something." "My God, I never listen to anything else but you guys." Statements like these are what a PD dreams about — unless you're a Rock PD, in which case these statements are a reality, because it is this type of loyalty and passion the format extracts from its listeners.

In fact, these are the feelings WRCX/Chicago Station Manager/PD Dave Richards recalls having for WBCN when he was in college in Boston in the late '70s, and, not surprisingly, that was one of the reasons he got into radio.

Because of Richards' experience as a loyal listener, he knows what instills that intangible passion. The stations back then, "got me to be the ultimate P1 listener, where I lived and died for this radio station. I had never had that kind of passion before. Something like that motivated me to create a station that people love — they love the music, they love the production, they love the personalities, they love the promotions, they can count on it always having the same attitude."

And, of course, the same rock artists. Unlike CHR, AC, or Alternative, Rock is much more core- than cume-based, according to Richards. "You want to have those core people who say, 'I love it, it's my radio station.' Can you do that in Top 40? Maybe, but if hip-hop's the flavor this week and then a few months down the road you're injecting a whole lot of Modern AC-types of bands, that could change quite a bit. Rock is rock. It may change 10% to either side, but our core artists are not going to change very much.

"That's true whether it's Active or heritage Rock. There are a lot of Classic Rock stations that have figured out that if you have a love affair with the listener, you can put a Classic Rock station in one market and the identical station in another market and what you do between the records may make a big difference in what kind of P1s they have. Look at stations like 'KLH in Mil-



Dave Richards

waukee and KZOK/Seattle. Those are stations that have built a reputation and love affair in their markets. They are Classic Rock stations and there's no new music to keep it exciting, but they certainly have a lot of excitement between the records, and people keep coming back for a reason."

### Take Care Of 'Best' Customers

Richards says that, by and large, Active and heritage Rock are guy formats. And a lot of guys have the same sense of humor. "The key is to keep them constantly entertained and constantly coming back. There are people who have to go to the newest restaurant when it opens, and then there are restaurants where certain people always get a better seat at the restaurant and can cut ahead of the line. That's because they go all the time — essentially, they're frequent flyers. They go there because they love the place and the restaurant wants to

make it their place to come to. 'You love my place? Well, I'm sure you're telling a lot of people that you love my place and you'll bring that many more people to my place, so I'm going to take real good care of you.'"

Rock stations face the same situation, says Richards. Some offer frequent- or loyal-listener clubs, which are usually database marketing. "Some people have found secret little ways that aren't promotions on the air; they're promotions off the air through database marketing or fax or Internet marketing. Whatever it is, it's nothing other than taking care of your best customers. The best morning shows do that. Mancow listeners don't need a prize to listen or to call in; they want to be entertained. They come back every day."

How can stations identify ways to create the passion if it's lacking? Richards advises interviewing the P1s. "Break down an Arbitron book and identify those people who love the station and find out what it is they love. Sit them down in a focus group. You may find out that the personalities don't matter whatsoever, because in a market where there's a lot less competition, the personality may matter less. It may be simply, 'You're my all-purpose Rock station and I don't want to listen to anything else.' Or it may be more image than reality: 'Everybody listens to it; I've got to listen to it too.'

"If you've got an Active Rock or heritage Rock station, you'll find out why they love you and how much passion they have.

Compare it to an NAC station or a Modern AC station or maybe a Dance station — the passion level is not nearly the same. Those listeners don't love their station to the same degree. They may like some of the songs and they may truly like their station, but there's a P1 quotient in rock that's stronger than most other formats simply because the listeners have such a strong passion



for the bands. They love them, they've loved them for years, they will love them forever. Not to pick on one artist, but some people loved Hootie & The Blowfish a few years ago; those people don't necessarily love Hootie & The Blowfish anymore. At the same time, there were a lot of people who loved Led Zeppelin and Metallica years ago; they still love Led Zeppelin and Metallica."

### Rock-Solid Image

There is no denying that Rock has an image. How you maintain and present that image is what draws in the steady listener and, oftentimes, the listener looking for a

**Not to pick on one artist, but some people loved Hootie & The Blowfish a few years ago; those people don't necessarily love Hootie & The Blowfish anymore. At the same time, there were a lot of people who loved Led Zeppelin and Metallica years ago; they still love Led Zeppelin and Metallica.**

new station. "If they're telling you, 'Man, I love when you guys rock,' when you play Soundgarden, Alice, Zeppelin, Metallica, and Sevendust, and you decide, 'Hey, let's fool around with this Cherry Poppin' Daddies,' are you giving your core audience what they want? Probably not. Nothing against

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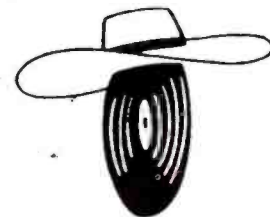
**You want to have those core people who say, 'I love it, it's my radio station.' Can you do that in Top 40?**

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# The Good, The Bad, And The Burned

While the format ebbs and flows with new music and different variations of rock itself, certain stalwart artists provide the backbone for such experiments. Knowing which library tracks to play is just as important as being up on the currents, and vigilant research is the best foundation on which to help base those decisions.

Thanks to Critical Mass Media for sharing this cumulative look at the results of over 28,000 individual song tests from at least a dozen of the most successful Active Rock and Rock radio stations. Included are the top-testing songs from 1997 and the first quarter of 1998, as well as the most-burned titles and those that respondents rated as "dislike the most." Songs are ranked by overall score. The research shows that the songs that stand the test of time, stand on top.

## 1997 Top Testers

- LED ZEPPELIN**  
Kashmir
- AEROSMITH**  
Sweet Emotion
- VAN HALEN**  
You Really Got Me
- AC/DC**  
Highway To Hell
- AC/DC**  
T.N.T.
- RUSH**  
Tom Sawyer
- TOM PETTY**  
I Won't Back Down
- STYX**  
Renegade
- DOORS**  
Riders On The Storm

### BLACK SABBATH Sweet Leaf



### TOOL Aenema



### AC/DC Have A Drink On Me



### JANE'S ADDICTION Jane Says



### STONE TEMPLE PILOTS Wicked Garden VAN HALEN Drop Dead Legs VAN HALEN Ain't Talkin' 'Bout Love

### LED ZEPPELIN How Many More Times JAMES GANG Walk Away SKID ROW 18 And Life ROLLING STONES Honky Tonk Women

## 1998 Top Testers (So Far)

### LED ZEPPELIN Black Dog



- AEROSMITH**  
Dream On
- PINK FLOYD**  
Wish You Were Here
- ALICE IN CHAINS**  
Man In The Box
- PINK FLOYD**  
Another Brick In The Wall (Part II)
- LED ZEPPELIN**  
Over The Hills And Far Away
- BLACK SABBATH**  
Paranoid
- AC/DC**  
Back In Black
- AC/DC**  
You Shook Me All Night Long
- PINK FLOYD**  
Mother
- JIMI HENDRIX**  
Hey Joe

**THE  
WINNER  
STILL  
CHAMPION  
ROCK**

### LED ZEPPELIN D'yer Mak'er OZZY OSBOURNE Crazy Train



- BLACK SABBATH**  
War Pigs
- PINK FLOYD**  
Comfortably Numb
- LYNYRD SKYNYRD**  
Sweet Home Alabama
- STONE TEMPLE PILOTS**  
Sex Type Thing



- KANSAS**  
Carry On Wayward Son
- LED ZEPPELIN**  
The Ocean
- JIMI HENDRIX**  
Purple Haze



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WLZR WRIF KQRC KBPI WBZX**

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4/24 HOLLYWOOD, CA	5/6 JACKSON, MS	5/17 ARLINGTON, TX
4/29 HALLANDALE, FL	5/7 NEW ORLEANS, LA	5/18 FAYETTEVILLE, AR
4/30 ORLANDO, FL	5/9 TULSA, OK	5/20 CHICAGO, IL
5/1 JACKSONVILLE, AL	5/10 OKLAHOMA CITY, OK	5/21 MILWAUKEE, WI
5/2 SARASOTA, FL	5/11 LAWRENCE, KS	5/22 MADISON, WI
5/3 ATLANTA, GA	5/12 LINCOLN, NE	5/25 GRAND RAPIDS, MI
5/4 BIRMINGHAM, AL	5/13 DES MOINES, IA	5/30 DENVER, CO
	5/14 DAVENPORT, IA	

Produced, recorded and mixed by Sylvia Massy. Additional mixes by Mike Shipley. Management: Bruce Allen Talent  
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**1997 Most Burned**

**HOOTIE & THE BLOWFISH**  
Hold My Hand  
**ALANIS MORISSETTE**  
Hand In My Pocket  
**ZZ TOP**  
Gimme All Your Lovin'  
**STONE TEMPLE PILOTS**  
Plush  
**ALANIS MORISSETTE**  
You Oughta Know  
**MODERN ENGLISH**  
I Melt With You  
**ALANIS MORISSETTE**  
All I Really Want  
**STEVE MILLER BAND**  
The Joker  
**PAT BENATAR**  
Hit Me With Your Best Shot  
**GREEN DAY**  
Welcome To Paradise  
**OLEANDER**  
Down When I'm Loaded  
**REPUBLICA**  
Ready To Go  
**SOUNDGARDEN**  
Burden In My Hand  
**CURE**  
Love Song  
**GOLDFINGER**  
Here In Your Bedroom  
**SUPERTRAMP**  
Goodbye Stranger  
**ERIC CLAPTON**  
Cocaine (Live)  
**SOFT CELL**  
Tainted Love  
**PETER GABRIEL**  
Sledgehammer  
**CARDIGANS**  
Lovefool

NOTE: The 1997 Most Dislike and 1998 Most Burned (So Far) lists didn't have enough songs to qualify for inclusion; thus those charts have fewer than 20 listings.

**1998 Most Burned (So Far)**

**JESUS JONES**  
Right Here Right Now  
**WALLFLOWERS**  
One Headlight  
**MATCHBOX 20**  
Push  
**BUSH**  
Swallowed  
**NIRVANA**  
Smells Like Teen Spirit  
**COLLECTIVE SOUL**  
Shine  
**FOREIGNER**  
Cold As Ice  
**QUEEN**  
We Will Rock You  
**COLLECTIVE SOUL**  
December  
**PEARL JAM**  
Daughter  
**GEORGE THOROGOOD & THE DESTROYERS**  
Bad To The Bone  
**DISHWALLA**  
Counting Blue Cars  
**AEROSMITH**  
Walk This Way  
**SPONGE**  
Plowed  
**ZZ TOP**  
Sharp Dressed Man  
**ZZ TOP**  
Legs  
**STEVE MILLER BAND**  
Rock 'N' Me

**1997 Most Dislike**

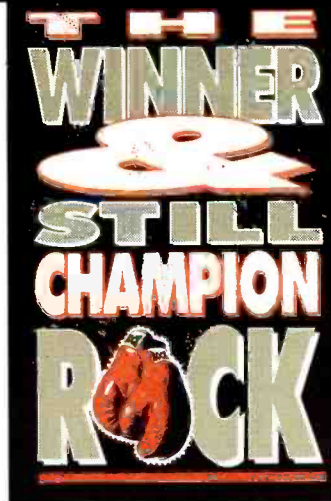
**AEROSMITH**  
Falling In Love  
(Is Hard On The Knees)  
**SILVERCHAIR**  
Abuse Me

**BLACK CROWES**

Remedy  
**R.E.M.**  
The One I Love  
**SEVEN MARY THREE**  
My My  
**VERVE PIPE**  
The Freshmen  
**AEROSMITH**  
Hole In My Soul  
**OASIS**  
Wonderwall  
**R.E.M.**  
Bittersweet Me  
**BLOODHOUND GANG**  
Fire Water Burn  
**ALANIS MORISSETTE**  
You Oughta Know  
**BETTER THAN EZRA**  
Desperately Wanting  
**WHITESNAKE**  
Slow And Easy  
**BETTER THAN EZRA**  
Good  
**ZZ TOP**  
Bang Bang  
**FOO FIGHTERS**  
This Is A Call  
**INXS**  
What You Need  
**AEROSMITH**  
Angel  
**GREEN DAY**  
Longview

**1998 Most Dislike (So Far)**

**BUSH**  
Swallowed  
**WALLFLOWERS**  
One Headlight  
**CLASH**  
Rock The Casbah  
**GREEN DAY**  
Basket Case  
**VAN HALEN**  
Best Of Both Worlds



**MARILYN MANSON**

Sweet Dreams (Are Made Of This)  
**SCORPIONS**  
Rock You Like A Hurricane  
**MIGHTY MIGHTY BOSSTONES**  
The Impression That I Get  
**VAN HALEN**  
Right Now  
**FOO FIGHTERS**  
Monkey Wrench  
**THIRD EYE BLIND**  
Semi-Charmed Life  
**RED HOT CHILI PEPPERS**  
Give It Away  
**THIRD EYE BLIND**  
Graduate  
**MARILYN MANSON**  
Beautiful People  
**R.E.M.**  
Losing My Religion  
**BLUR**  
Song 2  
**SMASH MOUTH**  
Walkin' On The Sun  
**DAVE MATTHEWS BAND**  
What Would You Say  
**OUR LADY PEACE**  
Superman's Dead  
**SUGAR RAY**  
Fly



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Did you hear me scream at the top of my lungs?

# BIG WRECK

## "That Song"



follow-up to the top 10 rock track  
"The Oaf (My Luck Is Wasted)"  
from the debut album

Check out these majors:

WMMR	WAAF	WXTB	WLZR
WNOR	WXRC	WRCN	WCMF
WMFS	WCCC	KLBJ	KATT
KRZR	WKLQ	KLAQ	KZRR

Touring their asses off!

*In Loving Memory Of...*

Produced by Matt DeMatteo and Big Wreck

Mixed by Jack Joseph Puig

Management: Bernie Breen for The Management Trust Ltd.



50,000 records scanned off one track!

[www.atlantic-records.com](http://www.atlantic-records.com) [www.bigwreck.com](http://www.bigwreck.com)

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## Megadeth: The Strong Survive

Continued from Page 54

fering from informational overload on the radio airwaves. Because the city is such a cultural melting pot, people are more about selling stuff and doing mass-media marketing and infomercials. They're skipping the demographics of the city that want to hear rock 'n' roll.

"Anybody who buys a station there and puts on a good rock 'n' roll station would be extremely successful. I just know from when I lived

there how much rock 'n' roll is part of Hollywood and Los Angeles. Unfortunately, there's no one there with enough insight to do things like that. With corporate conglomerations and bureaucratic purchases of radio stations, that's an area where it's been completely overlooked. KLOS, for whatever reason, isn't really a Rock station, and KROQ is an Alternative station."

After three platinum albums, a multitude of tours, and 15 years in the business, Mustaine isn't about to slow his progress with

a closed mind. While he continues to push his songwriting forward, he's also studying for a degree in business management at the University of Phoenix.

For Mustaine, there's no such thing as a stupid question. "As I continue through my career, I learn more and more about songwriting because I ask questions. I am a know-it-all, as far as what my brain tells me, but I know I don't know everything. Until you reveal your ignorance, you can't learn anything. So I ask a lot of questions. I try the best I can to make people feel comfortable around me, and I swap knowledge. I really, really appreciate learning from people."

## Promotions & Marketing: One-Two Punch

Continued from Page 69

intangible elements, it's a different story. Few people understand the role that a marketing person has in the actual imaging and marketing of the station on a grand scale, the creative concepts that go on the air, and exactly what role we play in sales. They have no idea how much of what I do goes into actually getting a buy. It's not just the salespeople figuring out a schedule. We have to come up with appropriate added-value concepts that the program directors will approve of."

Woodbury attributes the positive tone at the Beat to GM Craig Wilbraham, who believes that marketing is one of the key positions at a radio station. "On several occasions he has said that it's undervalued because a lot of general managers don't understand what a good marketing director can bring to the table in terms of execution of imaging on the street and sales. If more general managers really saw what the potential was, maybe they would nurture these people and help them to grow as well."

But it wasn't always that way. At one time Wilbraham "totally misunderstood those things and didn't even realize how valuable that position could be until we made it what it is now at the Beat." What was his original view of the marketing person? Woodbury says it was "the irritating person who would come into his office, and he couldn't wait until they left. You knew they were going to ask you for money because the van got broken into or

something like that. And he said the PD had the same feeling of not wanting to talk to the promotion person because he knew he would be asked for a sales promotion or something else he didn't want to deal with."

But things changed when Woodbury joined the station. She says that she and Wilbraham were "much more communicative, and I think we're much more similar people and we talked alike, so he wasn't irritated with me. He would listen, and he started to see that I could help make money. Then the

**Just because we don't wear suits doesn't mean we don't know what's going on. We have more contact with our listeners than anyone in the radio station.**

— Natalie DiPietro

PD found out that I could really help when programming created the 'No Color Lines' campaign and we carried the concept out on the street to our listeners. So the PD began thinking of me as someone who protects him from sales, and the GM realized that we could actually help make sales."

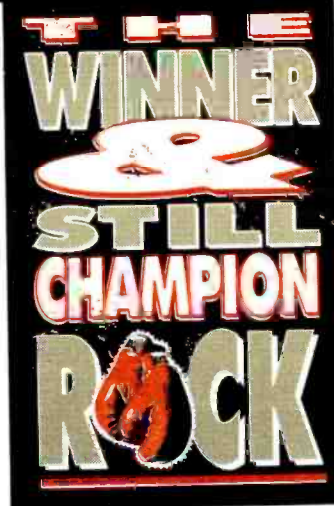
Some stations recognize the difference between promotions and marketing by having separate directors for each. Woodbury says, "They marry nicely, and it is the same energy. Marketing is about the growth of the

station and moving into the future. It's about attracting the cume. Promotions are the day-to-day elements that you add to the product that keep people excited and make the product exciting. We have an assistant promotion director who covers the day-to-day promotional duties." And that allows Woodbury to concentrate on the big picture.

Another difference among stations is who the marketing/promotion department reports to — the GM or the PD. Woodbury agrees that the program director must be responsible for the marketing and imaging of the station, but says, "The marketing person needs to know exactly what the PD is thinking, and to get the point across, you have to work in tandem. But marketing is a separate function. It is not part of programming. It is certainly an embellishment, and it's necessary to be effective, but it is not the same thing. If you have a PD who feels that marketing is his job, it is in his best interest to have a 'yes' person who doesn't give him any lip and simply executes his concepts."

How can people learn what to do when it comes to creating promotions? Says Woodbury, "The responsibility of marketing directors at radio stations is that they have to remember they are managers, not just marketing people. And as a manager, not only are you getting things done, but you're teaching people to do it at the same time. That was done for me — not by my promotion mentors, but my programming and general managers."

"I've made it absolutely clear that my goal is that when anyone is missing from the department at any given time, we don't feel it — including me. If I'm gone for a week, my



staff can run this department. It's about teaching the assistant promotion director how and why everything works. They are in on every conference call, even if it's just as an observer. They participate in walk-throughs and brainstorming meetings, even if it's just to sit there and listen. They can't learn unless they actually go through the steps."

One can also learn by reading. Woodbury recalls, "A few years ago, I read an article in R&R that changed the way I thought about radio promotions. I had been spending so much time trying to think of really creative things, but the article said that general managers make a big mistake by hiring a promotions director based on creativity. A creative person and an organized person are two different types of people. And who you want as head of your department is the organized person, the one who can implement the idea and run a department. If you need someone with explosive creativity, get it from programming or a creative director."

She closes by crediting her company with raising the marketing/promotions standard throughout the chain. "Chancellor does have a lot of respect and understanding for the necessity of good marketing people. The VP of Marketing and Promotions on a corporate level is Bev Tilden, who helps stations maximize their marketing people and programs."

Teaching and mentoring — the beat goes on.

## Desperately Seeking Superstar Status

Continued from Page 64

we're seeing great songs making good acts instead of the act making the song. Even though it's backwards, it really does work."

He believes the reason that songs are driving the industry today is multitiered. "Radio is under more pressure to deliver immediate results, and we've gone from quarterly trends to monthly trends. As a record company, we've gone from having an entrepreneur like David Geffen as our owner to becoming part of Seagrams. You could appeal to David to hang in there on an artist who was bubbling under, even if it took us a year and a half before we got into regular rotation on radio."

"It takes a lot of money and a lot of faith to keep an artist on the road under those circumstances for that long. And the record companies today are truly subject to quarterly performance. Are you going to come in at budget, are you going to be able to break some new bands, and which bands are you breaking?"

### Dozens Of Dots

The consumers themselves are part of the artist development dilemma, as they are so much more distracted today than in times past. Says Christensen, "I see it with our artists. Ten years ago when I rode with bands on the tour bus, we spent the whole time listening to records and talking about bands and

music. Recently I was on a tour bus with one of our bands, and certainly we did that, but along with the music playing there was a computer running, the Sony Playstation games were going, and there was a movie on the VCR. It was a tremendous amount of distraction. And the audience is also distracted by the many different things going on, resulting in a longer amount of time to connect the dots with a song and an artist."

Maintaining reasonable expectations is another important reminder for the industry. "It used to be that Led Zeppelin and Van Halen released an album every 12-16 months. Because it takes so much longer now for bands to make an impression, we're asking our bands to make a new record every three or four years. The whole process is getting stretched out. And you can't focus solely on the U.S. anymore, which is only half the sales. Japan, Australia, Europe, and now the whole Pacific Rim are becoming big business."

"We're looking globally because, like radio, we have that immediate pressure to deliver revenue," Christensen states. "So we've got to stretch our arms wide and ask even more from our artists. It's not an easy situation for an artist to be thrown into. They go from being a garage band in a small town, grinding out hits and touring around their area. Suddenly, they're thrown into a situation where they're flying all over the world, being interviewed by everyone, and dealing with multilingual differences."

### Let It Grow

Christensen concludes, "So few artists can really pull off being a rock star — it's hard and takes a lot of work. There's no etiquette school for rock stars, so we have to be patient with our artists and let them grow into that part. There are some great records out right now. Days Of The New has been a shining star for us. Creed is a dynamic band with

a great lead singer. These bands will carry us into the new millennium and become stars."

"We've got to develop these artists and find the records that are great albums again. Otherwise, we're going to still be scratching our heads, looking for the next big thing. Quit waiting for the next big thing. We've got a lot of the next big thing right in front of us; we just have to develop it."

Patience, grasshopper.

## Pay-For-Play: Can Everybody Win?

Continued from Page 48

very aggressive with radio, as are many other indie stores, because we know that a well-done commercial on a radio station can result in monumental sales. We've proven it time and time again. If a station is championing a band and we have an artist-development price of \$8.99, we can blow through hundreds and hundreds of copies like we did recently with Marcy Playground and WRAX. We just did it with Bran Van 3000.

"In my market, radio is almost as cheap as print — and much more effective. We have a great relationship with WRAX. We constantly share a lot of information with each other. The station will fax us their weekly playlist, and the first thing my buyer does is look at the adds and order a minimum of 10 copies of everything that is added, even if we've never heard of it. We don't want to be caught short if the

station is getting a good response to a song."

Van Cleave believes an indie store can rule in a marketplace if it has a great relationship with local radio and gets the proper co-op support from the label. "If pay-to-play gains more of a foothold," he says, "it behooves the labels to tell the retail community that it's happening. If one or two stations are having success with a record, I can see where pay-for-play can be used to get a consultant off their butt to support a song. Flashing cash could perhaps make a difference in that case. Like anything else, anything done on a limited basis can be good, but we are talking about the record business here."

Music is an emotional product. People respond to it because a song hits them in their heart. Both radio and retail need to make that emotional connection to the listener/consumer, or else we will all be selling shoes in the very near future.

# WE

"The Way" FASTBALL

# DO

CAROLINE'S SPINE "Wallflower" (follow-up to the Top 10 Active Rock track "Sullivan")

# ROCK

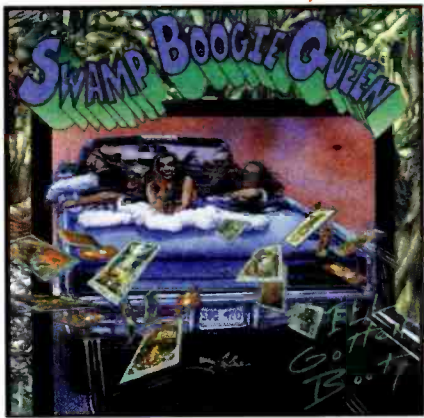
"Get 'em Outta Here" SPRUNG MONKEY

# YOU

Hollywood  
RECORDS

coming soon THE PISTOLEROS "The Hardest Part", BRIAN MAY solo & QUEEN 25th Anniversary

Check out what people are saying about SB2 and Kyle Davis:



**SWAMP BOOGIE QUEEN**  
"EASE MY MIND"

"It's great to have a soulful rootsy rock n' roll record."

-Buzz Casey, WROV

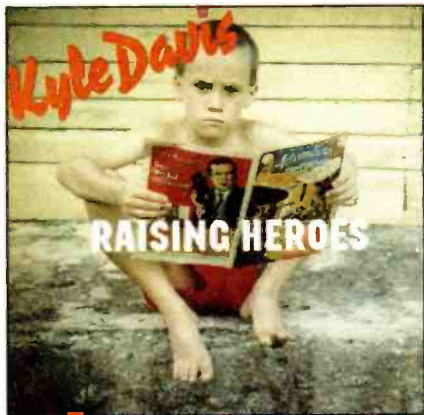
"We need more chicks to rock n' roll like this one does."

-Jim Stone, WZZQ

"Simply, it's just a bunch of great songs!"

-Marty Bender, WFBQ

Album exploding at retail!  
ON TOUR NOW!!!



**Kyle Davis**  
"Buried Alive"

"Awesome hook, the production is hot... it jumps out of the radio..."

-Jim Heron, WBOS

"Kyle Davis gets back to the roots of rock..."

-Holly Williams, WKOC

"Already has the feel of a classic!"

-Kevin Welch, KFXJ

Album in stores on April 21st!  
ON TOUR NOW!!!



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**Radio In The Fast-Food World**

Continued from Page 52

and then you move them up. The problem is that it takes so long. By that time, you've been on the thing 12 weeks and you're finding out that nobody knows it or nobody likes it. That's not good, either."

Although Stevens says records should spin in at least 100 times before testing, that concept may be re-evaluated. "We may have to increase the threshold, since more than a few records over 100 spins still aren't showing significant familiarity."

With so many media options available, Stevens has to look beyond music in order to stand out. "To coexist in such a cluttered environment, we have to turn the station into a full entertainment service instead of just a music service. Personality is a big part of it. The live personalities, the way the station is produced — the non-music elements have to be entertaining as well as attention-getting."

"Beyond that, there's the lifestyle aspect, where the station starts to inject itself into other

parts of people's daily routine or their recreational life. If they like to go waterskiing, maybe the station is out at the lake every weekend with a ski boat or a display. You have to be part of their life. You have to mean more to them than just being there when they want to hear their favorite song for 10 minutes while driving."

It's not enough to just have music that listeners can't find elsewhere, Stevens agrees, since competition has expanded beyond the airwaves. "You're not just competing with radio stations that play similar music anymore. It's people who have CD players in the car and the internet and CD-ROM games with their own music that may not even be on a commercial album. My son listens to that stuff all the time. To him, CD-ROMs with music on them are the same as commercial albums. He listens to them when he wants to hear those songs. It's only going to get more crowded as we see new technologies like digital satellite-delivered audio. I think that may have the same effect on radio listening that cable had on network television."

For better or worse, the me-



dia-savvy audience is only going to become more perceptive. "If you look through history, you don't find too many people who have been successful ignoring new technology. We need to look at our medium as one of many choices. It's one way of delivering audio entertainment to consumers. People listen to Talk radio, not just music radio, because it's entertaining to them. They go back and forth. We used to think of Talk as just an upper-demo thing, and now you're seeing it in just about every demo. Even in the case of teens: With a Loveline type of show, you have teens listening to talk shows."

**Rock's Love Affair With Its Audience**

Continued from Page 71

Cherry Poppin' Daddies: it's probably great for another format."

But, at the same time, for Rock formats the song is not necessarily entirely what the station's about, says Richards. "Production must always match the attitude of the personalities. It's something a Rock station can do. I don't know another format that could really do it. Jazz can do it their own way, but it's never going to be a loyal love affair like the one people will have with a Rock station. Look at WEBN in Cincinnati or WDVE/Pitts-

burgh. Those are stations that have had that love affair going for a long time. It didn't start out that way. Active Rock stations are primarily 18-34 animals that will grow."

Richards says the Rock format is one that makes its audience happy. "It's not a format of how many billboards can we do and how many points can we buy on television. If you like the heavy stuff, which we play, you're not going to bring in a lot of new listeners. You can't change people to a format they don't already enjoy. You can't convert people

to being a listener of purely your station unless they already love the music. You can't force listeners to do anything. All of the forced-listening promotions are really not forcing listeners to do anything. You just need to keep your radio station exciting."

"Regardless, rock — and I'm talking pure hard rock/active rock, whatever the hell it is — those listeners are passionate about their music and, usually, very passionate about their radio station."

Here's to an everlasting love affair!

**Liberated By Truth, Brother Cane Explore Deep Pool**

Continued from Page 40

playing our songs. We've become friends on a social level as well. Some of those people have had invaluable opinions and critiques of things. The only way to sell records is if you have a song on the radio. We have always been a radio band. We always knew that was how we were going to win fans, with good songs that radio was going to play. It's nice to have friends who have a lot of experience and who you really know are on your side."

While the industry talks about artist development, Brother Cane has been living it. "You don't know how many times we've talked about that among ourselves during the last six months," recalls Johnson. "We feel like we're one of the lone shining examples of

what artist development truly is, when you consider the crossed brows and confused looks on the faces of the people at our record company when we delivered our first record, like they didn't know what the hell we were and what the hell to do with us."

He is grateful for Virgin's patience and complete hands-off manner. Johnson says their attitude was, "As much as we would love Brother Cane to sell ten million records, we can't tell them what to write, and we can't tell them what to wear. They have to be themselves and do it on their own." For us to have made a third record of this caliber, I must say, I feel good for those guys at Virgin. I can see it on their faces as well. They've just said, "Wow, man, we had no idea you guys were going to do this."

"They have always been that type of company, from the president right down to everyone in the mailroom. I think some of the most gratifying reaction we've had to the record has come from the label itself. Our whole thing came together a little weird in the beginning. Boom, there's this record out by this band where the singer has been singing for about a year and writing songs for about 15 minutes. It's going to say in Webster's, under 'artist development': see Brother Cane."

"And thankfully nobody bailed out on us. Radio didn't jump ship, and our label didn't jump ship. Our fans didn't jump ship. A guy came up to me the other night and said, 'Man, I'm just glad you guys have kept doing it and made another record.' That's the way Brother Cane has always felt."

**Acknowledgements**

A project of this magnitude is never a one-man show. I owe a debt of gratitude to my R&R co-workers: Frank Correia, Margo Ravel, Richard Lange, Carl Harmon, Tim Kummerow, Gary van der Steur, Mark Cope, Melissa Gotto, Mark Solovicos, and Rich Michalowski.



# Slobberbone

BARREL CHESTED



ADD IT MAY 12TH



3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	DAYS OF THE NEW Shelf In The Room (Outpost/Geffen)	2154	2182	2197	2289	77/0
5	3	2	2	JERRY CANTRELL Cut You In (Columbia)	2054	1990	1972	1914	79/0
4	2	3	3	FOO FIGHTERS My Hero (Roswell/Capitol)	2021	1963	1976	1943	78/0
8	4	4	4	CREED Torn (Wind-up)	1961	1927	1862	1699	80/0
10	9	5	5	BROTHER CANE I Lie In The Bed I Make (Virgin)	1736	1671	1523	1431	78/1
7	7	6	6	KENNY WAYNE SHEPHERD Blue On Black (Revolution)	1714	1607	1748	1711	68/2
—	21	9	7	JIMMY PAGE/ROBERT PLANT Most High (Atlantic)	1583	1536	865	—	73/3
3	6	7	8	MARCY PLAYGROUND Sex And Candy (Capitol)	1484	1590	1755	1977	67/0
6	8	8	9	METALLICA The Unforgiven II (Elektra/EEG)	1456	1567	1638	1838	64/0
12	10	11	10	MEGADETH Use The Man (Capitol)	1390	1367	1336	1292	76/1
18	16	13	11	METALLICA Fuel (Elektra/EEG)	1300	1223	1138	1062	76/1
16	12	12	12	STABBING WESTWARD Save Yourself (Columbia)	1294	1245	1197	1132	76/1
17	15	14	13	SEMISONIC Closing Time (MCA)	1253	1183	1154	1087	61/1
2	5	10	14	VAN HALEN Without You (Warner Bros.)	1073	1501	1829	2005	58/0
13	17	15	15	CREED My Own Prison (Wind-up)	1045	1080	1130	1235	62/0
19	18	17	16	SPACEHOG Mungo City (HiFi/Sire/WB)	984	1029	1065	1013	60/0
24	20	20	17	JIMMIE'S CHICKEN SHACK Dropping Anchor (Rocket/Island)	949	915	882	840	62/0
25	23	21	18	FUEL Shimmer (550 Music)	903	862	796	710	54/1
<b>BREAKER</b>			19	PEARL JAM Wishlist (Epic)	863	566	348	266	57/11
14	14	16	20	EVERCLEAR I Will Buy You A New Life (Capitol)	860	1036	1162	1179	43/0
11	13	18	21	PEARL JAM Given To Fly (Epic)	851	1014	1165	1394	54/0
34	29	24	22	BLACK LAB Time Ago (DGC/Geffen)	822	725	646	432	60/2
31	28	25	23	MATCHBOX 20 Real World (Lava/Atlantic)	778	709	652	527	40/3
22	22	23	24	DAYS OF THE NEW Touch, Peel, And Stand (Outpost/Geffen)	766	774	799	866	53/1
9	11	19	25	CHRIS CORNELL Sunshower (Atlantic)	744	1009	1297	1486	41/0
—	—	27	26	SOUL ASYLUM I Will Still Be Laughing (Columbia)	727	622	200	21	53/5
29	30	28	27	THIRD EYE BLIND Losing A Whole Year (Elektra/EEG)	641	618	645	589	46/3
15	19	22	28	TWO I Am A Pig (Nothing/Interscope)	631	784	1063	1173	48/0
—	38	33	29	DAVE MATTHEWS BAND Don't Drink The Water (RCA)	595	498	407	103	34/1
37	33	31	30	ECONOLINE CRUSH Home (Restless)	582	512	479	421	53/2
—	47	41	31	VAN HALEN Fire In The Hole (Warner Bros.)	574	363	316	279	51/18
28	26	26	32	LIFE OF AGONY Tangerine (Roadrunner)	573	626	655	602	52/1
42	37	32	33	SAMIAM She Found You (Ignition)	561	508	411	346	47/2
—	40	38	34	ADDICT Monsterside (Big Cat/V2)	536	462	357	256	50/2
—	—	39	35	DEFTONES Be Quiet And Drive (Far Away) (Maverick/WB)	512	399	126	46	57/4
—	—	47	36	DLR BAND Slam Dunk (Wawazat !!)	472	334	235	98	41/10
26	32	35	37	GREEN DAY Time Of Your Life (Good Riddance) (Reprise)	472	472	546	680	36/0
<b>DEBUT</b>			38	BIG WRECK That Song (Atlantic)	426	268	196	32	35/3
35	34	37	39	HUNGER Moderation (Universal)	419	465	448	432	35/0
—	46	42	40	SEVENDUST Too Close To Hate (TVT)	412	358	316	193	47/0
<b>DEBUT</b>			41	GOO GOO DOLLS Iris (Warner Sunset/Reprise)	399	271	139	63	30/2
—	45	44	42	STEGOSAURUS At The Water (Reprise)	373	350	322	157	41/4
45	44	43	43	FOO FIGHTERS Baker Street (Roswell/Capitol)	359	358	329	306	20/0
<b>DEBUT</b>			44	FASTBALL The Way (Hollywood)	358	283	242	167	22/3
20	25	30	45	OUR LADY PEACE Clumsy (Columbia)	353	517	686	934	26/0
38	42	40	46	JOE SATRIANI Ceremony (Epic)	341	380	344	405	22/0
—	—	50	47	ATHENAEUM What I Didn't Know (Atlantic)	336	293	241	176	25/1
<b>DEBUT</b>			48	CARAMEL Lucy (Alert/Geffen)	318	220	151	130	37/10
—	49	—	49	AGENTS OF GOOD ROOTS Come On (Let Your Blood...) (RCA)	306	273	275	267	26/0
33	39	45	50	OZZY OSBOURNE Back On Earth (Epic)	295	349	406	446	27/0

This chart reflects airplay from April 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker. 80 Active Rock reporters. 79 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

NEW & ACTIVE

**SHIFT** I Want To Be Rich (Columbia)  
Total Plays: 222, Total Stations: 26, Adds: 1

**WALLFLOWERS** Heroes (Epic)  
Total Plays: 197, Total Stations: 40, Adds: 40

**RAMMSTEIN** Du Hast (Slash/London)  
Total Plays: 168, Total Stations: 19, Adds: 4

**GARBAGE** Push It (Almo Sounds/Interscope)  
Total Plays: 166, Total Stations: 10, Adds: 2

**JOLENE** Pensacola (Sire)  
Total Plays: 161, Total Stations: 12, Adds: 0

**REVEREND HORTON HEAT** Lie Detector (Interscope)  
Total Plays: 159, Total Stations: 15, Adds: 0

**GREEN DAY** Redundant (Reprise)  
Total Plays: 138, Total Stations: 11, Adds: 4

**VERVE** Lucky Man (Hut/Virgin)  
Total Plays: 124, Total Stations: 12, Adds: 2

**UFO** Venus (I Just Can't Quit...) (CMC)  
Total Plays: 112, Total Stations: 9, Adds: 0

**BIG HEAD TODD & THE MONSTERS** Boom Boom (Revolution)  
Total Plays: 110, Total Stations: 8, Adds: 1

Songs ranked by total plays

BREAKERS

PEARL JAM  
Wishlist (Epic)

TOTAL PLAYS/INCREASE: 863/297  
TOTAL STATIONS/ADDS: 57/11

CHART 19

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
WALLFLOWERS Heroes (Epic)	40
GANDHARVAS Downtime (MCA)	21
VAN HALEN Fire In The Hole (Warner Bros.)	18
PEARL JAM Wishlist (Epic)	11
CARAMEL Lucy (Alert/Geffen)	10
DLR BAND Slam Dunk (Wawazat !!)	10
HUM Green To Me (RCA)	10
SCOTT THOMAS BAND Black Valentine (Elektra/EEG)	8
JIMMY PAGE/ROBERT PLANT Shining In The Light (Atlantic)	7
COREY GLOVER Do You First, Then Do (LaFace/Arista)	6
GUSTER Airport Song (Hybrid/Sire)	6

"Saint Joe on the School Bus"

Capitol

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PEARL JAM Wishlist (Epic)	+297
VAN HALEN Fire In The Hole (Warner Bros.)	+211
WALLFLOWERS Heroes (Epic)	+197
BIG WRECK That Song (Atlantic)	+158
DLR BAND Slam Dunk (Wawazat !!)	+138
GOO GOO DOLLS Iris (Warner Sunset/Reprise)	+128
DEFTONES Be Quiet And Drive (Far Away) (Maverick/WB)	+113
KENNY WAYNE SHEPHERD Blue On Black (Revolution)	+107
SOUL ASYLUM I Will Still Be Laughing (Columbia)	+105
CARAMEL Lucy (Alert/Geffen)	+98

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
FOO FIGHTERS Everlong (Roswell/Capitol)
MEGADETH Almost Honest (Capitol)
TOOL Forty Six & 2 (Freeworld)
METALLICA The Memory Remains (Elektra/EEG)
MEGADETH Trust (Capitol)
MATCHBOX 20 3am (Lava/Atlantic)
TOOL Aenema (Freeworld)
BLACK LAB Wash It Away (DGC/Geffen)
AEROSMITH Taste Of India (Columbia)
BIG WRECK The Oaf (Atlantic)

Breakers: Songs registering 600 plays or more for the first time. Bulets 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.

Who Says Radio Never Does Anything For "Free"?

Going For Adds 5/19

"Free", the new track from The Hunger from their album Cinematic Superthug  
Early Believers: KUPD/Phoenix & KIBZ/Lincoln



# ACTIVE ROCK PLAYLISTS

April 24, 1998 R&R • 81

FIND COMPLETE PLAYLISTS FOR ALL ACTIVE ROCK REPORTERS ON R&R ONLINE

**MARKET #3**  

**WRCC/Chicago**  
 (312) 861-8100  
 Richards/Robinson

**PLAYS**

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
35	26	33	33	36	JOE SATRIANI/Ceremony
35	35	33	36	36	PAGE/PLANT/Most High
28	32	30	30	30	MEGADETH/Use The Man
26	23	23	23	23	FOO FIGHTERS/My Hero
23	27	25	25	25	METALLICA/Fuel
23	17	24	24	24	METALLICA/The Unforgiven II
24	21	22	22	22	MEGADETH/Almost Honest
16	18	20	20	20	JERRY CANTRELL/Cut You In
17	17	19	19	19	CREED/Torn
17	17	17	17	17	BROTHER CANE/Lie In The Bed...
17	17	17	17	17	NARCY PLAYGROUND/Sex And Candy
15	16	16	16	16	VAN HALEN/Fire In The Hole
15	16	14	14	14	DAYS OF THE NEW/Shell In The Room
16	16	14	14	14	FAITH NO MORE/Last Cup Of Sorrow
14	16	14	14	14	OFFSPRING/Gone Away
15	15	13	13	13	MEGADETH/Trust
13	12	12	12	12	STABBING WESTWARD/Save Yourself
15	12	12	12	12	SOUNDGARDEN/Rhinosaur
12	12	11	11	11	OFFSPRING/Choose
12	11	11	11	11	DAYS OF THE NEW/Touch, Peel, And...
12	11	11	11	11	OFFSPRING/Choose
10	11	11	11	11	DEFONES/Be Quiet And...
10	9	9	9	9	FOO FIGHTERS/Everlong
10	8	8	8	8	PEARL JAM/Wishlist
10	8	8	8	8	PEARL JAM/Wishlist
10	8	8	8	8	LIFE OF AGONY/Tangerine
9	10	8	8	8	SEMISONIC/Closing Time
11	9	11	11	11	SEVENDUST/Back

**MARKET #5**  

**WYSP/Philadelphia**  
 (215) 625-9460  
 Sabean/Mirsky

**PLAYS**

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
35	32	34	34	36	METALLICA/The Unforgiven II
35	33	33	33	36	DAYS OF THE NEW/Shell In The Room
22	34	34	34	34	FOO FIGHTERS/My Hero
28	35	33	33	33	PAGE/PLANT/Most High
36	36	36	36	36	VAN HALEN/Without You
21	20	21	21	21	JERRY CANTRELL/Cut You In
9	12	23	23	23	CREED/Torn
9	12	23	23	23	BROTHER CANE/Lie In The Bed...
19	19	17	17	17	PEARL JAM/Wishlist
22	24	22	22	22	MARCY PLAYGROUND/Sex And Candy
14	14	14	14	14	DR BAND/Sam Dunk
21	19	22	22	22	MEGADETH/Use The Man
20	17	18	18	18	METALLICA/Fuel
18	18	20	20	20	DAYS OF THE NEW/Touch, Peel, And...
17	19	17	17	17	PEARL JAM/Wishlist
8	10	13	13	13	BLACK LAB/Time Ago
19	20	21	21	21	FOO FIGHTERS/Baker Street
19	12	9	9	9	TWO Am A Pig
12	8	11	11	11	JIMMIE'S CHICKEN.../Dropping Anchor
30	30	30	30	30	SCOUNDGARDEN/Pretty Noise
10	9	10	10	10	LIFE OF AGONY/Tangerine
10	10	10	10	10	STABBING WESTWARD/Save Yourself
9	10	10	10	10	FOO FIGHTERS/Everlong
9	10	10	10	10	COLLECTIVE SOUL/Listen
7	7	7	7	7	SCOUNDGARDEN/Pretty Noise
6	7	7	7	7	FOO FIGHTERS/My Hero
6	7	7	7	7	BETTER THAN EZRA/Desperately Wanting
6	6	6	6	6	LIVE/Lakini's Juice
6	6	6	6	6	COLLECTIVE SOUL/Precious Declaration
8	7	7	7	7	SOUNDGARDEN/Rhinosaur

**MARKET #6**  

**KEGL/Dallas**  
 (214) 869-9700  
 Stevens/Scull

**PLAYS**

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
48	44	44	44	44	JERRY CANTRELL/Cut You In
44	43	44	44	44	FOO FIGHTERS/Baker Street
44	43	42	42	42	DAYS OF THE NEW/Shell In The Room
27	37	41	41	41	KENNY WAYNE SHEPHERD/Blue On Black
17	35	40	40	40	CREED/Torn
15	33	37	37	37	MEGADETH/Use The Man
43	38	36	36	36	TOOL/Forty Six & 2
35	34	35	35	35	METALLICA/Fuel
26	22	27	27	27	DR BAND/Sam Dunk
11	19	21	21	21	FEDER/Cement
21	18	21	21	21	TWO Am A Pig
3	16	18	18	18	PAGE/PLANT/Most High
4	17	19	19	19	VAN HALEN/Fire In The Hole
29	22	26	26	26	PEARL JAM/Wishlist
14	16	15	15	15	MARCY PLAYGROUND/Sex And Candy
14	16	14	14	14	STABBING WESTWARD/Save Yourself
43	41	41	41	41	LEV ZEPPELIN/The Girl I Love
8	9	15	15	15	SPACEHOG/Mungo City
10	12	12	12	12	LIFE OF AGONY/Tangerine
20	19	20	20	20	CHRIS CORNELL/Sunshower
6	7	11	11	11	METALLICA/The Unforgiven II
22	20	24	24	24	VAN HALEN/Without You
8	8	11	11	11	CREED/My Own Prison
7	7	7	7	7	VERBAL/Intelligence
10	12	12	12	12	THIRD EYE BLIND/Losing A Whole Year
6	10	9	9	9	RAMMSTEIN/Du Hast
12	9	8	8	8	SEMISONIC/Closing Time
3	10	8	8	8	SEVENDUST/Too Close To Hate
6	5	8	8	8	OZZY OSBOURNE/Close To Hate

**MARKET #6**  

**KTXQ/Dallas**  
 (972) 528-5500  
 Lockridge/Redbeard

**PLAYS**

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
17	17	17	17	17	PAGE/PLANT/Most High
17	17	17	17	17	VAN HALEN/Fire In The Hole
32	32	32	32	32	CHRIS CORNELL/Sunshower
31	31	31	31	31	CREED/Torn
28	23	25	25	25	METALLICA/Fuel
16	17	17	17	17	PEARL JAM/Wishlist
17	17	17	17	17	JERRY CANTRELL/Cut You In
14	17	17	17	17	VERBAL/Intelligence
16	15	17	17	17	KENNY WAYNE SHEPHERD/Blue On Black
15	16	17	17	17	BROTHER CANE/Lie In The Bed...
15	17	17	17	17	DAVE MATTHEWS BAND/Don't Drink...
17	15	17	17	17	GOO-GOO DOLLS/Invis
17	15	17	17	17	FOO FIGHTERS/My Hero
10	15	18	18	18	VAN HALEN/Without You
16	14	15	15	15	VAN HALEN/Without You
10	9	9	9	9	STABBING WESTWARD/Save Yourself
17	16	16	16	16	SEMISONIC/Closing Time
10	10	10	10	10	REVEREND HORTON HEAT/Lie Detector
10	10	12	12	12	COURSE OF EMPIRE/The Information
10	12	12	12	12	SPACEHOG/Mungo City
9	9	9	9	9	FASTBALL/The Way
8	10	10	10	10	DAYS OF THE NEW/Shell In The Room
7	11	9	9	9	GARBAGE/Push It
9	9	9	9	9	FOO FIGHTERS/Everlong
9	9	9	9	9	HUNGER/Moderation
6	7	7	7	7	SOUL ASYLUM/Whi Still Be...
6	7	7	7	7	HAGFISH/Envy
6	7	7	7	7	AEROSMITH/Pink
6	7	7	7	7	MATCHBOX 20/Push
4	5	5	5	5	MATCHBOX 20/Sam

**MARKET #7**  

**WKRR/Detroit**  
 (248) 423-3300  
 Gorman/Surrena

**PLAYS**

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
31	31	30	30	32	DAYS OF THE NEW/Touch, Peel, And...
32	32	31	31	31	MARCY PLAYGROUND/Sex And Candy
28	31	31	31	31	METALLICA/Fuel
32	30	32	32	32	PEARL JAM/Wishlist
32	31	30	30	30	METALLICA/The Unforgiven II
21	21	21	21	21	PAGE/PLANT/Most High
12	13	14	14	14	FOO FIGHTERS/My Hero
18	10	10	10	10	TWO Am A Pig
31	18	14	14	14	VAN HALEN/Without You
30	32	36	36	36	LED ZEPPELIN/The Girl I Love
17	8	8	8	8	DAVE MATTHEWS BAND/Don't Drink...
16	15	15	15	15	JERRY CANTRELL/Cut You In
15	15	15	15	15	CREED/Torn
9	13	12	12	12	FOO FIGHTERS/Baker Street
9	12	11	11	11	DAYS OF THE NEW/Shell In The Room
12	11	11	11	11	MATCHBOX 20/Push
13	12	10	10	10	JAMES ADDICTION/Jane Says
8	11	11	11	11	PEARL JAM/In Hiding
11	11	11	11	11	BROTHER CANE/Lie In The Bed...
9	10	11	11	11	FAITH NO MORE/Last Cup Of Sorrow
12	10	11	11	11	TONIC/You Could Only...
11	9	9	9	9	BUSH/Mouth
11	12	11	11	11	LIVE/Lakini's Juice
12	10	10	10	10	CHRIS CORNELL/Sunshower
16	13	13	13	13	CREED/My Own Prison
10	12	10	10	10	MEGADETH/Trust
10	10	10	10	10	TONIC/Open Up Your Eyes
10	9	10	10	10	OZZY OSBOURNE/Back On Earth
12	10	13	13	13	MEGADETH/Almost Honest
12	10	13	13	13	MEGADETH/Use The Man

**MARKET #7**  

**WRIF/Detroit**  
 (482) 547-0101  
 Podell/Welington

**PLAYS**

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
25	35	34	34	34	DLR BAND/Sam Dunk
34	34	34	34	34	PAGE/PLANT/Most High
14	14	14	14	14	DAYS OF THE NEW/Shell In The Room
15	28	21	21	21	KENNY WAYNE SHEPHERD/Blue On Black
15	28	21	21	21	PEARL JAM/Wishlist
15	24	20	20	20	FOO FIGHTERS/Baker Street
22	19	19	19	19	MARCY PLAYGROUND/Sex And Candy
22	19	19	19	19	BROTHER CANE/Lie In The Bed...
19	19	19	19	19	METALLICA/The Unforgiven II
16	16	16	16	16	CHRIS CORNELL/Sunshower
20	23	19	19	19	VAN HALEN/Without You
19	17	17	17	17	JERRY CANTRELL/Cut You In
9	13	14	14	14	JOE SATRIANI/Ceremony
8	11	14	14	14	UFO/Venus (Just...)
6	11	13	13	13	METALLICA/Fuel
7	8	13	13	13	CREED/Torn
7	9	10	10	10	TWO Am A Pig
6	9	10	10	10	OFFSPRING/Own Prison
6	5	9	9	9	ADDICT/Monsterside
6	5	9	9	9	SPACEHOG/Mungo City
9	2	7	7	7	VAN HALEN/Fire In The Hole
5	5	5	5	5	GOV'T MULE/Bind Man In...
1	6	6	6	6	DEFONES/Be Quiet And...
1	5	6	6	6	ATHENAEUM/What I Didn't Know
4	5	6	6	6	JIMMIE'S CHICKEN.../Dropping Anchor
7	4	5	5	5	FOO FIGHTERS/My Hero
4	5	5	5	5	SEVENDUST/Too Close To Hate
1	4	5	5	5	BLACK LAB/Time Ago
1	4	5	5	5	STEGOSAUROS/At The Water
6	5	5	5	5	VAN ZANT/Rage

**MARKET #10**  

**WAAF/Boston**  
 (617) 236-1073  
 Douglas/Osterlind

**PLAYS**

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
35	36	36	36	36	MARCY PLAYGROUND/Sex And Candy
34	32	34	34	34	METALLICA/Fuel
29	34	34	34	34	STABBING WESTWARD/Save Yourself
33	30	32	32	32	TOOL/Forty Six & 2
35	35	37	37	37	FOO FIGHTERS/My Hero
36	34	33	33	33	CAROLINE'S SPIRITS/Sullivan
8	26	30	30	30	PEARL JAM/Wishlist
35	31	33	33	33	CREED/My Own Prison
25	26	27	27	27	FUEL/Shimmer
31	26	27	27	27	CARAMEL/Lucy
15	19	25	25	25	MEGADETH/Use The Man
29	27	25	25	25	TOOL/Anemna
25	26	26	26	26	FEEDER/Descend
26	23	25	25	25	JERRY CANTRELL/Cut You In
18	26	24	24	24	STABBING WESTWARD/Save Yourself
25	25	23	23	23	BROTHER CANE/Lie In The Bed...
10	12	11	11	11	DIERS & CRISTAL.../Giant You Trip...
31	26	27	27	27	METALLICA/The Memory Remains
6	8	7	7	7	SOUNDGARDEN/Burden In My Hand
9	7	7	7	7	OFFSPRING/Gone Away
6	9	7	7	7	MEGADETH/Almost Honest
5	5	4	4	4	METALLICA/Bleeding Me
15	13	13	13	13	METALLICA/Nothing
5	7	6	6	6	SEVENDUST/Black
5	7	6	6	6	BLINK 182/Damn It (Growing Up)
5	6	5	5	5	FOO FIGHTERS/My Hero
5	6	5	5	5	DAYS OF THE NEW/Shell In The Room
5	6	5	5	5	FEEDER/Descend
4	5	5	5	5	PISTON/Turbulent
6	5	5	5	5	SEVENDUST/Too Close To Hate

**MARKET #14**  

**XXXX/Minneapolis**  
 (612) 545-5601  
 Linder/Jones

**PLAYS**

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
21	25	25	25	25	PAGE/PLANT/Most High
14	20				

# REPORTERS

Stations and their adds listed alphabetically by market

## ACTIVE ROCK

## ROCK

**KEYI/Abilene, TX**  
 OMP/D: Randy Jones  
 MD: Dave Michaels  
 WALLFLOWERS "Heroes"  
 CAROLINE'S SPINE "Wallflower"  
 GUSTER "Airport"  
 U2 "RATTLE AND BURN"  
 HUM "Green"  
 GARDENAS "Downside"  
 STEVE POLTZ "Silver"

**WBZQ/Columbus, OH**  
 PD: Hal Fish  
 AP/DMD: Ronni Hunter  
 VANHALEN "Fire"  
 WALLFLOWERS "Heroes"  
 STEGSAURUS "Water"  
 COREY GLOVER "Fire"

**KNCN/Corpus Christi, TX**  
 PD: Keith Clague  
 MD: Eric Slayter  
 DLRBAND "Star"  
 WALLFLOWERS "Heroes"

**KZKR/Amarillo, TX**  
 PD/M: David Kane  
 WALLFLOWERS "Heroes"  
 GARBAGE "Push"

**KLBJ/Austin, TX**  
 OMP: Jeff Carrol  
 MD: Lori Lowe  
 METALLICA "Fuel"  
 HUM "Green"  
 WALLFLOWERS "Heroes"

**KRAB/Bakersfield, CA**  
 PD: Chris Squares  
 GARBAGE "Push"  
 PEACE/PLANT "Shinigami"  
 BROTHA "CAME Back"  
 VANHALEN "Fire"

**WIYY/Baltimore, MD**  
 PD: Rick Strauss  
 AP/DMD: Bob Heckman  
 WALLFLOWERS "Heroes"

**WCPR/Biloxi, MS**  
 OMP: Kenny Vest  
 PD: Wayne Watkins  
 AP/DMD: Scott Fox  
 CAMEL "Lucky"  
 GARDENAS "Downside"  
 GUSTER "Airport"  
 ANOTHER SOCIETY "Crazy"  
 NEUROTECA "Spook"  
 EVERYTHING "Hoot"

**WAAB/Boston, MA**  
 PD: Dave Douglas  
 AP/DMD: Ron Valeri  
 MD: John Osterlind  
 4 LIFE/DEAD "Language"  
 4 VANHALEN "Fire"  
 2 GIRLS AGAINST BOYS "Park"

**WKPE/Cape Cod, MA**  
 PD: Dan Towers  
 3 GOOD GOD DOLLS "Fire"  
 3 HASTBALL "Way"  
 2 STEGSAURUS "Water"  
 2 DEFONES "Dad"

**WZNF/Champaign, IL**  
 PD: Sturgis  
 MD: Stacy Conner  
 PEARL JAM "Wishlist"  
 DLRBAND "Star"  
 GARDENAS "Downside"  
 RAMMSTEIN "Head"

**WXRC/Charlotte, NC**  
 PD/M: Ron Bowen  
 8 TOOL "Forty"  
 CAMEL "Lucky"  
 WALLFLOWERS "Heroes"  
 COREY GLOVER "Fire"

**WRCC/Chicago, IL**  
 Sta. Mgr.: Dave Richards  
 AP/DMD: Jo Robinson  
 9 PAGE/PLANT "Shinigami"  
 5 KENNY WAYNE SHEPHERD "Blue"  
 HUM "Green"

**KRDR/Chico, CA**  
 OMP: Eric Brown  
 AP/DMD: Don Wilson  
 5 10 SPEED "Space"  
 VERVE "Lucky"  
 GARDENAS "Downside"  
 WALLFLOWERS "Heroes"  
 HUM "Green"

**WMMS/Cleveland, OH**  
 PD: Bob Neumann  
 AP/DMD: Spaceman Scott  
 WALLFLOWERS "Heroes"

**MLD/Colorado Springs, CO**  
 Sta. Mgr./PD: Rich Hawk  
 AP/DMD: Don Jenkins  
 15 MONSTER MASH "Space"  
 5 PAGE/PLANT "Shinigami"  
 4 WALLFLOWERS "Heroes"

**WAZU/Columbus, OH**  
 PD: Greg Ausham  
 MD: Mark Pennington  
 SARCASME "Paragon"  
 DLRBAND "Star"

**WRUF/Gainesville, FL**  
 PD: Harry Guscott  
 MD: Matt Adams  
 SCOTT THOMAS BAND "Valentine"  
 WALLFLOWERS "Heroes"

**WKIQ/Grand Rapids, MI**  
 OMP: Tony Gates  
 MD: Mark Feure  
 VANHALEN "Fire"  
 WALLFLOWERS "Heroes"  
 SCOTT THOMAS BAND "Valentine"  
 PAGE/PLANT "Shinigami"

**KRAD/Corpus Christi, TX**  
 PD: Kenny Mann  
 AP/DMD: Laura Stewart  
 MD: Cory Smith  
 15 CAMEL "Lucky"  
 GARDENAS "Downside"  
 10 SPEED "Space"

**KEGI/Dallas, TX**  
 PD: Greg Stevens  
 AP/DMD: Cindy Scull  
 WALLFLOWERS "Heroes"  
 ADICT "Morder"  
 DEFONES "Dad"  
 MATCHBOX 20 "Head"

**KTXQ/Dallas, TX**  
 PD: Andy Lockridge  
 MD: Redbair  
 WALLFLOWERS "Heroes"  
 COURSE OF EMPIRE "Nagani"

**KBPI/Denver, CO**  
 PD: Bob Richards  
 MD: Willie B. Hung  
 13 KENNY WAYNE SHEPHERD "Blue"  
 HUM "Green"

**WCCC/Hartford, CT**  
 PD: Chris James  
 AP/DMD: Mike Karolyi  
 PEARL JAM "Wishlist"  
 VANHALEN "Fire"  
 SOUL ASYLUM "Laughing"  
 DLRBAND "Star"

**WAMX/Huntington, WV**  
 PD/M: Debbie Wiley  
 MD: Valerie Knight  
 4 WALLFLOWERS "Heroes"  
 DLRBAND "Star"

**WQKC/Johnstown & WQWK/State College, PA**  
 PD: Pat Urban  
 MD: Chris Prosperi  
 GARDENAS "Downside"  
 SCOTT THOMAS BAND "Valentine"  
 WALLFLOWERS "Heroes"  
 SARCASME "Paragon"

**KORC/Kansas City, MO**  
 PD: Vince Richards  
 MD: Valerie Knight  
 12 METALLICA "Lithium"  
 VANHALEN "Fire"

**KLFX/Killeen, TX**  
 PD: Bob Fonda  
 DAVE MATTHEWS BAND "Dink"  
 GARDENAS "Downside"  
 PAGE/PLANT "Shinigami"  
 STEGSAURUS "Water"  
 SAMAM "Young"  
 SOUL ASYLUM "Laughing"  
 CAMEL "Lucky"

**WJXD/Lansing, MI**  
 PD: Bob Olson  
 MD: Kevin Coffard  
 DLRBAND "Star"  
 GUSTER "Airport"  
 WALLFLOWERS "Heroes"  
 10 SPEED "Space"

**KIBZ/Lincoln, NE**  
 PD: Tim Sheridan  
 AP/DMD: Jon Terry  
 RAMMSTEIN "Head"  
 HUNGER "Fire"

**WRCA/Long Island, NY**  
 PD/M: Donna Rodger  
 6 RAMMSTEIN "Head"  
 COREY GLOVER "Fire"  
 PEARL JAM "Wishlist"

**KFMX/Lubbock, TX**  
 OMP/D: Wes Nesemann  
 MD: Kid Manning  
 10 PEARL JAM "Wishlist"  
 MATCHBOX 20 "Head"  
 GARDENAS "Downside"  
 PETER DROEGE "Spooky"  
 SCOTT THOMAS BAND "Valentine"  
 WALLFLOWERS "Heroes"  
 HUM "Green"  
 GREEN DAY "Redundant"

**WJJD/Madison, WI**  
 OMP/D: Glenn Gardner  
 AP/DMD: Blake Patton  
 15 GARDENAS "Downside"  
 CAMEL "Lucky"  
 CLUTCH "Rides"  
 AERIALUM "Yours"  
 SWAMP BOOGIE QUEEN "Eze"  
 LIMP BIZKIT "Countdown"

**WGIR/Manchester, NH**  
 PD: Glenn Stewart  
 MD: Scott Laudani  
 GREEN DAY "Redundant"  
 GARDENAS "Downside"

**WMSF/Memphis, TN**  
 OMP/D: Paul Marshall  
 BIG WRECK "That"  
 COREY GLOVER "Fire"  
 HUM "Green"  
 SARCASME "Paragon"

**WKRX/Sacramento, CA**  
 Sta. Mgr.: Curtis Johnson  
 AP/DMD: Pat Martin  
 MD: Kylie Brooks  
 20 GARDENAS "Downside"  
 8 WALLFLOWERS "Heroes"  
 6 LIMP BIZKIT "Countdown"  
 5 HARVEY DANCER "Throttle"

**WHM/ST. Cloud, MN**  
 PD: Scott Kohn  
 MD: Dan Peterson  
 WALLFLOWERS "Heroes"  
 HUM "Green"  
 DEFONES "Dad"  
 LIMP BIZKIT "Countdown"  
 ECONOLINE CRUSH "Home"

**KHOP/Moheo, CA**  
 OMP/D: Dave Taylor  
 AP/DMD: Dan Kennedy  
 MD: Dave Sparks  
 GARDENAS "Downside"  
 SCOTT THOMAS BAND "Valentine"

**WRAT/Monmouth-Ocean, NJ**  
 PD: Carl Carr  
 AP/DMD: Robyn Lane  
 4 LUCK "Trade"  
 2 HASTBALL "Way"  
 COREY GLOVER "Fire"

**KROC/Monterey-Salinas, CA**  
 PD: Rick Anderson  
 16 GARDENAS "Downside"  
 PEARL JAM "Wishlist"  
 SCOTT THOMAS BAND "Valentine"  
 RUEL "Shimmer"  
 SAMAM "Young"  
 RO WRECK "That"

**WKZQ/Mirale Beach, SC**  
 OMP/D: Eric S. Hall  
 AP/DMD: Summer James  
 15 VANHALEN "Fire"  
 15 CAMEL "Lucky"  
 WALLFLOWERS "Heroes"  
 STEGSAURUS "Water"  
 DLRBAND "Star"

**KIDZ/San Diego, CA**  
 OMP: Tim Dukes  
 MD: Shannon Leder  
 10 WALLFLOWERS "Heroes"  
 4 GREEN DAY "Redundant"  
 3 UNWRITTEN LAW "California"

**WNOR/Norfolk, VA**  
 PD: Harvey Kogan  
 AP/DMD: Tim Parker  
 No Adds

**KBAT/Odessa, TX**  
 OMP/DMD: Brent Warner  
 WALLFLOWERS "Heroes"  
 DLRBAND "Star"

**WJRR/Oriando, FL**  
 No Adds

**WDRK/Panama City, FL**  
 PD/M: Addison Wakeford  
 11 WALLFLOWERS "Heroes"  
 10 PAGE/PLANT "Shinigami"  
 7 WALLFLOWERS "Heroes"  
 5 PETER DROEGE "Spooky"  
 GARDENAS "Downside"

**WYYX/Panama City, FL**  
 OMP: Bill Catcher  
 Int. PD: Rob Roberts  
 21 TONIC "Eyes"  
 DLRBAND "Star"  
 WALLFLOWERS "Heroes"

**WTXX/Pensacola, FL**  
 PD: Joel Sampson  
 AP/DMD: Mark the Shark  
 PEARL JAM "Wishlist"  
 WALLFLOWERS "Heroes"  
 CAMEL "Lucky"

**WQZZ/Springfield, IL**  
 PD: Jeff Braun  
 MD: John "Crash" Carroll  
 16 WALLFLOWERS "Heroes"  
 SOUL ASYLUM "Laughing"  
 CAROLINE'S SPINE "Wallflower"  
 HUM "Green"

**WXTB/Tampa, FL**  
 OMP: Brad Hardin  
 MD: Brian Medlin  
 5 SEMSONIC "Clang"  
 5 BIG WRECK "That"

**KUPD/Phoenix, AZ**  
 OMP: Tim Maraville  
 PD/M: J.J. Jeffries  
 9 GARDENAS "Downside"  
 8 TWO "Lucky"  
 8 HUNGER "Fire"  
 8 NINE VOLT "Slap"

**KUFO/Portland, OR**  
 OMP: Dave Nuttand  
 AP/DMD: Al Scott  
 13 DAYS OF THE NEW "Touch"

**WHEB/Portsmouth, NH**  
 PD: Glenn Stewart  
 MD: Scott Laudani  
 WALLFLOWERS "Heroes"  
 GARDENAS "Downside"

**WZMT/Wikes Barre, PA**  
 MD: Aaron Roberts  
 MD: D. Taylor  
 No Adds

**WDNE/Akron, OH**  
 PD/M: J.D. Kunes  
 5 PAGE/PLANT "Shinigami"  
 PAGE/PLANT "Shinigami"  
 BACKLAB "Tee"  
 WALLFLOWERS "Heroes"

**WPYX/Albany, NY**  
 PD/M: John Cooper  
 VANHALEN "Fire"  
 WALLFLOWERS "Heroes"  
 PAGE/PLANT "Shinigami"  
 CAMEL "Lucky"

**KZRI/Albuquerque, NM**  
 OMP: Frank Jason  
 PD: Phil Mahoney  
 MD: Rob Brothers  
 11 WALLFLOWERS "Heroes"  
 DAVE MATTHEWS BAND "Dink"  
 BRO WRECK "That"

**WZZO/Allentown, PA**  
 PD: Robin Lee  
 MD: Keith Moyer  
 1 GOO GOD DOLLS "Fire"  
 1 WALLFLOWERS "Heroes"

**WAPL/Appleton, WI**  
 PD/M: Randy Hawke  
 WALLFLOWERS "Heroes"  
 THIRD EYE BLIND "Losing"  
 JUDIE "Resacala"  
 VANHALEN "Fire"

**WKLK/Atlanta, GA**  
 OMP/D: Beth Kepple  
 MD: Pat Ervin  
 3 DAVE MATTHEWS BAND "Dink"  
 METALLICA "Fuel"  
 WALLFLOWERS "Heroes"

**WZXL/Atlantic City, NJ**  
 PD: Steve Raymond  
 MD: Kathy Coro  
 17 WALLFLOWERS "Heroes"  
 GOO GOD DOLLS "Fire"  
 STEGSAURUS "Water"

**WKBG/Binghamton, NY**  
 PD: Jim Free  
 MD: Tim Bland  
 VANHALEN "Fire"  
 WALLFLOWERS "Heroes"

**WRQK/Canton, OH**  
 PD: Rick Church  
 AP/DMD: Todd Downard  
 BACKLAB "Tee"  
 CAMEL "Lucky"

**WPXC/Cape Cod, MA**  
 PD: Ken Allen  
 AP/DMD: Suzanne Tenair  
 MD: Brian Kelly  
 DLRBAND "Star"  
 GUSTER "Airport"  
 GOO GOD DOLLS "Fire"

**KRNA/Cedar Rapids, IA**  
 OMP/D: Rob Norton  
 PD: Joe Nugent  
 10 WALLFLOWERS "Heroes"

**WKLC/Charleston, WV**  
 PD: Mike Rappaport  
 MD: Dave Murdock  
 1 WALLFLOWERS "Heroes"  
 SOUL ASYLUM "Laughing"  
 HEAD TOOD "Boom"  
 BACKLAB "Tee"

**WSTZ/Jackson, MS**  
 PD: Tiana Patterson  
 AP/DMD: Kevin Keith  
 VANHALEN "Fire"  
 MATCHBOX 20 "Head"  
 GARDENAS "Downside"

**WWW/Charlottesville, VA**  
 PD: Rick Daniels  
 MD: Kym McKay  
 VANHALEN "Fire"  
 STARBUCK WESTWARD "Save"

**KFMF/Chico, CA**  
 PD: Marty Griffin  
 AP/DMD: Lisa Kelly  
 8 RUEL "Shimmer"  
 WALLFLOWERS "Heroes"  
 DAVE MATTHEWS BAND "Dink"  
 CAMEL "Lucky"

**WRZK/Johnson City-Kingsport, TN**  
 PD: Mark E. McKinney  
 12 PEARL JAM "Wishlist"  
 5 SEMSONIC "Clang"  
 WALLFLOWERS "Heroes"

**WRKR/Kalamazoo, MI**  
 PD: Mike Loraney  
 MD: Gail Lewis  
 SWAMP BOOGIE QUEEN "Eze"  
 WALLFLOWERS "Heroes"  
 SAMAM "Young"

**WKHY/Lafayette, IN**  
 PD: Mike Morgan  
 MD: Gail Lewis  
 SWAMP BOOGIE QUEEN "Eze"  
 WALLFLOWERS "Heroes"  
 SAMAM "Young"

**KOMP/Las Vegas, NV**  
 PD: Mike Culotta  
 MD: Big Marty  
 PAGE/PLANT "Shinigami"  
 PAGE/PLANT "Shinigami"  
 FOOTFIGHTERS "Baker"

**WKQO/Lexington, KY**  
 PD: Tony Tilford  
 MD: Cousin Deke  
 7 PAGE/PLANT "Shinigami"  
 4 DAVE MATTHEWS BAND "Dink"  
 2 WALLFLOWERS "Heroes"  
 STEVE POLTZ "Silver"

**WKJX/Little Rock, AR**  
 PD: Tom Wood  
 MD: Jimmy Edwards  
 WALLFLOWERS "Heroes"  
 DLRBAND "Star"  
 GOVT MULE "Bird"

**WBAB/Long Island, NY**  
 VP/Prog: Bob Buchmann  
 Ops. Dir.: Eric Weisman  
 PAGE/PLANT "Shinigami"  
 GOO GOD DOLLS "Fire"

**KLOS/Los Angeles, CA**  
 PD: John Duncan  
 MD: Rita Wile  
 7 PAGE/PLANT "Shinigami"  
 3 PAGE/PLANT "Shinigami"  
 SCOTT THOMAS BAND "Valentine"  
 2 NINE VOLT "Slap"

**WTFX/Louisville, KY**  
 OMP: Michael Lee  
 PD: Future Bob  
 GUSTER "Airport"  
 SCOTT THOMAS BAND "Valentine"  
 PEARL JAM "Wishlist"  
 METALLICA "Fuel"  
 WALLFLOWERS "Heroes"  
 RUEL "Shimmer"  
 RO WRECK "That"

**KLAD/El Paso, TX**  
 PD/M: "Magie" Mike Ramsey  
 AP/DMD: "Big" Al Jones  
 METALLICA "Fuel"  
 WALLFLOWERS "Heroes"  
 RUEL "Shimmer"  
 RO WRECK "That"

**WRKT/Elie, PA**  
 VP/Programming: Ron Klimek  
 MD: Tim Stephens  
 7 STEVE POLTZ "Silver"  
 2 WALLFLOWERS "Heroes"  
 2 SEMSONIC "Clang"  
 WALLFLOWERS "Heroes"

**WZZR/Fayetteville, AR**  
 OMP/D: Dave J. Jackson  
 MD: Fern Landry  
 DLRBAND "Star"  
 BLUE OYSTER CULT "Heres"  
 CAMEL "Lucky"  
 ADICT "Morder"

**WZRR/Ft. Pierce, FL**  
 PD: Rick Dickson  
 AP/DMD: Christie Banks  
 WALLFLOWERS "Heroes"  
 VANHALEN "Fire"  
 5 VANHALEN "Fire"  
 3 MEGADETH "Heres"

**WZLW/Morgantown, WV**  
 PD/M: Jeff Miller  
 AP/DMD: Jim Harrison  
 PAGE/PLANT "Shinigami"  
 WALLFLOWERS "Heroes"  
 SEMSONIC "Clang"  
 GARBAGE "Push"  
 HUM "Green"

**WDHA/Morristown, NJ**  
 DMR/Prog: Lynn Bloch  
 AP/DMD: Terry Can  
 17 WALLFLOWERS "Heroes"  
 GUSTER "Airport"

**WPLR/New Haven, CT**  
 PD: John Griffin  
 MD: Fern Landry  
 WALLFLOWERS "Heroes"  
 BLUE OYSTER CULT "Heres"

**WCKW/New Orleans, LA**  
 OMP: Sid Levit  
 WALLFLOWERS "Heroes"

**WKLW/Michigan**  
 PD/M: Tim Ray  
 13 WALLFLOWERS "Heroes"  
 9 STEVE MOORE "Reconder"  
 5 PAGE/PLANT "Shinigami"  
 8 DLRBAND "Star"  
 7 THIRD EYE BLIND "Losing"  
 3 PAGE/PLANT "Shinigami"  
 1 PAGE/PLANT "Shinigami"  
 1 PAGE/PLANT "Shinigami"  
 VANHALEN "Fire"

**KATT/Oklahoma City, OK**  
 OMP/D: Chris Baker  
 MD: Jane Daniels  
 SOUL ASYLUM "Laughing"  
 RUEL "Shimmer"  
 GOO GOD DOLLS "Fire"  
 GREEN DAY "Redundant"

**KEZO/Omaha, NE**  
 PD: Doug Sorensen  
 MD: Bruce Patnick  
 WALLFLOWERS "Heroes"  
 ERIC CLAPTON "Gone"  
 RUEL "Shimmer"  
 GOO GOD DOLLS "Fire"

**KCLB/Palm Springs, CA**  
 OMP/D: Ron Styler  
 WALLFLOWERS "Heroes"  
 SOUL ASYLUM "Laughing"

80 Total Reporters  
 80 Current Reporters  
 79 Current Playlists  
 Reported Frozen Playlist (1):  
 WZTA/Miami, FL

83 Total Reporters  
 83 Current Reporters  
 83 Current Playlists

3W	2W	LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	<b>1</b> KENNY WAYNE SHEPHERD Blue On Black (Revolution)	1895	1873	1841	1892	81/0
2	6	2	2	<b>2</b> JIMMY PAGE/ROBERT PLANT Most High (Atlantic)	1742	1548	993	—	83/0
3	5	6	3	<b>3</b> BROTHER CANE I Lie In The Bed I Make (Virgin)	1375	1265	1113	1037	82/0
4	3	4	4	DAYS OF THE NEW Shelf In The Room (Outpost/Geffen)	1291	1312	1228	1247	70/0
5	4	5	5	MARCY PLAYGROUND Sex And Candy (Capitol)	1226	1269	1179	1189	60/0
6	2	3	6	VAN HALEN Without You (Warner Bros.)	1157	1363	1474	1530	62/0
7	10	7	7	JERRY CANTRELL Cut You In (Columbia)	1031	1032	960	920	68/0
8	14	10	8	<b>8</b> ERIC CLAPTON She's Gone (Duck/Reprise)	982	910	755	696	64/1
9	13	9	9	CREED My Own Prison (Wind-up)	910	932	862	903	55/0
10	18	13	10	MATCHBOX 20 Real World (Lava/Atlantic)	909	810	659	485	58/2
11	9	8	11	VAN ZANT Rage (CMC)	901	1005	970	989	58/0
12	30	19	12	DAVE MATTHEWS BAND Don't Drink The Water (RCA)	792	678	398	154	57/4
13	19	16	13	SEMISONIC Closing Time (MCA)	791	722	643	528	67/5
14	32	24	14	<b>14</b> PEARL JAM Wishlist (Epic)	764	587	368	217	51/3
15	12	12	15	METALLICA The Unforgiven II (Elektra/EEG)	725	836	884	935	55/0
16	8	11	16	CHRIS CORNELL Sunshower (Atlantic)	691	897	981	1110	42/0
17	17	20	17	FOO FIGHTERS My Hero (Roswell/Capitol)	683	676	664	625	49/1
18	21	17	18	SPACEHOG Mungo City (HiFi/Sire/WB)	669	689	594	565	56/0
19	22	23	19	CREED Torn (Wind-up)	662	625	592	574	58/0
20	24	21	20	BIG HEAD TODD & THE MONSTERS Boom Boom (Revolution)	660	648	563	548	43/1
21	15	18	21	MATCHBOX 20 3am (Lava/Atlantic)	623	681	750	868	51/0
<b>BREAKER</b>	22		22	<b>22</b> DLR BAND Slam Dunk (Wawazat !!)	617	434	259	162	53/11
	7	15	23	PEARL JAM Given To Fly (Epic)	592	803	987	1172	49/0
	11	14	24	ROLLING STONES Saint Of Me (Virgin)	588	808	952	1240	48/0
<b>BREAKER</b>	25		25	<b>25</b> BLACK LAB Time Ago (DGC/Geffen)	556	494	417	315	57/3
	16	22	26	RICHIE SAMBORA Hard Times Come Easy (Mercury)	532	638	668	716	38/0
<b>BREAKER</b>	27		27	<b>27</b> SOUL ASYLUM I Will Still Be Laughing (Columbia)	513	305	64	21	56/9
	25	25	28	JOE SATRIANI Ceremony (Epic)	492	553	530	463	42/0
	29	27	29	METALLICA Fuel (Elektra/EEG)	464	456	409	298	52/3
	46	35	30	VAN HALEN Fire In The Hole (Warner Bros.)	442	293	178	158	55/17
	36		31	GOO GOO DOLLS Iris (Warner Sunset/Reprise)	413	254	77	28	40/9
	33	32	32	GOV'T MULE Blind Man In The Dark (Capricorn/Mercury)	396	368	313	281	38/2
	26	29	33	MEGADETH Use The Man (Capitol)	347	433	447	449	36/0
	31	30	34	EVERCLEAR I Will Buy You A New Life (Capitol)	306	402	382	385	27/0
	41	37	35	STABBING WESTWARD Save Yourself (Columbia)	271	248	223	186	33/2
	28	34	36	AEROSMITH Taste Of India (Columbia)	260	302	416	536	29/0
<b>DEBUT</b>	37		37	<b>37</b> WALLFLOWERS Heroes (Epic)	251	16	—	—	65/64
	34	40	38	GREEN DAY Time Of Your Life (Good Riddance) (Reprise)	247	241	297	419	27/0
	44		39	ATHENAEUM What I Didn't Know (Atlantic)	229	184	133	48	26/1
	23	31	40	COOL FOR AUGUST Walk Away (Warner Bros.)	220	389	572	715	20/0
	49	45	41	THIRD EYE BLIND Losing A Whole Year (Elektra/EEG)	218	184	150	136	22/2
	50	50	42	UFO Venus (I Just Can't Quit...) (CMC)	202	160	147	115	17/0
	48	49	43	FUEL Shimmer (550 Music)	196	161	160	136	31/8
	47		44	TODD SNIDER I Am Too (MCA)	196	169	145	58	20/0
	40	38	45	BLACK LAB Wash It Away (DGC/Geffen)	195	243	232	318	20/0
	48		46	STEGOSAURUS At The Water (Reprise)	194	166	122	79	28/3
	38	39	47	ERIC CLAPTON My Father's Eyes (Duck/Reprise)	182	243	247	339	13/0
	37	41	48	PEARL JAM In Hiding (Epic)	178	213	247	322	17/0
	35	42	49	VERVE Bitter Sweet Symphony (Hut/Virgin)	175	210	278	332	14/0
	43	46	50	OZZY OSBOURNE Back On Earth (Epic)	168	173	215	258	20/0

This chart reflects airplay from April 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker. 83 Rock reporters. 83 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

### NEW & ACTIVE

**BIG WRECK** That Song (Atlantic)  
Total Plays: 158, Total Stations: 21, Adds: 4

**FASTBALL** The Way (Hollywood)  
Total Plays: 157, Total Stations: 17, Adds: 2

**SAMIAM** She Found You (Ignition)  
Total Plays: 153, Total Stations: 21, Adds: 2

**LIFE OF AGONY** Tangerine (Roadrunner)  
Total Plays: 126, Total Stations: 16, Adds: 1

**JIMMIE'S CHICKEN SHACK** Dropping Anchor (Rocket/Island)  
Total Plays: 122, Total Stations: 14, Adds: 0

**ECONOLINE CRUSH** Home (Restless)  
Total Plays: 121, Total Stations: 15, Adds: 0

**HUNGER** Moderation (Universal)  
Total Plays: 118, Total Stations: 15, Adds: 1

**CARAMEL** Lucy (Alert/Geffen)  
Total Plays: 114, Total Stations: 19, Adds: 4

**AGENTS OF GOOD ROOTS** Come On (Let Your Blood...) (RCA)  
Total Plays: 108, Total Stations: 13, Adds: 0

**SWAMP BOOGIE QUEEN** Ease My Mind (N2K Encoded Music)  
Total Plays: 104, Total Stations: 12, Adds: 2

Songs ranked by total plays

### BREAKERS

**DLR BAND**  
Slam Dunk (Wawazat !!)  
TOTAL PLAYS/INCREASE: 617/183  
TOTAL STATIONS/ADDS: 53/11  
CHART: 22

**BLACK LAB**  
Time Ago (DGC/Geffen)  
TOTAL PLAYS/INCREASE: 556/62  
TOTAL STATIONS/ADDS: 57/3  
CHART: 25

**SOUL ASYLUM**  
I Will Still Be Laughing (Columbia)  
TOTAL PLAYS/INCREASE: 513/208  
TOTAL STATIONS/ADDS: 56/9  
CHART: 27

### MOST ADDED

ARTIST/TITLE LABEL(S)	ADDS
WALLFLOWERS Heroes (Epic)	64
VAN HALEN Fire In The Hole (Warner Bros.)	17
JIMMY PAGE/ROBERT PLANT Shining In The Light (Atlantic)	13
DLR BAND Slam Dunk (Wawazat !!)	11
GOO GOO DOLLS Iris (Warner Sunset/Reprise)	9
SCOTT THOMAS BAND Black Valentine (Elektra/EEG)	9
SOUL ASYLUM I Will Still Be Laughing (Columbia)	9
FUEL Shimmer (550 Music)	8
GREEN DAY Redundant (Reprise)	5
SEMISONIC Closing Time (MCA)	5

### MOST INCREASED PLAYS

ARTIST/TITLE LABEL(S)	TOTAL PLAY INCREASE
WALLFLOWERS Heroes (Epic)	+235
SOUL ASYLUM I Will Still Be Laughing (Columbia)	+208
JIMMY PAGE/ROBERT PLANT Most High (Atlantic)	+194
DLR BAND Slam Dunk (Wawazat !!)	+183
PEARL JAM Wishlist (Epic)	+177
GOO GOO DOLLS Iris (Warner Sunset/Reprise)	+159
VAN HALEN Fire In The Hole (Warner Bros.)	+149
DAVE MATTHEWS BAND Don't Drink The Water (RCA)	+114
BROTHER CANE I Lie In The Bed I Make (Virgin)	+110
MATCHBOX 20 Real World (Lava/Atlantic)	+99

### HOTTEST RECURRENTS

**DAYS OF THE NEW** Touch, Peel, And Stand (Outpost/Geffen)

**AEROSMITH** Pink (Columbia)

**TONIC** If You Could Only See (Polydor/A&M)

**MIGHTY JOE PLUM** Live Through This (Fifteen...) (Atlantic)

**FOO FIGHTERS** Everlong (Roswell/Capitol)

**SAMMY HAGAR** Both Sides Now (MCA)

**KENNY WAYNE SHEPHERD** Slow Ride (Revolution)

**MATCHBOX 20** Push (Lava/Atlantic)

**LED ZEPPELIN** The Girl I Love (Atlantic)

**SMASH MOUTH** Walkin' On The Sun (Interscope)

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



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ROCK PLAYLISTS

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MARKET #12 96.7 KISW Seattle (206) 285-7625 Ryan/Faulkner

MARKET #13 ROCK 100.3 WROC Minneapolis (612) 330-0100 MacLash/Pilgott

MARKET #16 WBAB 86.3 Long Island (516) 587-1023 Buchmann/Welton

MARKET #17 KDKB 90.3 Phoenix (602) 897-9300 Maranville/Lea

MARKET #20 WDVZ 95.7 Pittsburgh (412) 937-1441 Hartl/Winter

MARKET #25 WBNW 93.7 Cincinnati (513) 621-9326 Walter/Jamie

MARKET #28 KCAL 96.7 Riverside (909) 793-3554 Hoffman/Matthew

MARKET #31 94 WJY Providence (401) 438-6110 Schifano

MARKET #39 WCKW 92.3 New Orleans (504) 831-8811 Level

MARKET #43 KOMP 95.7 Las Vegas (702) 876-1460 Cuotta/Marty

MARKET #47 96 WCMF Rochester, NY (716) 272-7260 Jacobs/Kane

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MARKET #53 KATT 100.5 Oklahoma City (405) 848-0100 Baker/Daniels

MARKET #54 WUPE 100.3 Dayton (937) 224-1137 Getsen/Beaulieu

MARKET #56 XL102 WRXL 102.1 Richmond (804) 756-6400 Hiles/Maybee

MARKET #57 WXPY 102.1 Albany, NY (518) 785-9061 Cooper



TONY NOVIA

## CONTEMPORARY HIT RADIO

# Taking It One Step Beyond ...

### R&R salutes CHR/Rhythmic's radio and record stars who set the standard

In seven weeks, on June 11-13, thousands of people from the radio and record businesses will gather at the Westin Century Plaza Hotel in Los Angeles, CA for **R&R Convention '98**, three days of inspiring speakers, informative sessions, and plenty of entertainment. On that note, this week we reveal the final nominations for the CHR/Rhythmic format for the **R&R 25th Anniversary Industry Achievement Awards**. Next week, we will divulge the same for the CHR/Pop format.

Also in the May 1 edition of **R&R**, all eligible subscribers will receive a ballot to cast their vote. The ballot will feature national, regional, and local categories for the radio and record businesses. The deadline for returning ballots is May 22. **R&R** has reached out to the best in the business. Miller, Kaplan, Arase & Co. to tabulate the winners. In all, **R&R** will hand out over 90 awards during sessions at the convention. Here are the CHR/Rhythmic nominees:

### STATION OF THE YEAR



WERQ/Baltimore



WJMN/Boston



WQHT/New York



KYLD/San Francisco



KTFM/San Antonio

### LABEL OF THE YEAR



### PROGRAM DIRECTOR OF THE YEAR



**Cadillac Jack McCartney** (WJMN/Boston)  
Greatest Achievement: "Hiring the talented staff that has helped to make WJMN the No. 1 Boston FM in three out of the last four Arbitrons."  
Quote: "I'm a great believer in luck, and I find the harder I work, the more I have of it."



**Todd Cavanah** (WBBM-FM/Chicago)  
Greatest Achievement: "Being at B96 as long as I have, working in the record business, and meeting so many great people who have become my friends along the way."  
Quote: "Date the demo."



**Kid Curry** (WPOW/Miami)  
Greatest Achievement: "My daughter, Tara Nicole, and my son, Christian Kimbrel."  
Quote: "I'm not necessarily proud of my personal life, but I am proud of the work that I have done. I owe everything to my Lord and my parents."



**Michael Martin** (KYLD/San Francisco)  
Greatest Achievement: "Watching the Wild family grow stronger together no matter what obstacles were thrown our way!"  
Quote: "Do favors for the listeners, not the industry."

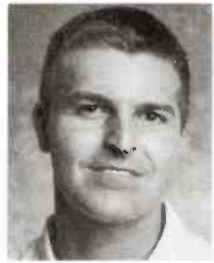


**Cliff Tredway** (KTFM/San Antonio)  
Greatest Achievement: "Becoming PD of KTFM and taking the station to the No. 1 position 12+, 18-34, and 25-54. It was a big achievement to obtain these numbers, but a much bigger one to have maintained them for the last two years."  
Quote: "Winning is as simple as hiring the best people and keeping them smiling."

### LABEL EXECUTIVE OF THE YEAR



**Joe Hecht** Arista (now with Elektra Entertainment Group)  
Greatest Achievement: "I challenged adversity, and I won."  
Quote: "I'm not a player, I just crush a lot."



**Tom Maffei** Elektra Entertainment Group (now with Arista)  
Greatest Achievement: "Putting Keith Sweat back on the map with the longest-running No. 1 single in rhythmic (crossover) history."  
Quote: "In 1991, I was delivering mail at Sony Music and running clubs in L.A. Today, I'm in New York at the top rhythmic (crossover) label in the business. How did that happen?"



**Debby Peterson** MCA  
Greatest Achievement: "Helping take K-Ci and JoJo to No. 1 at Rhythmic (crossover) and watching them cross all the way to No. 3 (so far) at Pop (Mainstream)."  
Quote: "You do it by doing it."



**John Strazza** Columbia  
Greatest Achievement: "Watching groups such as C+C Music Factory, Mariah Carey, Cypress Hill, Kris Kross, and the Fugees go from signing to superstardom. It's what makes me get up for work every day."  
Quote: "What comes around goes around."



**Lisa Valasquez** Atlantic  
Greatest Achievement: "Working my way up to the level of senior vice president. It symbolized to me 20 years of experience, knowledge, and relationships that I have been able to develop with the radio and record communities at a company I have always loved and respected."  
Quote: "After 20 years in the business, I still love dealing with the artists, the stations, and the music."

### MUSIC DIRECTOR OF THE YEAR

• **Erik Bradley** (WBBM-FM/Chicago) **Greatest Achievement:** "Being MD at one of my all-time favorite radio stations, B96, and doing a job that I love and makes me happy and that I can be proud of." **Quote:** "Take your work seriously, but don't take yourself too seriously. Protect your integrity and treat others the way you wish to be treated."  
• **Tracy Cloherty** (WQHT/New York) **Greatest Achievement:** "Being given the opportunity by Emmis to become PD at Hot 97. They are able to look at a person for what they are able to accomplish and give them

the guidance and tools to get it done." • **Cat Collins** (WJMN/Boston) **Greatest Achievement:** "Assisting Cadillac Jack in taking Jam'n to the No. 1-rated music station in Boston." **Quote:** "It's nice to be nice, but it's more important to be important." • **Bobby Sato** (KPSI/Palm Springs, CA) **Greatest Achievement:** "Making the leap from Palm Springs radio to Los Angeles radio, then achieving great numbers — I had to change my underwear." **Quote:** "Thanks for coming to work today!" • **Andy Shane** (WKU/New York) **Greatest Achievement:** "Helping 'KTU skyrocket to No. 1 in all demos three books in a row and being MD at two of the premier CHR stations

in the country — WKTU and WHTZ." **Quote:** "Refuse to lose."

### PERSONALITY OF THE YEAR

• **Big Boy/Mornings** (KPWR/Los Angeles) **Greatest Achievement:** "Doing mornings on Power 106 and winning this R&R award. I have my acceptance speech already prepared." **Quote:** "I'm just a fat man. I go in and I try to do my job to the best of my ability, and the recognition is ever so lovely. If I don't win this award, Jesus Christ personally told me that he would come down and remove me from earth. So, my fate is in your hands

— do what you gotta do!" • **Eddie & Jobo/Mornings** (WBBM-FM/Chicago) **Greatest Achievement:** "It's yet to come: We will be No. 1 in Chicago and die on the air at B96!" **Quote:** Eddie — "You are only young once, but remember you can always be immature!" Jobo — "One day at a time, and remember, in five years, who's gonna give a rat's ass?" • **Broadway Bill Lee/Afternoons** (WKU/New York) **Greatest Achievement:** "Being married to the business. My wife, Beth Bacall, is also a radio personality, and I am the father of three boys and two girls." **Quote:** "I can rhyme any line at the drop of a dime." • **Donnie Simpson** (WPGC-FM/Washington, DC) **Greatest**

**Achievement:** "My greatest achievement is being in radio for almost 30 years now and working for only three stations. That same stability in my personal life is also a feat I treasure. My wife Pam and I will celebrate our 25th wedding anniversary this October." **Quote:** "A man who won't die for something is not fit to live." (Dr. Martin Luther King Jr.) • **Supersnake/Mornings** (KPTY/Phoenix) **Greatest Achievement:** "Making the move from afternoons and being hired to do mornings on KPTY while continuing my other career as a reporter/host for the Phoenix Suns." **Quote:** "A winner makes commitments. A loser makes promises."



CALLOUT AMERICA® song selection is based on the top titles from the R&R CHR/Pop chart for the airplay week of March 30-April 5.

### CHR/POP

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL% FAMILIARITY	TOTAL% BURN
	TW	LW	2W	3W		
<b>CELINE DION</b> My Heart Will Go On (550 Music)	4.09	4.11	4.26	4.30	91.9%	41.0%
<b>K-CI &amp; JOJO</b> All My Life (MCA)	4.06	4.05	4.13	4.16	67.1%	14.5%
<b>NATALIE IMBRUGLIA</b> Torn (RCA)	3.91	3.76	3.85	3.71	81.3%	15.7%
<b>BRIAN MCKNIGHT</b> Anytime (Motown)	3.90	3.94	3.83	3.69	51.6%	10.8%
<b>SAVAGE GARDEN</b> Truly Madly Deeply (Columbia)	3.84	3.87	3.85	3.89	89.4%	27.3%
<b>THIRD EYE BLIND</b> How's It Going To Be (Elektra/EEG)	3.77	3.79	3.68	3.73	74.2%	17.7%
<b>SHANIA TWAIN</b> You're Still The One (Mercury)	3.73	3.74	3.81	3.66	57.7%	9.1%
<b>MARCY PLAYGROUND</b> Sex And Candy (Capitol)	3.71	3.87	3.80	3.87	76.4%	20.6%
<b>USHER</b> Nice & Slow (LaFace/Arista)	3.69	3.87	3.74	3.73	55.3%	16.0%
<b>BACKSTREET BOYS</b> As Long As You Love Me (Jive)	3.68	3.75	3.62	3.73	82.8%	25.3%
<b>DESTINY'S CHILD</b> No, No, No (Grass Roots/Columbia)	3.64	3.80	3.62	3.53	51.8%	12.3%
<b>MATCHBOX 20</b> 3am (Lava/Atlantic)	3.63	3.76	3.77	3.74	82.3%	26.5%
<b>WILL SMITH</b> Gettin' Jiggy Wit It (Columbia)	3.63	3.81	3.61	3.76	79.4%	23.8%
<b>BEN FOLDS FIVE</b> Brick (550 Music)	3.61	3.65	3.65	3.66	76.7%	22.9%
<b>'N SYNC</b> I Want You Back (RCA)	3.57	3.57	3.48	3.39	60.2%	15.0%
<b>FASTBALL</b> The Way (Hollywood)	3.56	—	—	—	36.6%	9.3%
<b>JANET</b> Together Again (Virgin)	3.47	3.38	3.50	3.42	81.6%	27.3%
<b>VERVE</b> Bitter Sweet Symphony (Hut/Virgin)	3.45	3.52	3.46	3.51	61.4%	20.6%
<b>BILLIE MYERS</b> Kiss The Rain (Universal)	3.41	3.45	3.38	3.34	71.0%	24.1%
<b>MADONNA</b> Frozen (Maverick/WB)	3.40	3.25	3.41	3.30	80.3%	28.7%
<b>BACKSTREET BOYS</b> Everybody (Backstreet's Back) (Jive)	3.36	3.36	3.29	—	51.8%	17.4%
<b>ROBYN</b> Do You Really Want Me (RCA)	3.36	3.28	3.39	3.38	52.1%	15.7%
<b>FIONA APPLE</b> Shadowboxer (Clean Slate/Work)	3.35	3.42	—	—	29.5%	7.4%
<b>PAULA COLE</b> Me (Imago/WB)	3.31	3.39	3.18	3.08	38.6%	11.8%
<b>EDWIN MCCAIN</b> I'll Be (Lava/Atlantic)	3.30	3.45	3.46	3.34	31.9%	9.6%
<b>AQUA</b> Turn Back Time (MCA)	3.27	3.21	3.17	3.29	50.9%	11.3%
<b>S.O.A.P.</b> This Is How We Party (Crave)	3.19	—	—	—	24.6%	8.4%
<b>ERIC CLAPTON</b> My Father's Eyes (Duck/Reprise)	3.11	3.20	3.11	3.22	50.1%	16.0%
<b>LOREENA MCKENNITT</b> The Mummers' Dance (Quinlan Road/WB)	3.03	2.97	3.11	3.09	66.8%	28.7%
<b>CHUMBAWAMBA</b> Amnesia (Republic/Universal)	2.97	3.10	2.83	2.86	30.7%	13.0%
<b>TUESDAYS</b> It's Up To You (Arista)	2.92	2.93	3.04	2.77	28.5%	10.3%

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

### CALLOUT AMERICA® Hot Scores

By KEVIN MCCABE

The correlation between R&R's Callout America — the industry's only national callout survey and national music sales figures has over time proven very consistent. A number of titles strongly rated by Callout America respondents are translating at retail. "All My Life" by K-Ci & JoJo (MCA) is poised to hit the top, possibly next week. Their album, *Love Always*, has sold nearly 3 million copies since its release nearly 45 weeks ago. "Torn" by Natalie Imbruglia (RCA) ranks No. 3 overall with a 3.91 score (up from 3.76). Her album, *Left Of The Middle*, recently entered the top 10 in national sales. *Savage Garden's* self-titled Columbia album has now spent over a year in stores, and the smash ballad "Truly Madly Deeply" continues its strong callout run with a 3.84 total score. In addition, songs from the *Backstreet Boys*, *Matchbox 20*, *Shania Twain*, *Usher*, and others are racking up big callout scores and equally big CD sales.

"The Way" by *Fastball* (Hollywood) debuts as a Callout America extra with a 3.56 overall score. The chart-topping Alternative hit is already No. 5 among 25-34 females with a 3.82.

The top five songs in each region are, in descending order:

- East: Natalie Imbruglia "Torn," *Third Eye Blind* "How's It Going To Be," *Brian McKnight* "Anytime," *Celine Dion* "My," and *Savage Garden* "Truly."

- South: K-Ci & JoJo "All," *Celine Dion* "My," *Destiny's Child* "No," and a tie between *Natalie Imbruglia* and *Marcy Playground* "Sex."

- Midwest: K-Ci & JoJo, *Celine Dion*, *Natalie Imbruglia* and *Savage Garden* (tie), and *Ben Folds Five* "Brick."

- West: *Celine Dion*, *K-Ci & JoJo*, *Brian McKnight*, *Natalie Imbruglia*, and *Savage Garden*.



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# CHR/POP TOP 50

APRIL 24, 1998

2W	LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
				TW	LW	2W	3W	
2	1	<b>1</b>	NATALIE IMBRUGLIA Torn (RCA)	7006	6753	6224	5684	136/1
4	3	<b>2</b>	K-CI & JOJO All My Life (MCA)	6473	6304	6033	5761	132/0
1	2	3	SAVAGE GARDEN Truly Madly Deeply (Columbia)	6196	6424	6509	6575	131/0
3	4	4	MATCHBOX 20 3am (Lava/Atlantic)	5678	5869	6117	6276	127/0
9	7	<b>5</b>	MARCY PLAYGROUND Sex And Candy (Capitol)	5390	4865	4364	3853	130/1
6	6	6	MADONNA Frozen (Maverick/WB)	4611	5026	5498	5588	120/0
7	8	<b>7</b>	'N SYNC I Want You Back (RCA)	4540	4497	4460	4369	122/2
11	9	<b>8</b>	WILL SMITH Gettin' Jiggy Wit It (Columbia)	4443	4365	4181	3957	109/1
5	5	9	CELINE DION My Heart Will Go On (550 Music)	4236	5183	5931	6598	116/0
13	10	<b>10</b>	ROBYN Do You Really Want Me (RCA)	3983	3951	3849	3518	125/0
12	12	11	JANET Together Again (Virgin)	3642	3852	4181	4549	102/1
8	11	12	BACKSTREET BOYS As Long As You Love Me (Jive)	3537	3848	4395	4670	105/0
10	13	13	BILLIE MYERS Kiss The Rain (Universal)	3414	3863	4231	4767	98/0
20	15	<b>14</b>	BACKSTREET BOYS Everybody (Backstreet's Back) (Jive)	3252	3054	2657	2387	124/2
14	14	15	THIRD EYE BLIND How's It Going To Be (Elektra/EEG)	3195	3214	3348	3580	89/0
18	16	<b>16</b>	ERIC CLAPTON My Father's Eyes (Duck/Reprise)	3035	2970	2861	2765	107/0
25	21	<b>17</b>	BRIAN MCKNIGHT Anytime (Motown)	2940	2428	2011	1508	106/7
28	24	<b>18</b>	SHANIA TWAIN You're Still The One (Mercury)	2542	2130	1742	1390	100/11
15	17	19	BEN FOLDS FIVE Brick (550 Music)	2397	2932	3191	3296	79/0
17	19	20	SMASH MOUTH Walkin' On The Sun (Interscope)	2387	2617	2906	3148	85/0
26	25	<b>21</b>	PAULA COLE Me (Imago/WB)	2292	2108	1859	1805	111/2
23	23	<b>22</b>	USHER Nice & Slow (LaFace/Arista)	2272	2236	2067	1892	90/0
21	20	23	USHER You Make Me Wanna... (LaFace/Arista)	2237	2511	2570	2778	72/0
<b>BREAKER</b>	<b>24</b>	<b>24</b>	S.O.A.P. This Is How We Party (Crave)	2094	1836	1471	1155	104/4
19	18	25	CHUMBAWAMBA Amnesia (Republic/Universal)	2053	2735	2771	2682	85/0
<b>BREAKER</b>	<b>26</b>	<b>26</b>	EDWIN MCCAIN I'll Be (Lava/Atlantic)	2039	1941	1837	1719	86/4
33	31	<b>27</b>	MARIAH CAREY My All (Columbia)	1967	1601	1255	669	101/4
-	36	<b>28</b>	VONDA SHEPARD Searchin' My Soul (550 Music)	1911	1105	298	95	116/17
-	44	<b>29</b>	GOO GOO DOLLS Iris (Warner Sunset/Reprise)	1772	888	239	71	105/20
31	30	<b>30</b>	TONIC Open Up Your Eyes (Polydor/A&M)	1674	1603	1440	1299	83/0
-	46	<b>31</b>	FASTBALL The Way (Hollywood)	1470	768	404	174	101/25
41	33	<b>32</b>	REBEKAH Sin So Well (Elektra/EEG)	1449	1258	1050	890	87/5
36	34	<b>33</b>	DESTINY'S CHILD No, No, No (Grass Roots/Columbia)	1405	1240	1114	927	75/5
39	35	<b>34</b>	SARAH MCLACHLAN Adia (Arista)	1344	1222	1068	868	88/4
16	22	35	AQUA Turn Back Time (MCA)	1313	2362	2958	3066	52/0
42	37	<b>36</b>	LISA LOEB Let's Forget About It (Geffen)	1298	1100	879	501	76/1
32	32	37	HANSON Weird (Mercury)	1270	1347	1284	1225	76/1
<b>BU T</b>	<b>38</b>	<b>38</b>	ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise)	1222	611	438	331	51/20
24	29	39	VERVE Bitter Sweet Symphony (Hut/Virgin)	1168	1622	2019	2367	44/0
47	42	<b>40</b>	BLAIR Have Fun, Go Mad (Jersey/MCA)	1076	936	695	411	76/9
22	28	41	TUESDAYS It's Up To You (Arista)	1058	1799	2321	2486	41/0
-	45	<b>42</b>	JANET I Get Lonely (Virgin)	949	844	623	516	46/5
45	43	<b>43</b>	BARENAKED LADIES Brian Wilson (Reprise)	912	890	813	729	50/0
38	40	44	UNCLE SAM I Don't Ever Want To See You... (Stonecreek/Epic)	896	1000	1070	1211	21/1
-	48	<b>45</b>	NEXT Too Close (Arista)	868	692	563	339	61/11
37	39	46	SHE MOVES It's Your Love (Geffen)	853	1092	1101	1087	49/0
<b>BU T</b>	<b>47</b>	<b>47</b>	BLACK LAB Time Ago (DGC/Geffen)	823	520	74	-	67/5
29	38	48	LOREENA MCKENITT The Mummers' Dance (Quinlan Road/WB)	766	1096	1493	2058	32/0
49	47	<b>49</b>	ELTON JOHN Recover Your Soul (Rocket/Island)	755	735	676	543	52/1
40	41	50	JIMMY RAY Are You Jimmy Ray? (Epic)	675	954	1054	1461	25/0

This chart reflects airplay from April 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker.

138 CHR/Pop reporters. 136 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

## BREAKERS

S.O.A.P.

This Is How We Party (Crave)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2094/258	104/4	<b>24</b>

EDWIN MCCAIN

I'll Be (Lava/Atlantic)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2039/98	86/4	<b>26</b>

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
WALLFLOWERS Heroes (Epic)	60
FIVE When The Lights Go Out (Arista)	26
FASTBALL The Way (Hollywood)	25
CHERRY POPPIN' DADDIES Zoot Suit Riot (Mojo/Universal)	20
GOO GOO DOLLS Iris (Warner Sunset/Reprise)	20
ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise)	20
VONDA SHEPARD Searchin' My Soul (550 Music)	17
GLORIA ESTEFAN Heaven's What I Feel (Epic)	14
ALL SAINTS Never Ever (London/Island)	13
SPICE GIRLS Stop (Virgin)	12
XSCAPE The Arms Of The One... (So So Def/Columbia)	12

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GOO GOO DOLLS Iris (Warner Sunset/Reprise)	+884
VONDA SHEPARD Searchin' My Soul (550 Music)	+806
FASTBALL The Way (Hollywood)	+702
ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise)	+611
MARCY PLAYGROUND Sex And Candy (Capitol)	+525
BRIAN MCKNIGHT Anytime (Motown)	+512
SHANIA TWAIN You're Still The One (Mercury)	+412
MARIAH CAREY My All (Columbia)	+366
BLACK LAB Time Ago (DGC/Geffen)	+303
CHERRY POPPIN' DADDIES Zoot Suit Riot (Mojo/Universal)	+291

## HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ROBYN Show Me Love (RCA)	+884
SUGAR RAY Fly (Lava/Atlantic)	+806
PAULA COLE I Don't Want To Wait (Imago/WB)	+702
TONIC If You Could Only See (Polydor/A&M)	+611
THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	+525
MATCHBOX 20 Push (Lava/Atlantic)	+512
CHUMBAWAMBA Tubthumping (Republic/Universal)	+412
SISTER HAZEL All For You (Universal)	+366
BACKSTREET BOYS Quit Playing Games (With...) (Jive)	+303
WALLFLOWERS One Headlight (Interscope)	+291

Breakers: Songs registering 2000 plays or more for the first time. Bullsets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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# DOMINATE

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WKIO • KABL • WKMQ • WLBC • WKYS • KEMB • WHQT • WNCJ • WODL • KFMQ • WPLL • WQMF • WBZO • WBRB • WML

**NEW & ACTIVE**

**LEANN RIMES** Looking Through Your Eyes (*Curb/Atlantic*)  
Total Plays: 520, Total Stations: 56, Adds: 3

**NAKED** Raining On The Sky (*Red Ant*)  
Total Plays: 492, Total Stations: 39, Adds: 1

**OUR LADY PEACE** Clumsy (*Columbia*)  
Total Plays: 491, Total Stations: 39, Adds: 0

**EVERCLEAR** I Will Buy You A New Life (*Capitol*)  
Total Plays: 465, Total Stations: 41, Adds: 10

**ALL SAINTS** Never Ever (*London/Island*)  
Total Plays: 423, Total Stations: 49, Adds: 13

**SOLID HARMONIE** I'll Be There For You (*Jive*)  
Total Plays: 412, Total Stations: 34, Adds: 7

**KENNY WAYNE SHEPHERD** Blue On Black (*Revolution*)  
Total Plays: 411, Total Stations: 33, Adds: 2

**CHERRY POPPIN' DADDIES** Zoot Suit Riot (*Mojo/Universal*)  
Total Plays: 397, Total Stations: 48, Adds: 20

**WYCLEF JEAN** Gone Till November (*Ruffhouse/Columbia*)  
Total Plays: 395, Total Stations: 24, Adds: 0

**SPICE GIRLS** Stop (*Virgin*)  
Total Plays: 377, Total Stations: 40, Adds: 12

**SISTER 7** Know What You Mean (*Arista Austin/Arista*)  
Total Plays: 368, Total Stations: 24, Adds: 1

**GLORIA ESTEFAN** Heaven's What I Feel (*Epic*)  
Total Plays: 355, Total Stations: 43, Adds: 14

**XSCAPE** The Arms Of The One Who... (*So So Def/Columbia*)  
Total Plays: 311, Total Stations: 39, Adds: 12

**MONO** Life In Mono (*Echo/Mercury*)  
Total Plays: 294, Total Stations: 29, Adds: 2

**PUBLIC ANNOUNCEMENT** Body Bumpin' Yippie-Yi-Yo (*A&M*)  
Total Plays: 251, Total Stations: 20, Adds: 6

**SYLK-E. FYNE F/CHILL** Romeo And Juliet (*Grand Jury/RCA*)  
Total Plays: 240, Total Stations: 13, Adds: 4

**BROOKLYN BOUNCE** Get Ready To Bounce (*Edel America*)  
Total Plays: 238, Total Stations: 13, Adds: 1

**ANGEL GRANT** Lil' Red Boat (*Flyte Tyme/Universal*)  
Total Plays: 181, Total Stations: 19, Adds: 0

**WALLFLOWERS** Heroes (*Epic*)  
Total Plays: 175, Total Stations: 60, Adds: 60

**MATCHBOX 20** Real World (*Lava/Atlantic*)  
Total Plays: 144, Total Stations: 11, Adds: 9

Songs ranked by total plays

**The Stars Shine At WPLJ/New York!**



Midday host Fast Jimi Roberts (l) and WPLJ Research Director Marc Hilsenrath (r) hung out with Atlantic artist Adam Gaynor of the group Matchbox 20 while he was promoting their new single, "Real World."



Jive recording artist Bob Carlisle gave a few "Butterfly Kisses" during his visit. (l-r) Jive National Promotion Manager Karen McLellan, MD Tony Mascaro, Carlisle, and Jive VP/Pop Promotion Denise George.

**NEW RELEASES**

**ADDS APRIL 28**

**ANGGUN** Snow On The Sahara (*Epic*)

**JAKARANDA** Never Let You Go (*Crave*)

**LA BOUCHE** You Won't Forget Me (*RCA*)

**BILLIE MYERS** Tell Me (*Universal*)

**JIMMY RAY** I Got Rolled (*Epic*)

**SIMPLY RED** The Air That I Breathe (*EastWest/EEG*)



Universal recording artist Billie Myers (l) came through for a breath of fresh air after midday host Fast Jimi Roberts found her outside "Kissing The Rain."



Atlantic's Duncan Sheik (l), stopped by to vibe with midday host Kristie McIntyre, who was "Barely Breathing" by the time he left.

# CHR/POP REPORTERS

## Stations and their adds listed alphabetically by market

<b>WFLY/Albany, NY</b> OM: Michael Morgan PD: Rob Dawes MD: Ron Williams 10 FIVE LIGHTS 11 WOLFLOWERS "Heroes" 20A GOD DOLLS "Time"	<b>WRZC/Cape Cod, MA</b> PD: Mike O'Donnell MD: Kevin Matthews MONTYLL JORDAN "Rock" 10 FIVE LIGHTS 11 WOLFLOWERS "Heroes" 20A GOD DOLLS "Time"	<b>KMCK/Fayetteville, AR</b> PD: Scott Johnson MD: Mike Chase WOLFLOWERS "Heroes" SPEIC GIRLS "Stop" ALL SAINTS "Never" FIVE LIGHTS PUBLIC ANNOUNCEMENT "Body"	<b>WZYP/Huntsville, AL</b> PD: Bill West MD: Chris Callaway WOLFLOWERS "Heroes" FASTBALL "Way"	<b>KIIS/Los Angeles, CA</b> PD: Dan Kieley APD/MD: Tracy Austin 10 NEXT "Close" 11 CHERRY POPPIN' "Zoot" SUSPENSE "Arms" REBEKAH "Sin"	<b>WKCI/New Haven, CT</b> PD: Kelly Nash BRIAN MCKINIGHT "Anytime"	<b>WSPK/Poughkeepsie, NY</b> APD: Brian Krusey OM: MD: Casey WOLFLOWERS "Heroes" CHERRY POPPIN' "Zoot" FIVE LIGHTS FASTBALL "Way" SHANIA TWAIN "Sib"	<b>KBKS/Seattle, WA</b> PD: Mike Preston 20 WOLFLOWERS "Heroes" 19 JANET "Together"	<b>KHTT/Tulsa, OK</b> OM: Sean Phillips PD: Carly Rush MD: Scotly Mac MARIAH CAREY "Joy" SPEIC GIRLS "Stop" MARCY PLAYGROUND "Sea" YONDA SHEPARD "Searchin" SHANIA TWAIN "Sib"	<b>WRZC/Cape Cod, MA</b> PD: Calvin Hicks MD: Christine Cross No Adds	<b>WVSR/Charleston, WV</b> PD: Bill Shahan 16 WOLFLOWERS "Heroes" 16 GLORIA ESTEFAN "Heaven's" 16 GOD DOLLS "Time"	<b>WVCK/Flint, MI</b> PD: Scott Seiple MD: Nathan Reed 10 PUBLIC ANNOUNCEMENT "Body" WOLFLOWERS "Heroes" PEARL JAM "Washin" BLAIR "Fun" DESTINY'S CHILD "No"	<b>WYQY/Jackson, MS</b> GM/PD: Dick O'Neil MD: Kevin Vaughan WOLFLOWERS "Heroes" ALANIS MORISSETTE "Uninvited"	<b>WJMX/Florence, SC</b> OM: Keith Mitchell MD: Jack Kahan 22 FASTBALL "Way" 23 VONDA SHEPARD "Searchin" 20 GOD DOLLS "Time" 20 ESCAPE "Arms" 21 WOLFLOWERS "Heroes" GLORIA ESTEFAN "Heaven's" ALL SAINTS "Never" CHERRY POPPIN' "Zoot"	<b>WY0Y/Jackson, MS</b> GM/PD: Dick O'Neil MD: Kevin Vaughan WOLFLOWERS "Heroes" ALANIS MORISSETTE "Uninvited"	<b>WZPL/Indianapolis, IN</b> PD: Tom Gjerdrum MD: Dave Decker WOLFLOWERS "Heroes" LEANN RIMES "Looking" NAKED "Hannin"	<b>WDJX/Louisville, KY</b> PD: C.C. Matthews APD/MD: Rod Phillips EVERCLEAR "Buy" ALL SAINTS "Never" CHERRY POPPIN' "Zoot" GLORIA ESTEFAN "Heaven's" WOLFLOWERS "Heroes"	<b>WZEE/Madison, WI</b> PD: Jimmy Steele MD: Tommy Bodean 10 ALANIS MORISSETTE "Uninvited" 2 WOLFLOWERS "Heroes" 3 VONDA SHEPARD "Searchin"	<b>WZYG/Charlotte, NC</b> PD: Brian Bridgman MD: Danny Wright 32 ALANIS MORISSETTE "Uninvited" 23 VONDA SHEPARD "Searchin" 5 CHERRY POPPIN' "Zoot" BRIAN MCKINIGHT "Anytime" WOLFLOWERS "Heroes"	<b>WZFB/Jacksonville, FL</b> OM/PD: Cat Thomas APD/MD: Tony Mann BLAIR "Fun" WOLFLOWERS "Heroes"	<b>WZEE/Madison, WI</b> PD: Jimmy Steele MD: Tommy Bodean 10 ALANIS MORISSETTE "Uninvited" 2 WOLFLOWERS "Heroes" 3 VONDA SHEPARD "Searchin"	<b>WZEB/New Orleans, LA</b> PD: Joe Larson No Adds	<b>WZLW/Springfield, IL</b> PD: Tom Poleman APD: Kid Kelly MD: Cubby Bryant 10 MATCHBOX 20 "Real" 2 SPEIC GIRLS "Stop" 1 REBEKAH "Sin"	<b>WZLW/Springfield, IL</b> PD: Tom Poleman APD: Kid Kelly MD: Cubby Bryant 10 MATCHBOX 20 "Real" 2 SPEIC GIRLS "Stop" 1 REBEKAH "Sin"	<b>WZLW/Springfield, IL</b> PD: Tom Poleman APD: Kid Kelly MD: Cubby Bryant 10 MATCHBOX 20 "Real" 2 SPEIC GIRLS "Stop" 1 REBEKAH "Sin"	<b>WZLW/Springfield, IL</b> PD: Tom Poleman APD: Kid Kelly MD: Cubby Bryant 10 MATCHBOX 20 "Real" 2 SPEIC GIRLS "Stop" 1 REBEKAH "Sin"	<b>WZLW/Springfield, IL</b> PD: Tom Poleman APD: Kid Kelly MD: Cubby Bryant 10 MATCHBOX 20 "Real" 2 SPEIC GIRLS "Stop" 1 REBEKAH "Sin"
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138 Total Reporters  
138 Current Reporters  
136 Current Playlists

Reported Frozen Playlist (1):  
WXYV/Baltimore, MD

Did Not Report, Playlist Frozen (1):  
KKMG/Colorado Springs, CO

CHR/POP PLAYLISTS

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

MARKET #1 WHZZ/New York (212) 239-2300 Poleman/Bryant. Playlist for WHZZ/New York with columns for plays, time, and artist/title.

MARKET #2 KISZ/Los Angeles (818) 845-1027 Kietley/Austin. Playlist for KISZ/Los Angeles with columns for plays, time, and artist/title.

MARKET #4 KZQZ/San Francisco (415) 957-0957 Edwards/Ocean. Playlist for KZQZ/San Francisco with columns for plays, time, and artist/title.

MARKET #5 WIDJ/Philadelphia (610) 667-8100 Towers. Playlist for WIDJ/Philadelphia with columns for plays, time, and artist/title.

MARKET #6 106.1 KISSFM KHKS/Dallas (214) 891-3400 Cook/Lambert/Reynolds. Playlist for 106.1 KISSFM with columns for plays, time, and artist/title.

MARKET #8 WWZZ/Washington (703) 522-1041 O'Brian/Ross. Playlist for WWZZ/Washington with columns for plays, time, and artist/title.

MARKET #9 KRBE/Houston (713) 266-1000 Peake/Michaels. Playlist for KRBE/Houston with columns for plays, time, and artist/title.

MARKET #10 WYKS/Boston (781) 396-1430 Ivey/Corey. Playlist for WYKS/Boston with columns for plays, time, and artist/title.

MARKET #11 WHYI/Miami (954) 463-9299 Roberts/Chio/Poyner. Playlist for WHYI/Miami with columns for plays, time, and artist/title.

MARKET #12 STAR 94 ATLANTA WSTR/Atlanta (404) 261-2970 Bowen/Ammons. Playlist for STAR 94 ATLANTA with columns for plays, time, and artist/title.

MARKET #13 KBKS/Seattle (206) 282-5477 Preston. Playlist for KBKS/Seattle with columns for plays, time, and artist/title.

MARKET #14 KDWB/Minneapolis (612) 340-9000 Morris/Davis. Playlist for KDWB/Minneapolis with columns for plays, time, and artist/title.

MARKET #15 KKLQ/San Diego (619) 565-6006 Shannon/Dr. Doug. Playlist for KKLQ/San Diego with columns for plays, time, and artist/title.

MARKET #16 WBLI/Long Island (516) 762-1061 Medek/Levine. Playlist for WBLI/Long Island with columns for plays, time, and artist/title.

MARKET #18 KSLZ/Louis (314) 692-3100 Kapugi/Stevens. Playlist for KSLZ/Louis with columns for plays, time, and artist/title.

# CHR/POP PLAYLISTS

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

**MARKET #20**  
**WBZZ/Pittsburgh**  
 (412) 920-9400  
 Clark/Edgar/Litley

PLAYS 3W 2W 1W TW

ARTIST/TITLE

38 36 41 61 MARCY PLAYGROUND/Sex And Candy  
 55 55 55 58 CELINE DIOMY/Heart Will Go On  
 50 55 55 55 MATCHBOX 20/3am  
 44 51 51 54 SAVAGE GARDEN/Truly Madly Deeply  
 36 35 39 47 JANET/Together Again  
 42 37 40 44 NATALIE IMBRUGLIA/Tom  
 53 54 47 38 THIRD EYE BLIND/How's It Going To Be  
 28 27 35 37 TONIC/Open Up Your Eyes  
 15 23 35 36 K-CI & JOJO/AI My Life  
 42 41 40 34 BACKSTREET BOYS/Long As You...  
 31 40 39 33 GREEN Daytime Of Your Life...  
 40 32 31 33 BILLIE MYERS/Kiss The Rain  
 23 26 27 31 ROBYN/Do You Really...  
 33 28 28 28 VERVE/Bitter Sweet...  
 40 34 31 26 MADONNA/Frozen  
 21 25 25 25 SISTER 7/Now That You Mean  
 29 30 29 25 TUESDAY'S Up To You  
 30 23 24 25 SUGAR RAY/FY  
 33 23 21 32 K-CI & JOJO/AI My Life  
 33 23 21 32 K-CI & JOJO/AI My Life  
 33 23 21 32 K-CI & JOJO/AI My Life  
 55 50 42 24 SMASH MOUTH/Walkin' On The Sun  
 22 23 23 24 WALLFLOWERS/One Headlight  
 16 22 25 23 PAULA COLE/Me  
 25 21 23 DUNCAN SHEIK/Barely Breathing  
 21 22 22 22 OMCH/How Bizarre  
 25 23 22 22 SISTER HAZEL/For You  
 16 32 21 22 TONIC/You Could Only...  
 11 23 17 20 REBEKAH/Sin So Well  
 19 20 20 20 CHUMBAWAMBA/Tubthumping  
 17 18 19 19 EDWIN MCCAINT/Be  
 15 19 19 19 N SYNCI/Want You Back  
 25 23 24 18 MEREDITH BROOKS/Bitch  
 11 11 11 11 HANSON/Weird  
 7 15 15 15 TUESDAY'S Up To You  
 7 15 15 15 SHAWN COLVIN/Notion On Me  
 6 14 14 14 SHANIA TWAIN/You're Still The One  
 11 12 11 12 OUR LADY PEACE/Dummy  
 14 20 11 11 CHUMBAWAMBA/Amnesia  
 BRIAN MCKNIGHT/Anytime  
 WALLFLOWERS/Heroes

**MARKET #21**  
**WFLZ/Tampa**  
 (813) 839-9393  
 Harris/Domino

PLAYS 3W 2W 1W TW

ARTIST/TITLE

53 74 70 75 MARCY PLAYGROUND/Sex And Candy  
 47 66 68 73 K-CI & JOJO/AI My Life  
 71 72 72 71 WILL SMITH/Gettin' Jiggy Wit It  
 39 45 71 69 MADONNA/Frozen  
 67 63 65 NATALIE IMBRUGLIA/Tom  
 41 39 44 51 N SYNCI/Want You Back  
 49 45 51 48 MATCHBOX 20/3am  
 71 69 60 47 CELINE DIOMY/Heart Will Go On  
 46 40 43 41 SAVAGE GARDEN/Truly Madly Deeply  
 39 40 42 39 ROBYN/Do You Really...  
 24 29 35 36 BACKSTREET BOYS/Everybody...  
 7 9 13 38 BRIAN MCKNIGHT/Anytime  
 10 28 32 35 MARIAN CAREY/My Ai  
 49 29 22 35 BILLIE MYERS/Kiss The Rain  
 25 29 33 34 THIRD EYE BLIND/How's It Going To Be  
 32 32 39 34 CHUMBAWAMBA/Amnesia  
 14 19 25 34 JANET/Together Again  
 33 32 33 33 BACKSTREET BOYS/Long As You...  
 32 32 31 32 K-CI & JOJO/AI My Life  
 36 33 33 32 ROBYN/Do You Really...  
 32 35 34 31 INOUI/Love You Down  
 26 29 35 30 UNCLE SAM/I Don't Ever Want...  
 21 22 25 25 NU JAVO/Heaven  
 10 24 29 24 USHER/Nice & Slow  
 16 21 24 21 GINUNWINE/When Does Cry  
 69 53 22 22 USHER/You Make Me Wanna...  
 7 9 13 38 BRIAN MCKNIGHT/Anytime  
 10 13 11 18 S.O.A.P./This Is How We Party  
 32 16 19 18 SMASH MOUTH/Walkin' On The Sun  
 43 40 30 18 JANET/Together Again  
 34 17 16 17 IMANI COPPOLA/Legend Of A Cowgirl  
 8 11 11 9 DESTINY'S CHILD/No, No, No  
 11 8 9 9 HANSON/Weird  
 5 7 10 13 MADONNA/Free So Good  
 43 44 44 44 TUESDAY'S Up To You  
 12 12 12 12 VONDA SHEPARD/Searchin' My Soul  
 16 15 13 12 NOTORIOUS B.I.G./Mo Money Mo Problems  
 10 11 10 11 MATCHBOX 20/Push  
 10 10 10 10 THE WAY YOU LIVE  
 15 19 17 10 SHAWN COLVIN/Notion On Me

**MARKET #23**  
**WZJM/Cleveland**  
 (216) 621-9300  
 Eubank/Jackson

PLAYS 3W 2W 1W TW

ARTIST/TITLE

41 35 49 65 N SYNCI/Want You Back  
 54 64 62 65 K-CI & JOJO/AI My Life  
 67 65 64 61 WILL SMITH/Gettin' Jiggy Wit It  
 31 47 63 58 USHER/You Make Me Wanna...  
 62 62 57 57 BRIAN MCKNIGHT/Anytime  
 58 56 59 55 SAVAGE GARDEN/Truly Madly Deeply  
 12 18 20 54 MARCY PLAYGROUND/Sex And Candy  
 26 31 58 51 BACKSTREET BOYS/Everybody...  
 37 52 65 45 MATCHBOX 20/3am  
 25 28 42 39 LFO/The Way You Live...  
 27 27 40 39 NATALIE IMBRUGLIA/Tom  
 80 46 44 38 MADONNA/Frozen  
 10 49 49 36 DESTINY'S CHILD/No, No, No  
 20 11 10 33 ALANIS MORISSETTE/Uninvited  
 20 21 21 33 K.P. & ENVY/Swing My Way...  
 26 19 29 30 UNCLE SAM/I Don't Ever Want...  
 16 25 29 29 JAVO/Heaven  
 13 21 29 29 CELINE DIOMY/Heart Will Go On  
 20 13 21 41 CHANTAL KRETZSCHE/Ready To Bounce  
 27 20 35 25 USHER/Nice & Slow  
 7 15 21 25 MARIAN CAREY/My Ai  
 19 19 25 25 GUN GO DOLL/Sirs  
 34 28 29 24 BOYZ II MEN/A Song For Mama  
 16 21 24 21 SPICE GIRLS/Stop  
 10 22 19 23 SOMETHIN' FOR.../My Love Is The Shh!!  
 21 12 22 SHE MOVES/It's Your Love  
 9 10 12 21 NEXT/Too Close  
 24 19 21 20 SUGAR RAY/FY  
 25 21 21 20 JIMMY RAY/Are You Jimmy Ray?  
 24 16 25 19 SMASH MOUTH/Walkin' On The Sun  
 21 20 20 19 ROBYN/Show Me Love  
 11 12 10 18 ROBYN/Do You Know (What...)  
 18 13 11 18 LA BOUCHE/Be My Lover  
 20 13 11 17 LA BOUCHE/Sweet Dreams  
 13 12 11 17 LE CLIC/Tonight Is The Night  
 60 31 24 17 BACKSTREET BOYS/Long As You...  
 10 15 10 16 BACKSTREET BOYS/Out Playing...  
 10 16 15 15 GLORIA ESTEFAN/Where's What I Feel  
 10 10 16 15 NO MERCY/Where Do You Go

**MARKET #24**  
**KKRZ/Portland, OR**  
 (503) 226-0100  
 Austin/Lara

PLAYS 3W 2W 1W TW

ARTIST/TITLE

56 71 72 73 N SYNCI/Want You Back  
 38 41 67 72 NATALIE IMBRUGLIA/Tom  
 71 70 70 77 WILL SMITH/Gettin' Jiggy Wit It  
 47 44 54 69 K-CI & JOJO/AI My Life  
 64 67 69 SAVAGE GARDEN/Truly Madly Deeply  
 50 47 51 49 MATCHBOX 20/3am  
 54 48 50 45 BILLIE MYERS/Kiss The Rain  
 27 29 31 43 MARCY PLAYGROUND/Sex And Candy  
 65 42 43 43 JANET/Together Again  
 67 66 49 41 UNCLE SAM/I Don't Ever Want...  
 38 38 38 38 ALANIS MORISSETTE/Uninvited  
 46 52 44 38 MADONNA/Frozen  
 15 33 33 BACKSTREET BOYS/Everybody...  
 30 37 38 37 DESTINY'S CHILD/No, No, No  
 20 11 10 36 THIRD EYE BLIND/How's It Going To Be  
 11 33 34 BRIAN MCKNIGHT/Anytime  
 46 48 39 32 INOUI/Love You Down  
 34 31 31 31 SMASH MOUTH/Walkin' On The Sun  
 29 29 29 27 USHER/You Make Me Wanna...  
 49 36 48 25 BACKSTREET BOYS/Long As You...  
 12 27 27 24 USHER/Nice & Slow  
 46 42 21 24 CELINE DIOMY/Heart Will Go On  
 23 22 20 23 NOTORIOUS B.I.G./Mo Money Mo Problems  
 26 26 21 23 ROBYN/Do You Really...  
 21 23 23 23 MAS/Free So Good  
 23 23 23 23 SUGAR RAY/FY  
 14 19 22 20 BOYZ II MEN/A Song For Mama  
 24 23 22 20 THIRD EYE BLIND/Semi-Charmed Life  
 18 18 18 18 PAULA COLE/Don't Want To Wait  
 5 8 17 17 MARIAN CAREY/My Ai  
 13 14 11 14 S.O.A.P./This Is How We Party  
 7 13 10 18 EDWIN MCCAINT/Be  
 5 5 10 EDWIN MCCAINT/Be  
 5 5 10 EDWIN MCCAINT/Be  
 5 5 10 EDWIN MCCAINT/Be

**MARKET #25**  
**WKRC/Cincinnati**  
 (513) 763-5500  
 Klaproth/Kelly

PLAYS 3W 2W 1W TW

ARTIST/TITLE

43 44 65 65 NATALIE IMBRUGLIA/Tom  
 61 63 65 65 MATCHBOX 20/3am  
 31 31 45 64 THIRD EYE BLIND/How's It Going To Be  
 43 64 64 64 MARCY PLAYGROUND/Sex And Candy  
 43 44 43 45 BILLIE MYERS/Kiss The Rain  
 40 38 42 45 LORENA MCKENNT/The Mummies' Dance  
 46 46 42 42 VERVE/Bitter Sweet  
 41 41 42 VONDA SHEPARD/Searchin' My Soul  
 42 42 42 42 MADONNA/Frozen  
 41 40 39 39 SAVAGE GARDEN/Truly Madly Deeply  
 31 13 37 39 PAULA COLE/Me  
 39 40 36 36 GUN GO DOLL/Sirs  
 27 37 35 35 FASTBALL/The Way  
 32 40 37 34 AQUA/Tom Back Time  
 2 32 30 33 BARENAKED LADIES/Bran Wilson  
 24 15 38 32 ERIC CLAPTON/My Father's Eyes  
 11 32 31 REBEKAH/Sin So Well  
 19 19 22 21 EDWIN MCCAINT/Be  
 31 33 33 29 TONIC/Open Up Your Eyes  
 33 31 29 28 EVERCLEAR/Will Buy You...  
 62 40 25 25 LORENA MCKENNT/Truly Madly Deeply  
 23 23 25 24 SUGAR RAY/FY  
 64 66 64 24 BEN FOLDS FIVE/Brick  
 26 25 27 23 MEREDITH BROOKS/What Would Happen  
 61 65 25 23 SMASH MOUTH/Walkin' On The Sun  
 20 25 26 23 SISTER HAZEL/For You  
 21 23 26 23 THIRD EYE BLIND/Semi-Charmed Life  
 20 22 25 22 TONIC/You Could Only...  
 22 21 18 22 SHAWN COLVIN/Notion On Me  
 25 24 27 21 GREEN DAY/Time Of Your Life  
 20 23 25 20 DAVE MATTHEWS/Band/Crash Into Me  
 22 25 26 19 PAULA COLE/Don't Want To Wait  
 22 21 23 18 SARAH MCCLACHLAN/Possession  
 12 18 16 11 OUR LADY PEACE/Dummy  
 13 8 11 11 CHUMBAWAMBA/Amnesia  
 18 33 27 7 JONNY LANG/Money Your Love  
 18 19 16 7 FRONA APPLE/Goodbyes  
 7 7 7 THIS PERFECT DAY/Goodbye Have Been...  
 16 12 7 4 SISTER HAZEL/Happy

**MARKET #26**  
**KMXV/Kansas City**  
 (816) 756-5698  
 Zellner/Dylan

PLAYS 3W 2W 1W TW

ARTIST/TITLE

82 62 62 62 MATCHBOX 20/3am  
 82 62 62 62 SAVAGE GARDEN/Truly Madly Deeply  
 80 60 60 60 USHER/You Make Me Wanna...  
 54 56 56 56 NATALIE IMBRUGLIA/Tom  
 36 50 54 54 WILL SMITH/Gettin' Jiggy Wit It  
 24 40 46 50 K-CI & JOJO/AI My Life  
 38 48 48 48 N SYNCI/Want You Back  
 38 42 44 46 ROBYN/Do You Really...  
 32 34 44 44 MARCY PLAYGROUND/Sex And Candy  
 32 34 44 44 CELINE DIOMY/Heart Will Go On  
 38 40 38 38 MADONNA/Frozen  
 14 22 30 VONDA SHEPARD/Searchin' My Soul  
 58 38 34 28 JANET/Together Again  
 20 20 20 20 TONIC/Open Up Your Eyes  
 24 24 24 24 PAULA COLE/Me  
 14 22 24 24 BACKSTREET BOYS/Everybody...  
 22 22 22 22 FASTBALL/The Way  
 20 20 20 20 ERIC CLAPTON/My Father's Eyes  
 20 20 20 20 HANSON/Weird  
 14 22 14 26 SHANIA TWAIN/You're Still The One  
 10 10 10 14 WALLFLOWERS/Heroes  
 10 10 10 14 LISA LOEB/Let's Forget...  
 20 20 20 14 SHAWN COLVIN/Notion On Me  
 10 10 10 14 LEANN RIMES/Looking Through...  
 7 7 7 12 TONIC/You Could Only...  
 7 7 12 12 SARAH MCCLACHLAN/Adia  
 7 7 10 12 GUN GO DOLL/Sirs  
 10 10 10 7 SHE MOVES/It's Your Love  
 10 10 10 7 CHERRY POPPIN'.../Zooz Suit Riot  
 EVERCLEAR/Will Buy You Back

**MARKET #31**  
**WPRO/Providence**  
 (401) 433-4200  
 Bistoli/Morris

PLAYS 3W 2W 1W TW

ARTIST/TITLE

54 49 53 52 NATALIE IMBRUGLIA/Tom  
 51 52 52 50 BACKSTREET BOYS/Long As You...  
 49 30 30 31 CELINE DIOMY/Heart Will Go On  
 52 51 50 50 MADONNA/Frozen  
 31 50 52 50 K-CI & JOJO/AI My Life  
 49 51 51 49 SAVAGE GARDEN/Truly Madly Deeply  
 53 51 51 49 MATCHBOX 20/3am  
 40 40 40 36 BEN FOLDS FIVE/Brick  
 32 33 35 32 ROBYN/Do You Really...  
 49 30 30 31 BACKSTREET BOYS/Long As You...  
 30 31 31 31 THIRD EYE BLIND/How's It Going To Be  
 36 34 34 30 N SYNCI/Want You Back  
 34 34 35 30 JANET/Together Again  
 36 39 36 30 HANSON/Weird  
 32 36 38 29 SHANIA TWAIN/You're Still The One  
 16 28 29 29 EDWIN MCCAINT/Be  
 28 34 33 29 MARCY PLAYGROUND/Sex And Candy  
 29 29 23 22 FASTBALL/The Way  
 14 22 14 26 SHANIA TWAIN/You're Still The One  
 27 28 23 24 PAULA COLE/Me  
 12 21 20 21 SARAH MCCLACHLAN/Adia  
 19 19 19 19 BRIAN MCKNIGHT/Anytime  
 14 15 20 19 ERIC CLAPTON/My Father's Eyes  
 9 14 15 15 LISA LOEB/Let's Forget...  
 12 14 10 14 WILL SMITH/Gettin' Jiggy Wit It  
 10 13 13 13 ROBYN/Do You Really...  
 16 15 14 14 SUGAR RAY/FY  
 14 13 14 14 CHUMBAWAMBA/Tubthumping  
 17 15 15 13 SISTER HAZEL/For You  
 14 16 11 13 DUNCAN SHEIK/Barely Breathing  
 34 13 11 13 SMASH MOUTH/Walkin' On The Sun  
 14 14 15 13 WALLFLOWERS/One Headlight  
 8 8 12 BLACK LAB/Time Ago  
 12 14 14 12 MEREDITH BROOKS/Bitch  
 14 15 14 12 TONIC/You Could Only...  
 15 15 13 11 MIGHTY MIGHTY.../The Impression  
 9 10 10 10 BACKSTREET BOYS/Everybody...  
 10 10 10 10 HANSON/Weird  
 XSCAPE/The Arms Of L

**MARKET #32**  
**WNCI 97.9**  
 Notion On Me  
**WNCI/Columbus, OH**  
 (401) 224-9624  
 Dimick/Sharpe

PLAYS 3W 2W 1W TW

ARTIST/TITLE

60 61 60 63 CELINE DIOMY/Heart Will Go On  
 46 54 53 58 BACKSTREET BOYS/Long As You...  
 57 57 51 51 SAVAGE GARDEN/Truly Madly Deeply  
 21 34 39 56 THIRD EYE BLIND/How's It Going To Be  
 40 35 45 55 CHUMBAWAMBA/Tubthumping  
 60 52 45 55 JANET/Together Again  
 36 42 48 55 NATALIE IMBRUGLIA/Tom  
 56 55 52 54 MATCHBOX 20/3am  
 23 28 40 41 WILL SMITH/Gettin' Jiggy Wit It  
 42 32 33 41 CHANTAL KRETZSCHE/Ready To Bounce  
 31 37 31 31 ROBYN/Do You Really...  
 56 54 52 38 PAULA COLE/Don't Want To Wait  
 38 38 38 37 MADONNA/Frozen  
 35 39 38 35 BILLIE MYERS/Kiss The Rain  
 53 51 51 34 BLESSID UNION/Light In Your Eyes  
 29 24 27 33 K-CI & JOJO/AI My Life  
 37 37 33 33 THIRD EYE BLIND/Semi-Charmed Life  
 43 32 34 31 MATCHBOX 20/Push  
 12 21 37 31 ERIC CLAPTON/My Father's Eyes  
 21 21 21 21 SHANIA TWAIN/You're Still The One  
 13 20 20 20 MARCY PLAYGROUND/Sex And Candy  
 13 21 21 19 N SYNCI/Want You Back  
 12 14 10 17 FASTBALL/The Way  
 9 13 14 17 ROBYN/Do You Really...  
 19 16 12 17 BACKSTREET BOYS/Everybody...  
 15 16 19 14 BARENAKED LADIES/Bran Wilson  
 15 16 19 12 VONDA SHEPARD/Searchin' My Soul  
 7 7 11 12 ELTON JOHN/Recover Your Soul  
 12 15 18 11 PAULA COLE/Me  
 17 18 20 11 TUESDAY'S Up To You  
 5 5 12 12 USHER/Nice & Slow  
 4 10 12 10 BEN FOLDS FIVE/Brick  
 16 15 11 10 DAKOTA MOONVA Promise I Make  
 12 11 10 8 CHUMBAWAMBA/Amnesia  
 EDWIN MCCAINT/Be  
 WALLFLOWERS/Heroes  
 LISA LOEB/Let's Forget...

**MARKET #34**  
**WVNZ/Norfolk**  
 (804) 497-2000  
 London/West

PLAYS 3W 2W 1W TW

ARTIST/TITLE

48 49 49 51 K.P. & ENVY/Swing My Way  
 46 49 48 49 K-CI & JOJO/AI My Life  
 43 46 49 47 TIMBALAND & MAGOO/2 Live U You  
 37 44 44 46 QUEEN/REMIAM My Love  
 38 47 40 46 BRIAN MCKNIGHT/Anytime  
 33 39 40 46 SAVAGE GARDEN/Truly Madly Deeply  
 47 46 50 41 DESTINY'S CHILD/No, No, No  
 49 47 50 41 CELINE DIOMY/Heart Will Go On  
 38 39 39 39 BACKSTREET BOYS/Everybody...  
 12 32 38 38 PUBLIC ANNOUNCEMENT/Body Bumpin'...  
 87 40 38 38 MAKE IT/When You Want  
 21 21 30 38 S.O.A.P./This Is How We Party  
 35 37 37 37 NEXT/Too Close  
 44 40 37 36 USHER/Nice & Slow  
 35 28 30 36 LSG/L.../Dunus  
 45 40 38 35 N SYNCI/Want You Back  
 17 25 25 25 HANSON/Weird  
 24 25 26 24 JANET/Together Again  
 21 17 20 20 PRINCE BE: KY-MANI.../Gotta Be...  
 23 22 18 20 JOCK JAM/Jock Jam  
 16 16 17 ROBYN/Do You Know (What...)  
 6 21 16 SOLID HARMONY/It Be There For...  
 24 24 24 20 MARK MORRISON/Return Of The Mack  
 20 25 19 20 AEROSMITH/Pink  
 15 16 15 20 SHANIA TWAIN/You're Still The One  
 18 22 21 18 BACKSTREET BOYS/Out Playing...  
 32 32 26 18 THIRD EYE BLIND/How's It Going To Be  
 11 11 18 GUN GO DOLL/Sirs  
 17 15 14 17 TONIC/You Could Only...  
 25 25 26 17 NOTORIOUS B.I.G./Mo Money Mo Problems  
 12 15 16 16 TONIC/Open Up Your Eyes  
 15 12 18 16 MATCHBOX 20/Push  
 10 13 16 INOUI/Love You Down  
 15 15 15 15 BACKSTREET BOYS/Everybody...  
 9 12 13 15 DESTINY'S CHILD/No, No, No  
 6 14 15 BRIAN MCKNIGHT/Anytime  
 10 EN VOIE/Dont Let Go (Love)  
 10 BABYFACE/Every Time I...  
 6 9 VONDA SHEPARD/Searchin' My Soul

**MARKET #35**  
**KZHT/Salt Lake City**  
 (801) 908-1300  
 Summers/McCartney

PLAYS 3W 2W 1W TW

ARTIST/TITLE

46 51 62 78 K-CI & JOJO/AI My Life  
 42 52 61 74 NATALIE IMBRUGLIA/Tom  
 52 50 64 74 USHER/You Make Me Wanna...  
 77 77 73 73 SAVAGE GARDEN/Truly Madly Deeply  
 69 67 56 51 BACKSTREET BOYS/Long As You...  
 33 39 41 50 N SYNCI/Want You Back  
 62 76 61 47 JANET/Together Again  
 62 76 60 46 BILLIE MYERS/Kiss The Rain  
 60 49 46 46 MATCHBOX 20/3am  
 38 46 45 44 BEN FOLDS FIVE/Brick  
 42 32 31 BLESSID UNION/Light In Your Eyes  
 70 64 57 45 CELINE DIOMY/Heart Will Go On  
 16 17 26 36 MARCY PLAYGROUND/Sex And Candy  
 20 22 26 35 MARCY PLAYGROUND/Sex And Candy  
 11 12 24 33 VERVE/Bitter Sweet  
 18 21 24 29 WILL SMITH/Gettin' Jiggy Wit It  
 23 26 19 27 ROBYN/Do You Know (What...)  
 23 24 21 25 THIRD EYE BLIND/Semi-Charmed Life  
 41 31 32 27 ROBYN/Do You Really...  
 23 24 24 23 PRINCE BE: KY-MANI.../Gotta Be...  
 32 23 19 22 LISA LOEB/Do  
 16 24 23 22 NAKED/Raining On The Sky  
 24 34 28 22 DAKOTA MOONVA Promise I Make  
 23 24 24 20 MARK MORRISON/Return Of The Mack  
 20 25 19 20 AEROSMITH/Pink  
 15 16 15 20 SHANIA TWAIN/You're Still The One  
 18 22 21 18 BACKSTREET BOYS/Out Playing...  
 32 32 26 18 THIRD EYE BLIND/How's It Going To Be  
 11 11 18 GUN GO DOLL/Sirs  
 17 15 14 17 TONIC/You Could Only...  
 25 25 26 17 NOTORIOUS B.I.G./Mo Money Mo Problems  
 12 15 16 16 TONIC/Open Up Your Eyes  
 15 12 18 16 MATCHBOX 20/Push  
 10 13 16 INOUI/Love You Down  
 15 15 15 15 BACKSTREET BOYS/Everybody...  
 9 12 13 15 DESTINY'S CHILD/No, No, No  
 6 14 15 BRIAN MCKNIGHT/Anytime  
 10 EN VOIE/Dont Let Go (Love)  
 10 BABYFACE/Every Time I...  
 6 9 VONDA SHEPARD/Searchin' My Soul

**MARKET #36**  
**WKMS/Charlotte**  
 (704) 331-9510  
 Bridgman/Wright

PLAYS 3W 2W 1W TW

ARTIST/TITLE

51 56 56 64 NATALIE IMBRUGLIA/Tom  
 51 54 54 58 JANET/Together Again  
 60 60 58 SHANIA TWAIN/You're Still The One  
 54 54 57 SAVAGE GARDEN/Truly Madly Deeply  
 65 55 52 BACKSTREET BOYS/Long As You...  
 42 43 43 51 MATCHBOX 20/3am  
 67 53 43 CELINE DIOMY/Heart Will Go On  
 66 33 41 MARCY PLAYGROUND/Sex And Candy  
 72 28 28 37 N SYNCI/Want You Back  
 40 41 41 35 SMASH MOUTH/Walkin' On The Sun  
 30 35 33 K-CI & JOJO/AI My Life  
 32 32 22 WILL SMITH/Gettin' Jiggy Wit It  
 55 58 52 ALANIS MORISSETTE/Uninvited  
 74 43 43 31 USHER/You Make Me Wanna...  
 49 29 28 EDWIN MCCAINT/Be  
 33 33 27 PAULA COLE/Don't Want To Wait  
 35 35 25 MADONNA/Frozen  
 18 18 23 ERIC CLAPTON/My Father's Eyes  
 23 23 23 VONDA SHEPARD/Searchin' My Soul  
 36 33 22 CHUMBAWAMBA/Tubthumping  
 18 18 21 BACKSTREET BOYS/Everybody...  
 3 20 30 S.O.A.P./This Is How We Party  
 19 19 20 FASTBALL/The Way  
 25 25 19 GUN GO DOLL/Sirs  
 9 9 14 PAULA COLE/Me  
 29 29 11 WILL SMITH/Gettin' Jiggy Wit It  
 5 5 7 EVERCLEAR/Will Buy You...  
 11 11 5 TONIC/Open Up Your Eyes  
 5 5 7 CHERRY POPPIN'.../Zooz Suit Riot  
 BRIAN MCKNIGHT/Anytime  
 WALLFLOWERS/Heroes

**MARKET #37**  
**WZPL/Indianapolis**  
 (317) 816-4000  
 Gerdtrum/Decker

PLAYS 3W 2W 1W TW

ARTIST/TITLE

62 64 63 65 CELINE DIOMY/Heart Will Go On  
 59 56 60 59 SUGAR RAY/FY  
 40 44 57 59 SAVAGE GARDEN/Truly Madly Deeply  
 61 58 56 56 SMASH MOUTH/Walkin' On The Sun  
 60 62 44 56 MATCHBOX 20/3am  
 29 33 39 46 ERIC CLAPTON/My Father's Eyes  
 42 45 41 45 NATALIE IMBRUGLIA/Tom  
 47 47 50 44 MADONNA/Frozen  
 39 43 44 44 AEROSMITH/Pink  
 31 42 41 40 BILLIE MYERS/Kiss The Rain  
 34 32 35 38 BEN FOLDS FIVE/Brick  
 32 31 30 32 PAULA COLE/Me  
 55 58 52 CHUMBAWAMBA/Tubthumping  
 15 19 24 28 EDWIN MCCAINT/Be  
 25 26 29 26 MARCY PLAYGROUND/Sex And Candy  
 20 23 22 23 SHAWN COLVIN/Sunny Came Home  
 20 23 22 23 EVERCLEAR/Will Buy You...  
 18 23 22 22 ROBYN/Do You Really...  
 22 22 22 22 JEWEL/Foolish Games  
 22 21 22 22 BACKSTREET BOYS/Everybody...  
 21 22 22 21 DAVE MATTHEWS/BAND/Crash Into Me  
 21 21 22 21 ELTON JOHN/Something About...  
 21 21 20 21 THIRD EYE BLIND/How's It Going To Be  
 24 24 19 21 CHUMBAWAMBA/Amnesia  
 23 22 20 20 SISTER HAZEL/For You  
 20 17 19 20 JEWEL/You Were Meant...  
 21 21 21 21 THIRD EYE BLIND/Semi-Charmed Life  
 8 9 18 SHANIA TWAIN/You're Still The One  
 8 22 17 LISA LOEB/Let's Forget...  
 22 23 23 16 ROBYN/Do You Know (What...)  
 29 24 20 16 MATCHBOX 20/Push  
 11 16 16 GUN GO DOLL/Sirs  
 13 16 14 14 BARENAKED LADIES/Bran Wilson  
 13 16 14 13 BLACK LAB/Time Ago  
 8 7 7 DAKOTA MOONVA Promise I Make  
 7 7 7 TONIC/Open Up Your Eyes  
 7 7 7 WALLFLOWERS/Heroes  
 LEANN RIMES/Looking Through...  
 NAKED/Raining On The Sky

**MARKET #38**  
**WXLI/**

# CHR/POP PLAYLISTS

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

**KISS 98.5**  
WKSE/Bufalo (716) 884-5101  
O'Neill/Universal

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
34	58	57	59		BRIAN MCKNIGHT/Anytime
59	57	61	57		WILL SMITH/Gettin' Jiggy Wit It
59	55	60	56		NATALIE IMBRUGLIA/Tom
57	53	58	52		K-CI & JOJO/AI My Life
25	38	39	51		GOO GOO DOLLS/Sins
59	57	43			JANET/Together Again
18	19	36			MARCY PLAYGROUND/Sex And Candy
56	54	45			CELINE DION/My Heart Will Go On
36	42	43			MATCHBOX 20/3am
56	60	48			SAVAGE GARDEN/Truly Madly Deeply
23	39	37			DESTINY'S CHILD/No, No, No
31	33	52			USHER/Nice & Slow
35	35	37			UNCLE SAMMI/Don't Ever Want...
36	33	40			NU FLAVOR/Heaven
55	38	25			BARENAKED LADIES/When I Fall
30	30	34			JOE/Angel
39	35	37			ROBYN/Do You Really...
59	44	18			N-TRANCE/da Ya Think I'm Sexy
8	24	28			'N SYNC/1 Want You Back
24	29	28			S.O.A.P/This Is How We Party
29	40	36			ROBYN/Do You Really...
25	25	24			TUESDAYS/Up To You
-	21	24			VONDA SHEPARD/Searchin' My Soul
25	27	20			PAULA COLE/Don't Want To Wait
23	7	18			BACKSTREET BOYS/Everybody...
-	-	15			K-P & ENVI/Swing My Way
16	16	23			ALLURE/Last Chance
29	25	21			USHER/You Make Me Wanna...
40	40	37			MARCY PLAYGROUND/Sex And Candy
16	12	25			NOTORIOUS B.I.G./Mo'Nasty
18	20	19			LL COOL J/Phenomenon
-	19	23			NEXT/Too Close
25	27	26			CHRIS BRIDE/If I Hadn't Got You
16	15	18			ALANIS MORISSETTE/Uninvited
16	15	17			MADE F/TO/What You Want
45	45	47			MARCY PLAYGROUND/Sex And Candy
13	13	16			WALLFLOWERS/One Headlight
15	13	16			INCL/love You Down
15	13	16			THIRD EYE BLIND/Semi-Charmed Life
19	16	15			MARK MORRISON/Return Of The Mack

**KISS 95.7**  
WKSS/Hartford (860) 524-7819  
Jones/McGowan

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
57	54	66	72		K-CI & JOJO/AI My Life
36	42	61	70		BRIAN MCKNIGHT/Anytime
50	46	60	68		WILL SMITH/Gettin' Jiggy Wit It
68	66	69	66		USHER/You Make Me Wanna...
64	66	65	65		SAVAGE GARDEN/Truly Madly Deeply
40	39	54	64		ROBYN/Do You Really...
68	70	65	63		JANET/Together Again
26	35	45	50		NEXT/Too Close
34	41	45	46		THIRD EYE BLIND/How's It Going To Be
17	18	33	41		DESTINY'S CHILD/No, No, No
65	65	53	40		CELINE DION/My Heart Will Go On
49	52	45	40		MADONNA/Frozen
9	28	36	39		S.O.A.P/This Is How We Party
67	66	49	39		MATCHBOX 20/3am
31	31	35	36		MARCY PLAYGROUND/Sex And Candy
30	33	33	31		ROBYN/Do You Really...
56	56	44	30		BACKSTREET BOYS/As Long As You...
11	9	16	28		NATALIE IMBRUGLIA/Tom
34	34	24	27		NU FLAVOR/Heaven
16	18	23	23		USHER/Nice & Slow
32	30	26	27		SAVAGE GARDEN/Truly Madly Deeply
16	18	19	20		BACKSTREET BOYS/Everybody...
-	-	16	16		BROOKLYN BOUNCE/Get Ready To Bounce
-	-	14	14		REBEKAH/Sin So Well
27	20	20	14		AQUA/Tum Back Time
-	-	8	13		ALL SAINTS/Never Ever
5	9	10	12		MARIAH CAREY/My All
12	10	14	12		ERIC CLAPTON/My Father's Eyes
12	10	12	10		SHANIA TWAIN/You're Still The One
9	11	11	11		TONIC/Open Up Your Eyes
-	-	10	10		WILL SMITH/Just The Two Of Us
6	8	10	10		WYCLEF JEAN/Gone With November
20	30	28	10		HANSON/Weird
-	-	9	9		LA BOUCHE/You Won't Forget Me
12	10	10	9		PAULA COLE/Me
-	-	9	9		SCARLETT JOHNSON/Arms Of O.A.R.
-	-	9	9		FASTBALL/The Way
-	-	11	12		SHE MOVES/It's Your Love
-	-	6	6		N-TRANCE/da Ya Think I'm Sexy
-	-	5	5		SARAH McLACHLAN/Ada

**the River 107.5fm**  
WRVW/Nashville (615) 664-2400  
Quinn/Peace

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
56	62	63	61		BACKSTREET BOYS/As Long As You...
56	60	61	61		SMASH MOUTH/Walkin' On The Sun
55	63	62	61		SAVAGE GARDEN/Truly Madly Deeply
55	62	62	61		MATCHBOX 20/3am
35	38	45	60		NATALIE IMBRUGLIA/Tom
31	33	37	37		JANET/Together Again
40	35	38	36		BILLIE MYERS/Kiss The Rain
40	37	35	36		GREEN DAY/Time Of Your Life
34	42	52	35		CELINE DION/My Heart Will Go On
15	22	32	35		PAULA COLE/Don't Want To Wait
29	31	37	34		LOREENA MCKENNETT/The Mummies' Dance
36	33	35	33		MADONNA/Frozen
34	34	34	32		NU FLAVOR/Heaven
28	29	26	26		VERVE/Bitter Sweet
39	36	26	26		LISA LOEB/1 Do
32	33	33	25		MARCY PLAYGROUND/Sex And Candy
-	-	14	24		VONDA SHEPARD/Searchin' My Soul
26	26	23	23		ROBYN/Do You Really...
31	24	22	22		BEN FOLDS FIVE/Brick
-	-	12	24		SHAWN COLVIN/Nothin On Me
34	34	34	32		MARIAH CAREY/My All
55	46	20	20		TONIC/Just The Two Of Us
39	30	20	20		SUGAR RAY/F
16	19	20	20		CHUMBAWAMBA/Tubthumping
16	19	20	20		ROBYN/Do You Know (What...)
16	19	20	19		THIRD EYE BLIND/Semi-Charmed Life
17	18	21	19		SISTER HAZEL/AI For You
17	15	18	18		AQUA/Tum Back Time
16	17	17	17		REBEKAH/Sin So Well
16	17	17	17		'N SYNC/1 Want You Back
27	26	21	17		K-CI & JOJO/AI My Life
15	17	17	16		MATCHBOX 20/3am
12	16	14	14		TONIC/Open Up Your Eyes
14	11	13	14		PAULA COLE/Me
7	12	12	13		BACKSTREET BOYS/Everybody...
-	-	10	18		REBEKAH/Sin So Well
30	27	24	13		CHUMBAWAMBA/Tubthumping
14	12	15	12		EDWIN MCCAIN/It Be
-	-	4	8		WILL SMITH/Gettin' Jiggy Wit It
-	-	-	12		HANSON/Weird

**KISS 107.5**  
WKSL/Memphis (901) 375-9324  
Saylor/Cole

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
68	67	65	70		K-CI & JOJO/AI My Life
68	67	65	67		WILL SMITH/Gettin' Jiggy Wit It
44	49	67	67		UNCLE SAMMI/Don't Ever Want...
71	60	65	60		MATCHBOX 20/3am
45	48	60	60		MARCY PLAYGROUND/Sex And Candy
70	63	64	57		'N SYNC/1 Want You Back
47	42	45	57		NATALIE IMBRUGLIA/Tom
66	67	67	54		USHER/Nice & Slow
31	12	43	53		BRIAN MCKNIGHT/Anytime
71	68	66	52		SAVAGE GARDEN/Truly Madly Deeply
65	65	45	48		INDU/love You Down
45	46	46	46		ALL SAINTS/Never Ever
43	46	42	46		UNCLE SAMMI/Don't Ever Want...
46	41	41	40		THIRD EYE BLIND/How's It Going To Be
2	35	35	36		NEXT/Too Close
-	-	33	33		MADONNA/Roy Of Light
48	42	44	30		BACKSTREET BOYS/Everybody...
8	7	14	29		DESTINY'S CHILD/No, No, No
13	5	7	26		SHANIA TWAIN/You're Still The One
44	40	40	24		BOYZ II MEN/Seasons Fall
42	39	42	38		ALANIS MORISSETTE/Uninvited
17	13	22	22		K-P & ENVI/Swing My Way
36	36	34	21		BLAIR/Have Fun, Go Mad
36	35	38	17		Ju/Heaven
-	-	17	15		FIVE/When The Lights...
15	15	15	16		MATCHBOX 20/3am
-	-	15	15		USHER/You Make Me Wanna...
15	15	15	15		USHER/You Make Me Wanna...
42	47	47	47		CELINE DION/My Heart Will Go On
-	-	14	14		GOO GOO DOLLS/Sins
-	-	16	14		NO AUTHORITY/One More Time
20	16	11	12		S.O.A.P/This Is How We Party
-	-	-	7		FASTBALL/The Way
-	-	-	5		REBEKAH/Sin So Well
2	5	3	5		HANSON/Weird

**B93.7**  
WBBO/Monmouth-Ocean (609) 597-6700  
Sullivan/Fox

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
74	73	71	73		K-CI & JOJO/AI My Life
57	75	71	73		MADONNA/Frozen
50	64	66	67		NATALIE IMBRUGLIA/Tom
71	66	66	66		SAVAGE GARDEN/Truly Madly Deeply
67	65	64	65		BILLIE MYERS/Kiss The Rain
30	43	49	65		MARCY PLAYGROUND/Sex And Candy
63	65	65	61		MATCHBOX 20/3am
31	35	45	55		USHER/Nice & Slow
71	71	72	52		CELINE DION/My Heart Will Go On
42	43	41	45		ROBYN/Do You Really...
27	26	35	45		PAULA COLE/Me
29	28	38	45		THIRD EYE BLIND/How's It Going To Be
45	44	42	44		THIRD EYE BLIND/How's It Going To Be
41	42	43	42		THIRD EYE BLIND/How's It Going To Be
48	48	41	42		EDWIN MCCAIN/It Be
65	49	42	42		JANET/Together Again
26	38	42	41		BACKSTREET BOYS/As Long As You...
49	45	45	41		'N SYNC/1 Want You Back
-	-	21	38		SHANIA TWAIN/You're Still The One
23	40	40	32		LISA LOEB/1 Do
26	28	33	28		SUGAR RAY/F
-	-	18	29		BACKSTREET BOYS/Everybody...
26	31	30	29		CHUMBAWAMBA/Tubthumping
25	24	29	29		THIRD EYE BLIND/Semi-Charmed Life
45	43	34	28		SMASH MOUTH/Walkin' On The Sun
12	25	20	20		WILL SMITH/Gettin' Jiggy Wit It
24	28	28	27		USHER/You Make Me Wanna...
10	13	17	17		LISA LOEB/1 Do
5	10	6	7		HANSON/Weird
-	-	-	7		SARAH McLACHLAN/Ada
-	-	-	11		ERIC CLAPTON/My Father's Eyes
8	15	15	16		REBEKAH/Sin So Well
5	10	6	7		HANSON/Weird
-	-	-	7		VONDA SHEPARD/Searchin' My Soul
-	-	-	7		BRIAN MCKNIGHT/Anytime
-	-	-	7		WALLFLOWERS/Heroes

**98 PXY**  
WPXY/Rochester, NY (716) 239-7440  
Ingram/Rice

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
44	35	62	64		NATALIE IMBRUGLIA/Tom
54	58	57	58		SMASH MOUTH/Walkin' On The Sun
56	58	57	57		BACKSTREET BOYS/As Long As You...
49	57	54	51		MARCY PLAYGROUND/Sex And Candy
56	58	42	49		MATCHBOX 20/3am
52	56	46	46		SAVAGE GARDEN/Truly Madly Deeply
32	43	45	46		SISTER HAZEL/AI For You
40	40	41	41		WILL SMITH/Gettin' Jiggy Wit It
61	59	58	41		CELINE DION/My Heart Will Go On
21	21	33	39		K-CI & JOJO/AI My Life
32	32	39	38		BILLIE MYERS/Kiss The Rain
39	40	36	37		MARCY PLAYGROUND/Sex And Candy
34	23	36	36		JANET/Together Again
33	24	24	35		'N SYNC/1 Want You Back
31	23	29	33		LISA LOEB/1 Do
27	15	33	33		SUGAR RAY/F
19	13	27	32		SHANIA TWAIN/You're Still The One
23	10	30	31		MATCHBOX 20/3am
30	30	30	30		MADONNA/Roy Of Light
25	25	25	25		ROBYN/Do You Really...
17	11	21	25		TONIC/Just The Two Of Us
-	-	23	25		FASTBALL/The Way
25	25	24	24		NOTORIOUS B.I.G./Mo'Nasty
26	18	25	24		CELINE DION/My Heart Will Go On
-	-	27	24		AMBER/One Night
24	9	31	32		SHE MOVES/It's Your Love
11	11	11	11		MARCY PLAYGROUND/Sex And Candy
16	10	16	20		PAULA COLE/Me
20	15	17	17		ERIC CLAPTON/My Father's Eyes
12	8	16	13		GREEN DAY/Time Of Your Life
7	5	10	13		BARENAKED LADIES/Bran Wilson
12	6	10	11		BEN FOLDS FIVE/Brick
-	-	5	11		VONDA SHEPARD/Searchin' My Soul
6	5	6	8		DESTINY'S CHILD/No, No, No
-	-	8	8		LO/The Way You Live
-	-	8	8		USHER/Nice & Slow
6	6	10	8		TONIC/Open Up Your Eyes
-	-	5	8		SPICE GIRLS/Stop
5	5	5	7		ANGEL GRANT/If Red Boat
15	12	10	7		TUESDAYS/Up To You

**G105**  
WDCC/Raleigh (919) 871-1



# CHR/RHYTHMIC TOP 50

APRIL 24, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
4	4	3	<b>1</b>	<b>NEXT</b> Too Close (Arista)	2441	2346	2130	1981	46/1
1	1	2	2	K-CI & JOJO All My Life (MCA)	2367	2422	2563	2597	43/0
2	2	1	3	BRIAN MCKNIGHT Anytime (Motown)	2301	2449	2544	2587	46/0
3	3	4	4	USHER Nice & Slow (LaFace/Arista)	1910	2160	2253	2378	40/0
11	10	9	<b>5</b>	JANET I Get Lonely (Virgin)	1730	1476	1398	1282	42/1
12	11	7	<b>6</b>	PUBLIC ANNOUNCEMENT Body Bumpin' Yippie-Yi-Yo (A&M)	1662	1492	1346	1218	42/2
9	6	5	7	SYLK-E. FYNE f/CHILL Romeo And Juliet (Grand Jury/RCA)	1610	1667	1618	1467	39/0
7	5	6	8	MASE f/TOTAL What You Want (Bad Boy/Arista)	1445	1644	1640	1615	38/0
14	13	11	<b>9</b>	MONTELL JORDAN Let's Ride (Def Jam/RAL/Mercury)	1396	1377	1271	1146	35/0
5	7	8	10	K.P. & ENVYI Swing My Way (EastWest/EEG)	1371	1485	1591	1841	36/0
10	9	10	11	DESTINY'S CHILD No, No, No (Grass Roots/Columbia)	1325	1413	1418	1405	37/1
8	8	12	12	WILL SMITH Gettin' Jiggy Wit It (Columbia)	1264	1373	1437	1568	28/1
17	15	13	13	LORD TARIQ & PETER GUNZ Deja Vu (Codeine/Columbia)	1107	1117	990	902	30/1
13	14	15	<b>14</b>	SAVAGE GARDEN Truly Madly Deeply (Columbia)	990	980	1105	1177	19/1
6	12	14	15	CELINE DION My Heart Will Go On (550 Music)	925	1084	1312	1702	20/1
22	20	17	<b>16</b>	XSCAPE The Arms Of The One Who... (So So Def/Columbia)	862	816	700	702	36/1
—	32	19	<b>17</b>	BOYZ II MEN Can't Let Her Go (Motown)	824	664	474	127	32/0
33	25	21	<b>18</b>	BACKSTREET BOYS Everybody (Backstreet's Back) (Jive)	773	640	573	485	25/0
28	24	22	<b>19</b>	VOICES OF THEORY Dimelo (Say It) (H.O.L.A./Red Ant)	771	633	583	566	28/0
16	16	16	20	TIMBALAND & MAGOO Luv 2 Luv You (BlackGround/Atlantic)	747	858	937	1019	21/0
—	48	33	<b>21</b>	MYA f/SISQO OF DRU HILL It's All About Me (University/Interscope)	746	510	334	240	33/6
50	33	20	<b>22</b>	MARIAH CAREY My All (Columbia)	732	650	464	284	32/1
18	18	18	23	MADONNA Frozen (Maverick/WB)	698	794	840	827	19/0
41	36	29	<b>24</b>	TAMIA Imagination (Qwest/WB)	691	554	433	365	25/2
31	30	27	<b>25</b>	'N SYNC I Want You Back (RCA)	662	610	516	526	20/2
24	22	24	<b>26</b>	ICE CUBE We Be Clubbin' (Heavyweight/A&M)	632	627	606	637	21/0
49	35	32	<b>27</b>	MASTER P Make 'Em Say Ugh (No Limit/Priority)	601	515	445	307	26/0
30	28	28	<b>28</b>	QUEEN PEN w/LOST BOYZ & CREW Party... (Lil' Mar/Interscope)	588	573	530	527	24/0
19	19	23	<b>29</b>	WYCLEF JEAN Gone Till November (Ruffhouse/Columbia)	576	629	738	817	21/1
35	34	30	<b>30</b>	ROBYN Do You Really Want Me (RCA)	564	519	460	438	20/0
15	17	26	31	UNCLN SAM I Don't Ever Want To See You... (Stonecreek/Epic)	541	619	936	1069	19/0
46	37	31	32	TIMBALAND & MAGOO Clock Strikes (BlackGround/Atlantic)	502	516	430	335	24/1
40	38	38	<b>33</b>	HI TOWN OJS Ding-A-Ling (Restless)	496	453	426	371	22/0
27	31	36	34	2PAC f/ERIC WILLIAMS Do For Love (Amaru/Jive)	462	482	476	571	16/0
44	44	42	<b>35</b>	BUSTA RHYMES Turn It Up (Elektra/EEG)	453	360	372	339	29/1
48	46	41	<b>36</b>	LOX Money, Power, And Respect (Bad Boy/Arista)	404	365	355	323	17/1
38	42	40	37	ARETHA FRANKLIN A Rose Is Still A Rose (Arista)	397	401	399	409	16/0
<b>DEBUT</b>	<b>38</b>	<b>38</b>	<b>38</b>	BIG PUNISHER f/JOE Still Not A Player (Loud)	397	282	239	166	13/3
29	29	37	39	PRINCE BE, KY-MANI & JOHN F Gotta Be... (Gee Street/V2)	381	469	521	532	12/0
25	27	35	40	SWV Rain (RCA)	374	490	539	623	10/0
—	—	43	41	CHARLI BALTIMORE Money (Entertainment/Epic)	352	355	205	188	19/1
<b>DEBUT</b>	<b>42</b>	<b>42</b>	<b>42</b>	ANGEL GRANT Lil' Red Boat (Flyte Tyme/Universal)	340	288	281	157	18/0
<b>DEBUT</b>	<b>43</b>	<b>43</b>	<b>43</b>	PUFF DADDY Victory (Bad Boy/Arista)	331	234	38	16	27/5
36	43	46	<b>44</b>	JANET Together Again (Virgin)	324	322	384	432	12/0
<b>DEBUT</b>	<b>45</b>	<b>45</b>	<b>45</b>	BRIAN MCKNIGHT The Only One For Me (Motown)	311	110	7	16	28/5
23	23	39	46	LSG f/L.L., BUSTA & MC LYTE Curious (EastWest/EEG)	295	447	602	693	11/0
<b>DEBUT</b>	<b>47</b>	<b>47</b>	<b>47</b>	M:G Sweet Honesty (Classified)	292	241	221	182	8/0
<b>DEBUT</b>	<b>48</b>	<b>48</b>	<b>48</b>	WC f/ICE CUBE Cheddar (Payday/FFRR/Red Ant)	273	239	175	101	14/0
<b>DEBUT</b>	<b>49</b>	<b>49</b>	<b>49</b>	S.O.A.P. This Is How We Party (Crave)	273	208	128	97	11/2
43	47	47	50	BACKSTREET BOYS As Long As You Love Me (Jive)	270	312	338	353	8/0

This chart reflects airplay from April 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker.

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

## BREAKERS

No Songs Qualified For Breaker Status This Week

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
IMAJIN Shorty (You Keep Playin' With) (Jive)	16
LINK Whatcha Gone Do? (Relativity)	15
FIVE When The Lights Go Out (Arista)	8
MYA f/SISQO OF DRU HILL It's All... (University/Interscope)	6
BRIAN MCKNIGHT The Only One For Me (Motown)	5
PUFF DADDY Victory (Bad Boy/Arista)	5
USHER My Way (LaFace/Arista)	5
JON B. They Don't Know (Yab Yum/550 Music)	4
PRAS Ghetto Supastar (Interscope)	4
TAJA SEVELLE A Lot Like You (550 Music)	4

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JANET I Get Lonely (Virgin)	+254
MYA f/SISQO OF DRU HILL It's All... (University/Interscope)	+236
BRIAN MCKNIGHT The Only One For Me (Motown)	+201
PUBLIC ANNOUNCEMENT Body Bumpin'... (A&M)	+170
BOYZ II MEN Can't Let Her Go (Motown)	+160
USHER My Way (LaFace/Arista)	+157
VOICES OF THEORY Dimelo (Say It) (H.O.L.A./Red Ant)	+138
TAMIA Imagination (Qwest/WB)	+137
BACKSTREET BOYS Everybody (Backstreet's Back) (Jive)	+133
LINK Whatcha Gone Do? (Relativity)	+125

## HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)	
USHER You Make Me Wanna... (LaFace/Arista)	
LSG My Body (EastWest/EEG)	
NOTORIOUS B.I.G. Mo Money Mo Problems (Bad Boy/Arista)	
BOYZ II MEN A Song For Mama (Motown)	
SERMON, MURRAY & REDMAN Rapper's Delight (Priority)	
MARIAH CAREY f/BONE THUGS... Breakdown (Columbia)	
MASE Feel So Good (Bad Boy/Arista)	
JD f/BRAT & USHER The Party Continues (So So Def/Columbia)	
LEANN RIMES How Do I Live (Curb)	
MISSY "MISDEMEANOR" ELLIOTT Sock It... (EastWest/EEG)	

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



# DING-A-LING

## HI-TOWN DJs

Video Ships This Week!

R&R CHR/Rhythmic **38 - 33**  
BDS Rhythm Monitor **32 - 29\***

Now Most Added Urban! Going CHR/Pop Now!

# #1 PHONES!!

KLUC • B95 • WKXJ • KIKI

#3 PHONES: KYLD • KWNZ

TOP 10 PHONES: WHTN • KDGS • QMQ

San Francisco sales nearly tripled this week!  
Wherehouse singles ranking # 82-34 583 pieces



## R&R HIP HOP TOP 20

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS TW	TOTAL LW	TOTAL STATIONS/ADDS
1	1	SYLK-E. FYNE F/CHILL Romeo... (Grand Jury/RCA)	3687	3859	116/2
3	2	ICE CUBE We Be Clubbin' (Heavyweight/A&M)	2668	2535	99/0
4	3	K.P. & ENVYI Swing My Way (EastWest/EEG)	2237	2502	73/0
6	4	TIMBALAND & MAGOO Clock Strikes (BlackGround/Atlantic)	2154	2138	102/2
9	5	BUSTA RHYMES Turn It Up (Elektra/EEG)	2019	1772	104/1
8	6	LOX Money, Power, And Respect (Bad Boy/Arista)	1988	1808	90/4
5	7	MASE F/TOTAL What You Respect (Bad Boy/Arista)	1971	2206	57/1
2	8	QUEEN PEN W/LOST BOYZ & CREW Party... (Lil' Man/Interscope)	1848	2683	77/0
10	9	SILKK THE SHOCKER Just Be Straight With Me (No Limit/Priority)	1763	1733	71/1
7	10	LORD TARIQ & PETER GUNZ Deja Vu (Codeine/Columbia)	1685	1946	58/1
13	11	CHARLI BALTIMORE Money (Untertainment/Epic)	1561	1431	97/6
14	12	GOODIE MOB They Don't Dance No Mo' (LaFace/Arista)	1498	1408	72/0
13	13	BIG PUNISHER F/JOE Still Not A Player (Loud)	1372	1005	76/8
11	14	WILL SMITH Gettin' Jiggy Wit It (Columbia)	1371	1517	34/1
15	15	PUFF DADDY Victory (Bad Boy/Arista)	1279	941	103/5
16	16	MASTER P F/SONS OF FUNK I Got The Hook Up! (No Limit/Priority)	1242	845	80/1
16	17	GANG STARR F/K-CI & JOJO Royalty (Noo Trybe)	1190	1153	77/2
19	18	LUKE Raise The Roof (Luke/Island)	1105	1040	73/5
18	19	2PAC F/ERIC WILLIAMS Do For Love (Amaru/Jive)	1086	1125	39/0
15	20	DR. DRE F/L.L. COOL J Zoom (Aftermath/Interscope)	1075	1170	79/0

This chart reflects airplay from April 13-19. Songs ranked by total plays. 49 CHR/Rhythmic reporters and 87 Urban reporters combine from the Custom Chart function on R&R ONLINE. Rap titles are manually extrapolated. For complete reporter lists refer to Rhythmic and Urban sections. © 1998, R&R Inc.



**PARTY OVER HERE**—Lil Man/Interscope artist Queen Pen said "A party ain't a party like a Bakersfield party because a Bakersfield party don't stop" during her visit to KKXX/Bakersfield. (l-r) Midday Host Craig Marshall, Queen Pen, morning host Tony In-The-Morning, and Afternoon host Kris Sereno.

## NEW & ACTIVE

<b>JOE</b> All That I Am ( <i>Jive</i> ) Total Plays: 263, Total Stations: 15, Adds: 0	<b>USHER</b> My Way ( <i>LaFace/Arista</i> ) Total Plays: 190, Total Stations: 7, Adds: 5
<b>LUKE</b> Raise The Roof ( <i>Luke/Island</i> ) Total Plays: 260, Total Stations: 15, Adds: 3	<b>MISSY "MISDEMEANOR"</b> ELLIOTT Hit Em... ( <i>EastWest/EEG</i> ) Total Plays: 181, Total Stations: 17, Adds: 3
<b>BEENIE MAN</b> Who Am I ( <i>2 Hard/VP</i> ) Total Plays: 259, Total Stations: 7, Adds: 1	<b>EBONI FOSTER</b> Crazy For You ( <i>Nightbird/MCA</i> ) Total Plays: 181, Total Stations: 12, Adds: 3
<b>SOUTHSYDE CONN X SHUN</b> Raise Da... ( <i>Hurricane/Breakaway</i> ) Total Plays: 254, Total Stations: 12, Adds: 0	<b>DAZ DILLINGER</b> In California ( <i>Death Row/Priority</i> ) Total Plays: 180, Total Stations: 12, Adds: 2
<b>DUKE</b> So In Love With You ( <i>APlay/Universal</i> ) Total Plays: 240, Total Stations: 9, Adds: 1	<b>SPARKLE</b> Be Careful ( <i>Rock Land/Interscope</i> ) Total Plays: 162, Total Stations: 4, Adds: 2
<b>GANG STARR F/K-CI &amp; JOJO</b> Royalty ( <i>Noo Trybe</i> ) Total Plays: 233, Total Stations: 14, Adds: 1	<b>CHICO DEBARGE</b> No Guarantee ( <i>Kedar/Universal</i> ) Total Plays: 155, Total Stations: 8, Adds: 0
<b>JON B.</b> They Don't Know ( <i>Yab Yum/550 Music</i> ) Total Plays: 227, Total Stations: 14, Adds: 4	<b>MO THUGS FAMILY</b> All Good ( <i>Relativity</i> ) Total Plays: 152, Total Stations: 6, Adds: 3
<b>ALL SAINTS</b> Never Ever ( <i>London/Island</i> ) Total Plays: 212, Total Stations: 12, Adds: 1	<b>DO OR DIE F/JOHNNY P &amp; TWISTA</b> Sit Po' Pimpin' ( <i>Rap-A-Lot/MCA Trybe</i> ) Total Plays: 142, Total Stations: 3, Adds: 0
<b>LINK</b> Whatcha Gone Do? ( <i>Relativity</i> ) Total Plays: 206, Total Stations: 20, Adds: 15	<b>LFO</b> The Way You Like It ( <i>Sex U Up/Logic</i> ) Total Plays: 134, Total Stations: 7, Adds: 0
<b>NATALIE IMBRUGLIA</b> Tom ( <i>RCA</i> ) Total Plays: 191, Total Stations: 5, Adds: 1	<b>BROOKLYN BOUNCE</b> Get Ready To Bounce ( <i>Edel America</i> ) Total Plays: 119, Total Stations: 5, Adds: 0

Songs ranked by total plays

## NEW RELEASES

### ADDS APRIL 28

<b>DEF SQUAD</b>	<b>Full Cooperation (Mercury)</b>
<b>JAKARANDA</b>	<b>Never Let You Go (Crave)</b>
<b>LA BOUCHE</b>	<b>You Won't Forget Me (RCA)</b>
<b>NU FLAVOR</b>	<b>Baby Be There (Reprise)</b>
<b>PUBLIC ENEMY f/STEPHEN STILLS</b>	<b>He Got Game (Def Jam/Mercury)</b>
<b>SIMPLY RED</b>	<b>The Air That I Breathe (EastWest/EEG)</b>
<b>SPARKLE</b>	<b>Be Careful (Rock Land/Interscope)</b>
<b>UNCLE SAM</b>	<b>Baby You Are (Stonycreek/Epic)</b>
<b>USHER</b>	<b>My Way (LaFace/Arista)</b>

## CHR/RHYTHMIC REPORTERS

Stations and their adds listed alphabetically by market

<b>KKSS/Albuquerque, NM</b> PD: Tony Manero APD/MD: Jackie James 39 LINK "Whatcha" FIVE "Lights" IMAJIN "Shony" MAST F/ERIC GERONIMO "Miss" N SYNC "Wast" JON B. "They" TANIA SEVELLE "Lot"	<b>WBHJ/Birmingham, AL</b> PD: Mickey Johnson APD/MD: Daysha Parker 43 DESTINY'S CHILD "Whin" USHER "Way" MO THUGS FAMILY "Good" 34 SPARKLE "Careful" 13 EBONI FOSTER "Crazy" 12 PUFF DADDY "Victory" 12 BRIAN MCKNIGHT "Only" 12 MISSY ELLIOTT "Hit" 11 LINK "Whatcha" IMAJIN "Shony"	<b>KQKS/Denver, CO</b> PD: Jennifer Wilde 2 LINK "Whatcha" <b>WDRQ/Detroit, MI</b> Interim PD/MD: Jimi Jamm 39 CLINE DION "Heart" 20 DUKE "So" <b>KPRR/El Paso, TX</b> PD/MD: John Candelaria 58 JEWEL "Tough" XSUPER "Aims" <b>KBOS/Fresno, CA</b> PD/MD: Steve Wall 21 "Sash" "Day" 15 ANGELINA "Mambo" 7 MONA Q "Stay" 7 MILE "Thing" 18 DAZZ "Sudpherc" LINK "Whatcha" STEPHANIE FASTERIO "Laughter" YO YO F/G LEVERT "Lu" <b>WJMH/Greensboro, NC</b> PD: Brian Douglas MD: Mary Kay 45 USHER "Way" 43 SPARKLE "Careful" 20 METTA BUTTA "Frank" <b>KIKI/Honolulu, HI</b> PD: Alan Oda MD: Richie Agui 26 "N SYNC" "Wast" 22 LATANYA F/TWISTA "What" 10 LUKE "Rise" 10 BRIAN MCKNIGHT "Only" <b>KQMQ/Honolulu, HI</b> PD: Kim Akane MD: Kathy Nakagawa IMAJIN "Shony" PUFF DADDY "Victory" MISSY ELLIOTT "Hit" LINK "Whatcha"	<b>WHHH/Indianapolis, IN</b> PD: Scott Wheeler MD: Carl Frye LINK "Whatcha" IMAJIN "Shony" EBONI FOSTER "Crazy" <b>WJBT/Jacksonville, FL</b> PD: Tiffany Green 12 MO THUGS FAMILY "Good" 12 MARY J BLIGE "Missing" 12 MASTER P F/SONS... "Hook" 8 BIG PUNISHER "California" 5 LUKE "Raise" <b>KLUC/Las Vegas, NV</b> PD: Cat Thomas MD: Melissa Stelias 22 WILL SMITH "Jigg" 21 NATALIE IMBRUGLIA "Tom" <b>KPWR/Los Angeles, CA</b> PD: Michelle Mercer MD: Damon Youog "Airt" "Coke" FATAL "Everyday" <b>WPOW/Miami, FL</b> PD: Phil Jones MD: Mark Medina ALL SAINTS "Never" LINK "Whatcha" CHARLI BALTIMORE "Money" 2 LIVE CREW "Party" EBONI FOSTER "Crazy" FIVE "Lights" <b>KHTN/Merced, CA</b> PD: Pete Jones APD: Dan Watson MD: Mark Medina IMAJIN "Shony" ALL SAINTS "Never" LINK "Whatcha" CHARLI BALTIMORE "Money" 2 LIVE CREW "Party" EBONI FOSTER "Crazy" FIVE "Lights" <b>KCAQ/Oxnard, CA</b> PD: Dan Garite APD/MD: Jaquez Gonzales James 6 JON B. "They" IMAJIN "Shony" <b>KPSI/Palm Springs, CA</b> PD: Mike Keane MD: Bobby Sato 13 MVA F/SISSO "Air"	<b>KDON/Monterey, CA</b> PD: Scooter B. Stevens LINK "Whatcha" <b>WFHN/New Bedford, MA</b> PD: Jim Reitz APD/MD: Kevin Palana PAULA COLE "Im" LORD TARIQ "Drea" MVA F/SISSO "Air" <b>WKTU/New York, NY</b> PD: Frankie Blue APD/MD: Andy Shane 41 WILL SMITH "Jigg" 20 LA BOUCHE "Forget" <b>WQHT/New York, NY</b> VP/Prog.: Steve Smith PD/MD: Tracy Cloherty 27 DESTINY'S CHILD "No" 25 USHER "Way" 19 PHAS "Supastar" <b>KCHX/Odessa-Midland, TX</b> PD/MD: Leo Caro MD: Mark Medina MO THUGS FAMILY "Good" IMAJIN "Shony" MVA F/SISSO "Air" <b>KCAQ/Oxnard, CA</b> PD: Dan Garite APD/MD: Jaquez Gonzales James 6 JON B. "They" IMAJIN "Shony" <b>KGGI/Riverside, CA</b> PD: Diana Laird APD/MD: Jesse Duran 6 SAVAGE GARDEN "Tru" 2 FIVE "Lights" <b>WJJS/Roanoke, VA</b> PD: David Lee Michaela APD/MD: Melissa Morgan 12 GLORIA ESTEFAN "Heaven's" IMAJIN "Shony" EBONI FOSTER "Crazy" PUFF DADDY "Victory"	<b>WOCO/Salisbury, MD</b> PD: Wookie MD: Marliou IMAJIN "Shony" YO YO F/G LEVERT "Lu" LOS UMBRELLS "Tay" BRIAN MCKNIGHT "Only" <b>KTFM/San Antonio, TX</b> PD: Cliff Tredway MD: Steve Chavez S.O.A.P. "Party" LOX "Money" LINK "Whatcha" SADFACE & DES'REE "Fire" TANIA SEVELLE "Lot" <b>KHTS/San Diego, CA</b> PD: Todd Shannon APD: Ron Geronimo MD: Hitman Hayes 14 FIVE "Lights" 13 WYCLEF JEAN "November" <b>XHTZ/San Diego, CA</b> OM/PD: Lisa Vazquez MD: Dale Solivan 10 PHAS "Supastar" 5 IMAJIN "Shony" 5 MARIAN CAREY "My" LINK "Whatcha" YO YO F/G LEVERT "Lu" <b>KMEL/San Francisco, CA</b> PD: Joey Arbagey 28 BIG PUNISHER "Rude" 14 BEENIE MAN "Who" 6 MISSY ELLIOTT "Hit" JON B. "They" 7 MILE "Thing" <b>KYLD/San Francisco, CA</b> PD: Michael Martin APD/MD: Jazzy Jim Archer 15 LUKE "Rise" 2 LIVE CREW "Party" IMAJIN "Shony"	<b>KUBE/Seattle, WA</b> PD: Eric Powers 44 LAURYN HILL "Gony" <b>KWIN/Stockton, CA</b> PD/MD: John Christian TANIA SEVELLE "Lot" LINK "Whatcha" TIMBALAND & MAGOO "Clock" IMAJIN "Shony" <b>WPGC/Washington, DC</b> PD: Jay Stevens APD/MD: Maurice Devoe No Adds <b>KDGS/Wichita, KS</b> PD: Steve Dorrell APD: Ricardo Cherry MD: A.J. Jones 30 IMAJIN "Shony" 12 LINK "Whatcha" 11 LATANYA F/TWISTA "What" TANIA SEVELLE "Lot" SPICE GIRLS "Stop" <b>49 Total Reporters</b> <b>49 Current Reporters</b> <b>47 Current Playlists</b> <b>Reported Frozen Playlist(1):</b> <b>KBXX/Houston, TX</b> <b>Did Not Report Playlist</b> <b>Frozen (1):</b> <b>KSFM/Sacramento, CA</b>
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# CHR/RHYTHMIC PLAYLISTS

April 24, 1998 R&R • 95

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

**MARKET #1**  
**WKTU/New York**  
(201) 420-3700  
Blue/Shane

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
45	47	46	63	AMBER/One More Night	
56	61	43	62	SAVAGE GARDEN/Truly Madly Deeply	
34	40	38	52	RICKY MARTIN/Maria	
49	47	28	51	BACKSTREET BOYS/As Long As You...	
62	64	50	DELINE DION/My Heart Will Go On		
44	42	35	44	JANET/Get Lonely	
41	41	41	41	WILL SMITH/Gettin' Jiggy Wit It	
39	43	28	38	K-Ci & JOJO/My Life	
50	61	40	38	LEANN RIMES/How Do I Live	
34	35	27	37	ROCKEL/In A Dream	
30	40	28	37	DEBRAH CARLTON/Just Just Ain't...	
41	42	25	35	SELINA/Dreaming Of You	
34	37	26	32	ULTRA NATE/Forever	
22	20	20	30	ALL SAINTS/Never Ever	
22	29	23	30	MADONNA/Frozen	
37	28	24	29	BRIAN MCKNIGHT/Anytime	
20	25	17	25	HANNAH JONES/You Only Have To...	
20	26	11	24	BACKSTREET BOYS/Everybody	
14	26	19	24	BROOKLYN BOUNCE/Get Ready To Bounce	
23	22	15	20	A BUNCH/You Won't Forget Me	
22	25	10	20	KIM SANDERS/Jealousy	
7	11	13	16	JANET/Get Lonely	
5	9	9	15	DESTINY'S CHILD/No, No, No	
6	5	13	13	BYRON STINGLY/You Make Me Feel...	
6	5	13	13	GLORIA ESTEFAN/Heaven's What I Feel	
20	21	15	11	DIANA KING/ Say A Little...	
5	8	8	8	VOICES OF THEORY/Dimelo (Say It)	
8	6	7	5	DUKE/So In Love With You	

**MARKET #1**  
**WQHT/New York**  
(212) 229-9797  
Smith/Cloherly

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
40	41	40	43	MASE FTOTAL/What You Want	
31	32	30	42	BUSTA RHYMES/Turn It Up	
35	40	40	42	QUEEN PEN W/LOST...Party Ain't A Party	
42	42	41	41	NEXT/Too Close	
41	42	42	41	K-Ci & JOJO/My Life	
40	41	43	41	BENIE MAN/Who Am I	
43	42	41	40	DMX/Get At Me Dog	
16	16	16	17	PUFF DADDY/Victory	
20	21	21	21	XSCAPE/The Arms Of...	
20	23	23	23	CANBUS/Second Round K.O.	
41	42	42	34	LOX/Money, Power, And...	
42	42	42	33	BRIAN MCKNIGHT/Anytime	
39	38	37	37	PUBLIC ANNOUNCEMENT/Body Bumpin'...	
30	30	32	32	QUEEN PEN/W/LOST...Party Ain't A Party	
27	28	32	32	UNCLE SAMM/Don't Ever Want...	
16	16	16	16	CAMTRON/Pull It	
19	19	19	19	MYA F/IS/DQ/It's All About Me	
20	23	23	23	TAMIA/Imagination	
38	38	38	29	CHARLI BALTHAZORE/Money	
25	24	24	25	LOX/You Think I'm...	
27	28	20	25	IMAJIN/Shorty (You Keep...)	
20	22	33	24	UNCLE SAMM/Don't Ever Want...	
31	30	32	24	L.L. COOL J/3.2.1...	
16	14	17	19	COCOA BROWAZ/Back Tramp	
19	19	19	19	PRAS/Ghetto Supastar	
19	19	19	19	DR. DRE/F.L.L./Zoom	
14	14	14	14	MASE F/DX/J24 Hrs To Live	
16	16	16	14	MASTER P/Make Em Say Ugh	

**MARKET #2**  
**KPWR/Los Angeles**  
(818) 953-4200  
Mercer/Young

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
67	68	66	72	LSG/My Body	
67	62	69	70	ICE CUBE/We Be Clubbin'	
71	29	67	69	MACK 10/FI/CE CUBE...Only In California	
66	50	70	68	K-Ci & JOJO/My Life	
46	43	68	68	MASE FTOTAL/What You Want	
43	41	44	46	USHER/Nice & Slow	
46	30	41	46	MILLITIA/Burn	
67	48	46	43	LORD TARIQ...Deja Vu	
36	24	44	43	WC F/ICE CUBE/Cheddar	
30	42	43	43	BRIAN MCKNIGHT/Anytime	
26	38	39	40	LOX/Money, Power, And...	
35	27	37	37	BIG PUNISHER F/JOE/Still Not A Player	
39	37	37	37	CHARLI BALTHAZORE/Money	
32	37	37	37	PUFF DADDY/You	
35	26	34	36	SYLK-E F/INE F/CHILL/Romeo And Juliet	
25	26	26	27	ALL FRUM THA I/COUNTY Jail	
43	19	25	26	TIMBALAND & MAGOO/Luv 2 Luv You	
40	17	24	25	BONE THUGS-N-HARMONY/Body Rocc	
35	25	25	25	DESTINY'S CHILD/No, No, No	
26	28	20	20	MASTER P/Make Em Say Ugh	
35	14	19	19	DR. DRE F/L.L./Zoom	
41	28	17	17	BUSTA RHYMES/Turn It Up	
11	11	16	17	WC/Just Downin'	
11	11	16	17	NEXT/Too Close	
11	11	16	17	FATAL/Everyday	

**MARKET #3**  
**WBWB/Chicago**  
(312) 944-6000  
Cavanah/Bradley

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
63	51	59	68	BRIAN MCKNIGHT/Anytime	
63	64	68	65	SAVAGE GARDEN/Truly Madly Deeply	
58	33	49	64	USHER/Nice & Slow	
45	64	64	65	K-Ci & JOJO/My Life	
45	34	59	59	MASE FTOTAL/What You Want	
69	74	70	58	DELINE DION/My Heart Will Go On	
42	45	40	55	TIMBALAND & MAGOO/Luv 2 Luv You	
47	54	61	53	DESTINY'S CHILD/No, No, No	
63	68	59	42	K.P. & ENY/You Make Me Wanna...	
65	58	43	41	USHER/You Make Me Wanna...	
45	44	47	39	WILL SMITH/Gettin' Jiggy Wit It	
14	25	35	35	NEXT/Too Close	
21	21	21	21	PUFF DADDY/It Be Missing You	
36	39	34	31	JANET/Together Again	
13	18	12	28	WYCLEF JEAN/Gone Till November	
27	29	22	25	NATALIE IMBRUGLIA/Tom	
25	20	22	24	BOYZ II MENA/Song For Mama	
14	17	27	21	PUBLIC ANNOUNCEMENT/Body Bumpin'...	
33	40	27	19	MADONNA/Frozen	
7	18	18	19	JANET/Get Lonely	
18	11	15	18	N SYNC/You Want Me Back	
4	16	16	16	DAZE/Supernero	
4	14	13	13	MARIAH CAREY/My All	
9	12	11	11	DARIO G/Sunshine	
19	12	11	11	BACKSTREET BOYS/Everybody...	
6	6	6	6	GLORIA ESTEFAN/Heaven's What I Feel	
6	6	6	6	SPICE GIRLS/Stop	
6	6	6	6	TAMIA/Imagination	

**MARKET #4**  
**KMEL/San Francisco**  
(415) 538-1061  
Arbagey

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
45	53	63	62	NEXT/Too Close	
44	37	58	58	MASE FTOTAL/What You Want	
57	54	37	47	WYCLEF JEAN/Gone Till November	
52	53	40	46	SYLK-E F/INE F/CHILL/Romeo And Juliet	
47	44	30	45	K-Ci & JOJO/My Life	
43	47	44	42	MACK 10/FI/CE CUBE...Only In California	
45	46	40	40	BRIAN MCKNIGHT/Anytime	
21	28	12	37	TAMIA/Imagination	
54	53	37	36	TIMBALAND & MAGOO/Luv 2 Luv You	
30	30	35	33	MASTER P/Make Em Say Ugh	
23	30	30	32	MYA F/IS/DQ/It's All About Me	
19	19	21	21	JANET/Get Lonely	
20	20	23	23	PUBLIC ANNOUNCEMENT/Body Bumpin'...	
48	45	46	29	ICE CUBE/We Be Clubbin'	
8	14	40	29	USHER/Nice & Slow	
28	28	28	28	BIG PUNISHER F/JOE/Still Not A Player	
28	28	28	28	DESTINY'S CHILD/No, No, No	
25	24	23	25	MONTELL JORDAN/Let's Ride	
5	17	22	22	WC F/ICE CUBE/Cheddar	
20	20	20	20	PUBLIC ANNOUNCEMENT/Body Bumpin'...	
11	17	16	16	BUSTA RHYMES/Turn It Up	
45	36	48	14	LORD TARIQ...Deja Vu	
5	5	5	5	LUKE/Raise The Roof	
6	5	14	14	BENIE MAN/Who Am I	
6	5	14	14	XSCAPE/The Arms Of...	
14	16	14	14	COOLIO/Soul	
16	23	16	7	LOX/Money, Power, And...	
5	6	7	7	MARIAH CAREY/My All	
7	7	7	7	DAVINAC/Come Over To My...	
5	7	7	7	JOE/That I Am	
6	6	6	6	MISSY ELLIOTT/Hir Em Wit Da Hee	
23	16	29	6	CHARLI BALTHAZORE/Money	
5	5	5	5	BOYZ II MEN/Can't Let Her Go	
5	5	5	5	PUFF DADDY/You	
5	5	5	5	JOE/They Don't Know	
7	7	7	7	MILE/Da Your Thing	

**MARKET #4**  
**KYLD/San Francisco**  
(415) 356-0949  
Martin/Archer

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
39	64	71	75	NEXT/Too Close	
73	73	73	73	LORD TARIQ...Deja Vu	
45	46	58	58	INNEERLIDER/Don't Wanna Go On	
58	63	73	66	TIMBALAND & MAGOO/Luv 2 Luv You	
52	63	64	64	SYLK-E F/INE F/CHILL/Romeo And Juliet	
67	51	47	58	MASE FTOTAL/What You Want	
64	75	75	55	USHER/Nice & Slow	
42	54	47	50	WYCLEF JEAN/Gone Till November	
43	58	48	48	M/G/Sweet Honey	
65	67	45	45	K-Ci & JOJO/My Life	
19	17	22	43	MASTER P/Make Em Say Ugh	
32	49	41	41	TAMIA/Imagination	
45	37	24	40	DESTINY'S CHILD/No, No, No	
51	41	34	37	BRIAN MCKNIGHT/Anytime	
48	41	35	35	ICE CUBE/We Be Clubbin'	
32	28	26	33	UNCLE SAMM/Don't Ever Want...	
18	27	31	31	MACK 10/FI/CE CUBE...Only In California	
11	16	17	31	PUBLIC ANNOUNCEMENT/Body Bumpin'...	
15	15	15	15	BRIAN MCKNIGHT/Anytime	
14	18	12	29	JANET/Get Lonely	
21	23	27	27	TIMBALAND & MAGOO/Clock Strikes	
21	23	20	36	H/TOWN D/US/Ing-A-Lang	
7	14	21	21	LINK/Watcha Gone Do?	
12	6	15	16	WC F/ICE CUBE/Cheddar	
6	11	15	15	LUKE/Raise The Roof	
6	11	15	15	SOUTHYSIDE CONN X.../Raze Da Roof...	
14	14	13	13	CHARLI BALTHAZORE/Money	
10	13	12	12	MYA F/IS/DQ/It's All About Me	
10	13	12	12	MISSY ELLIOTT/Hir Em Wit Da Hee	
8	10	9	9	LOX/Money, Power, And...	
8	10	9	9	ARETHA FRANKLINA/Rose Is Still...	
8	10	9	9	BOYZ II MEN/Can't Let Her Go	
8	10	9	9	PUFF DADDY/You	
8	10	9	9	BRIAN MCKNIGHT/Only One For Me	
8	10	9	9	XSCAPE/The Arms Of...	
6	11	5	5	MARIAH CAREY/My All	
6	11	5	5	2 LIVE CREW/2 Live Party	
6	11	5	5	IMAJIN/Shorty (You Keep...)	

**MARKET #7**  
**WDRQ/Detroit**  
(248) 354-9300  
Tear/Jam

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
50	50	57	57	AMBER/One More Night	
40	40	56	57	WILL SMITH/Gettin' Jiggy Wit It	
61	61	56	57	LUTRICIA MCNEAL/Ain't That Just...	
50	50	56	57	USHER/You Make Me Wanna...	
65	65	56	56	JANET/Together Again	
64	64	56	56	NOTORIOUS B.I.G./Money Mo Problems	
64	64	57	56	SAVAGE GARDEN/Truly Madly Deeply	
64	64	57	56	BOYZ II MENA/Seasons Of...	
37	37	33	42	BRIAN MCKNIGHT/Anytime	
31	31	29	31	ROBYN/Show Me Love	
38	38	30	30	K-Ci & JOJO/My Life	
49	49	40	40	DELINE DION/My Heart Will Go On	
35	35	29	29	UNCLE SAMM/Don't Ever Want...	
38	38	30	29	MADONNA/Frozen	
16	16	14	14	USHER/Nice & Slow	
13	13	15	16	K.P. & ENY/You Make Me Wanna...	
26	26	20	20	ROBYN/Do You Really...	
27	27	21	21	LEANN RIMES/How Do I Live	
26	26	23	23	BRIAN MCKNIGHT/Anytime	
11	11	24	23	JANET/Get Lonely	
20	20	21	21	BACKSTREET BOYS/Everybody...	
24	24	21	21	NU FLAVOR/Heaven	
16	16	20	20	DUKE/So In Love With You	
22	22	18	18	PAULA COLLETT/Don't Want To Wait	
4	4	11	11	PUBLIC ANNOUNCEMENT/Body Bumpin'...	
17	17	12	12	AQUARIUS/Back Time	
16	16	16	16	ALL SAINTS/Never Ever	
16	16	15	15	MARIAH CAREY/My All	
16	16	15	15	BOYZ II MENA/Song For Mama	
5	5	14	13	DESTINY'S CHILD/No, No, No	
11	11	10	8	HANSON/Ward	
3	3	9	8	ARETHA FRANKLINA/Rose Is Still...	
8	8	8	8	SHE MOVES/It's Your Love	

**MARKET #9**  
**WPGC/Jacksonville**  
(904) 441-3500  
Stevens/DeVoe

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
53	52	56	63	NEXT/Too Close	
19	33	39	61	BIG PUNISHER F/JOE/Still Not A Player	
39	43	39	59	DESTINY'S CHILD/No, No, No	
50	50	48	56	K-Ci & JOJO/My Life	
53	60	59	48	JANET/Together Again	
41	39	19	46	JANET/Get Lonely	
33	33	38	42	MYA F/IS/DQ/It's All About Me	
24	32	28	42	BENIE MAN/Who Am I	
45	37	33	40	BRIAN MCKNIGHT/Anytime	
31	31	40	40	SPARKLE/Be Careful	
15	13	23	37	LSG/In The Times	
38	34	20	31	MASE FTOTAL/What You Want	
43	29	40	31	USHER/Nice & Slow	
52	47	26	27	UNCLE SAMM/Don't Ever Want...	
15	16	19	25	ARETHA FRANKLINA/Rose Is Still...	
49	46	28	24	MARY J. BLIGE/Seven Days	
22	22	19	23	LOX/Money, Power, And...	
31	25	22	19	SYLK-E F/INE F/CHILL/Romeo And Juliet	
31	25	22	19	QUEEN PEN W/LOST...Party Ain't A Party	
30	24	17	20	LORD TARIQ...Deja Vu	
48	42	17	17	LSG/My Body	
16	16	16	16	PUFF DADDY/You	
22	12	18	15	XSCAPE/The Arms Of...	
16	7	7	7	BRIAN MCKNIGHT/Only One For Me	
7	7	7	7	MARIAH CAREY/My All	

**MARKET #10**  
**WJMN/Boston**  
(781) 290-0009  
McCartney/Collins

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
66	65	65	67	MASE FTOTAL/What You Want	
66	66	66	66	NEXT/Too Close	
69	66	64	66	TIMBALAND &amp	



WALT LOVE

# Blazing A Trail To Be Followed

Jo Jo Davis' journey to become an attorney while keeping his foot in broadcasting's door is an inspiration

It's no secret that life is a journey. Whether or not it's exciting and rewarding is partially up to us. Most people start with a dream about what they want to do in life. Sometimes they pursue it until it comes to fruition, sometimes they settle for something else.

Jo Jo Davis is one of the individuals in this industry who's the epitome of a determined soul making life's journey more notable. His story is quite interesting, and his philosophy of self-empowerment through advanced education is a beacon of light for the African-American community.



Jo Jo Davis

Davis has been in radio for a little more than 19 years. He has a bachelor's degree in journalism from Illinois State University, a master's degree in social work from the University of Pennsylvania, and — get this — a law degree from Rutgers, the state university of New Jersey.

Moreover, on March 24 Davis was the recipient of the 1998 Outstanding Graduate In Communications award from Illinois State's Department of Communications.

Davis began his on-air career while at Illinois State on noncommercial Jazz WGLT-FM/Normal. Davis says, coolly, "Being the younger half-brother of trumpeter Miles Davis, it was a natural, because I knew a lot about jazz. Even before I heard the Beatles, I was listening to *Sketches Of Spain, Kind Of Blue,*

and stuff like that, because my mother would play it for me at home. Miles and I had the same father, but different mothers. Our father is the late Dr. Miles Dewey Davis, a dentist and, in fact, the first African American to graduate from the Northwestern School of Dentistry in 1924. That's just a little family trivia."

## PD With The Juris Doctor

Davis began his radio career as a personality at KMJM/St. Louis; WQXQ/Springfield, MA; WYLD/New Orleans; WUSL (Power 99)/Philadelphia; and eventually WDAS-FM/Philadelphia. At WDAS, he served as a part-timer while taking legal classes at night. Following that position, he joined WVEE/Atlanta and transferred to Georgia State's law



**Since I am an African-American broadcaster, I should be the best informed, the best educated, and the best role model I can be.**



school. When he later quit that gig, he returned to Rutgers — this time as a full-time student — and ac-

quired his juris doctor.

Did he join a big law firm upon graduating from law school? No, he became a program director instead. Under the tutelage of Ken Dowe, Davis honed his skills as PD of KRNB/Dallas. Now, he's off to a new challenge and adventure at WCFB-FM/Orlando, where he's hosting middays.

Why did Davis leave a programming post in a major urban market for an airshift in Central Florida? He says, "I have several goals. The first one is to be able to study hard in the state of Florida and pass the state bar by February 1999. When I started in radio, the trademark of the FCC was broadcasting in the public's interest, convenience, and necessity, and I took that very much to heart. I also know that since I am an African-American broadcaster, I should be the best informed, the best educated, and the best role model I can be.

"At the same time, I knew, like anyone else, that one day I would want to move up the ranks and at least have an opportunity, a chance, to be a 'white-collar broadcast executive,' whether it be a VP, a COO, or a president and CEO. I'd also like to have the opportunity to be one of the 'thinking people' in our industry: the power broker — a person who has a strong analytical, business, and legal base, but who also has a very strong understanding of organizational structures and research."

Besides, WCFB is evolving toward an adult Urban mix and Orlando is a growing market. Davis wants to have his foot in the industry, but still be able to study like crazy to pass the bar. He's already qualified for the M.T.R.E. (The Multi-State Professional Responsibility Examination), but Davis is focused and determined to pass the bar. "I'm not hanging my hat on a crutch because I'm not a crutch guy. Graduating from law school is OK, but not enough. I want to cut off any possibility of anyone stopping this upward mobility because I haven't passed the bar."

## Setting An Example

"It seems like most of these top executives come out of sales, and I'm not a radio salesperson. I am a product-based talent person. So what's the best way to at least get consideration? As in any other profession, the world of academia gives you a chance if you have transferable credentials like these master's degrees and law degrees. Then I



**A FLASH WITH DESTINY** — Columbia recording artists *Destiny's Child* is not a quintet, although WCKX/Columbus, OH News & Information Director Teena Foxx (c) could surely pass as a member. Foxx caught up with these lovely and talented young vocalists at a recent industry event.

looked at some of the people who've headed up large companies, like Evergreen Media founder Scott Ginsburg, who's an attorney."

Davis has a few role models. WCFB consultant Steve Smith is a graduate of Pepperdine University Law School. David Dickey, WALR/Atlanta GM, is an attorney, and his brother, Lew Dickey Jr., has a Harvard MBA and is a graduate of Stanford. Davis figured there was nothing stopping him from rolling up his sleeves and trying to be an example too. And he firmly believes other African Americans need to know it's a possibility for them — if they work at it.

Davis found he could parlay his master's in social work, which he says had a broad-based social research area. Social research, he explains, is the foundation of music research in broadcasting. He was delighted to discover that he could transfer that experience into the career he loved, broadcasting.

More importantly for Davis, he discovered he could help serve his community, specifically the kids. While he was doing the evening shift at "Power 99," he was able to do various speaking engagements where he could tell kids to stay in school and learn something because he was doing the same thing. "I was able to show them how I was getting my master's degree from Penn. A



**A black guy in radio getting ready to get Ivy League credentials is cool, because it not only sets a positive example in the community, but also to my peers in the industry and those top executives who can see what a guy like me is trying to do.**



black guy in radio getting ready to get Ivy League credentials is cool, because it not only sets a positive example in the community, but also to my peers in the industry and those top executives who can see what a guy like me is trying to do."

## The Big Picture

Davis has figured out an alternative if the first strategy doesn't work out the way he would like. "You always have an alternative plan where the education and the experience



**I hope I can encourage others to take action in their lives and do what they need to do in the area of additional education.**



you've gained can be used and viewed as assets," he says. "For me, the FCC is another alternative, because most of the people who work and practice at the FCC are attorneys. The new chairman, Bill Kennard, is an African American. He's just a couple of years older than myself, and he's one of the examples I look up to.

"I hope I can encourage others to take action in their lives and do what they need to do in the area of additional education. It has been suggested that there are not enough people out there with the potential to be groomed for a GM or VP position. If you apply yourself and properly use your time, you can do it.

"As African-American broadcasters, we need to take ourselves a bit more seriously, as opposed to, 'I'm a jock and I don't need a degree.' In my opinion, we do, because we have the opportunity to liberate African Americans from these stereotypes."

Thank goodness for examples like Jo Jo Davis, who has blazed a trail that, hopefully, others will follow.



**WHAT A WINNING CONCEPT** — KKBT/Los Angeles awarded San Fernando High School student Jason Tubbs a \$5000 scholarship for writing the winning essay in the station's "No Color Lines" essay contest. The win also provided the school with five new PCs. Congratulating the lucky writer are: (l-r) Def Jam's Deidra Graham, Principal Philip Saldivar, Tubbs, Def Jam recording artist LL Cool J, Def Jam's Kevin Liles, and KKBT morning co-host Pfunk.

ROCK LAND RECORDS

PRESENTS

# Sparkle

"Be Careful"

Featuring R. Kelly

"R. Kelly is creating a  
"SPARKLE"

in Chicago with one of the  
most requested songs on WGBI.  
So "Be Careful" not to miss this  
hit in your town."

-Elroy Smith, Operations Manager/Program Director, WGBI, 107.5FM CHICAGO

-Jay Alan, Assistant Program Director, WGBI, 107.5FM CHICAGO

*That Says It All!*



Written Arranged & Produced by  
**R. KELLY**

**IMPACTING APRIL 27**

THERE'S NO SUCH THING AS A NO GOOD WOMAN. EVERY NO GOOD WOMAN WAS MADE NO GOOD BY A NO GOOD MAN.

**ROCK LAND  
RECORDS**

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
			1	<b>JANET I</b> Get Lonely (Virgin)	3644	3836	3588	3145	87/0
3	2	1		<b>MONTELL JORDAN</b> Let's Ride (Def Jam/RAL/Mercury)	3557	3282	3123	2934	87/1
5	3	3	<b>2</b>	<b>ARETHA FRANKLIN</b> A Rose Is Still A Rose (Arista)	3006	2884	2794	2691	83/0
6	5	4	<b>3</b>	<b>TAMIA</b> Imagination (Qwest/WB)	2552	2567	2452	2403	76/0
8	6	5	4	<b>MYA I/SISQO OF DRU HILL</b> It's All About Me (University/Interscope)	2533	2027	1624	1305	82/1
29	17	10	<b>5</b>	<b>PUBLIC ANNOUNCEMENT</b> Body Bumpin' Yippie-Yi-Yo (A&M)	2520	3333	3669	3206	71/0
2	1	2	6	<b>KEITH WASHINGTON</b> Bring It On (Silas/MCA)	2211	2214	2033	1967	74/0
14	10	7	7	<b>SYLK-E. FYNE I/CHILL</b> Romeo And Juliet (Grand Jury/RCA)	2115	2192	2178	2132	78/2
12	9	8	8	<b>NEXT</b> Too Close (Arista)	2086	2340	3084	3652	62/1
1	4	6	9	<b>ICE CUBE</b> We Be Clubbin' (Heavyweight/A&M)	2071	1908	1866	1759	79/0
17	12	11	<b>10</b>	<b>JON B.</b> They Don't Know (Yab Yum/550 Music)	1902	1714	1539	1317	71/3
28	20	14	<b>11</b>	<b>XSCAPE</b> The Arms Of The One Who... (So So Def/Columbia)	1885	1615	1169	595	85/1
—	36	18	<b>12</b>	<b>EBONI FOSTER</b> Crazy For You (Nightbird/MCA)	1839	1700	1483	1376	81/1
27	23	16	<b>13</b>	<b>ELUSION</b> Reality (RCA)	1809	1818	1716	1670	68/2
18	14	12	14	<b>SILKK THE SHOCKER</b> Just Be Straight With Me (No Limit/Priority)	1774	1713	1625	1541	71/1
21	16	15	<b>15</b>	<b>BOYZ II MEN</b> Can't Let Her Go (Motown)	1722	1416	1001	404	78/1
—	42	24	<b>16</b>	<b>TIMBALAND &amp; MAGOO</b> Clock Strikes (BlackGround/Atlantic)	1688	1622	1529	1421	79/1
25	21	17	<b>17</b>	<b>LOX</b> Money, Power, And Respect (Bad Boy/Arista)	1620	1443	1364	1239	74/3
31	27	21	<b>18</b>	<b>PLAYA</b> Cheers 2 U (Def Soul/Def Jam/RAL/Mercury)	1586	1421	1297	1192	66/3
35	31	23	<b>19</b>	<b>BUSTA RHYMES</b> Turn It Up (Elektra/EEG)	1578	1412	1322	1159	76/0
36	29	25	<b>20</b>	<b>CHICO DEBARGE</b> No Guarantee (Kedar/Universal)	1557	1387	1235	1134	72/0
40	33	26	<b>21</b>	<b>ERYKAH BADU</b> Apple Tree (Kedar/Universal)	1461	1031	415	46	78/6
—	—	37	<b>22</b>	<b>K-CI &amp; JOJO</b> All My Life (MCA)	1433	1592	1772	2032	44/1
13	13	19	23	<b>JOE</b> All That I Am (Jive)	1381	1261	1021	793	74/1
50	40	28	<b>24</b>	<b>GOODIE MOB</b> They Don't Dance No Mo' (LaFace/Arista)	1372	1263	1178	1041	69/0
41	35	27	<b>25</b>	<b>LSG Door #1</b> (EastWest/EEG)	1354	936	296	—	78/3
<b>BREAKER</b>	<b>26</b>			<b>QUEEN PEN w/LOST BOYZ &amp; CREW</b> Party Ain't... (Lil' Man/Interscope)	1297	2110	2287	2175	54/0
11	8	9	27	<b>VOICES OF THEORY</b> Dimelo (Say It) (H.O.L.A./Red Ant)	1252	1131	981	896	71/1
46	43	33	<b>28</b>	<b>MASTER P I/SONS OF FUNK</b> I Got The Hook Up! (No Limit/Priority)	1230	845	418	11	79/0
<b>BREAKER</b>	<b>29</b>			<b>SMOOTH</b> Strawberries (Perspective/A&M)	1223	1810	2402	2420	50/0
7	7	13	30	<b>CHARLI BALTIMORE</b> Money (Entertainment/Epic)	1209	1076	757	323	78/5
—	49	35	<b>31</b>	<b>USHER</b> My Way (LaFace/Arista)	1143	413	16	9	83/10
<b>BREAKER</b>	<b>32</b>			<b>BRIAN MCKNIGHT</b> The Only One For Me (Motown)	1099	533	28	20	82/10
<b>BREAKER</b>	<b>33</b>			<b>OL SKOOL I/K. SWEAT &amp; XSCAPE</b> Am I Dreaming (Keia/Universal)	1090	1471	2004	3002	43/0
4	11	20	34	<b>DESTINY'S CHILD</b> No, No, No (Grass Roots/Columbia)	1083	1150	1429	1879	40/0
16	25	32	35	<b>7 MILE</b> Do Your Thing (Crave)	1065	944	733	508	61/4
<b>BREAKER</b>	<b>36</b>			<b>DAVINA</b> Come Over To My Place (Loud/RCA)	1021	1221	1228	1196	53/3
34	34	30	37	<b>MARY J. BLIGE</b> Seven Days (MCA)	999	1059	1088	1432	29/1
23	38	36	38	<b>DAVE HOLLISTER/REDMAN/SERMON</b> The Weekend (Tommy Boy)	988	1441	1490	1506	47/3
22	22	22	39	<b>PUFF DADDY</b> Victory (Bad Boy/Arista)	979	707	242	—	77/0
<b>DEBUT</b>	<b>40</b>			<b>BIG PUNISHER I/JOE</b> Still Not A Player (Loud)	975	723	531	220	63/5
<b>DEBUT</b>	<b>41</b>			<b>GANG STARR I/K-CI &amp; JOJO</b> Royalty (Noo Trybe)	957	968	921	875	63/1
48	44	40	42	<b>MARIAH CAREY</b> My All (Columbia)	920	661	236	14	64/0
<b>DEBUT</b>	<b>43</b>			<b>SWW</b> Rain (RCA)	895	1109	1594	2215	33/0
10	19	34	44	<b>4KAST I/MIC GERONIMO</b> Miss My Lovin' (RCA)	887	818	677	482	56/0
—	—	48	<b>45</b>	<b>LUKE</b> Raise The Roof (Luke/Island)	845	779	657	483	58/2
—	—	49	<b>46</b>	<b>ANGEL GRANT</b> Li'l Red Boat (Flyte Tyme/Universal)	838	776	656	506	53/1
<b>DEBUT</b>	<b>47</b>			<b>KIMBERLY SCOTT</b> Don't Leave Me Alone (Longevity/Columbia)	823	843	783	713	48/1
—	48	46	48	<b>OR. ORE I/L.L. COOL J</b> Zoom (Aftermath/Interscope)	811	872	688	297	61/0
—	—	43	49	<b>YO YO I/GERALD LEVERT</b> Iz It Still All Good?... (EastWest/EEG)	804	546	218	27	64/1
<b>DEBUT</b>	<b>50</b>								

This chart reflects airplay from April 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker. 87 Urban reporters. 85 current playlists. Songs that are down in plays for three consecutive weeks and below No. 25 are moved to recurrent. © 1998, R&R Inc.

### NEW & ACTIVE

**CHANGING FACES** Same Tempo (Heavyweight/A&M)  
Total Plays: 749, Total Stations: 59, Adds: 4

**MISSY "MISDEMEANOR" ELLIOTT** Hit 'Em Wit Da Hee (EastWest/EEG)  
Total Plays: 706, Total Stations: 71, Adds: 14

**ALLI** Love Letters (Island)  
Total Plays: 693, Total Stations: 40, Adds: 0

**LIL' KEKE** Southside (Jam Down/Breakaway)  
Total Plays: 669, Total Stations: 54, Adds: 3

**IMAJIN** Shorty (You Keep Playin' With) (Jive)  
Total Plays: 628, Total Stations: 65, Adds: 16

**DO OR DIE I/JOHNNY P & TWISTA** Still Po' Pimpin' (Rap-A-Lot/Noo Trybe)  
Total Plays: 624, Total Stations: 54, Adds: 1

**NADANUF** 6 A.M. (We Be Rollin') (Reprise)  
Total Plays: 572, Total Stations: 46, Adds: 4

**WC I/ICE CUBE** Cheddar (Payday/FFRR/Red Ant)  
Total Plays: 561, Total Stations: 58, Adds: 8

**A-TOWN PLAYERS** Player Can't You See (EastWest/EEG)  
Total Plays: 463, Total Stations: 33, Adds: 4

**SPARKLE** Be Careful (Rock Land/Interscope)  
Total Plays: 425, Total Stations: 18, Adds: 12

**AZ I/KENNY GREENE** What's The Deal (Noo Trybe/Virgin)  
Total Plays: 392, Total Stations: 54, Adds: 9

**LUTHER VANDROSS** It's All About You (LV/Epic)  
Total Plays: 372, Total Stations: 37, Adds: 3

**CANIBUS** Second Round K.O. (Universal)  
Total Plays: 345, Total Stations: 40, Adds: 8

**LATANYA I/TWISTA** What U On (Blunt/TVT)  
Total Plays: 325, Total Stations: 44, Adds: 8

**SHIRO I/MC LYTE I** Like (Noo Trybe/Virgin)  
Total Plays: 323, Total Stations: 48, Adds: 17

Songs ranked by total plays.

### BREAKERS

LSG

Door #1 (EastWest/EEG)

TOTAL PLAYS/INCREASE TOTAL STATIONS/ADDS CHART  
1354/418 78/3 26

MASTER P I/SONS OF FUNK

I Got The Hook Up! (No Limit/Priority)

TOTAL PLAYS/INCREASE TOTAL STATIONS/ADDS CHART  
1230/385 79/0 29

USHER

My Way (LaFace/Arista)

TOTAL PLAYS/INCREASE TOTAL STATIONS/ADDS CHART  
1143/730 83/10 32

BRIAN MCKNIGHT

The Only One For Me (Motown)

TOTAL PLAYS/INCREASE TOTAL STATIONS/ADDS CHART  
1099/566 82/10 33

7 MILE

Do Your Thing (Crave)

TOTAL PLAYS/INCREASE TOTAL STATIONS/ADDS CHART  
1065/121 61/4 36

### MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
DESTINY'S CHILD F/JD With Me... (Grass Roots/Columbia)	65
MASE I/LOX, BLACK ROB & DMX 24 Hrs... (Bad Boy/Arista)	59
BEBE WINANS Thank You (Atlantic)	42
CHRISTION I Wanna... (Roc-A-Fella/Def Soul/Def Jam/Mercury)	41
LINK Whatcha Gone Do? (Relativity)	39
SEC-N-SOL Change Your Ways (Warner Bros.)	30
JOHNNY P Take It Like A Player (Noo Trybe/Virgin)	27
VOKAL Straight 2 Da Mote (Universal)	21
SHIRO I/MC LYTE I Like (Noo Trybe/Virgin)	17
COCOA BROVAZ Black Trump (Duck Down/Priority)	16
IMAJIN Shorty (You Keep Playin' With) (Jive)	16

### MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER My Way (LaFace/Arista)	+730
BRIAN MCKNIGHT The Only One For Me (Motown)	+566
MYA I/SISQO OF DRU HILL It's All... (University/Interscope)	+506
MISSY "MISDEMEANOR" ELLIOTT Hit 'Em... (EastWest/EEG)	+502
IMAJIN Shorty (You Keep Playin' With) (Jive)	+479
ERYKAH BADU Apple Tree (Kedar/Universal)	+430
LSG Door #1 (EastWest/EEG)	+418
MASTER P I/SONS OF FUNK I Got... (No Limit/Priority)	+385
SPARKLE Be Careful (Rock Land/Interscope)	+317
AZ I/KENNY GREENE What's The Deal (Noo Trybe/Virgin)	+309

### HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
BRIAN MCKNIGHT Anytime (Motown)
K.P. & ENVYI Swing My Way (EastWest/EEG)
JAGGEO EDGE Gotta Be (So So Def/Columbia)
USHER Nice & Slow (LaFace/Arista)
2PAC I/ERIC WILLIAMS Do For Love (Amaru/Jive)
LORD TARIQ & PETER GUNZ Deja Vu (Codeine/Columbia)
MASE I/TOTAL What You Want (Bad Boy/Arista)
SCARFACE I/TUPAC & MASTER P Homies & Thugs (Rap-A-Lot)
UNCLE SAM I Don't Ever Want To See You... (Stonecreek/Epic)
JACKSON 5 I/BLACK ROB I Want You Back '98 (Motown)

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.

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# ARTIST BREAKDOWN

ARTIST: **MYA**  
 LABEL: **UNIVERSITY/INTERSCOPE**

It's all about who? Eighteen-year-old **Mya Harrison**, that's who! Mya's debut single, "It's All About Me," which claims the No. 10 position and has a play increase of 400+ (R&R 4/17), has this young lady relaying a message full of confidence and tinged with sensuality. Co-written by **Dru Hill's Sisqo** and produced by **Darryl Pearson**, this slamming, uptempo track is complemented by Mya's voice. The contagious beat, combined with



Mya's beautiful vocals and the uniqueness that is Sisqo, is a No. 1 hit waiting to happen.

Educated in ballet, tap, and jazz. Mya has taken violin lessons since the fourth grade and is learning to play the drums. The oldest of three, she became a high school graduate at the age of 16. Once her father heard her sing, he made a couple of demos and took them to a club where he was playing. Obviously impressed by what he heard, University President and CEO **Haqq Islam** agreed to audition Mya at her home. As a result, we now know Mya Harrison, University of Maryland speech and communication student, as Mya, the first artist signed to University Music. Be assured that she is on her way to being the "head of the class."

In "It's All About Me," Mya wears the hat of director —supplying motivation and play-by-play instructions for tonight's activities. No exploitation occurs here; Mya loves her boo, she just wants to make sure her desires are fulfilled (that's understandable). Lending her vocals on "Ghetto Supastar" on the *Bulworth* soundtrack, Mya is "gettin'" in where she can fit in (which seems to be anywhere good female vocals are needed).

Mya is a singer/dancer/songwriter/choreographer/clothes designer (she designed the outfit in her video) — all at the tender young age of 18. Come to think of it, it really is all about her. Peace.

— **Tanya O'Quinn**  
 Asst. Urban Editor

Artist Breakdown highlights artists with strong chart momentum.

# IN MY OPINION

with **Philip D. March**

Public Announcement  
**All Work, No Play**  
 A&M

PD — WFXE/Columbus, GA

The one CD I find myself playing in my car over and over again is Public Announcement's *All Work, No Play*. Once you hear "Turn The Hands" and "Homey," you will definitely notice the Isley Brothers' influence on these songs. Using wailing guitar solos, organ riffs, and driving drum beats, these guys' ability to capture the Isley sound would definitely get Mr. Bigg's blessings.

This is not your typical "new group" first album; there are at least seven strong cuts on this CD, and the debut single, "Body Bumpin' (Yippie-Yi-Yo)," is one of them. This CD is loaded with beats that will move you, e.g., "Y To The Yippie Step On." When you listen to this album, the vocals seem familiar, yet they possess an air of freshness. The gifted versatility of the lead vocalist calls to mind a mixture of Billy Ocean and R. Kelly. There is one cover tune on this CD, and it will not leave you disappointed — ConFunkShun's "Straight From The Heart." The last cut on the CD, "Children Hold On (To Your Dreams)," is a song with a positive message that is a refreshing and bold move that really hits home for anyone who is a parent.



Don't let the fact that you are not familiar with this group keep you from experiencing their talents and ability to make good music.

# ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Monday (4/27) and Tuesday (4/28).

REGINA BELLE Don't Let Go (MCA)

MCGRUFF This Is How We Do (Universal)

NICOLE Make It Hot (EastWest/EEG)

SAM SALTER There You Are (LaFace/Arista)

SYLK-E. FYNÉ f/TOO SHORT Keep It Real (Grand Jury/RCA)

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Before There Was Maxwell

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**MARKET #1**

**PLAYS** **ARTIST/TITLE**

3W	2W	LW	TW	ARTIST/TITLE
40	41	40	41	SWV/Rain
42	39	40	41	K-CI & JUDAI/My Life
31	36	40	41	OL SKOOL.../Am I Dreaming
34	36	33	34	NEXT/Too Close
40	41	40	41	KEITH WASHINGTON/Bring It On
27	29	30	31	ARETHA FRANKLIN/Rose Is Still
34	32	30	31	DESTINY'S CHILD/No, No, No
30	28	28	29	WYCLEF JEAN/Gone Till November
17	23	28	29	JANET/Get Lonely
9	25	26	27	JAGGED EDGE/Gotta Be
22	23	23	24	MONTELL JORDAN/At's Ride
19	25	26	27	ANGEL GRANIT/Red Hot
5	18	24	25	LSG/Doo #1
11	21	24	25	ERIKAH BADU/Apple Tree
18	21	24	25	BIG PUNISHER FUJES/Not A Player
12	10	11	12	EBONI FOSTER/Crazy For You
10	11	12	13	SMOOTH/Strawberries
13	14	15	16	DAVINA/Come Over To My...
10	11	12	13	MARY J. BLIGE/Seven Days
7	10	11	12	QUEEN PEN W/LOST...Party Ant A Party
23	10	11	12	SVLK-E FYNE F/CHILL/Romeo And Juliet
5	8	9	10	CHARLI BALTIMORE/Money
5	7	8	9	YO YO FG LEVER/AT I SHI ALL

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**MARKET #2**

**PLAYS** **ARTIST/TITLE**

3W	2W	LW	TW	ARTIST/TITLE
36	38	39	40	ERIKAH BADU/Apple Tree
22	33	34	35	WE FACE CUBE/Chester
19	24	26	27	MARY J. BLIGE/Dream
41	45	47	48	WYCLEF JEAN/Gone Till November
44	48	51	52	BRIAN MCKNIGHT/Anytime
22	20	17	14	MONTELL JORDAN/At's Ride
40	31	35	33	ICE CUBE/We Be Clubbin'
44	37	31	31	ZPAC FERIC WILLIAMS/Do For Love
30	27	28	29	JANET/Get Lonely
10	14	15	16	MARY J. BLIGE/Seven Days
27	27	28	29	DESTINY'S CHILD/No, No, No
15	19	18	15	BIG PUNISHER FUJES/Not A Player
32	28	27	28	USHER/Nice & Slow
26	9	16	23	NEXT/Too Close
33	30	27	21	K-CI & JUDAI/My Life
10	11	12	13	RUFUS BLAQ/Out Of Sight
9	16	20	20	USHER/My Way
15	11	12	13	LSG/Body
45	43	37	18	MASE F/OTAL/What You Want
5	8	9	10	BEENIE MAN/Who Am I
27	29	29	28	JON B/They Don't Know
10	10	16	16	MASTER P/F.S.O.N.S./I Got The Hook Up
18	17	18	19	ERIKAH BADU/Apple Tree
14	16	15	14	OL SKOOL.../Am I Dreaming
10	13	13	13	XSCAPE/The Arms Of...
10	13	13	13	SVLK-E FYNE F/CHILL/Romeo And Juliet
5	9	10	10	MOS DEF/Body Rock
15	14	9	9	TIMBALAND & MAGDOO/Clock Strikes
8	8	8	8	SPARKLE/Be Careful

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**MARKET #3**

**PLAYS** **ARTIST/TITLE**

3W	2W	LW	TW	ARTIST/TITLE
40	44	50	46	NEXT/Too Close
43	46	40	42	BRIAN MCKNIGHT/Anytime
46	44	41	41	MARY J. BLIGE/Seven Days
48	44	49	49	MASE F/OTAL/What You Want
44	45	47	47	ARETHA FRANKLIN/Rose Is Still
16	27	38	33	K-CI & JUDAI/My Life
14	16	28	33	MARY J. BLIGE/Seven Days
13	17	30	30	SPARKLE/Be Careful
34	22	20	20	WYCLEF JEAN/Gone Till November
27	24	22	29	JOE/That I Am
26	30	29	28	ELUSION/Reality
31	35	35	35	JON B/They Don't Know
20	23	23	23	SILKK THE SHOCKER/Just Be Straight...
25	23	23	21	AM/AM/What To Know
6	6	6	6	USHER/My Way
18	21	20	20	MARY J. BLIGE/Dream
11	24	20	20	XSCAPE/The Arms Of...
19	16	18	19	ZPAC FERIC WILLIAMS/Do For Love
12	17	18	18	MONTELL JORDAN/At's Ride
5	10	18	18	MASTER P/F.S.O.N.S./I Got The Hook Up
39	14	14	14	DANKEY CRAWFORD/Be Eye
25	34	31	31	USHER/You Make Me Wanna...
33	21	15	15	OL SKOOL.../Am I Dreaming
11	15	15	15	LSG/Doo #1
15	14	14	14	DANKEY CRAWFORD/Be Eye
22	20	23	14	CHRISTONI/Wanna Get Next...
12	15	16	13	MAXWELL/This Woman's Work

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**MARKET #5**

**PLAYS** **ARTIST/TITLE**

3W	2W	LW	TW	ARTIST/TITLE
21	30	45	57	BIG PUNISHER FUJES/Not A Player
58	54	56	52	LOX/Money, Power, And...
56	51	57	52	K-CI & JUDAI/My Life
57	52	52	52	BRIAN MCKNIGHT/Anytime
51	56	49	51	JANET/Get Lonely
56	53	54	49	MARY J. BLIGE/Seven Days
55	50	55	45	MASE F/OTAL/What You Want
55	50	44	44	SWV/Rain
23	55	39	39	PUBLIC ANNOUNCEMENT/Body Bumpin'...
33	37	37	37	LORD TARIQ.../Dep U
33	35	37	37	ZPAC FERIC WILLIAMS/Do For Love
38	30	31	35	NEXT/Too Close
34	27	35	35	DESTINY'S CHILD/No, No, No
30	32	33	33	MONTELL JORDAN/At's Ride
51	54	46	46	PUFF DADDY/Victory
29	25	32	32	MARY J. BLIGE/Seven Days
18	16	26	26	ICE CUBE/We Be Clubbin'
11	18	21	25	BEENIE MAN/Who Am I
16	17	18	23	K-P & ENVI/Swing My Way
19	15	23	23	PUBLIC ANNOUNCEMENT/Body Bumpin'...
29	25	32	32	MARY J. BLIGE/Seven Days
25	26	20	20	DMX/Get At Me Dog
5	18	20	20	XSCAPE/The Arms Of...
22	20	18	18	ARETHA FRANKLIN/Rose Is Still
30	23	25	25	TIMBALAND & MAGDOO/Clock Strikes
44	35	39	39	QUEEN PEN W/LOST...Party Ant A Party
42	5	15	15	BOYZ II MEN/Can't Let Her Go
15	17	15	15	CANBUS/Second Round K.O.
26	19	18	10	OL SKOOL.../Am I Dreaming

**POWER 99fm**  
WUSL/Philadelphia  
(215) 483-8900  
Little/Cooper

**MARKET #5**

**PLAYS** **ARTIST/TITLE**

3W	2W	LW	TW	ARTIST/TITLE
13	45	44	58	BIG PUNISHER FUJES/Not A Player
26	52	46	49	JANET/Get Lonely
39	31	36	36	MASE F/OTAL/What You Want
49	45	40	41	MARY J. BLIGE/Seven Days
45	30	38	38	NEXT/Too Close
36	38	38	38	SPARKLE/Be Careful
5	11	37	37	BOYZ II MEN/Can't Let Her Go
39	31	36	36	MASE F/OTAL/What You Want
28	35	36	36	KETH WASHINGTON/Bring It On
50	45	35	35	LOX/Money, Power, And...
18	18	18	18	USHER/My Way
46	34	40	34	BRIAN MCKNIGHT/Anytime
47	36	31	31	PUFF DADDY/Victory
45	32	41	41	PUBLIC ANNOUNCEMENT/Body Bumpin'...
33	29	30	30	MONTELL JORDAN/At's Ride
52	37	29	29	CANBUS/Second Round K.O.
37	25	29	29	DMX/Get At Me Dog
34	34	29	29	LORD TARIQ.../Dep U
26	37	26	26	SWV/Rain
34	34	26	26	DMX/Get At Me Dog
31	30	22	22	BEENIE MAN/Who Am I
19	26	21	21	ARETHA FRANKLIN/Rose Is Still
20	6	20	20	ARETHA FRANKLIN/Rose Is Still
12	19	19	19	BOYZ II MEN/Can't Let Her Go
25	17	16	16	UNCLE SAM/I Don't Ever Want...
13	20	15	15	TIMBALAND & MAGDOO/2 Live You
10	5	6	6	MARY J. BLIGE/Seven Days
13	12	11	11	BUSTA RHYMES/Turn It Up
14	13	10	10	BUSTA RHYMES/Put Your Hands...

**K104**  
K104/Dallas  
(972) 263-9911  
Cheatnam

**MARKET #6**

**PLAYS** **ARTIST/TITLE**

3W	2W	LW	TW	ARTIST/TITLE
57	60	63	67	USHER/Nice & Slow
65	62	65	65	NEXT/Too Close
63	64	64	64	K-CI & JUDAI/My Life
63	63	63	63	MONTELL JORDAN/At's Ride
60	56	60	60	JANET/Get Lonely
65	70	55	55	PUBLIC ANNOUNCEMENT/Body Bumpin'...
5	5	5	5	JON B/They Don't Know
56	54	54	54	SVLK-E FYNE F/CHILL/Romeo And Juliet
46	41	54	54	MARY J. BLIGE/Seven Days
47	45	54	54	LORD TARIQ.../Dep U
56	50	51	52	DESTINY'S CHILD/No, No, No
49	61	52	52	BIG PUNISHER FUJES/Not A Player
40	41	51	51	K-P & ENVI/Swing My Way
40	36	41	45	QUEEN PEN W/LOST...Party Ant A Party
5	10	10	10	MARY J. BLIGE/Seven Days
26	37	40	40	ARETHA FRANKLIN/Rose Is Still
54	59	55	55	LOX/Money, Power, And...
55	57	55	55	ICE CUBE/We Be Clubbin'
12	25	25	25	EBONI FOSTER/Crazy For You
5	10	17	17	PLAVAL/Imagination
25	19	20	20	XSCAPE/The Arms Of...
40	17	17	17	SMOOTH/Strawberries
5	13	15	15	MASTER P/F.S.O.N.S./I Got The Hook Up
5	13	15	15	CHARLI BALTIMORE/Money
15	10	13	13	GOODIE MOR/They Don't Dance...
5	11	13	13	YO YO FG LEVER/AT I SHI ALL
25	13	12	12	BUSTA RHYMES/Turn It Up
25	11	11	11	PUFF DADDY/Victory

**WCHB**  
WCHB/Detroit  
(313) 871-0590  
Alexander/Preston

**MARKET #7**

**PLAYS** **ARTIST/TITLE**

3W	2W	LW	TW	ARTIST/TITLE
28	55	62	55	MONTELL JORDAN/At's Ride
50	56	59	55	ARETHA FRANKLIN/Rose Is Still
58	58	61	61	NEXT/Too Close
53	58	51	51	JANET/Get Lonely
55	56	50	50	PUBLIC ANNOUNCEMENT/Body Bumpin'...
26	34	38	38	CHICO DEBARGE/No Guarantee
14	19	38	38	MARY J. BLIGE/Seven Days
27	27	25	25	JON B/They Don't Know
15	17	28	28	ERIKAH BADU/Apple Tree
8	20	27	27	BOYZ II MEN/Can't Let Her Go
11	17	22	22	ICE CUBE/We Be Clubbin'
5	9	16	16	YO YO FG LEVER/AT I SHI ALL
6	14	19	19	GOODIE MOR/They Don't Dance...
6	18	14	14	LSG/Doo #1
5	13	13	13	BRIAN MCKNIGHT/Anytime
12	12	12	12	PUFF DADDY/Victory
8	11	8	8	LOX/Money, Power, And...
9	10	10	10	MASE F/OTAL/What You Want
14	12	8	8	EBONI FOSTER/Crazy For You
7	9	9	9	SVLK-E FYNE F/CHILL/Romeo And Juliet
6	8	9	9	CHARLI BALTIMORE/Money
7	7	8	8	XSCAPE/The Arms Of...
11	8	9	9	JOE/That I Am
9	6	10	10	BUSTA RHYMES/Turn It Up
7	7	7	7	MASTER P/F.S.O.N.S./I Got The Hook Up
5	8	8	8	DO OR DIE.../Silk Pimpin'
7	5	5	5	SILKK THE SHOCKER/Just Be Straight...
5	5	5	5	MISSY ELLIOTT/In Em' Will Da Hee

**WJLB**  
WJLB/Detroit  
(313) 965-2000  
Saunders/G

**MARKET #7**

**PLAYS** **ARTIST/TITLE**

3W	2W	LW	TW	ARTIST/TITLE
36	36	39	43	MONTELL JORDAN/At's Ride
36	36	40	42	ZPAC FERIC WILLIAMS/Do For Love
38	38	41	41	JANET/Get Lonely
38	38	41	41	JON B/They Don't Know
38	38	40	40	MARY J. BLIGE/Seven Days
35	35	40	40	PUBLIC ANNOUNCEMENT/Body Bumpin'...
35	35	40	40	DRU HILLS/Steps
39	39	40	40	SWV/Rain
40	40	40	40	NEXT/Too Close
30	30	38	38	OL SKOOL.../Am I Dreaming
33	33	33	33	XSCAPE/The Arms Of...
33	33	36	36	MARY J. BLIGE/Seven Days
32	35	35	35	MARIAH CAREY.../Breakdown
33	35	35	35	ARETHA FRANKLIN/Rose Is Still
38	38	38	38	K-CI & JUDAI/My Life
25	25	25	25	JON B/Are U Still Down?
9	9	9	9	CHANGING FACES/Some Tempo
15	15	15	15	TOTAL/What About U
30	30	32	32	GIN/WIN/Only Where U R Loving
18	18	22	22	USHER/You Make Me Wanna...
21	21	21	21	SPARKLE/Be Careful
29	29	29	29	MISSY ELLIOTT/Beep Me 911
21	21	21	21	BUSTA RHYMES/Turn It Up
32	32	32	32	UNCLE SAM/I Don't Ever Want...
32	32	32	32	TREY LORENZ/Make You Happy
26	26	26	26	LSG/Body
19	19	19	19	KEITH WASHINGTON/Bring It On
17	17	17	17	CELE HINAWAS/Whip It
10	10	10	10	ICE CUBE/We Be Clubbin'

**W3**  
W3/Washington  
(303) 306-1111  
Lisa

**MARKET #8**

**PLAYS** **ARTIST/TITLE**

3W	2W	LW	TW	ARTIST/TITLE
44	41	44	45	K-CI & JUDAI/My Life
44	44	44	44	NEXT/Too Close
44	41	42	42	BRIAN MCKNIGHT/Anytime
43	44	44	44	MARY J. BLIGE/Seven Days
22	40	45	41	JANET/Get Lonely
24	16	31	39	MARY J. BLIGE/Seven Days
42	39	38	38	QUEEN PEN W/LOST...Party Ant A Party
34	32	36	36	DESTINY'S CHILD/No, No, No
45</				



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

MARKET #32 WKOC/Columbus, OH (614) 487-1444 Strong/Stevens

96.1 FM Adult Satisfaction! MARKET #33 KSJL/San Antonio (210) 271-9600 Andrews/Oliveridez

MARKET #2 KJLH/Los Angeles (310) 330-5550 Winston

MARKET #3 WVAZ/Chicago (312) 360-9000 Myrick/Muhammad

MARKET #5 WDAS/Philadelphia (610) 617-8500 Tamburo/Davis

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for WKOC/Columbus, OH.

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for 96.1 FM Adult Satisfaction!

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for KJLH/Los Angeles.

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for WVAZ/Chicago.

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for WDAS/Philadelphia.

MARKET #34 WOVI/Norfolk (757) 466-0009 Holiday/Mauzone

MARKET #36 WPGC/Charlotte (704) 333-0131 Carson/Quick

MARKET #6 KRVB/Dallas (214) 630-3011 Bacote

MARKET #7 WMXD/Detroit (313) 865-2000 Starr/Rankin

MARKET #8 MAJIC 102.3 FM WMMJ/Washington (301) 306-1111 Guimore

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for WOVI/Norfolk.

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for WPGC/Charlotte.

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for KRVB/Dallas.

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for WMXD/Detroit.

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for MAJIC 102.3 FM.

MARKET #37 WTLI/Indianapolis (317) 923-1456 Wallace

MARKET #38 WJHM/Orlando (407) 333-0072 Allen

MARKET #9 MAJIC102 KMJQ/Houston (713) 623-2108 Conner/Boatner

MARKET #11 WHOT/Miami (305) 444-4404 Kidd/Michaels

MARKET #12 KISS 104.7 WALR/Atlanta (404) 688-0068 Kennedy

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for WTLI/Indianapolis.

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for WJHM/Orlando.

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for MAJIC102 KMJQ/Houston.

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for WHOT/Miami.

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for KISS 104.7.

MARKET #39 WQUE/New Orleans (504) 827-6000 Stevens

MARKET #41 93.7 WBLK WBLK/Buffalo (716) 852-9393 Dhrald

MARKET #17 Majik 107 KMJK/Phoenix (602) 265-2442 Jackson/Higgs

MARKET #18 100.3 Kiss fm KATZ/St. Louis (314) 692-5108 Aikins

MARKET #19 MAJIC 95.9 WWIN/Baltimore (410) 332-8200 Brown/Case

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for WQUE/New Orleans.

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for 93.7 WBLK.

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for Majik 107.

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for 100.3 Kiss fm.

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. Contains playlist for MAJIC 95.9.

REPORTERS

Stations and their adds listed alphabetically by market

URBAN

Table listing radio stations across various markets (e.g., Alexandria, LA, Charleston, SC, Dallas, TX, Gainesville, FL, Lansing, MI, Memphis, TN, Montgomery, AL, Raleigh, NC, Shreveport, LA) and their respective add lists. Each entry includes the station call letters, market, and a list of song titles and artists.

Table listing radio stations across various markets (e.g., Atlanta, GA, Charleston, SC, Denver, CO, Houston, TX, Lake Charles, LA, Miami, FL, New Orleans, LA, Raleigh, NC, Tuscaloosa, AL) and their respective add lists. Each entry includes the station call letters, market, and a list of song titles and artists.



# URBAN AC TOP 30

APRIL 24, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	1	1	1	<b>ARETHA FRANKLIN</b> A Rose Is Still A Rose (Arista) <b>1082</b> <b>1097</b> <b>1109</b> <b>986</b> <b>42/0</b>					
6	5	3	<b>2</b>	<b>JANET</b> I Get Lonely (Virgin) <b>1038</b> <b>938</b> <b>842</b> <b>756</b> <b>37/0</b>					
5	4	4	<b>3</b>	<b>K-CI &amp; JOJO</b> All My Life (MCA) <b>954</b> <b>936</b> <b>909</b> <b>796</b> <b>35/0</b>					
8	7	6	<b>4</b>	<b>KEITH WASHINGTON</b> Bring It On (Silas/MCA) <b>887</b> <b>836</b> <b>806</b> <b>701</b> <b>37/1</b>					
3	2	2	5	<b>MARY J. BLIGE</b> Seven Days (MCA) <b>844</b> <b>973</b> <b>1014</b> <b>955</b> <b>36/0</b>					
1	3	5	6	<b>BRIAN MCKNIGHT</b> Anytime (Motown) <b>822</b> <b>879</b> <b>960</b> <b>995</b> <b>34/0</b>					
4	6	7	7	<b>OL SKOOL 1/K. SWEAT &amp; XSCAPE</b> Am I Dreaming (Keia/Universal) <b>732</b> <b>770</b> <b>814</b> <b>834</b> <b>29/0</b>					
7	8	8	8	<b>RANDY CRAWFORD</b> Bye Bye (Bluemoon/Atlantic) <b>727</b> <b>752</b> <b>750</b> <b>703</b> <b>32/0</b>					
11	10	9	<b>9</b>	<b>PHIL PERRY</b> One Heart One Love (Peak/Private/Windham Hill) <b>652</b> <b>646</b> <b>618</b> <b>570</b> <b>29/0</b>					
16	13	11	<b>10</b>	<b>EDDIE M.</b> Tell Me (If You Still Care) (JVC/JMI) <b>625</b> <b>549</b> <b>526</b> <b>470</b> <b>33/4</b>					
17	12	10	<b>11</b>	<b>CECE WINANS</b> Well, Alright! (PMG/Atlantic) <b>600</b> <b>574</b> <b>535</b> <b>469</b> <b>30/1</b>					
15	11	12	<b>12</b>	<b>JONATHAN BUTLER</b> Lost To Love (N2K Encoded Music) <b>541</b> <b>534</b> <b>548</b> <b>486</b> <b>28/1</b>					
—	25	17	<b>13</b>	<b>JOE</b> All That I Am (Jive) <b>523</b> <b>419</b> <b>320</b> <b>222</b> <b>31/1</b>					
—	24	14	<b>14</b>	<b>WILL DOWNING</b> If She Knew (Motown) <b>502</b> <b>463</b> <b>337</b> <b>223</b> <b>30/0</b>					
23	17	16	<b>15</b>	<b>BONEY JAMES</b> It's All Good (Warner Bros.) <b>488</b> <b>429</b> <b>424</b> <b>386</b> <b>27/2</b>					
9	9	13	16	<b>PATTI LABELLE</b> Someone Like You (MCA) <b>441</b> <b>516</b> <b>629</b> <b>688</b> <b>25/1</b>					
26	26	23	<b>17</b>	<b>DAVINA</b> Come Over To My Place (Loud/RCA) <b>436</b> <b>364</b> <b>310</b> <b>285</b> <b>22/1</b>					
19	22	19	18	<b>ALI</b> Love Letters (Island) <b>372</b> <b>407</b> <b>406</b> <b>404</b> <b>22/0</b>					
21	20	18	19	<b>SWV</b> Rain (RCA) <b>353</b> <b>413</b> <b>411</b> <b>388</b> <b>22/1</b>					
<b>DEBUT</b>			<b>20</b>	<b>BRIAN MCKNIGHT</b> The Only One For Me (Motown) <b>349</b> <b>127</b> <b>5</b> <b>—</b> <b>33/8</b>					
10	14	15	21	<b>UNCLE SAM</b> I Don't Ever Want To See You.. (Stonecreek/Epic) <b>349</b> <b>441</b> <b>500</b> <b>641</b> <b>20/0</b>					
28	28	26	<b>22</b>	<b>JON B.</b> They Don't Know (Yab Yum/550 Music) <b>345</b> <b>324</b> <b>279</b> <b>278</b> <b>19/1</b>					
<b>DEBUT</b>			<b>23</b>	<b>LSG</b> Door #1 (EastWest/EEG) <b>336</b> <b>228</b> <b>107</b> <b>64</b> <b>26/3</b>					
<b>DEBUT</b>			<b>24</b>	<b>MARIAH CAREY</b> My All (Columbia) <b>333</b> <b>193</b> <b>65</b> <b>—</b> <b>24/1</b>					
—	—	30	<b>25</b>	<b>BIG BUB</b> Settle Down (Kedar/Universal) <b>326</b> <b>249</b> <b>155</b> <b>40</b> <b>22/0</b>					
—	29	28	<b>26</b>	<b>TAMIA</b> Imagination (Qwest/WB) <b>326</b> <b>286</b> <b>268</b> <b>241</b> <b>15/1</b>					
—	—	29	<b>27</b>	<b>XSCAPE</b> The Arms Of The One Who... (So So Def/Columbia) <b>321</b> <b>281</b> <b>178</b> <b>86</b> <b>25/1</b>					
22	19	21	28	<b>PATRICE RUSHEN</b> Sweetest Taboo (Discovery) <b>319</b> <b>402</b> <b>413</b> <b>388</b> <b>25/3</b>					
<b>DEBUT</b>			<b>29</b>	<b>VOICES OF THEORY</b> Dímelo (Say It) (H.O.L.A./Red Ant) <b>312</b> <b>245</b> <b>228</b> <b>207</b> <b>18/0</b>					
<b>DEBUT</b>			<b>30</b>	<b>BOYZ II MEN</b> Can't Let Her Go (Motown) <b>273</b> <b>195</b> <b>147</b> <b>35</b> <b>12/0</b>					

This chart reflects airplay from April 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker.  
 42 Urban AC reporters. 40 current playlists. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent.  
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## NEW & ACTIVE

**LUTHER VANDROSS** It's All About You (LV/Epic)  
 Total Plays: 264, Total Stations: 28, Adds: 9

**PUBLIC ANNOUNCEMENT** Body Bumpin' Yippie-Yi-Yo (A&M)  
 Total Plays: 245, Total Stations: 11, Adds: 1

**JAMES GREER & CO.** Beautiful Black People (Born Again)  
 Total Plays: 218, Total Stations: 14, Adds: 0

**ERYKAH BADU** Apple Tree (Kedar/Universal)  
 Total Plays: 209, Total Stations: 14, Adds: 1

**JAGGED EDGE** Gotta Be (So So Def/Columbia)  
 Total Plays: 175, Total Stations: 8, Adds: 0

**DESTINY'S CHILD** No, No, No (Grass Roots/Columbia)  
 Total Plays: 169, Total Stations: 9, Adds: 1

**CHICO DEBARGE** No Guarantee (Kedar/Universal)  
 Total Plays: 169, Total Stations: 8, Adds: 0

**EBONI FOSTER** Crazy For You (Nightbird/MCA)  
 Total Plays: 167, Total Stations: 10, Adds: 0

**ROOM SERVICE** Stay (EastWest/EEG)  
 Total Plays: 155, Total Stations: 11, Adds: 0

**H-TOWN** Natural Woman (Relativity)  
 Total Plays: 146, Total Stations: 9, Adds: 0

Songs ranked by total plays

## BREAKERS

No Songs Qualified For Breaker Status This Week

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
<b>BEBE WINANS</b> Thank You (Atlantic)	19
<b>CHRISTION</b> I Wanna.. (Roc-A-Fella/Def Soul/Def Jam/Mercury)	9
<b>LUTHER VANDROSS</b> It's All About You (LV/Epic)	9
<b>BRIAN MCKNIGHT</b> The Only One For Me (Motown)	8
<b>DESTINY'S CHILD</b> I/JD With Me... (Grass Roots/Columbia)	4
<b>EDDIE M.</b> Tell Me (If You Still Care) (JVC/JMI)	4
<b>SEC-N-SOL</b> Change Your Ways (Warner Bros.)	4
<b>LSG</b> Door #1 (EastWest/EEG)	3
<b>PATRICE RUSHEN</b> Sweetest Taboo (Discovery)	3
<b>PAMELA WILLIAMS</b> Still In Love (Heads Up)	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>BRIAN MCKNIGHT</b> The Only One For Me (Motown)	+222
<b>LUTHER VANDROSS</b> It's All About You (LV/Epic)	+184
<b>MARIAH CAREY</b> My All (Columbia)	+140
<b>LSG</b> Door #1 (EastWest/EEG)	+108
<b>JOE</b> All That I Am (Jive)	+104
<b>JANET</b> I Get Lonely (Virgin)	+100
<b>BEBE WINANS</b> Thank You (Atlantic)	+99
<b>ERYKAH BADU</b> Apple Tree (Kedar/Universal)	+93
<b>BOYZ II MEN</b> Can't Let Her Go (Motown)	+78
<b>BIG BUB</b> Settle Down (Kedar/Universal)	+77

## HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
<b>BOYZ II MEN</b> A Song For Mama (Motown)
<b>USHER</b> Nice & Slow (LaFace/Arista)
<b>JOODY WATLEY</b> Off The Hook (Atlantic)
<b>SOUNDS OF BLACKNESS</b> Hold On (Change...) (Perspective/A&M)
<b>LUTHER VANDROSS</b> I Won't Let You Do That To Me (LV/Epic)
<b>ORU HILL</b> We're Not Making Love No More (LaFace/Arista)
<b>REBBIE JACKSON</b> Yours Faithfully (MJJ/Work)
<b>MILESTONE</b> I Care 'Bout You (LaFace/Arista)
<b>GEORGE HOWARD</b> Midnight Mood (GRP)
<b>KENNY LATTIMORE</b> For You (Columbia)

Breakers: Songs registering 350 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

# EDDIE M. "Tell Me (If You Still Care About Me)"

**10** Urban AC Chart And Moving On Up  
 Play It More, Play It More!

- |      |      |      |      |      |         |      |      |      |      |
|------|------|------|------|------|---------|------|------|------|------|
| KJLH | WVAZ | WDAS | WMMJ | KMJQ | WHQT    | WALR | KMJK | KXOK | KDKO |
| KQBR | WMCS | WMXG | WSOL | WAAV | WYLD    | KJMS | WFXC | WMJM | WBHK |
| KQXL | WDLT | WKJS | WUVA | WNHC | WPAL-AM | KNEK | WNFQ | WKXI | WFLM |
| WRBV | KXZZ | WTUG | WMGL |      |         |      |      |      |      |

Executive Producers: Eddie M. and Jesus Garber  
 Written By: Jimmy Jam and Terry Lewis





LON HELTON

## WUSN, Rivers Wear ACM's Radio 'Hat' Awards

□ CBS Radio outlets get nods for Personality/Station of the Year

—WUSN/Chicago has been named Country Station of the Year and WQYK/Tampa OM/morning personality **Tom Rivers** has been named Personality of the Year by the Academy Of Country Music. The awards were presented to WUSN PD Alan Sledge and Rivers during Wednesday night's (4/22) ACM awards show, which aired nationally on CBS-TV.

### Community And Country Ambassador

WUSN debuted as a Country station in 1983 and was the Windy City's sole FM Country outlet from mid-1984 to December 1995, when ABC Radio launched WKXX. However, WUSN found itself in that enviable "solo" position once again on May 1 of last year, when WKXX abandoned the format after only 16 months for Classic Rock.

Sledge says the station's focus is on two key areas. "We put a heavy emphasis on doing good things for the community and on being an ambassador of country music," he says. "It's important for any station to remember it has a duty to the community. We do a lot for children's charities. Events include our yearly St. Jude's radiothon and Lamb's Farm Family Day Jamborees, as well as working with numerous other local charities. We like to do things that get attention for charities and induce interest in events that might not otherwise get the attention they need."

"We strive to be a leader in country music by bringing artists to town for free concerts, which also speaks to our role as ambassador. Last year, for instance, we celebrated our 15th anniversary and presented 15 free concerts. We also bring new artists to town and give away the tickets to introduce them to our listeners. We want to have fun, play great country music, bring artists to town, and do a lot of good within the community."

Asked what separates WUSN from other Country stations, Sledge says. "One of the things that makes WUSN special is that the airstaff has a clear understanding of what the station is all about. They all make sure US99 is the star. We have a tremendous staff who all support that theory. US99 is blessed with a group of talented people who never let personal agendas get in the way of the ultimate goal of serving the good of the brand — they serve under it, if you will. I've been in a lot of markets and never before seen a work ethic as good as it is here. They truly love the station and will do whatever it takes to win."

### The WUSN Airstaff

The airstaff's Midwestern roots and stability have also been important elements of WUSN's success. Sledge says. "Chicago is a cradle-to-grave market. People who are born here tend to stay here all their lives. What works in US99's favor is a continuity of listening among families through the years, coupled with the expectation that US99 will always be here for them. They want a Country station as



Tom Rivers

stable as their lives. This is very unique to the Chicago market."

WUSN's airstaff is anchored by native Chicagoans Ramblin' Ray and Trish, with Guitar Gavin. Seven-year WUSN personality and 13-year market talent Ray Stevens and MD Trish Biondo, a 12-year WUSN staffer, have been part of the morning show for the last few years and were paired to go it alone when GPM and morning host J.D. Spangler left 12 months ago.

Rounding out the airstaff are veteran Chicago personality "Wild" Bill Garcia in middays; Michigan-der "Big" John Howell, who has held afternoons since 1989; northwest Indiana native Mike Myers at night; and Amy Davis in overnights. WUSN's commitment to continuity continues on the weekends, which are held down by former WMAQ/Chicago swingers Cal Daniels and Rich Renik.

Sledge says another aspect of WUSN that makes it special is the fact that it's a "fluid" station. He explains, "This comes right from [VP/GM] Steve Ennen's management style, but the entire station is populated with innovative and talented people on all levels. We're not stuck in old ways of doing anything. Everyone here is an 'out-of-the-box' thinker. I've never seen that in other stations where I've worked. WUSN is not so large and tradition-ridden that it cannot be moved as needed. Sometimes in a corporate culture that is hard to do."

Describing the sound and feel he's

trying to create for WUSN, Sledge notes. "We present the flavor of Chicago. WUSN is extremely local. We spend a lot of time talking to listeners on and off the air. Listeners have made US99 part of their daily routine. Listeners have a clear understanding of what they're going to get from US99. They know they're going to hear great current music, new music, and a selection of all-time favorites. Plus, they know they're going to be entertained."

Asked how WUSN's music compares to that of other stations he's heard around the country, Sledge also offers his thoughts on today's music in general when he says, "It's about the same. We, as an industry, are going through an evaluation of where the music is today. I've long been a champion of today's music. I think it's great. What WUSN likes to do is play the best music that the audience likes to hear. I can see the music coming back around to having a strong musical personality, bringing back artists the people love to hear, like Randy Travis and Restless Heart. We also have a lot of new albums by the format's big stars and some exciting tour events going on now and coming this spring and summer. All of this creates excitement for the format. It's the most exciting time since the late '80s and early '90s."

### Tampa Bay's Biggest Rivers

Lil' Tommy Cvetic was bitten by the radio bug while still in high school. Football games and sock hops took second place to Friday and Saturday airshifts from 6pm-2am at a small southwest Florida Country outlet, WSLG-FM/Naples. It was there the PD selected "Rivers" as young Tom's *nom de aire*. College, intertwined with a stint at a local cable TV company and assorted suburban Tampa radio stations, led him to WQYK in 1987. The past 11 years have seen him hold a number of airshifts and management posts at the station, including nights, middays, MD, and PD. He left in mid-1994 for a

short stint as PD/morning host at WMZQ/Washington, but by the fall it was back to Tampa for an OM/mornings post that earned him the CMA award for Major Market Personality of the Year in 1996. That will now share the mantle with a new piece of hardware, the Academy of Country Music's "Hat" award he just picked up for his on-air contributions over the last 12 months.



Asked how he would describe what he does in the morning, Rivers says, "We really don't attempt to go over the top with anything we do. We want to be a good Country morning show that is first and foremost useful and brings people in the bay area the things they need to start their day. Yes, we give them their favorite Country songs, but we also provide the service elements they've come to rely on. It's essential to be a good radio station in addition to being a good Country station."

"I don't feel a lot of pressure to carry the ball alone, because I'm surrounded by great people who help provide the things — news, traffic, sports, and entertainment — listeners need and want. On top of that, we give them lots of country music news and entertainment news in general, plus a sense of what's happening in and around town that particular morning."

"The people who surround Rivers are a collection of veteran station and morning performers. Tampa native Rita Ciccarello has spent almost all of her 18 years at the station doing the morning news. Les McDowell has reported on traffic in both mornings and afternoons for more than a decade. He also built from the ground up, a genuine 1880 Concord stagecoach, which WQYK uses in parades and other events. Rivers adds, "We joke that Les was born in the wrong era." Rivers describes himself as "the resident cowboy poet" and has produced tapes of verse that have been sold with proceeds benefiting local charities.

Rounding out the wake-up crew is Braden, whom Rivers paints as the show's "all-around right-wing, NRA card-carrying, hunting and fishing conservative — the one who says what everyone is thinking, but no one has the guts to say." He's been with WQYK 10 years, the last two in morning drive.

Rivers says he's learned a lot about on-air work from CBS Radio's Rick Torcasso. "Rick coaches hard the importance of being compelling from the moment you open the mic. You have to balance taking care of the radio basics with personality, but you have to know what you're going to say when you open that mic. You need to know exactly where you're going as you go into a break. It may be hard to do in mornings because it's so busy, but don't ever

start a bit without knowing how you're going to get out of it. The other part of being compelling is knowing when to hit the punch line and move on — knowing when to get out is very important. Go into every day with a game plan, but be ready to change the plan if the audience takes you somewhere else."

Rivers sees his role as similar to that of a ship's captain. "I may decide the final direction, but a lot of my job is coordinating all of the varied elements and making them work together. I know that in no way am I the only one who can deliver the punch line or get a laugh. It doesn't have to be the primary host's line that ends the bit. No matter who de-

livers that line, you take it and go on."

Another key to Rivers' success are the relationships he has carefully built with the country community over the years. "It's important at a Country station, in particular, for a personality and the station to be established as the

authority on the artists and music. The relationships enable me to go to the source and get to people who can speak directly to the matters at hand, especially in news-related events." For instance, the morning after Tammy Wynette passed away, Rivers had George Jones' wife, Nancy, on the air by phone.

### The Big Picture

In addition to his daily show, Rivers also hosts Westwood One's "Country Six Pack" holiday specials. Along with his 1996 CMA award, he was named *Billboard's* OM of the Year in 1997. The station, meanwhile, has been an ACM and CMA finalist for Station of the Year on numerous occasions, but has yet to net the win.

Looking at the big picture of his role at the station, Rivers says, "While I've been building these relationships for a few years, the fact is that WQYK has been building them with the country industry for 28 years. Same frequency, same calls, same format all that time. With that comes the feeling that all of the airstaff are custodians of the format for the listener. We've merely been entrusted with their care for a while. WQYK is part of the tradition of the bay area, and we have to respect and understand that to function."

**We put a heavy emphasis on doing good things for the community and on being an ambassador of country music.**

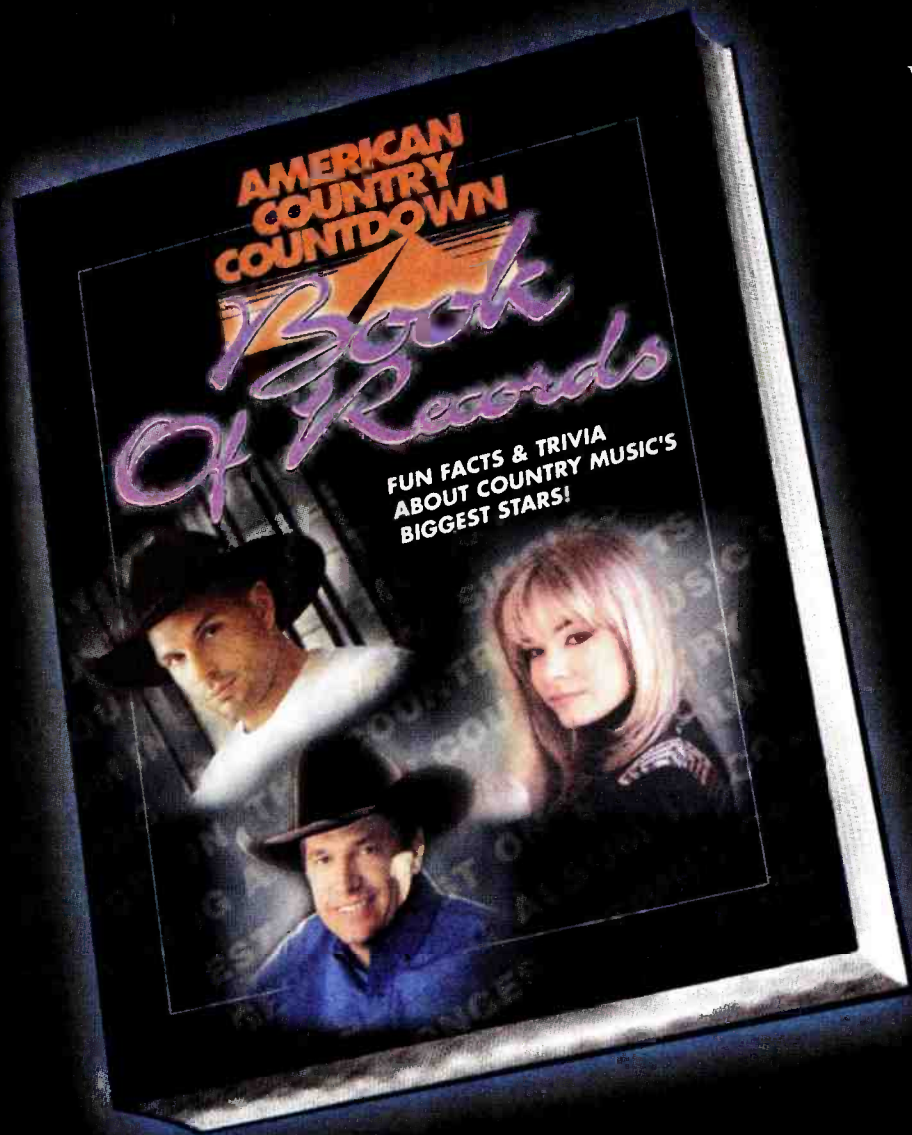
— Alan Sledge

**It's essential to be a good radio station in addition to being a good Country station.**

— Tom Rivers

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# Vince Gill's Move Toward Hardcore

□ Twin fiddles and steel guitar emphasized on upcoming release

As indicated by the new material he's been previewing during his Grand Ole Opry appearances, **Vince Gill's** upcoming album — tentatively titled *The Key* — is a step toward a more traditional country sound.

During last week's press conference announcing CMT's sponsorship of his 1998 tour, Gill said the album is much closer to the Buck Owens/Ray Price vein than anything he's ever recorded. "Top to bottom, it's extremely hardcore country," Gill says. "I like a lot of the stuff that's happening today, but I really miss some of the old stuff. I just wanted to make a record that had twin fiddles and steel guitar."

Rather than collaborating with other songwriters, Vince wrote most of the tunes alone. In a vague reference to his divorce and his father's death, Gill explains, "With all the things that have gone on in my life during the past year, I wanted it to be my statement." The album, set for release this summer, gets its title from a song Gill wrote in memory of his father. The album includes vocal appearances by Patty Loveless and Faith Hill.

Gill's tour kicks off June 13 in Virginia Beach, VA. He'll be joined on several dates by Loveless, Chely Wright, and Restless Heart. Regarding CMT's sponsorship, Gill said, "I'm not very smart, but they play country music videos 24 hours a day. I make country videos. This makes sense."

During the press conference, executives from the cable network presented Gill and Loveless with CMT tour jackets. Gill joked, "I was kind of hoping for the Jerry Springer video and the Playboy Channel, but this will have to do."

Afterwards, Gill met up with five of his songwriting partners to film *Vince Gill: Song & Verse*, a 90-minute CMT special set for a June 12 telecast. The informal gathering has Gill reflecting on the origins of several of his hits with collaborators Gary Nicholson, Pete Wasner, John Jarvis, Bob DiPiero, and Michael Omartian.

## Tornado Aftermath

Nashville made national news last week when a tornado ripped through the downtown area. Ignoring warnings from the National

## COUNTRY FLASHBACK

### 1 YEAR AGO

• No. 1: "She's Going Home With Me" - Travis Tritt

### 5 YEARS AGO

• No. 1: "Alibis" - Tracy Lawrence

### 10 YEARS AGO

• No. 1: "I'm Gonna Get You" - Eddy Raven

### 15 YEARS AGO

• No. 1: "American Made" - Oak Ridge Boys

### 20 YEARS AGO

• No. 1: "Every Time Two Fools Collide" - Kenny Rogers & Dottie West

Weather Service, office workers along Music Row stood on the sidewalk to watch the clouds brew. The twister took a turn toward downtown, however, causing considerable damage to several landmarks of CRS, including the Renaissance Hotel and the Hard Rock Cafe.

David Kersh was filming a video for his new single, "Wonderful Tonight," when he and the production crew heard a train-like sound outside the studio. Perched on a hill, they witnessed the tornado as it touched down just blocks away. The video director said, "While we were going for something a little different with this video, the treatment definitely didn't include this."

Since there were few human casualties in Nashville, it didn't take long for the jokes to start. One of the best is credited to Gill, who noted that the total damage was estimated at \$100 million, causing some people to think the tornado only hit Alan Jackson's garage.

## Black's Plea For 'Cadillac Jack'

Clint Black is seeking the pub-

lic's support in getting Jack Favor (a.k.a. Cadillac Jack) inducted into the Cowboy Hall of Fame. Favor was a rodeo cowboy who was wrongly convicted of a Louisiana murder more than three decades ago. Black has placed a petition on his website — [www.clinblackfans.com](http://www.clinblackfans.com) — that allows you to add your name to the list of supporters. Black says, "I'm not gonna rest until we get him in there."

Black's CBS-TV movie, *Still Holding On — The Legend Of Cadillac Jack*, airs Tuesday (4/28). Black enjoyed working on the film, but says he has no plans to rev up his acting career. "It's whetted my appetite, but I'm realistic about it. I'm really working hard on my music career. I want to keep making music, so I'm leaving myself open to smaller, interesting roles where I'm a peripheral player and not driving the train." One of the biggest challenges Black faced in making the movie was condensing an extremely complex story. "It's hard to get a movie down to two hours," he explains. "When you see the actual movie, it's down to 91 minutes of running time."

## Bits 'N' Pieces

Thieves walked away with **Michael Peterson's** guitar case following a recent show in Tulsa, but the customized Guild guitar wasn't his greatest loss. Inside the case was one of Peterson's prized possessions — the NAIA National Championship ring he won during his days on Pacific Lutheran College's football team.

A federal court judge in Nashville has upheld **Mindy McCready's** bankruptcy ruling that the singer acted in good faith in attempting to be relieved of debts, which include a business deal with Quantum Music Group. Prior to getting her BNA deal, McCready signed a contract that awarded Quantum 25% of her business income for a maximum of nine years.

VH1's recent *Divas Live* attracted an estimated audience of 6 million viewers in 1.5 million homes. The show featured performances by **Shania Twain, Celine Dion, Mariah Carey, Gloria Estefan, Aretha Franklin, and Carole King.**

Alabama is America's favorite band, according to *People* magazine's recent poll of 1000 readers. America's second band remains the **Beatles**. No big surprise here, but *People* readers declared **Garth Brooks** the nation's favorite singer, with **Elton John** in second place, and **George Strait** a close third. No country singers made the favorite female singer list, which was dominated by Celine Dion.

If you have trouble getting tickets to a Garth Brooks concert, keep in mind that you can misrepresent yourself as another country superstar. During a press conference before six sold-out concerts in San Antonio, Brooks said, "Every show, I hold tickets for George Strait, but he's yet to pick them up."

— Calvin Gilbert

# Keith Harling

## NEW ARTIST FACT FILE

Current Single: "Papa Bear"

Current Album, Label: *Write It In Stone*, MCA (May 19 release)

Influences: Ronnie Milsap, Vern Gosdin, Keith Whitley, Conway Twitty

## Background

Keith Harling was born in Chattanooga, where his father ran an upholstery shop in the home and kept the radio tuned to Country. Recalling that he always wanted to play music, Harling tells R&R, "I picked up the drums one at a time. I started with the snare drum and kept adding to my 'drum set of many colors.' I could only buy things out of the paper or wherever I could find them, and I ended up with a drum set of about six different colors."

As a youth, Harling played in several bands. He jokes, "We'd play in the living room. We'd play in the garage." His family later moved to Florida, where Harling embarked on a decade of club work after graduating from high school.

Eventually, Harling decided to return to Tennessee. "After all those years of playing in the clubs, I told my parents, 'I want to go home. I know you love it here, but I really love it in the mountains.'"

Back in Chattanooga, Harling found work as a bassist in a club band. His first moment in the spotlight came one night when the band's usual singer became ill. Harling says, "We were playing a lot of rock 'n' roll, but I said, 'Well, I know a few country songs.'" Harling sang them, the crowd was enthusiastic, and the club owner told him to assemble a country band.

## Moving Toward A Deal

Although the club work required playing cover versions of current hits, Harling made it a point to perform his original material. He explains, "I'd slip one in if I saw that the dance floor was full. After a couple of years, people were asking for my songs. And then people were asking me to come to their club to do my own stuff."

Harling soon found that he was first choice as opening act when established country artists performed in Chattanooga. Noting that he received no pay for those shows, Harling laughs, "They'd say, 'You're not gonna make any money, but hey, you might get in front of a record label.' That's something you watch out for as a musician."

Little by little, things started happening for Harling. First was a writer's deal with MCA Music Publishing. Although he had been working on his craft for a decade, he says, "I couldn't believe it when people said, 'You're a songwriter.' I still can't believe it."

While his publishing contract also



Keith Harling

included a development deal as an artist, it took a little longer to finalize a recording contract with MCA/Nashville. "I've learned the meaning of timing," he says. "No matter how good you are at what you do, you're not gonna get that job unless they need somebody doing that."

## 'Papa Bear'

Harling wrote most of the songs on his upcoming debut album, *Write It In Stone*. Harling's introduction to Country radio came with the single "Papa Bear," a song he never expected to be on the album. He says, "I thought people would say it's too cute. I personally don't think there's anything cute about walking in on your wife with another man! The label loved it and wanted to put it on the record."

Explaining the story behind "Papa Bear," Harling says, "My wife works as a nanny for some people here on Lookout Mountain, where we live. I went over to help her one day, and she was putting a child to sleep, so I picked up *The Three Bears* to read to him. He had to hear that story five or six times. By the time it was over, it was embedded in my brain. When I left there, all I could think of was 'Who's been sleeping in Papa Bear's bed?' It just hit me as a country song. I had it written by the time I got home, and I played it that weekend at the club."

To cultivate his radio relationships, Harling is busy playing a series of listener appreciation shows. He says, "I never liked the idea of a radio tour where you meet the programmers in their offices. I feel like you're just taking up their day and not giving them the chance to do their job. It's so much better for them to come out to see a show and talk to you. You can give them a whole idea of who you are. For me, that's worked the best."



**'INCORRECT' PAIRING** — Pam Tillis made Nashville proud with her topical observations during a recent episode of ABC-TV's late-night series *Politically Incorrect*. Tillis' new album, *Every Time*, set for June 30 release, will include her upcoming single, "I Said A Prayer." Tillis is pictured here with *Politically Incorrect* host Bill Maher.

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3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL STATIONS/ADDS	PLAY RANK	TOTAL PLAYS	+/- PLAYS	TOTAL POINTS	+/- POINTS
11	5	3	1	<b>GARTH BROOKS</b> Two Pina Coladas ( <i>Capitol</i> )	204/0	1	7415	+352	35862	+1967
5	3	1	2	SHANIA TWAIN You're Still The One ( <i>Mercury</i> )	204/0	2	7346	-61	35800	-125
7	4	4	3	TQBY KEITH Dream Walkin' ( <i>Mercury</i> )	204/0	3	7179	+161	34718	+826
10	6	5	4	FAITH HILL This Kiss ( <i>Warner Bros.</i> )	204/0	4	7138	+306	34119	+1398
12	9	6	5	RANDY TRAVIS Out Of My Bones ( <i>DreamWorks</i> )	204/0	5	6907	+342	33355	+1758
15	11	7	6	TRACY BYRD I'm From The Country ( <i>MCA</i> )	204/0	6	6712	+487	31883	+2586
16	14	8	7	STEVE WARINER Holes In The Floor Of Heaven ( <i>Capitol</i> )	201/1	7	6633	+860	31883	+3971
13	12	9	8	MICHAEL PETERSON Too Good To Be True ( <i>Reprise</i> )	204/0	8	6136	+381	29222	+1779
3	1	2	9	JO DEE MESSINA Bye, Bye ( <i>Curb</i> )	184/1	9	5742	-1554	28453	-6759
14	13	11	10	PATTY LOVELESS To Have You Back Again ( <i>Epic</i> )	203/1	10	5695	+209	27027	+822
20	15	12	11	TIM MCGRAW One Of These Days ( <i>Curb</i> )	203/0	11	5352	+186	25688	+917
—	21	14	12	GEORGE STRAIT I Just Want To Dance With You ( <i>MCA</i> )	202/4	12	5236	+596	25151	+2755
18	16	13	13	JOHN MICHAEL MONTGOMERY Love Working... ( <i>Atlantic</i> )	203/0	13	5050	+166	23867	+848
24	22	17	14	MARK WILLS I Do (Cherish You) ( <i>Mercury</i> )	200/4	14	4923	+507	23683	+2478
22	19	20	15	LEANN RIMES Commitment ( <i>MCG/Curb</i> )	195/2	15	4470	+204	21634	+1219
21	18	19	16	ALABAMA She's Got That Look In Her Eyes ( <i>RCA</i> )	197/0	16	4381	+75	21053	+305
<b>BREAKER</b>			17	<b>BROOKS &amp; DUNN &amp; REBA</b> If You See Him... ( <i>Arista/MCA</i> )	201/160	17	4179	+3533	20083	+16694
23	23	22	18	LONESTAR Say When ( <i>BNA</i> )	184/6	18	4147	+269	19471	+1343
39	28	24	19	CLINT BLACK The Shoes You're Wearing ( <i>RCA</i> )	190/5	20	4056	+494	19138	+2344
26	24	23	20	GARY ALLAN It Would Be You ( <i>Decca</i> )	194/12	19	4093	+353	19075	+1878
4	2	10	21	CLAY WALKER Then What ( <i>Giant</i> )	146/0	23	3513	-1833	18208	-8267
29	25	25	22	KENNY CHESNEY That's Why I'm Here ( <i>BNA</i> )	192/5	21	3947	+384	18172	+2035
31	29	26	23	SAMMY KERSHAW Matches ( <i>Mercury</i> )	182/3	24	3412	+271	15298	+1364
32	30	27	24	MARK CHESNUTT I Might Even Quit Lovin' You ( <i>Decca</i> )	182/2	25	3322	+361	14947	+1643
35	32	28	25	TY HERNDON A Man Holdin' On ( <i>Epic</i> )	175/7	27	2953	+340	13671	+1571
34	31	29	26	HAL KETCHUM I Saw The Light ( <i>MCG/Curb</i> )	162/8	28	2653	+269	12535	+1157
33	33	30	27	KEITH HARLING Papa Bear ( <i>MCA</i> )	164/6	29	2645	+274	12326	+1229
41	36	32	28	TERRI CLARK Now That I Found You ( <i>Mercury</i> )	157/13	30	2554	+513	11722	+2120
37	34	31	29	BRYAN WHITE Bad Day To Let You Go ( <i>Asylum/EEG</i> )	155/10	31	2509	+304	11327	+1461
48	40	35	30	JOE DIFFIE Texas Size Heartache ( <i>Epic</i> )	155/30	33	2169	+538	10142	+2660
42	37	34	31	LEE ANN WOMACK Buckaroo ( <i>Decca</i> )	146/20	32	2185	+450	10058	+2084
19	17	18	32	MINDY MCCREARY You'll Never Know ( <i>BNA</i> )	85/1	36	1903	-2534	9695	-11159
<b>BREAKER</b>			33	<b>DIXIE CHICKS</b> There's Your Trouble ( <i>Monument</i> )	140/35	35	1938	+569	9044	+2704
<b>BREAKER</b>			34	<b>COLLIN RAYE</b> I Can Still Feel You ( <i>Epic</i> )	131/37	37	1890	+628	8710	+2788
38	35	36	35	LILA MCCANN Almost Over You ( <i>Asylum/EEG</i> )	136/5	38	1732	+89	7823	+464
8	8	21	36	TRACE ADKINS Lonely Won't Leave Me Alone ( <i>Capitol</i> )	80/0	40	1564	-2447	7436	-10908
<b>BREAKER</b>			37	<b>CHELY WRIGHT</b> I Already Do ( <i>MCA</i> )	122/8	45	1427	+125	6505	+687
40	39	40	38	MATT KING A Woman's Tears ( <i>Atlantic</i> )	101/0	46	1292	+39	5664	+112
44	42	42	39	NEAL MCCOY Party On ( <i>Atlantic</i> )	103/3	49	1202	+50	5162	+283
—	48	45	40	SUZY BOGGUSS Somebody To Love ( <i>Capitol</i> )	100/6	50	1032	+109	4737	+545
49	46	43	41	DARYLE SINGLETARY That's Where You're Wrong ( <i>Giant</i> )	92/3	51	1032	+49	4632	+201
<b>DEBUT</b>			42	MARTINA MCBRIDE Happy Girl ( <i>RCA</i> )	80/49	54	951	+616	4338	+2766
46	44	44	43	LORRIE MORGAN I'm Not That Easy To Forget ( <i>BNA</i> )	80/1	52	1017	+12	4314	+120
47	47	46	44	SHANE STOCKTON What If I'm Right ( <i>Decca</i> )	91/6	57	925	+93	4104	+453
—	—	49	45	WYNONNA Always Will ( <i>Curb/Universal</i> )	80/19	56	937	+246	3987	+922
—	—	48	46	WADE HAYES When The Wrong One Loves... ( <i>DKC/Columbia</i> )	81/11	58	863	+130	3715	+575
—	50	50	47	THOMPSON BROTHERS BAND Back On The Farm ( <i>RCA</i> )	44/0	62	479	-40	2095	-177
<b>DEBUT</b>			48	SAWYER BROWN Small Talk ( <i>Curb</i> )	38/1	64	401	-1	1995	+58
28	26	33	49	SHERRIE' AUSTIN Put Your Heart Into It ( <i>Arista</i> )	19/0	67	363	-1449	1894	-6247
<b>DEBUT</b>			50	DERYL DODO Time On My Hands ( <i>Columbia</i> )	44/10	65	395	+111	1768	+497

This chart reflects airplay from April 20-26. Songs ranked by total points. Highlighted songs indicate Breaker.  
204 Country reporters. 202 current playlists. Songs that are down in points for three consecutive weeks and below No. 1 are moved to recurrent. © 1998, R&R Inc.

## BREAKERS®

**BROOKS & DUNN & REBA**  
If You See Him/If You See Her (*Arista/MCA*)  
99% of our reporters on it (201 stations)  
160 Adds • Moves 47-17

**DIXIE CHICKS**  
There's Your Trouble (*Monument*)  
69% of our reporters on it (140 stations)  
35 Adds • Moves 37-33

**COLLIN RAYE**  
I Can Still Feel You (*Epic*)  
64% of our reporters on it (131 stations)  
37 Adds • Moves 38-34

**CHELY WRIGHT**  
I Already Do (*MCA*)  
60% of our reporters on it (122 stations)  
8 Adds • Moves 39-37

## MOST ADDED®

ARTIST TITLE LABEL(S)	TOTAL ADDS
BROOKS & DUNN & REBA If You See Him... ( <i>Arista/MCA</i> )	160
MARTINA MCBRIDE Happy Girl ( <i>RCA</i> )	49
COLLIN RAYE I Can Still Feel You ( <i>Epic</i> )	37
DIXIE CHICKS There's Your Trouble ( <i>Monument</i> )	35
JOE DIFFIE Texas Size Heartache ( <i>Epic</i> )	30
JASON SELLERS This Small Divide ( <i>BNA</i> )	21
LEE ANN WOMACK Buckaroo ( <i>Decca</i> )	20
WYNONNA Always Will ( <i>Curb/Universal</i> )	19
GIL GRAND Famous First Words ( <i>Monument</i> )	15
JOHN BERRY Over My Shoulder ( <i>Capitol</i> )	14

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BROOKS & DUNN & REBA If You See Him... ( <i>Arista/MCA</i> )	+3533
STEVE WARINER Holes In The Floor Of Heaven ( <i>Capitol</i> )	+860
COLLIN RAYE I Can Still Feel You ( <i>Epic</i> )	+628
MARTINA MCBRIDE Happy Girl ( <i>RCA</i> )	+616
GEORGE STRAIT I Just Want To Dance With You ( <i>MCA</i> )	+596
DIXIE CHICKS There's Your Trouble ( <i>Monument</i> )	+569
JOE DIFFIE Texas Size Heartache ( <i>Epic</i> )	+538
TERRI CLARK Now That I Found You ( <i>Mercury</i> )	+513
MARK WILLS I Do (Cherish You) ( <i>Mercury</i> )	+507
CLINT BLACK The Shoes You're Wearing ( <i>RCA</i> )	+494

## MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BROOKS & DUNN & REBA If You See Him... ( <i>Arista/MCA</i> )	+16694
STEVE WARINER Holes In The Floor Of Heaven ( <i>Capitol</i> )	+3971
COLLIN RAYE I Can Still Feel You ( <i>Epic</i> )	+2788
MARTINA MCBRIDE Happy Girl ( <i>RCA</i> )	+2766
GEORGE STRAIT I Just Want To Dance... ( <i>MCA</i> )	+2755
DIXIE CHICKS There's Your Trouble ( <i>Monument</i> )	+2704
JOE DIFFIE Texas Size Heartache ( <i>Epic</i> )	+2660
TRACY BYRD I'm From The Country ( <i>MCA</i> )	+2586
MARK WILLS I Do (Cherish You) ( <i>Mercury</i> )	+2478
CLINT BLACK The Shoes You're Wearing ( <i>RCA</i> )	+2344

## HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
TRISHA YEARWOOD Perfect Love ( <i>MCA</i> )
DAVID KERSH If I Never Stop Loving You ( <i>Curb</i> )
CLINT BLACK Nothin' But The Tailights ( <i>RCA</i> )
MARTINA MCBRIDE w/JIM BRICKMAN Valentine ( <i>RCA</i> )
TIM MCGRAW Just To See You Smile ( <i>Curb</i> )
GARTH BROOKS She's Gonna Make It ( <i>Capitol</i> )
COLLIN RAYE Little Red Rodeo ( <i>Epic</i> )
ANITA COCHRAN & STEVE WARINER What If... ( <i>Warner Bros.</i> )
WADE HAYES The Day That She Left Tulsa... ( <i>DKC/Columbia</i> )
SAMMY KERSHAW Love Of My Life ( <i>Mercury</i> )

Breakers: Song has achieved airplay at 60% of reporter base for the first time. Bullets awarded to songs gaining in plays and/or points over the previous week. Total Points: The sum of each station's total plays of a song multiplied by the station's individual weight. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Play Rank: Ranks all charted songs by total plays. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays.

# Outdoor recreation almost better than sex?!



Scott Linden

## #3 - Fishing

## #2 - Playing sports

## #1 - Sex

Source: American Demographics magazine




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# MILA MASON



## **“THE STRONG ONE”**

“On the Cyril Rawson-Bryon Hill ballad ‘The Strong One,’ Mila’s commanding projection amplifies the pillar-of-strength message of the song itself, the rich resonance of her voice serving as the anchor of her comfort.”

*Country Weekly, February 1998*

“Mila Mason proves she’s not a one-hit wonder on the ‘The Strong One.’”

*Music City News, March 1998*

“The truly great country singers display a certain quality that extends beyond merely hitting all the right notes. That quality is hard to define, but the words ‘soul,’ ‘emotion,’ and ‘passion’ immediately come to mind. Those descriptions apply to Mila Mason and her second Atlantic album, ‘The Strong One.’”

*Radio & Records, January 1998*

## **IMPACT DATE: APRIL 27th**



TRUST THE MUSIC

Produced by Blake Mevis

# The New Album Gallery

April 28, 1998



**EARL THOMAS CONLEY**

**Perpetual Emotion (Intersound)**

If Earl Thomas Conley had never made a record, he'd still be held in high regard for writing Conway Twitty's 1975 hit, "This Time I've Hurt Her More Than She Loves Me." During the '80s, Conley had no less than two dozen bona fide hits on RCA. Conley bowed out of the limelight in 1991 as the result of chronic allergies, financial problems, and the death of his father. Conley returned to one of the things he does best — writing songs. By 1997, he had accumulated more than 70 new originals and returned to the studio with producers Randy Scruggs and Curly Corwin. *Perpetual Emotion*, his first Intersound release, features five of those originals. The remaining five tracks are remakes of several of his RCA hits, including "Holding Her And Lovin' You," "Don't Make It Easy For Me," and "I Can't Win For Losing You." Conley says, "I'm now singing in an open-throated style that's very comfortable for me. I used to hold back vocally because I was still trying to find my voice, but my break from recording allowed me to find that voice."

**SOUNDTRACK**

**Black Dog (Decca)**



Patrick Swayze is ex-con Jack Crews, a professional trucker who breaks parole when he is duped into driving a semitruck loaded with illegal weapons from Atlanta to New Jersey in order to keep from losing his home. And you thought *you* had problems! But for those of us not named Siskel or Ebert, the main attraction of *Black Dog* is the film soundtrack. The film features dramatic performances by two notable music personalities — Randy Travis and Meat Loaf. Travis contributes "My Greatest Fear," Mr. Loaf is nowhere to be found on the film's soundtrack album. As for the other songs, Rhett Akins is already making waves with his inspired remake of Eddie Rabbitt's "Drivin' My Life Away." Linda Davis returns with a new track, "I Wanna Remember This," which will be serviced to Country radio by DreamWorks. The rest of the soundtrack leans heavily toward the MCA/Decca roster, including Lee Ann Womack, Big House, Gary Allan, David Lee Murphy, and Chris Knight.

**GOING FOR ADDS**

April 27, 1998

**Trace Adkins "Big Time"**

**Capitol:** In addition to a great Southern rock-inspired guitar lick, you may recall the vocal hook from Trace Adkins' radio and TV spots for Chevy trucks. It's the title track from Adkins' second album. Kenny Beard — who teamed with Adkins to write "The Rest Of Mine" — co-wrote "Big Time" with Paul Nelson and Larry Boone.

**Linda Davis "I Wanna Remember This"**

**DreamWorks:** After parting company with Arista, Linda Davis returns to Country radio with "I Wanna Remember This," which is featured in the Patrick Swayze action movie *Black Dog*. The song is included on the Decca soundtrack album, but it's being worked as a single by the DreamWorks promotion team. Davis views this as a new beginning, but she'll also see history repeat itself in June when a duet with an old friend shows up on Reba McEntire's new album.

**Brad Hawkins "I'm The One"**

**Curb/Universal:** Newcomer Brad Hawkins says his musical heroes include Ronnie Dunn, Garth Brooks, and Travis Tritt, but his new single "I'm The One" shows that he's following his own musical path. This and his debut single, "We Lose," are featured on his self-titled debut album scheduled for release this summer.

**Monty Holmes "Why'd You Start Lookin' So Good"**

**BANG II:** As a recording artist, Monty Holmes qualifies as a newcomer, but you've heard plenty of his songs, including Lee Ann Womack's "Never Again, Again," John Michael Montgomery's "What I Do Best," and George Strait's "When Did You Stop Loving Me" and "I Know She Still Loves Me." Paul Davis wrote this song and co-produced the track with Ed Seay. It's the first single on BANG II, a new label established by Bang Records' Ilene Burns.

**Kinleys "Dance In The Boat"**

**Epic:** Now into the third single from their debut album *Just Between You And Me*, it's safe to say that the Kinleys are off to a remarkable start on their career. If you're confused by the title "Dance In The Boat," a quick listen explains it all. The song was written by Craig Bickhardt and Tony Haselden, the latter who co-produced the duo's album.

**Mila Mason "The Strong One"**

**Atlantic:** "The Strong One" could be the words used to describe Mila Mason's voice. As a song, however, the lyrics capture a classic country theme while still sounding contemporary. Written by Cyril Rawson and Byron Hill, it's the title track from Mason's latest Atlantic album.

**Clay Walker "Ordinary People"**

**Giant:** In addition to the 12 tracks on his upcoming *Greatest Hits* album, Clay Walker has recorded two new songs — including Craig Wiseman's and Ed Hill's "Ordinary People." Walker sounds great and the lyrics are sure to strike a common chord among all of us who aren't rich and/or famous.

**Trisha Yearwood "There Goes My Baby"**

**MCA:** Trisha Yearwood's first public performance of "There Goes My Baby" took place earlier this week during the ACM Awards show. It's the first single from Yearwood's upcoming album, which will be her first project released since her platinum greatest-hits collection.

# Jeff Eastwood

## "Say It Isn't So"

42 Stations Now Playing

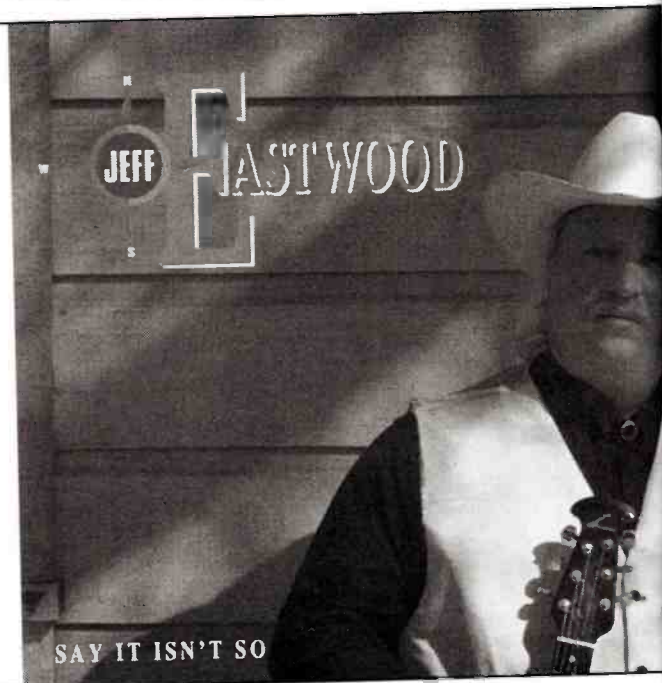
- |      |      |      |      |      |      |      |
|------|------|------|------|------|------|------|
| KQLB | WMLB | KDKD | KGLT | WKKY | KRJT | KBUK |
| KVMR | WMOQ | KTJJ | WZBR | WCHO | KULM | KYXS |
| KLOA | WTGA | KFAL | WNBR | KVOO | KULP | KNBT |
| WKZE | WTHO | KDHX | WSBY | WRIU | KNAF | WAXM |
| WJTH | KFDI | KLPW | WKRX | WQLA | KEEP | KAPS |
| WJJC | KDMO | KKDY | WFDU | KMKS | KFAN | WDHC |

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MEDIA RECORDS





# SHANE STOCKTON

“I absolutely love this  
Shane Stockton single,  
'What If I'm Right.'  
This song is a hit.  
**Play It Now!**”

**Tim McGraw**

**“WHAT IF I'M RIGHT”**  
The first single from Shane's debut album  
**Stories I Could Tell**

**DECCA**  
RECORDS  
A UNIVERSAL MUSIC COMPANY

NEW & ACTIVE

RHETT AKINS Drivin' My Life Away (Decca)
Total Stations: 34, Total Points: 1549, Total Adds: 9, Including: KPLM 14, WWZD 12, WDSY 10, WGRN 10, KTEX 7, WWJO 7, WTCR 6, KYGO 5, WSOC 5

Plays Include: WRNS 18 (18), WBBN 17 (17), WPOC 16 (7), WXTA 16 (16), KJUG 15 (15), WGTY 15 (15), KWCV 14 (14), KNIX 13 (12), WEZL 12 (12), KRWQ 11 (11), WNOE 10 (10), WOVK 10 (10), WWYZ 10 (10), KVOO 8 (8), KGNC 7 (7), KSOP 7 (7)

ANITA COCHRAN Will You Be Here (Warner Bros.)
Total Stations: 38, Total Points: 1426, Total Adds: 2, Including: KVOO 8, KRWQ 5

Plays Include: WWQM 19 (19), WSIX 18 (18), WKSJ 17 (17), KJUG 15 (15), KTST 15 (15), WDEN 15 (15), WIBW 15 (15), WFMB 14 (12), WUSQ 14 (14), WYNN 13 (5), WKDQ 12 (12), WLWI 12 (12), WAXX 10 (10), WMTZ 10 (10), WOVK 10 (10), KKNV 9 (9), KALF 7 (7), KHEY 7 (7), KIZN 7 (7), KKJG 7 (7), WGTN 7 (7), WMSI 7 (7), WSSL 7 (7), WWQQ 7 (7)

JASON SELLERS This Small Divide (BNA)
Total Stations: 29, Total Points: 1254, Total Adds: 21, Including: WRNS 20, KBEQ 18, WRDQ 16, KJUG 15, KTST 15, WDEN 15, KZKX 10, WMTZ 10, WOOD 10, WOVK 10, KVOO 8, WFMS 8, WKNR 8, KXDD 7, KXKT 7, WWJO 7, WWZD 7, WTCR 6, WBYT 5, WKX 5, WRKZ 5

Plays Include: WQMX 18 (18), KXKC 16 (16), WKKT 10 (5), KSOP 7 (7)
JOHN BERRY Over My Shoulder (Capitol)
Total Stations: 26, Total Points: 1093, Total Adds: 14, Including: WQMX 18, KJUG 15, KPLM 14, WFMB 12, WKDQ 12, WSIX 12, WAXX 10, WMTZ 10, WOVK 10, KATM 9, KHEY 7, WKSF 5, WSOC 5, WXXQ 5

Plays Include: WDEN 15 (5), WKNV 12 (12), WKKT 10 (10), KKNV 9 (9), WUSY 9 (9), WTCR 6 (6), KFDI 5 (5), KORD 5 (5), KRWQ 5 (5), KTTS 5 (30), WCTK 5 (5)
CLAY WALKER Ordinary People (Giant)
Total Stations: 13, Total Points: 929, Total Adds: 13, Including: WAMZ 28, KMLE 26, WKIX 18, KTST 15, KGE 14, WKX 14, WTCM 14, KIKK 10, KKNV 10, KSOP 7, KUZZ 7, WQXK 7, KRWQ 5

DAVID KERSH Wonderful Tonight (Curb)
Total Stations: 10, Total Points: 883, Total Adds: 5, Including: WBCT 25, KPLX 15, WKDQ 12, KHAK 9, KSOP 7
Plays Include: WKIX 18 (18), WIVK 13 (13), WWYZ 10 (10)

DWIGHT YOAKAM Things Change (Reprise)
Total Stations: 11, Total Points: 695, Total Adds: 8, Including: WKIX 26, KLLL 17, WBE 15, WBYT 12, KIKK 10, KZKX 10, KSOP 7, WIL 5
Plays Include: WKKT 10 (10), KHAY 9 (9)

GIL GRAND Famous First Words (Monument)
Total Stations: 18, Total Points: 665, Total Adds: 15, Including: KJUG 15, WRNS 15, WTCM 14, KNIX 13, KVOO 8, KSKS 7, WWZD 7, WTCR 6, KFDI 5, KRRV 5, KRWQ 5, KWCV 5, WDEN 5, WKKT 5, WRBQ 5
Plays Include: WXB 15 (15), KTTS 5 (5), WWYZ 5 (5)

ALLISON MOORER A Soft Place To Fall (MCA)
Total Stations: 24, Total Points: 664, Total Adds: 9, Including: WUSQ 14, WAXX 10, WMSI 7, WWJO 7, WWQQ 7, KASH 5, WBCT 5, WRKZ 5, WXXQ 5
Plays Include: KPLM 14 (14), WGTY 14 (14), WXCL 14 (14), WOVK 10 (10), KVOO 8 (8), KHEY 7 (7), KJUG 7 (7), KSOP 7 (7), WTCR 6 (6), KFDI 5 (5), KRWQ 5 (5), KTTS 5 (5), WDEN 5 (5), WKKT 5 (5), WWYZ 5 (5)

MELODIE CRITTENDEN I Should've Known (Asylum/EEG)
Total Stations: 17, Total Points: 651, Total Adds: 13, Including: WGRN 20, KJUG 15, WUSQ 14, WFRG 13, KXXY 10, WMTZ 10, WOVK 10, WTCR 6, KTTS 5, WBCT 5, WDEN 5, WKKT 5, WWYZ 5
Plays Include: KTST 15 (15), KFDI 5 (5), WWWW 5 (5), WYGY 5 (5)

TRACE ADKINS Big Time (Capitol)
Total Stations: 10, Total Points: 544, Total Adds: 8, Including: WQXK 14, WBYT 12, KRWQ 11, KHAK 9, WKNR 8, KSOP 7, WBCT 5, WWYZ 5
Plays Include: WKIX 26 (26), WYGY 26 (26)

BLAKE & BRIAN Amnesia (MCG/Curb)
Total Stations: 17, Total Points: 543, Total Adds: 0, Including: WRNS 20 (20), WXTA 15 (15), WAXX 10 (10), WOVK 10 (10), WXB 9 (9), WKNR 8 (8), KSOP 7 (7), WWZD 7 (7), WTCR 6 (6), KBUL 5 (5), KFDI 5 (5), KRWQ 5 (5), KTTS 5 (5), WDEN 5 (5), WRKZ 5 (5), WWFG 5 (5), WWYZ 5 (5)

CACTUS CHOIR It's Your Move (Curb/Universal)
Total Stations: 11, Total Points: 537, Total Adds: 1, Including: KTST 15
Plays Include: WDEN 15 (5), WQBE 15 (15), WRNS 15 (15), WXBQ 15 (14), WOVK 10 (10), WXB 9 (9), WTCR 6 (6), KFDI 5 (5), KTTS 5 (5), WKKT 5 (5)

LARI WHITE Stepping Stone (Lyric Street)
Total Stations: 10, Total Points: 512, Total Adds: 7, Including: WUBE 18, WXTA 16, KRWQ 11, WPOR 7, WKX 5, WVLK 5, WWYZ 5
Plays Include: KBEQ 18 (18), WQYK 5 (5), WRBQ 5 (5)

GREAT DIVIDE Never Could (Atlantic)
Total Stations: 10, Total Points: 450, Total Adds: 3, Including: KBEQ 18, KBUL 5, WDEN 5
Plays Include: KKCS 17 (17), KSKS 16 (7), KTST 15 (15), WOW 6 (6), KRWQ 5 (5), KTTS 5 (5)

JEFF FOXWORTHY Totally Committed (Warner Bros.)
Total Stations: 13, Total Points: 375, Total Adds: 7, Including: KVOO 8, KJY 7, WTCR 6, KRTY 5, KTTS 5, KUBL 5, WDEN 5
Plays Include: WKIX 18 (18), KASH 15 (15), KHAY 9 (9), KSOP 7 (7), KFDI 5 (5), WSOC 5 (5)

Songs Ranked By Total Points

NATIONAL RADIO FORMATS

ABC RADIO NETWORKS

Coast-To-Coast
Mark Edwards • (214) 991-9200

Adds: MARTINA MCBRIDE Happy Girl, COLLIN RAYE I Can Still Feel You, LARI WHITE Stepping Stone

Hottest: BROOKS & DUNN & REBA If You See Him/If You See Her, KENNY CHESNEY That's Why I'm Here, GEORGE STRAIT I Just Want To Dance With You

Real Country

Dave Nicholson • (602) 966-6236

Adds: LEE ANN WOMACK Buckaroo

Hottest: TRACY BYRD I'm From The Country, PATTY LOVELESS To Have You Back Again, GARTH BROOKS Two Pina Colodas, ALAN JACKSON Must've Had A Ball, TIM MCGRAW One Of These Days

AFTER MIDNITE ENTERTAINMENT

Mandy McCormack • (818) 461-5435

Adds: BROOKS & DUNN & REBA If You See Him/If You See Her, JOE DIFFIE Texas Size Heartache, DIXIE CHICKS There's Your Trouble

Hottest: FAITH HILL This Kiss, RANDY TRAVIS Out Of My Bones, TRACY BYRD I'm From The Country, GARTH BROOKS Two Pina Colodas, SHANIA TWAIN You're Still The One, STEVE WARINER Holes In The Floor Of Heaven

ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

Gary Knoll
Adds: BROOKS & DUNN & REBA If You See Him/If You See Her, WADE HAYES When The Wrong One Loves You Right, DARYLE SINGLETARY That's Where You're Wrong, WYNONNA Always Will

Hottest: STEVE WARINER Holes In The Floor Of Heaven, MARK WILLIS I Do (Cherish You)

BROADCAST PROGRAMMING

Walter Powers • (800) 426-9082

Super Country/Pure Country
Ken Moultrie

Adds: GARY ALLAN It Would Be You, DIXIE CHICKS There's Your Trouble, COLLIN RAYE I Can Still Feel You, GEORGE STRAIT I Just Want To Dance With You, MARK WILLIS I Do (Cherish You), LEE ANN WOMACK Buckaroo

Hottest: FAITH HILL This Kiss, STEVE WARINER Holes In The Floor Of Heaven, JOE DEE MESSINA Bye, Bye, SHANIA TWAIN You're Still The One, RANDY TRAVIS Out Of My Bones

Digital Country

L.J. Smith

Adds: GARY ALLAN It Would Be You, DIXIE CHICKS There's Your Trouble, KENNY CHESNEY That's Why I'm Here, COLLIN RAYE I Can Still Feel You, LEE ANN WOMACK Buckaroo

Hottest: SHANIA TWAIN You're Still The One, FAITH HILL This Kiss, GARTH BROOKS Two Pina Colodas, STEVE WARINER Holes In The Floor Of Heaven, TOBY KEITH Dream Walkin'

New Country

Smith

Adds: GARY ALLAN It Would Be You, DIXIE CHICKS There's Your Trouble, KENNY CHESNEY That's Why I'm Here, COLLIN RAYE I Can Still Feel You, LEE ANN WOMACK Buckaroo

Hottest: SHANIA TWAIN You're Still The One, TOBY KEITH Dream Walkin', TRACY BYRD I'm From The Country, FAITH HILL This Kiss, GARTH BROOKS Two Pina Colodas

JONES SATELLITE NETWORKS

Phil Barry • (303) 784-8700

U.S. Country
Jim Murphy

Adds: SUZY BOGUESS Somebody To Love, BROOKS & DUNN & REBA If You See Him/If You See Her, CHELY WRIGHT I Already Do, WYNONNA Always Will

Hottest: GARTH BROOKS Two Pina Colodas, FAITH HILL This Kiss, TOBY KEITH Dream Walkin', JOE DEE MESSINA Bye, Bye, RANDY TRAVIS Out Of My Bones

CD Country

John Hendricks

Adds: EARL THOMAS CONLEY Scared Money Never Wins, GIL GRAND Famous First Words, DAVID KERSH Wonderful Tonight, KINLEYS Dance In The Boat, MILA MASON The Strong One, ALLISON MOORER A Soft Place To Fall, SHANIA TWAIN/BRYAN WHITE From This Moment On, LARI WHITE Stepping Stone

Hottest: SHANIA TWAIN You're Still The One, RANDY TRAVIS Out Of My Bones, PATTY LOVELESS To Have You Back Again, FAITH HILL This Kiss, TRACY BYRD I'm From The Country

RADIO ONE COUNTRY PLAYLIST

Jim Barbee • (970) 949-3339

Adds: JOHN BERRY Over My Shoulder, BROOKS & DUNN & REBA If You See Him/If You See Her, CACTUS CHOIR It's Your Move, WADE HAYES When The Wrong One Loves You Right, KINLEYS Dance In The Boat

Hottest: STEVE WARINER Holes In The Floor Of Heaven, JOHN MICHAEL MONTGOMERY Love Workin' On You, TIM MCGRAW One Of These Days, JOE DIFFIE Texas Size Heartache, KENNY CHESNEY That's Why I'm Here

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (865) 294-9000

Tracy Thompson
Mainstream Country
David Felker

Adds: JOE DIFFIE Texas Size Heartache, LEE ANN WOMACK Buckaroo, WYNONNA Always Will

Hottest: SHANIA TWAIN You're Still The One, GARTH BROOKS Two Pina Colodas, RANDY TRAVIS Out Of My Bones, TRACY BYRD I'm From The Country, STEVE WARINER Holes In The Floor Of Heaven

Hot Country

David Felker

Adds: WADE HAYES When The Wrong One Loves You Right, MARTINA MCBRIDE Happy Girl, COLLIN RAYE I Can Still Feel You

Hottest: SHANIA TWAIN You're Still The One, GARTH BROOKS Two Pina Colodas, TOBY KEITH Dream Walkin', FAITH HILL This Kiss, RANDY TRAVIS Out Of My Bones

COUNTRY VIDEO



ADDS

CLINT BLACK Cadillac Jack, KENNY CHESNEY That's Why I'm Here, GIL GRAND Famous First Words

ELITE

TY HERNDON A Man Holdin' On, TERRI CLARK Now That I Found You, SHANIA TWAIN You're Still The One, TRACY BYRD I'm From The Country, JOE DEE MESSINA Bye, Bye



60.2 million households
Traci Todd,
Manager/Video Programming

ADDS

KENNY CHESNEY That's Why I'm Here (BNA)

TOP 10

- TRACE ADKINS Lonely Won't Leave Me Alone (Capitol)
TOBY KEITH Dream Walkin' (Mercury)
JOE DEE MESSINA Bye, Bye (Curb)
RANDY TRAVIS Out Of My Bones (DreamWorks)
SHANIA TWAIN You're Still The One (Mercury)
ALABAMA She's Got That Look In Her Eyes (RCA)
TRACY BYRD I'm From The Country (MCA)
CLEODUS T. JUDD Wives Do It All The Time (Razor & Tie)
SAMMY KERSHAW Matches (Mercury)
JIM BRICKMAN w/MARTINA MCBRIDE Valentine (Windham Hill)

Information current as of April 20.



42 million households
Chris Parr, Director/Programming
Paul Hastaba, VP/GM

ADDS

- BIG HOUSE Faith (MCA)
BROOKS & DUNN & REBA If You See Him... (Arista/MCA)
LINDA DAVIS I Wanna Remember This (Dras/Worcks)
JEFF FOXWORTHY Totally Committed (Warner Bros.)
TRISHA YEARWOOD There Goes My Baby (MCA)

TOP 10

- TRACE ADKINS Lonely Won't Leave Me Alone (Capitol)
CLAY WALKER Then What (Giant)
SHANIA TWAIN You're Still The One (Mercury)
TOBY KEITH Dream Walkin' (Mercury)
JOE DEE MESSINA Bye, Bye (Curb)
MICHAEL PETERSON Too Good To Be True (Reprise)
MINDY MCCREADY You'll Never Know (BNA)
FAITH HILL This Kiss (Warner Bros.)
RANDY TRAVIS Out Of My Bones (DreamWorks)
DAVID KERSHAW I'll Never Stop Loving You (Curb)

HEAVY

- TRACY BYRD I'm From The Country (MCA)
FAITH HILL This Kiss (Warner Bros.)
TOBY KEITH Dream Walkin' (Mercury)
KINLEYS Just Between You And Me (Epic)
MINDY MCCREADY You'll Never Know (BNA)
TIM MCGRAW One Of These Days (Curb)
JOE DEE MESSINA Bye Bye (Curb)
JOHN MICHAEL MONTGOMERY Love Working... (Atlantic)
MICHAEL PETERSON Too Good To Be True (Reprise)
RANDY TRAVIS Out Of My Bones (DreamWorks)
SHANIA TWAIN You're Still The One (Mercury)
CLAY WALKER Then What (Giant)

HOT SHOTS

- RHETT AKINS Drivin' My Life Away (Decca)
BIG HOUSE Faith (MCA)
CLINT BLACK Cadillac Jack (RCA)
JOE DIFFIE Texas Size Heartache (Epic)
DIXIE CHICKS There's Your Trouble (Monument)
DERLY DODD Time On My Hands (Columbia)
LEE ANN WOMACK Commitment (Curb)
JASON SELLERS This Small Divide (BNA)
THOMPSON BRD/OTHERS BAND Back On The Farm (RCA)
STEVE WARINER Holes In The Floor Of Heaven (Capitol)
LEE ANN WOMACK Buckaroo (Decca)
TRISHA YEARWOOD There Goes My Baby (MCA)

Heavy rotation songs receive 28 plays per week. Hot Shots receive 21 plays per week. Pick Hits of the Week receive 6 plays per day.

Information current as of April 22.

# COUNTRY REPORTERS

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Stations and their adds listed alphabetically by market

<b>KEAN/Abilene, TX</b> OM: Dwayne Alexander MD: Rudy Allen Fernandez 12 BROOKS & DUNN & REBA 23 MARTINA MCBRIDE 15 WYNONNA 15 CHELY WRIGHT	<b>WKLB/Boston, MA</b> MD: Mike Prohaska APD/MD: Ginny Rogers 5 DIXIE CHICKS	<b>KPLX/Dallas, TX</b> MD: Brian Phillips APD: Smokey Rivers 25 DAVID KERSH 38 BROOKS & DUNN & REBA 15 DAVID KERSH 7 BRYAN WHITE	<b>WBCT/Grand Rapids, MI</b> OM/MD: Doug Montgomery MD: Kelly Irish 25 DAVID KERSH 25 BROOKS & DUNN & REBA 5 MELODIE CRITTENDEN 5 TRACE ADKINS	<b>KFKF/Kansas City, MO</b> MD: Dale Carter APD/MD: Tony Stevens 25 BROOKS & DUNN & REBA 11 LARI WHITE 11 BROOKS & DUNN & REBA 11 TRACE ADKINS 5 ANITA COCHRAN 5 GIL GRAND 5 CLAY WALKER	<b>KRWI/Medford, OR</b> MD: Judi Austin 26 KIMLEYS 26 SHANIA TWAIN 7 COLLIN RAYE 11 BROOKS & DUNN & REBA 11 TRACE ADKINS 5 ANITA COCHRAN 5 GIL GRAND 5 CLAY WALKER	<b>KXKT/Omaha, NE</b> MD: Tom Goodwin MD: John Glenn 24 BROOKS & DUNN & REBA 7 COLLIN RAYE 7 JASON SELLERS	<b>WKHK/Richmond, VA</b> MD: Bob Stirling MD: Rick Campbell 15 BROOKS & DUNN & REBA 15 COLLIN RAYE 15 CHELY WRIGHT	<b>KYCW/Seattle, WA</b> MD: Becky Brenner MD: Penny Coyne 21 BROOKS & DUNN & REBA	<b>KNME/Tyler, TX</b> APD/MD: John Moore MD: Penny Coyne 13 HAL KETCHUM 13 KEITH HARLING 13 TY HERNDON
<b>WOMX/Akron, OH</b> MD: Kevin Mason MD: Bill Snel 18 JOHN BERRY 18 JOE DUFFIE 18 BROOKS & DUNN & REBA	<b>WYRK/Buffalo, NY</b> MD: Justin Case MD: Pat D'Brion 10 NEAL MCCOY 10 TERRY CLARK	<b>WGNE/Days/Beach, FL</b> MD: Jim Andrews 25 BROOKS & DUNN & REBA 15 HAL KETCHUM 15 COLLIN RAYE	<b>WTOR/Greensboro, NC</b> MD: Frank Green MD: Deano St. Clair 25 BROOKS & DUNN & REBA 25 GEORGE STRAIT 5 BRYAN WHITE	<b>WDAF/Kansas City, MO</b> MD: Ted Cramer 20 BROOKS & DUNN & REBA 10 LEE ANN WOMACK 10 JOE DUFFIE	<b>WVWX/Memphis, TN</b> OM: Fred Horton MD: Mark Billingsley 22 BROOKS & DUNN & REBA 10 HERNDON 10 HAL KETCHUM	<b>WVWA/Olando, FL</b> MD: Mike Moore MD: Shadow Stevens 20 BROOKS & DUNN & REBA	<b>KFRG/Riverside, CA</b> MD: Ray Masie MD: Don Jeffrey 13 BROOKS & DUNN & REBA 13 LEANN RIMES 13 SUZY BOGGUSS 7 JOE DUFFIE	<b>WYWD/Roanoke, VA</b> MD: Raish Cherry 16 BROOKS & DUNN & REBA 10 SHANE STOCKTON 10 COLLIN RAYE 10 WYNONNA 10 MARTINA MCBRIDE	<b>WBYT/South Bend, IN</b> MD: Lisa Kosti 25 BROOKS & DUNN & REBA 12 KEITH HARLING 12 DWIGHT YOAKAM 5 JASON SELLERS
<b>WGMA/Albany, NY</b> MD: Buzz Brindle MD: Bill Easley 19 BROOKS & DUNN & REBA	<b>KHAK/Cedar Rapids, IA</b> MD: Jeff Winfield MD: Dawn Johnson 22 BROOKS & DUNN & REBA 9 DAVID KERSH 9 TRACE ADKINS	<b>KYGO/Denver, CO</b> MD: John St. John MD: Ted Svendsen 13 BROOKS & DUNN & REBA 5 RHETT AKINS	<b>WRNS/Greenville, NC</b> MD: Wayne Carlie MD: Dale Knippers 22 BROOKS & DUNN & REBA 17 DERYL DODD 15 GIL GRAND	<b>WVIX/Knoxville, TN</b> MD: Les Acroy MD: Chris Huff 25 BROOKS & DUNN & REBA	<b>KXKC/Lafayette, LA</b> MD: Renee Revett MD: Kelly Thompson 16 LEE ANN WOMACK 16 COLLIN RAYE 7 LONESTAR 7 DIXIE CHICKS	<b>WKAY/Oxnard, CA</b> MD: Steve Hill No Adds	<b>WBBE/Rochester, NY</b> MD: Loyd Ford MD: Coyote Collins 15 DWIGHT YOAKAM 6 MAVERICKS	<b>KORR/Spokane, WA</b> MD: Tim Cotter MD: Tony Trovato 19 KENNY CHESNEY 19 BROOKS & DUNN & REBA	<b>KJUG/Visalia, CA</b> MD: Jon Anthony MD: Lisa Kosti 22 BROOKS & DUNN & REBA 15 JOHN BERRY 15 MELODIE CRITTENDEN 15 GIL GRAND 15 MARTINA MCBRIDE 15 JASON SELLERS
<b>KRST/Albuquerque, NM</b> MD: Chris McCoy 12 BROOKS & DUNN & REBA 5 COLLIN RAYE	<b>WEZL/Charleston, SC</b> MD: Kris Van Dyke MD: Gary Griffin 20 BROOKS & DUNN & REBA 12 COLLIN RAYE 12 LEE ANN WOMACK	<b>KHKI/Des Moines, IA</b> MD: W. McShay MD: T.J. Brown 5 JOE DUFFIE	<b>WESC/Greenville, SC</b> OM/MD: Ron Brooks APD/MD: John Landrum 25 BROOKS & DUNN & REBA 18 COLLIN RAYE 5 MARTINA MCBRIDE 5 WYNONNA	<b>WVOW/Lancaster, PA</b> MD: Dick Raymond MD: Keith Patrick 18 BROOKS & DUNN & REBA 18 COLLIN RAYE 11 SUZY BOGGUSS 11 DIXIE CHICKS	<b>WVLS/Miami, FL</b> MD: Bob McKay MD: Mike Evans 14 BROOKS & DUNN & REBA 14 CHELY WRIGHT 14 LEE ANN WOMACK	<b>WVBM/Pensacola, FL</b> OM/MD: Bruce Clark MD: Lynn West 15 BROOKS & DUNN & REBA 9 STEVE WARNER	<b>KNCI/Sacramento, CA</b> MD: Mark Evans APD/MD: Jennifer Wood 25 BROOKS & DUNN & REBA	<b>WVXQ/Rockford, IL</b> MD: Jesse Garcia MD: Lynn Lacy 5 JOHN BERRY 5 ALLISON MOORE	<b>WACO/Waco, TX</b> MD: Zack Owen APD/MD: Glenn Michaels 25 BROOKS & DUNN & REBA 17 TERRI CLARK 17 JOE DUFFIE
<b>KRRV/Alexandria, LA</b> OM: Lon Harris MD: Scott Bryant 25 BROOKS & DUNN & REBA 5 JOE DUFFIE	<b>WVZZ/Charleston, SC</b> MD: Rick McCreedy MD: Eddie Haskett 15 COLLIN RAYE 15 GEORGE STRAIT 15 BROOKS & DUNN & REBA	<b>KJUY/Des Moines, IA</b> MD: Beverlee Brannigan MD: Eddie Haskett 15 COLLIN RAYE 12 LEE ANN WOMACK	<b>WVSS/Lancaster, PA</b> MD: Bruce Logan APD/MD: Kerry Owen 25 BROOKS & DUNN & REBA 7 DIXIE CHICKS 7 COLLIN RAYE	<b>WVLT/Lansing, MI</b> MD: Chris Tyler MD: Mitch Morgan 5 DIXIE CHICKS 5 COLLIN RAYE	<b>WVMI/Milwaukee, WI</b> OM: Kerry Wolfe APD: Scott Dolphin MD: Gwen Foster 21 BROOKS & DUNN & REBA 14 LILA MCCANN	<b>WVXW/Peoria, IL</b> MD: Dan Dermody APD: John Bradley MD: Gary Allan 14 LEE ANN WOMACK 14 MARTINA MCBRIDE 14 WYNONNA 5 DIXIE CHICKS	<b>WVJO/St. Cloud, MN</b> MD: Bob Barnett MD: Allison Moore 11 BROOKS & DUNN & REBA 17 ALLISON MOORE 17 KEITH HARLING 11 DERYL DODD	<b>WVXJ/Rockford, IL</b> MD: Rick Walker MD: Paul Neuman 28 BROOKS & DUNN & REBA 14 COLLIN RAYE	<b>WVWQ/Washington, DC</b> MD: Mac Daniels MD: Jon Anthony 17 BROOKS & DUNN & REBA
<b>WCTD/Ailientown, PA</b> MD: Chuck Geiger APD/MD: Shawn D'Brion 24 MARK WILLS 16 GARY ALLAN 15 BROOKS & DUNN & REBA 5 SHANE STOCKTON	<b>WVNT/Charleston, SC</b> MD: Rick McCreedy MD: Eddie Haskett 15 COLLIN RAYE 15 GEORGE STRAIT 15 BROOKS & DUNN & REBA	<b>WVWW/Detroit, MI</b> MD: Tim Roberts MD: Cadillac Jack 25 BROOKS & DUNN & REBA 5 JOE DUFFIE 5 DIXIE CHICKS 5 FAITH HILL	<b>WAYZ/Hagerstown, MD</b> MD: Dennis Hughes APD: Selena Luther 30 BROOKS & DUNN & REBA 30 MARTINA MCBRIDE 20 WYNONNA	<b>WVLI/Lansing, MI</b> MD: Chris Tyler MD: Mitch Morgan 5 DIXIE CHICKS 5 COLLIN RAYE	<b>WVMM/Milwaukee, WI</b> OM: Kerry Wolfe APD: Scott Dolphin MD: Gwen Foster 21 BROOKS & DUNN & REBA 14 LILA MCCANN	<b>WVXW/Peoria, IL</b> MD: Dan Dermody APD: John Bradley MD: Gary Allan 14 LEE ANN WOMACK 14 MARTINA MCBRIDE 14 WYNONNA 5 DIXIE CHICKS	<b>WVJO/St. Cloud, MN</b> MD: Bob Barnett MD: Allison Moore 11 BROOKS & DUNN & REBA 17 ALLISON MOORE 17 KEITH HARLING 11 DERYL DODD	<b>WVXJ/Rockford, IL</b> MD: Rick Walker MD: Paul Neuman 28 BROOKS & DUNN & REBA 14 COLLIN RAYE	<b>WVWQ/Washington, DC</b> MD: Mac Daniels MD: Jon Anthony 17 BROOKS & DUNN & REBA
<b>WFGY/Altoona, PA</b> MD: Polly Wogg 35 BROOKS & DUNN & REBA 15 MARTINA MCBRIDE 15 COLLIN RAYE	<b>WVQB/Charleston, WV</b> OM/MD: Jeff Whitehead 15 COLLIN RAYE 15 GEORGE STRAIT 15 BROOKS & DUNN & REBA	<b>WVYD/Detroit, MI</b> MD: Eddie Haskett MD: Keith Harling 5 KATHY MARROSO	<b>WVYZ/Hagerstown, MD</b> MD: Dennis Hughes APD: Selena Luther 30 BROOKS & DUNN & REBA 30 MARTINA MCBRIDE 20 WYNONNA	<b>WVLS/Miami, FL</b> MD: Bob McKay MD: Mike Evans 14 BROOKS & DUNN & REBA 14 CHELY WRIGHT 14 LEE ANN WOMACK	<b>WVMM/Pensacola, FL</b> OM/MD: Bruce Clark MD: Lynn West 15 BROOKS & DUNN & REBA 9 STEVE WARNER	<b>WVXW/Peoria, IL</b> MD: Dan Dermody APD: John Bradley MD: Gary Allan 14 LEE ANN WOMACK 14 MARTINA MCBRIDE 14 WYNONNA 5 DIXIE CHICKS	<b>WVJO/St. Cloud, MN</b> MD: Bob Barnett MD: Allison Moore 11 BROOKS & DUNN & REBA 17 ALLISON MOORE 17 KEITH HARLING 11 DERYL DODD	<b>WVXJ/Rockford, IL</b> MD: Rick Walker MD: Paul Neuman 28 BROOKS & DUNN & REBA 14 COLLIN RAYE	<b>WVWQ/Washington, DC</b> MD: Mac Daniels MD: Jon Anthony 17 BROOKS & DUNN & REBA
<b>WVWJ/Altoona, PA</b> MD: Polly Wogg 35 BROOKS & DUNN & REBA 15 MARTINA MCBRIDE 15 COLLIN RAYE	<b>WVQB/Charleston, WV</b> OM/MD: Jeff Whitehead 15 COLLIN RAYE 15 GEORGE STRAIT 15 BROOKS & DUNN & REBA	<b>WVYD/Detroit, MI</b> MD: Eddie Haskett MD: Keith Harling 5 KATHY MARROSO	<b>WVYZ/Hagerstown, MD</b> MD: Dennis Hughes APD: Selena Luther 30 BROOKS & DUNN & REBA 30 MARTINA MCBRIDE 20 WYNONNA	<b>WVLS/Miami, FL</b> MD: Bob McKay MD: Mike Evans 14 BROOKS & DUNN & REBA 14 CHELY WRIGHT 14 LEE ANN WOMACK	<b>WVMM/Pensacola, FL</b> OM/MD: Bruce Clark MD: Lynn West 15 BROOKS & DUNN & REBA 9 STEVE WARNER	<b>WVXW/Peoria, IL</b> MD: Dan Dermody APD: John Bradley MD: Gary Allan 14 LEE ANN WOMACK 14 MARTINA MCBRIDE 14 WYNONNA 5 DIXIE CHICKS	<b>WVJO/St. Cloud, MN</b> MD: Bob Barnett MD: Allison Moore 11 BROOKS & DUNN & REBA 17 ALLISON MOORE 17 KEITH HARLING 11 DERYL DODD	<b>WVXJ/Rockford, IL</b> MD: Rick Walker MD: Paul Neuman 28 BROOKS & DUNN & REBA 14 COLLIN RAYE	<b>WVWQ/Washington, DC</b> MD: Mac Daniels MD: Jon Anthony 17 BROOKS & DUNN & REBA
<b>WVWJ/Altoona, PA</b> MD: Polly Wogg 35 BROOKS & DUNN & REBA 15 MARTINA MCBRIDE 15 COLLIN RAYE	<b>WVQB/Charleston, WV</b> OM/MD: Jeff Whitehead 15 COLLIN RAYE 15 GEORGE STRAIT 15 BROOKS & DUNN & REBA	<b>WVYD/Detroit, MI</b> MD: Eddie Haskett MD: Keith Harling 5 KATHY MARROSO	<b>WVYZ/Hagerstown, MD</b> MD: Dennis Hughes APD: Selena Luther 30 BROOKS & DUNN & REBA 30 MARTINA MCBRIDE 20 WYNONNA	<b>WVLS/Miami, FL</b> MD: Bob McKay MD: Mike Evans 14 BROOKS & DUNN & REBA 14 CHELY WRIGHT 14 LEE ANN WOMACK	<b>WVMM/Pensacola, FL</b> OM/MD: Bruce Clark MD: Lynn West 15 BROOKS & DUNN & REBA 9 STEVE WARNER	<b>WVXW/Peoria, IL</b> MD: Dan Dermody APD: John Bradley MD: Gary Allan 14 LEE ANN WOMACK 14 MARTINA MCBRIDE 14 WYNONNA 5 DIXIE CHICKS	<b>WVJO/St. Cloud, MN</b> MD: Bob Barnett MD: Allison Moore 11 BROOKS & DUNN & REBA 17 ALLISON MOORE 17 KEITH HARLING 11 DERYL DODD	<b>WVXJ/Rockford, IL</b> MD: Rick Walker MD: Paul Neuman 28 BROOKS & DUNN & REBA 14 COLLIN RAYE	<b>WVWQ/Washington, DC</b> MD: Mac Daniels MD: Jon Anthony 17 BROOKS & DUNN & REBA
<b>WVWJ/Altoona, PA</b> MD: Polly Wogg 35 BROOKS & DUNN & REBA 15 MARTINA MCBRIDE 15 COLLIN RAYE	<b>WVQB/Charleston, WV</b> OM/MD: Jeff Whitehead 15 COLLIN RAYE 15 GEORGE STRAIT 15 BROOKS & DUNN & REBA	<b>WVYD/Detroit, MI</b> MD: Eddie Haskett MD: Keith Harling 5 KATHY MARROSO	<b>WVYZ/Hagerstown, MD</b> MD: Dennis Hughes APD: Selena Luther 30 BROOKS & DUNN & REBA 30 MARTINA MCBRIDE 20 WYNONNA	<b>WVLS/Miami, FL</b> MD: Bob McKay MD: Mike Evans 14 BROOKS & DUNN & REBA 14 CHELY WRIGHT 14 LEE ANN WOMACK	<b>WVMM/Pensacola, FL</b> OM/MD: Bruce Clark MD: Lynn West 15 BROOKS & DUNN & REBA 9 STEVE WARNER	<b>WVXW/Peoria, IL</b> MD: Dan Dermody APD: John Bradley MD: Gary Allan 14 LEE ANN WOMACK 14 MARTINA MCBRIDE 14 WYNONNA 5 DIXIE CHICKS	<b>WVJO/St. Cloud, MN</b> MD: Bob Barnett MD: Allison Moore 11 BROOKS & DUNN & REBA 17 ALLISON MOORE 17 KEITH HARLING 11 DERYL DODD	<b>WVXJ/Rockford, IL</b> MD: Rick Walker MD: Paul Neuman 28 BROOKS & DUNN & REBA 14 COLLIN RAYE	<b>WVWQ/Washington, DC</b> MD: Mac Daniels MD: Jon Anthony 17 BROOKS & DUNN & REBA
<b>WVWJ/Altoona, PA</b> MD: Polly Wogg 35 BROOKS & DUNN & REBA 15 MARTINA MCBRIDE 15 COLLIN RAYE	<b>WVQB/Charleston, WV</b> OM/MD: Jeff Whitehead 15 COLLIN RAYE 15 GEORGE STRAIT 15 BROOKS & DUNN & REBA	<b>WVYD/Detroit, MI</b> MD: Eddie Haskett MD: Keith Harling 5 KATHY MARROSO	<b>WVYZ/Hagerstown, MD</b> MD: Dennis Hughes APD: Selena Luther 30 BROOKS & DUNN & REBA 30 MARTINA MCBRIDE 20 WYNONNA	<b>WVLS/Miami, FL</b> MD: Bob McKay MD: Mike Evans 14 BROOKS & DUNN & REBA 14 CHELY WRIGHT 14 LEE ANN WOMACK	<b>WVMM/Pensacola, FL</b> OM/MD: Bruce Clark MD: Lynn West 15 BROOKS & DUNN & REBA 9 STEVE WARNER	<b>WVXW/Peoria, IL</b> MD: Dan Dermody APD: John Bradley MD: Gary Allan 14 LEE ANN WOMACK 14 MARTINA MCBRIDE 14 WYNONNA 5 DIXIE CHICKS	<b>WVJO/St. Cloud, MN</b> MD: Bob Barnett MD: Allison Moore 11 BROOKS & DUNN & REBA 17 ALLISON MOORE 17 KEITH HARLING 11 DERYL DODD	<b>WVXJ/Rockford, IL</b> MD: Rick Walker MD: Paul Neuman 28 BROOKS & DUNN & REBA 14 COLLIN RAYE	<b>WVWQ/Washington, DC</b> MD: Mac Daniels MD: Jon Anthony 17 BROOKS & DUNN & REBA
<b>WVWJ/Altoona, PA</b> MD: Polly Wogg 35 BROOKS & DUNN & REBA 15 MARTINA MCBRIDE 15 COLLIN RAYE	<b>WVQB/Charleston, WV</b> OM/MD: Jeff Whitehead 15 COLLIN RAYE 15 GEORGE STRAIT 15 BROOKS & DUNN & REBA	<b>WVYD/Detroit, MI</b> MD: Eddie Haskett MD: Keith Harling 5 KATHY MARROSO	<b>WVYZ/Hagerstown, MD</b> MD: Dennis Hughes APD: Selena Luther 30 BROOKS & DUNN & REBA 30 MARTINA MCBRIDE 20 WYNONNA	<b>WVLS/Miami, FL</b> MD: Bob McKay MD: Mike Evans 14 BROOKS & DUNN & REBA 14 CHELY WRIGHT 14 LEE ANN WOMACK	<b>WVMM/Pensacola, FL</b> OM/MD: Bruce Clark MD: Lynn West 15 BROOKS & DUNN & REBA 9 STEVE WARNER	<b>WVXW/Peoria, IL</b> MD: Dan Dermody APD: John Bradley MD: Gary Allan 14 LEE ANN WOMACK 14 MARTINA MCBRIDE 14 WYNONNA 5 DIXIE CHICKS	<b>WVJO/St. Cloud, MN</b> MD: Bob Barnett MD: Allison Moore 11 BROOKS & DUNN & REBA 17 ALLISON MOORE 17 KEITH HARLING 11 DERYL DODD	<b>WVXJ/Rockford, IL</b> MD: Rick Walker MD: Paul Neuman 28 BROOKS & DUNN & REBA 14 COLLIN RAYE	<b>WVWQ/Washington, DC</b> MD: Mac Daniels MD: Jon Anthony 17 BROOKS & DUNN & REBA
<b>WVWJ/Altoona, PA</b> MD: Polly Wogg 35 BROOKS & DUNN & REBA 15 MARTINA MCBRIDE 15 COLLIN RAYE	<b>WVQB/Charleston, WV</b> OM/MD: Jeff Whitehead 15 COLLIN RAYE 15 GEORGE STRAIT 15 BROOKS & DUNN & REBA	<b>WVYD/Detroit, MI</b> MD: Eddie Haskett MD: Keith Harling 5 KATHY MARROSO	<b>WVYZ/Hagerstown, MD</b> MD: Dennis Hughes APD: Selena Luther 30 BROOKS & DUNN & REBA 30 MARTINA MCBRIDE 20 WYNONNA	<b>WVLS/Miami, FL</b> MD: Bob McKay MD: Mike Evans 14 BROOKS & DUNN & REBA 14 CHELY WRIGHT 14 LEE ANN WOMACK	<b>WVMM/Pensacola, FL</b> OM/MD: Bruce Clark MD: Lynn West 15 BROOKS & DUNN & REBA 9 STEVE WARNER	<b>WVXW/Peoria, IL</b> MD: Dan Dermody APD: John Bradley MD: Gary Allan 14 LEE ANN WOMACK 14 MARTINA MCBRIDE 14 WYNONNA 5 DIXIE CHICKS	<b>WVJO/St. Cloud, MN</b> MD: Bob Barnett MD: Allison Moore 11 BROOKS & DUNN & REBA 17 ALLISON MOORE 17 KEITH HARLING 11 DERYL DODD	<b>WVXJ/Rockford, IL</b> MD: Rick Walker MD: Paul Neuman 28 BROOKS & DUNN & REBA 14 COLLIN RAYE	<b>WVWQ/Washington, DC</b> MD: Mac Daniels MD: Jon Anthony 17 BROOKS & DUNN & REBA
<b>WVWJ/Altoona, PA</b> MD: Polly Wogg 35 BROOKS & DUNN & REBA 15 MARTINA MCBRIDE 15 COLLIN RAYE	<b>WVQB/Charleston, WV</b> OM/MD: Jeff Whitehead 15 COLLIN RAYE 15 GEORGE STRAIT 15 BROOKS & DUNN & REBA	<b>WVYD/Detroit, MI</b> MD: Eddie Haskett MD: Keith Harling 5 KATHY MARROSO	<b>WVYZ/Hagerstown, MD</b> MD: Dennis Hughes APD: Selena Luther 30 BROOKS & DUNN & REBA 30 MARTINA MCBRIDE 20 WYNONNA	<b>WVLS/Miami, FL</b> MD: Bob McKay MD: Mike Evans 14 BROOKS & DUNN & REBA 14 CHELY WRIGHT 14 LEE ANN WOMACK	<b>WVMM/Pensacola, FL</b> OM/MD: Bruce Clark MD: Lynn West 15 BROOKS & DUNN & REBA 9 STEVE WARNER	<b>WVXW/Peoria, IL</b> MD: Dan Dermody APD: John Bradley MD: Gary Allan 14 LEE ANN WOMACK 14 MARTINA MCBRIDE 14 WYNONNA 5 DIXIE CHICKS	<b>WVJO/St. Cloud, MN</b> MD: Bob Barnett MD: Allison Moore 11 BROOKS & DUNN & REBA 17 ALLISON MOORE 17 KEITH HARLING 11 DERYL DODD	<b>WVXJ/Rockford, IL</b> MD: Rick Walker MD: Paul Neuman 28 BROOKS & DUNN & REBA 14 COLLIN RAYE	<b>WVWQ/Washington, DC</b> MD: Mac Daniels MD: Jon Anthony 17 BROOKS & DUNN & REBA
<b>WVWJ/Altoona, PA</b> MD: Polly Wogg 35 BROOKS & DUNN & REBA 15 MARTINA MCBRIDE 15 COLLIN RAYE	<b>WVQB/Charleston, WV</b> OM/MD: Jeff Whitehead 15 COLLIN RAYE 15 GEORGE STRAIT 15 BROOKS & DUNN & REBA	<b>WVYD/Detroit, MI</b> MD: Eddie Haskett MD: Keith Harling 5 KATHY MARROSO	<b>WVYZ/Hagerstown, MD</b> MD: Dennis Hughes APD: Selena Luther 30 BROOKS & DUNN & REBA 30 MARTINA MCBRIDE 20 WYNONNA	<b>WVLS/Miami, FL</b> MD: Bob McKay MD: Mike Evans 14 BROOKS & DUNN & REBA 14 CHELY WRIGHT 14 LEE ANN WOMACK	<b>WVMM/Pensacola, FL</b> OM/MD: Bruce Clark MD: Lynn West 15 BROOKS & DUNN & REBA 9 STEVE WARNER	<b>WVXW/Peoria, IL</b> MD: Dan Dermody APD: John Bradley MD: Gary Allan 14 LEE ANN WOMACK 14 MARTINA MCBRIDE 14 WYNONNA 5 DIXIE CHICKS	<b>WVJO/St. Cloud, MN</b> MD: Bob Barnett MD: Allison Moore 11 BROOKS & DUNN & REBA 17 ALLISON MOORE 17 KEITH HARLING 11 DERYL DODD	<b>WVXJ/Rockford, IL</b> MD: Rick Walker MD: Paul Neuman 28 BROOKS & DUNN & REBA 14 COLLIN RAYE	<b>WVWQ/Washington, DC</b> MD: Mac Daniels MD: Jon Anthony 17 BROOKS & DUNN & REBA
<b>WVWJ/Altoona, PA</b> MD: Polly Wogg 35 BROOKS & DUNN & REBA 15 MARTINA MCBRIDE 15 COLLIN RAYE	<b>WVQB/Charleston, WV</b> OM/MD: Jeff Whitehead 15 COLLIN RAYE 15 GEORGE STRAIT 15 BROOKS & DUNN & REBA	<b>WVYD/Detroit, MI</b> MD: Eddie Haskett MD: Keith Harling 5 KATHY MARROSO	<b>WVYZ/Hagerstown, MD</b> MD: Dennis Hughes APD: Selena Luther 30 BROOKS & DUNN & REBA 30 MARTINA MCBRIDE 20 WYNONNA	<b>WVLS/Miami, FL</b> MD: Bob McKay MD: Mike Evans 14 BROOKS & DUNN & REBA 14 CHELY WRIGHT 14 LEE ANN WOMACK	<b>WVMM/Pensacola, FL</b> OM/MD: Bruce Clark MD: Lynn West 15 BROOKS & DUNN & REBA 9 STEVE WARNER	<b>WVXW/Peoria, IL</b> MD: Dan Dermody APD: John Bradley MD: Gary Allan 14 LEE ANN WOMACK 14 MARTINA MCBRIDE 14 WYNONNA 5 DIXIE CHICKS	<b>WVJO/St. Cloud, MN</b> MD: Bob Barnett MD: Allison Moore 11 BROOKS & DUNN & REBA 17 ALLISON MOORE 17 KEITH HARLING 11 DERYL DODD	<b>WVXJ/Rockford, IL</b> MD: Rick Walker MD: Paul Neuman 28 BROOKS & DUNN & REBA 14 COLLIN RAYE	<b>WVWQ/Washington, DC</b> MD: Mac Daniels MD: Jon Anthony 17 BROOKS & DUNN & REBA
<b>WVWJ/Altoona, PA</b> MD: Polly Wogg 35 BROOKS & DUNN & REBA 15 MARTINA MCBRIDE 15 COLLIN RAYE	<b>WVQB/Charleston, WV</b> OM/MD: Jeff Whitehead 15 COLLIN RAYE 15 GEORGE STRAIT 15 BROOKS & DUNN & REBA	<b>WVYD/Detroit, MI</b> MD: Eddie Haskett MD: Keith Harling 5 KATHY MARROSO	<b>WVYZ/Hagerstown, MD</b> MD: Dennis Hughes APD: Selena Luther 30 BROOKS & DUNN & REBA 30 MARTINA MCBRIDE 20 WYNONNA	<b>WVLS/Miami, FL</b> MD: Bob McKay MD: Mike Evans 14 BROOKS & DUNN & REBA 14 CHELY WRIGHT 14 LEE ANN WOMACK	<b>WVMM/Pensacola, FL</b> OM/MD: Bruce Clark MD: Lynn West 15 BROOKS & DUNN & REBA 9 STEVE WARNER	<b>WVXW/Peoria, IL</b> MD: Dan Dermody APD: John Bradley MD: Gary Allan 14 LEE ANN WOMACK 14 MARTINA MCBRIDE 14 WYNONNA 5 DIXIE CHICKS	<b>WVJO/St. Cloud, MN</b> MD: Bob Barnett MD: Allison Moore 11 BROOKS & DUNN & REBA 17 ALLISON MOORE 17 KEITH HARLING 11 DERYL DODD	<b>WVXJ/Rockford, IL</b> MD: Rick Walker MD: Paul Neuman 28 BROOKS & DUNN & REBA 14 COLLIN RAYE	<b>WVWQ/Washington, DC</b> MD: Mac Daniels MD: Jon Anthony 17 BROOKS & DUNN & REBA
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<b>WVWJ/Altoona, PA</b> MD: Polly Wogg 35 BROOKS & DUNN & REBA 15 MARTINA MCBRIDE 15 COLLIN RAYE	<b>WVQB/Charleston, WV</b> OM/MD: Jeff Whitehead 15 COLLIN RAYE 15 GEORGE STRAIT 15 BROOKS & DUNN & REBA	<b>WVYD/Detroit, MI</b> MD: Eddie Haskett MD: Keith Harling 5 KATHY MARROSO	<b>WVYZ/Hagerstown, MD</b> MD: Dennis Hughes APD: Selena Luther 30 BROOKS & DUNN & REBA 30 MARTINA MCBRIDE 20 WYNONNA	<b>WVLS/Miami, FL</b> MD: Bob McKay MD: Mike Evans 14 BROOKS & DUNN & REBA 14 CHELY WRIGHT 14 LEE ANN WOMACK	<b>WVMM/Pensacola, FL</b> OM/MD: Bruce Clark MD: Lynn West 15 BROOKS & DUNN & REBA 9 STEVE WARNER	<b>WVXW/Peoria</b>			





COUNTRY PLAYLISTS

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

MARKET #23 WGAR/Cleveland (216) 326-9950 Nugent/Collier. PLAYLIST table with columns for SW, LW, TW and Artist/Title.

MARKET #24 KUPJ/Portland, OR (503) 223-0300 Rolfe/Taylor. PLAYLIST table with columns for SW, LW, TW and Artist/Title.

MARKET #24 KWJZ/Portland, OR (503) 228-4393 Mitchell/McCrae. PLAYLIST table with columns for SW, LW, TW and Artist/Title.

MARKET #25 WUBE/Cincinnati (513) 721-1050 Closson/Hamilton. PLAYLIST table with columns for SW, LW, TW and Artist/Title.

MARKET #25 Y96.5 FM/Youngstown (513) 721-1050 Marshall/Rider/Geard. PLAYLIST table with columns for SW, LW, TW and Artist/Title.

MARKET #26 KBOE/Kansas City (816) 531-2535 Kennedy/McIntire. PLAYLIST table with columns for SW, LW, TW and Artist/Title.

MARKET #26 KFKF 94FM/Kansas City (816) 633-4000 Carter/Stevens. PLAYLIST table with columns for SW, LW, TW and Artist/Title.

MARKET #26 WDAF-AM 4/10/AM/Dayton (937) 677-8998 Cramer. PLAYLIST table with columns for SW, LW, TW and Artist/Title.

MARKET #27 KNCI/Sacramento (916) 338-9200 Evans/Wood. PLAYLIST table with columns for SW, LW, TW and Artist/Title.

MARKET #28 KRTY/San Jose (408) 293-8030 Stevens. PLAYLIST table with columns for SW, LW, TW and Artist/Title.

MARKET #29 KFRG/Riverside (909) 825-9825 Masie/Jeffrey. PLAYLIST table with columns for SW, LW, TW and Artist/Title.

MARKET #30 WML/Milwaukee (414) 545-8900 Waite/Dolphin/Morgan. PLAYLIST table with columns for SW, LW, TW and Artist/Title.

MARKET #31 WCTK/Providence (401) 467-4366 Everett/Hill. PLAYLIST table with columns for SW, LW, TW and Artist/Title.

MARKET #32 WCOL/Columbus, OH (614) 221-7811 Crenshaw/Roberts. PLAYLIST table with columns for SW, LW, TW and Artist/Title.

MARKET #32 WHOK/Columbus, OH (614) 221-7811 Crenshaw/Roberts. PLAYLIST table with columns for SW, LW, TW and Artist/Title.



## A

**TRACE ADKINS** Big Time (*Capitol 12348*)  
 Prod: Scott Hendricks Wr: Paul Nelson, Kenny Beard, Larry Boone Pub: Sony/ATV Songs LLC dba Tree Publishing Co. Inc. (BMI)/Terilee Music (BMI)/Sony/ATV Tunes LLC d.b.a. Cross Keys Publishing Co. (ASCAP)/LAC Grand Musique Inc. (ASCAP) Mgr: Borman Entertainment

**RHETT AKINS** Drivin' My Life Away (*Decca 72049*)  
 Prod: Frank Liddell, Greg Droman Wr: Eddie Rabbitt, David Malloy, Even Stevens Pub: Screen Gems-EMI Music Inc. (ASCAP) Mgr: Jake & Company

**ALABAMA** She's Got That Look In Her Eyes (*RCA 67426*)  
 Prod: Don Cook & Alabama Wr: Teddy Gentry Pub: Maypop Music (BMI) Mgr: Dale Morris & Associates

**GARY ALLAN** It Would Be You (*Decca 72039*)  
 Prod: Mark Wright, Byron Hill Wr: Kent Robbins, Dana Oetsby Pub: Irving Music, Inc./Cotter Bay Music (BMI)/Neon Sky Music (ASCAP) Mgr: Lytle Management

## B

**JOHN BERRY** Over My Shoulder (*Capitol 12346*)  
 Prod: Chuck Howard Wr: Marcus Hummon, Roger Hurrah Pub: Careers-BMG Music Publishing Inc. (BMI)/Floyd's Dream Music (BMI)/Tom Collins Music Corp. (BMI)/Murray Music Corp. (BMI) Mgr: Corlew-O'Grady Mgr.

**CLINT BLACK** The Shoes You're Wearing (*RCA 65453*)  
 Prod: Clint Black, James Stroud Wr: Clint Black, Hayden Nicholas Pub: Blackened Music Publishing (BMI) Mgr: Fitzgerald Hartley

**BLAKE & BRIAN** Amnesia (*Curb 1440*)  
 Prod: Chuck Howard Wr: Rick Bowles, Larry Bowles Pub: Starstruck Angel Music, Inc./Dead Solid Perfect Music (BMI)/Sony ATV Tunes LLC dba Cross Keys Publishing Co. (ASCAP)

**SUZY BOGGUSS** Somebody To Love (*Capitol 12343*)  
 Prod: Doug Cnder, Suzy Boguss Wr: Suzy Boguss, Doug Cnder, Matraca Berg Pub: Lil'Isabelle Music (ASCAP)/Lazy Kato Music (BMI)/Patrick Joseph Music, Inc. (BMI) Mgr: Left Bank Management

**GARTH BROOKS** Two Pina Colodas (*Capitol 12344*)  
 Prod: Allen Reynolds Wr: Shawn Camp, Benita Hill, Sandy Mason Pub: Shawn Camp Music (BMI)/Foreshadow Songs, Inc. (BMI)/Goody Music (BMI)/Good Music (ASCAP) Mgr: GB Management

**BROOKS & DUNN & REBA** If You See Him/If You See Her (*Arista/MCA 72051*)  
 Prod: Tony Brown, Tim DuBois Wr: Tommy Lee James, Jennifer Kimball, Terry McBride Pub: Still Working For The Man Music (Adm. by Songs Of PolyGram Int. Inc.)/EMI Blackwood Music, Inc./Garden Angel Music/Warner-Tamerlane Publishing Corp., Constant Pressure Publishing (BMI) Mgr: Titley Spaulding & Associates, Starstruck Entertainment

**TRACY BYRD** I'm From The Country (*MCA 70016*)  
 Prod: Marty Brown, Richard Young and Stan Webb Pub: Bug Music/High And Dry Music/Them Young Boys Music (Adm. by Bug)/Stan Webb Publishing (BMI)/ASCAP Mgr: Ritter Carter Management

## C

**CACTUS CHOIR** It's Your Move (*Curb/Universal 3021*)  
 Prod: Mark Bright, Tom Shapiro Wr: Marty Atkinson, Jack Begley Pub: EMI April Music, Inc. & Green Home Publishing (ASCAP) Mgr: Jag Management

**KENNY CHESNEY** That's Why I'm Here (*BNA 67498*)  
 Prod: Buddy Cannon, Norro Wilson Wr: Shaye Smith, Mark Alan Springer Pub: EMI Blackwood Music, Inc./Mark Alan Springer Music (BMI) (all rights adm. by EMI Blackwood Music, Inc.) Mgr: Dale Morris & Associates

**MARK CHESNUTT** I Might Even Quit Lovin' You (*Decca 70006*)  
 Prod: Mark Wright Wr: Mark Chesnutt, Roger Springer and Slugger Morrisette Pub: EMI Blackwood Music, Inc./Songs of Jasper/EMI April Music, Inc. (BMI)/ASCAP Mgr: BDM Management

**TERRI CLARK** Now That I Found You (*Mercury 200*)  
 Prod: Keith Stegall Wr: J.D. Martin, Paul Begaud, Vanessa Corish Pub: WB Music Corp./Lil'Willy Music/MCA Music Publishing (ASCAP)/Vanessa Corish Pub. Designee Mgr: Woody Bowles Company

**ANITA COCHRAN** Will You Be Here (*Warner Bros. 9234*)  
 Prod: Jim Ed Norman, Anita Cochran Wr: Anita Cochran Pub: Warner-Tamerlane Publishing Corp./Chenowee Music BMI Mgr: Dick Williams Inc.

**MELODIE CRITTENDEN** I Should've Known (*Asylum/EEG 1116*)  
 Prod: Byron Gallimore, Stephony Smith Wr: Melodie Crittenden, Eric Silver Pub: EMI April Music, Inc., Melodie's Melodies/703 Music (ASCAP) Mgr: Jag Management

**CHRIS CUMMINGS** I Waited (*Warner Bros. 9218*)  
 Prod: Rick Scott, Jim Ed Norman Wr: Chris A.T. Cummings, Dabid Lalotais Pub: CPL Publishing, Inc./Ke-Ching Music (ASCAP)/W.B.M. Music Corp./Dyandra Jam Music (SESAC) Mgr: Peter Leggett Management

## D

**JOE DIFFIE** Texas Size Heartache (*Epic 78873*)  
 Prod: Don Cook Wr: Zack Turner, Lonnie Wilson Pub: Sony/ATV Songs LLC dba Tree Publishing Co. (BMI)/Sony/ATV Tunes LLC dba Cross Keys Publishing Co. (ASCAP) Mgr: 3rd Rock Entertainment

**DIXIE CHICKS** There's Your Trouble (*Monument 78838*)  
 Prod: Paul Worley, Blake Chancey Wr: Tia Sillers, Mark Selby Pub: Tom Collins Music Corp. (BMI)/Magnason Music Publishing (BMI) Mgr: Senior Management

## D

**DERYL DODD** Time On My Hands (*Columbia 78870*)  
 Prod: Chip Young, Blake Chancey Wr: Deryl Dodd, Shane Decker, Caren Day Pub: BMG Songs, Inc. (ASCAP)/EMI April Music (BMI) Mgr: Corlew-O'Grady Management

## F

**JEFF FOXWORTHY** Totally Committed (*Warner Bros. 9290*)  
 Prod: James Hollihan, Jr., Doug Graue Wr: Jeff Foxworthy, James Hollihan, Jr. Pub: Max Lauffs Publishing (BMI)/James Hollihan Publishing (ASCAP) Mgr: Parallel Entertainment

## G

**GIL GRAND** Famous First Words (*Monument 78839*)  
 Prod: Byron Hill Wr: Byron Hill, Joe Rudd Pub: MCA Music Publishing Mgr: Carter & Company

**GREAT DIVIDE** Never Could (*Atlantic 8454*)  
 Prod: Lloyd Maines Wr: Mike McClure, Mike Shannon Pub: Cowboys & Sailors Publishing (BMI) Mgr: Pacific Music Group

## H

**KEITH HARLING** Papa Bear (*MCA 72042*)  
 Prod: Wally Wilson Wr: Keith Harling Pub: Music Corporation of America, Inc. (BMI) Mgr: McClintock Harris Management

**WADE HAYES** When The Wrong One Loves You Right (*D&K/Columbia 78828*)  
 Prod: Don Cook Wr: Leslie Satcher Pub: EMI Blackwood Music, Inc./Song Island Publishing (BMI) Mgr: Mike Robertson Management

**TY HERNDON** A Man Holdin' On (*Epic 78847*)  
 Prod: Byron Gallimore Wr: John Ramey, Bobby Taylor, Gene Dobbins Pub: Sixteen Stars Music (BMI)/Dixie Stars Music (ASCAP)

**FAITH HILL** This Kiss (*Warner Bros. 9186*)  
 Prod: Byron Gallimore, Faith Hill Wr: Puckaleaia Songs/Nomad-Norman Music/Warner-Tamerlane Publishing Corp. (BMI)/Almo Music Corp./Anwa Music/BNC Songs (ASCAP) Mgr:

## K

**TOBY KEITH** Dream Walkin' (*Mercury 314534*)  
 Prod: James Stroud, Toby Keith Wr: Toby Keith, Chuck Cannon Pub: Songs of Polygram Int'l Inc./Tokeco Tunes, Wacissa River Music, Inc. (adm. by CMI) (BMI) Mgr: TKO Artist Management

**DAVID KERSH** Wonderful Tonight (*Curb 1451*)  
 Prod: Pat McMakin Wr: Eric Clapton Pub: Eric Palmer Clapton (PRS) Mgr: Mark Hybner

**SAMMY KERSHAW** Matches (*Mercury 199*)  
 Prod: Keith Stegall Wr: Roger Springer, Skip Ewing Pub: EMI April Music Inc. (ASCAP)/Acuff-Rose Music, Inc. (BMI) Mgr: Go Tell Management

**HAL KETCHUM** I Saw The Light (*MCG/Curb 1437*)  
 Prod: Chuck Howard Wr: Todd Rudgren Pub: Screen-Gems-EMI Music, Inc./Earmark Music, Inc. (BMI) (all rights controlled by Warner/Chappell Music Co.) Mgr: Flood, Bumstead, McCready & McCarthy

**MATT KING** A Woman's Tears (*Atlantic 8425*)  
 Prod: Gary Morris Wr: Matt King, Jack Hargrove and Marc Christian Pub: Rocking K Music/Warner-Chappell Music (ASCAP)/Logrhythm Music (BMI) Mgr: Gurley & Company/In House, Inc.

## L

**LONESTAR** Say When (*BNA 67422*)  
 Prod: Don Cook, Wally Wilson Wr: John Rich, Paul Nelson and Larry Boone Pub: Sony/ATV Songs LLC dba Tree Publishing Co./Terilee Music (BMI)/Sony/ATV Tunes LLC dba Cross Keys Pub. Co. (ASCAP) Mgr: William Carter Career Mgmt.

**PATTY LOVELESS** To Have You Back Again (*Epic 67997*)  
 Prod: Emony Gordy, Jr. Wr: Annie Roboff, Amie Roman Pub: Almo Music Corp. (ASCAP)/Anwa Music (ASCAP)/WB Music Corp. (ASCAP)/Romanesque Music (ASCAP)/Annotation Music (ASCAP) Mgr: Fitzgerald Hartley

## M

**MARTINA McBRIDE** Happy Girl (*RCA 65455*)  
 Prod: Martina McBride, Paul Worley Wr: Annie Roboff, Beth Nielsen Chapman Pub: Almo Music Corp./Anwa Music/BNC Songs (ASCAP) Mgr: Bruce Allen Management

**LILA McCANN** Almost Over You (*Asylum/EEG 9978*)  
 Prod: Mark Spiro Wr: Cindy Richardson-Walker, Jennifer Kimball Pub: Car Load Of Us Music (adm. by Ensign Music Corp.)/Atlantic Music Corp. (BMI)/Michael H. Goldsen, Inc./Sweet Angel Music (ASCAP) Mgr: Casey Walker Management

**NEAL McCOY** Party On (*Atlantic 8499*)  
 Prod: Kyle Lehning Wr: Karen Taylor-Goodie, Paul Williams Pub: WBM Music Corp./KT Goode Music (SESAC)/WB Music Corp./Hillabeans Music (ASCAP) Mgr: Warner Avalon

**TIM McGRAW** One Of These Days (*Curb 1438*)  
 Prod: Byron Gallimore, James Stroud, Tim McGraw Wr: Kip Raines, Monty Powell, Marcus Hummon Pub: Careers-BMG Publishing, Inc./Floyd's Dream Music (BMI)/Warner-Tamerlane Publishing Corp. (BMI)/When It Rains Music (BMI) Mgr: RPM Management

**JOHN MICHAEL MONTGOMERY** Love Working On You (*Atlantic 8484*)  
 Prod: Csaba Petocz Wr: Craig Wiseman, Jim Collins Pub: Almo Music Corp./Daddy Rabbit Music/EMI Blackwood Music/Leinda Music (BMI) Mgr: JMM Management

## M

**ALLISON MOORER** A Soft Place To Fall (*MCA 72030*)  
 Prod: Kenny Greenberg Wr: Allison Moorer, Gwil Owen Pub: Longitude Music Co./Louise Red Songs/Turgle Tunes (BMI) Admin. by Bug Mgr: TKO Management

**LORRIE MORGAN** I'm Not That Easy To Forget (*BNA 65439*)  
 Prod: James Stroud, Lorie Morgan Wr: Chris Waters, George Teren, Stephanie Bentley Pub: Sony ATV Songs LLC dba Tree Publishing Co./Chris Waters Music/Zomba Songs Inc./Hope Chest Music/Bentley And Bentley Music (BMI) Mgr: Susan Nadler

## P

**MICHAEL PETERSON** Too Good To Be True (*Reprise 46618*)  
 Prod: Robert Ellis Orrall, Josh Leo Wr: Michael Peterson, Gene Pistilli Pub: Warner-Tamerlane Pub. Corp. (BMI)/Milene Music, Inc. (ASCAP) Mgr: Falcon Management

## R

**COLLIN RAYE** I Can Still Feel You (*Epic 78885*)  
 Prod: Collin Raye, Paul Worley, Billy Joe Walker, Jr. Wr: Kim Tribble, Tammy Hyler Pub: Willdawn Music (ASCAP)/A division of Balmur Entertainment Inc. (ASCAP)/Brian's Dream Publishing (ASCAP)/Sony/ATV Tunes LLC (ASCAP)/Bound For Town Music (ASCAP) Mgr: Scott Dean Management

**LEANN RIMES** Commitment (*MCG/Curb 1445*)  
 Prod: Wilbur C. Rimes Wr: Tony Colton, Tony Marty, Bobby Wood Pub: Rick Hall Music, Inc. (ASCAP)/Monkies Music (SESAC)/Rio Bravo Music (BMI) Mgr: Wilbur Rimes

## S

**SAWYER BROWN** Small Talk (*Curb*)  
 Prod: Mark Miller, Mac MacAnally Wr: Mark Miller, Mac MacAnally Pub: Travelin' Zoo Music (ASCAP)/Beginner Music (ASCAP) Mgr: T.K.O. Artist Management

**JASON SELLERS** This Small Divide (*BNA 65438*)  
 Prod: Chris Farren Wr: Jason Sellers, Gary Burr Pub: Starstruck Writers Group, Inc./Aubrie Lee Music/MCA Music Publishing/Gary Burr Music, Inc. (ASCAP) Mgr: Corlew-O'Grady Management

**DARYLE SINGLETARY** That's Where You're Wrong (*Giant 9212*)  
 Prod: Doug Johnson, John Hobbs Wr: Jeff Crossnan Pub: Pugwash Music/Honest To Goodness Music (BMI) Mgr: Lib Hatcher Agency

**SHANE STOCKTON** What If I'm Right (*Decca*)  
 Prod: Mark Wright Wr: Shane Stockton Pub: EMI Blackwood Music, Inc./Dos Vacas Music (BMI) Mgr: Susan Burns Management

**GEORGE STRAIT** I Just Want To Dance With You (*MCA 72046*)  
 Prod: Tony Brown, George Strait Wr: Roger Cook, John Pine Pub: Big Ears Music, Inc./Bruised Oranges (ASCAP) adm. by Bug Music/Screen Gems-EMI Music Inc. (BMI) Mgr: Erv Woolsey Agency

## T

**THOMPSON BROTHERS BAND** Back On The Farm (*RCA 67503*)  
 Prod: Bill Lloyd, Thompson Brothers Wr: Don Henry Pub: Sony/ATV Songs LLC dba Tree Publishing Co./Peanuts & Cracker Jacks Music (BMI) Mgr: Barron Entertainment

**RANDY TRAVIS** Out Of My Bones (*DreamWorks 50034*)  
 Prod: James Stroud, Byron Gallimore and Randy Travis Wr: Gary Burr, Sharon Vaughn and Robin Lerner Pub: MCA Music Publishing (a div of Universal Studios, Inc.)/Gary Burr Music, Inc./Sharondiply Music (ASCAP)/Puckaleaia Songs/Nomad Norman Music/Warner-Tamerlane Publishing Corp. (BMI) (all rights on behalf of Puckaleaia Songs and Nomad Norman Music adm. by Warner-Tamerlane Pub. Corp.) (BMI) Mgr: Lib Hatcher Agency

## W

**CLAY WALKER** Ordinary People (*Giant*)  
 Prod: James Stroud, Clay Walker Wr: Craig Wiseman, Ed Hill Pub: Almo Music Corp./Daddy Rabbit Music (ASCAP)/Careers-BMG Music Publishing, Inc./Music Hill Music (BMI) Mgr: Erv Woolsey

**STEVE WARINER** Holes In The Floor Of Heaven (*Capitol 12345*)  
 Prod: Steve Wariner Wr: Steve Wariner, Billy Kirsch Pub: Steve Wariner Music, Inc. (BMI)/Red Brazos Music, Inc./Kid Lule Music (BMI) Mgr: Renaissance Management (Clark Beavon)

**BRYAN WHITE** Bad Day To Let You Go (*Asylum/EEG 9980*)  
 Prod: Billy Joe Walker, Jr., Kyle Lehning Wr: Bryan White, Derek George, Bob DiPiero Pub: Seventh Son Music, Inc./Behind The Beat Music/Self Reliance Music (ASCAP)/Little Big Town/American Made Music (BMI) Mgr: GC Management

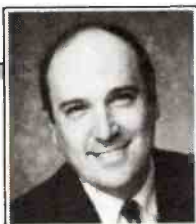
**LARI WHITE** Stepping Stone (*Lyric Street 10804*)  
 Prod: Dann Huff Wr: Lari White, Craig Wiseman, David Kent Pub: LaSongs Publishing adm. by Almo Music Corp. (ASCAP)/Daddy Rabbit Music (ASCAP)/Irving Music, Inc. (BMI) Mgr: Bill Carter

**MARK WILES** I Do (Cherish You) (*Mercury 314536*)  
 Prod: Keith Stegall, Carson Chamberlain Wr: Keith Stegall, Dan Hill Pub: Smash Vegas Music (a div. of Big Picture Entertainment) (BMI)/I! Dreams Had Wings Ltd. (ASCAP) Mgr: Star Ray Management

**LEE ANN WOMACK** Buckaroo (*Decca 72041*)  
 Prod: Mark Wright Wr: Mark D. Sanders, Ed Hill Pub: Starstruck Writers Group, Inc./Mark D. Music/New Haven Music, Inc./Music Hill Music (ASCAP/BMI) Mgr: Erv Woolsey Agency

**CHELY WRIGHT** I Already Do (*MCA 72044*)  
 Prod: Tony Brown Wr: Gary Burr, Chely Wright Pub: MCA Music Publishing/Gary Burr Music/Songs Of PolyGram International, Inc./Hen-Wright Music (ASCAP/BMI) Mgr: Titley Spaulding Associates

**WYONNA** Always Will (*Curb/Universal 3023*)  
 Prod: Brent Maher Wr: Harry Stinson, John Hadley Pub: Sony/ATV Songs L.L.C./John Hadley Songs (BMI) Mgr: Wynonna, Inc.



MIKE KINOSHIAN

## This Week's Nominees Are Hot

With less than seven weeks remaining until Convention '98, we're proud to present the 1998 nominees for R&R's "Industry Achievement Awards."

To further underscore the importance of this significant milestone for our publication, we purposely waited to unveil these first-ever honors at our Silver Anniversary Convention June 11-13 at Los Angeles' Century Plaza Hotel. Eligible participants will receive their ballots May 1.

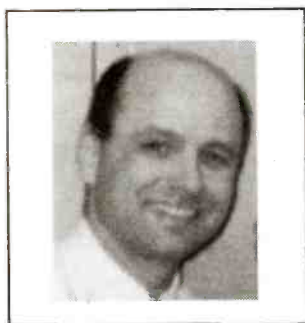
Six categories of Hot AC nominees are included this week, with corresponding groups for Mainstream AC to follow next week (R&R, 5/1). Hot AC winners will be announced at R&R's Hot AC panel session at 2pm on Friday, June 12.

I also invite you to read Tony Novia's CHR column this week for his CHR/Rhythmic nominees.

Echoing the old expression, "It's an honor just to be nominated," we present six distinguished groups for your consideration.

STATION OF THE YEAR		LABEL OF THE YEAR	
 WKT/Milwaukee	 KZZO/Sacramento		
 KYKY/St. Louis	 KSMG/San Antonio		
 KFMB-FM/San Diego			

### PROGRAM DIRECTOR OF THE YEAR



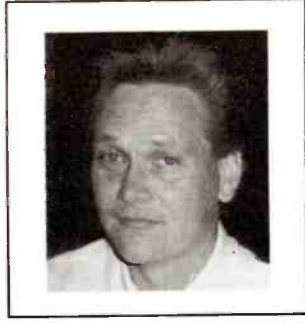
Danny Clayton had been with WKT/Milwaukee for eight years in on-air and APD capacities before departing to become PD of CHR WBZZ/Pittsburgh. He returned as WKT PD in 1991. Clayton previously was APD/morning man at WHIT/Madison, WI and an on-air talent at WSTP/Stevens Point, WI.



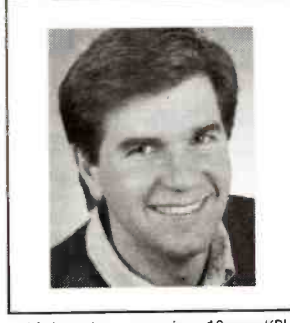
In June 1992, Tracy Johnson replaced Kevin Weatherly as KKLQ/San Diego's PD. Two years later, he moved to crosstown KFMB to become Director/Programming & Operations. Johnson previously was a consultant with Alan Burns & Associates, programmed WAPE/Jacksonville, and was APD at KCPW/Kansas City and OM/Station Manager at KFRX/Lincoln, NE.



Russ Morley has been programming WMC-FM/Memphis since he succeeded Chuck Morgan in December 1996. He has also had programming titles at KIOI/San Francisco, KDMX/Dallas, WSTF/Orlando, and WRMF/West Palm Beach. Morley was once Regional PD for EZ Communications.



KZZP/Phoenix's Dan Persigehl last month celebrated his second year as PD. He made the leap to Phoenix after a six-year stint at Hot AC WKEE-FM/Huntington, WV. Persigehl's past programming credits include KXRA/Alexandria, MN; KSYZ/Grand Island, NE; and KWSO/Sioux City, IA.

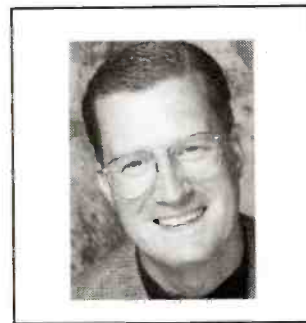


It's been two years since 10-year KPLZ Seattle morning personality Kent Phillips was appointed PD. In addition to his airshift, he hosts a daily afternoon television show and has owned radio properties in Cashmere, Moses Lake, Quincy, and Wenatchee (all in Washington). Phillips formerly programmed KUJ/Walla Walla, WA and began his radio career as a 14-year-old on-air talent at KZAM/Seattle.

### LABEL EXECUTIVE OF THE YEAR



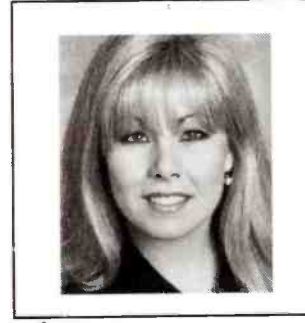
Atlantic VP/AC Promotion Mary Conroy is an Atlantic veteran; she's been with the label approximately 18 years. She joined as a promotion assistant and was promoted to Manager/AC Promotion in 1984 and Director/AC Promotion five years later. Conroy, who received her latest promotion last September, formerly taught first grade.



Charlie Foster has been Universal's Sr. National Director/Promotion for the last two years. He previously spent six years with Arista as Midwest Regional Director. Foster was also Promotion Director for AIM Marketing and for three years was WNGZ/Elmira, NY's APD/MD.



New York-based Elektra Sr. Director/Adult Formats Dana Keil has been with the label two years. She previously spent 13 years with Columbia — the last eight in promotion — leaving as West Coast Director/Top 40 Promotion. Keil also worked for Zoo as National Director/Top 40 Promotion.



Desiree Schuon joined Sony 550 Music nearly five years ago as an Associate Director and graduated to other levels. Several months ago, she was boosted to VP/Promotion. Schuon previously was Promotion & Marketing Director for KAZY/Denver and also worked at Network 40.



Marcia Welch has been in Burbank, CA exactly one year as Warner Bros.' National Director/Adult Top 40 Promotion. She previously was Local Promotion Manager for the label, based in Cleveland. Welch has also managed a Musicland store.

### MUSIC DIRECTOR OF THE YEAR

- Jacor WVMX/Cincinnati's Rick Jamie also holds the same title for sister outlets Rock WEBN and Alternative WAQZ.
- Before joining WTMX/Chicago, Jamie Kartak spent time in NAC/Smooth Jazz as PD of KHHH/Denver and MD of KJZS/Houston and WLOQ/Orlando. Kartak was also MD of WSTF/Orlando and worked on-air at crosstown CHR WHLY (now WXXL).

- Greg Simms began his radio career in 1989 as KFMB/San Diego's receptionist. Working his way up through the ranks, Simms was named MD in 1995.
- KLLC/San Francisco's Julie Stoeckel has been with the Pop/Alternative Hot AC for about two years. For nearly six years, she was a programming assistant at crosstown NAC KKSF. Stoeckel began her radio career at KNBR/SF as assistant producer of the morning show.
- KDMX/Dallas' Lisa Thomas has spent her entire nine-year radio career in Texas.

Before joining KDMX about three years ago, Thomas previously did mornings at KKHT/Austin and overnights as Lisa Lisa at KISS/San Antonio.

### PERSONALITY OF THE YEAR

- Jack Diamond is in his eighth year fronting WRQX/Washington's *Diamond In The Morning*. His previous stops include KSON/San Diego and KNBR/San Francisco.
- While still relative newcomers to Pop/Alternative Hot AC Star 98.7/Los Angeles

(KYSR), Jamie, Frosty & Frank made their mark doing mornings at similarly formatted KALC/Denver.

- Jeff & Jer proved that you can go home again. After leaving B100/San Diego (KFMB-FM) for crosstown CHR Q106 (KKLQ), the morning team returned to KFMB-FM (now known as "Star 100.7"). Celebrating their 10th year in San Diego, the duo previously worked at Y95 (now KBZT) and WFYR/Chicago.
- Scott Shannon & Todd Pettingill have been doing WPLJ/New York wake-up duty

the last seven years. It's the first time the two have worked as a team. Shannon's lengthy programming resumé includes WHTZ/New York, KQLZ/Los Angeles, and WRBQ/Tampa. Pettingill formerly worked at WIOQ/Philadelphia and was OM/PD of WFLY/Albany.

- Ryan Seacrest returns for his second KYSR/Los Angeles tour of duty. Originally hired to do evenings, he ventured northward for afternoons at KIOI/San Francisco, but now holds down Star's afternoon drive slot.

Wk	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	2	1	<b>Savage Garden</b> Truly Madly Deeply (Columbia) <b>2632</b>	<b>2625</b>	<b>2614</b>	<b>2693</b>	<b>111/0</b>	
3	2	1	2	<b>Eric Clapton</b> My Father's Eyes (Duck/Reprise) <b>2612</b>	<b>2626</b>	<b>2595</b>	<b>2579</b>	<b>112/0</b>	
5	5	5	3	<b>John Tesh</b> (James Ingram) Give Me Forever (I Do) (GTSP/Mercury) <b>2200</b>	<b>2229</b>	<b>2127</b>	<b>2116</b>	<b>107/0</b>	
4	4	4	4	<b>Backstreet Boys</b> As Long As You Love Me (Jive) <b>2199</b>	<b>2256</b>	<b>2196</b>	<b>2197</b>	<b>102/1</b>	
6	6	6	5	<b>Elton John</b> Recover Your Soul (Rocket/Island) <b>2107</b>	<b>2005</b>	<b>1813</b>	<b>1765</b>	<b>108/2</b>	
2	3	3	6	<b>Celine Dion</b> My Heart Will Go On (550 Music) <b>2089</b>	<b>2327</b>	<b>2414</b>	<b>2614</b>	<b>106/0</b>	
9	7	7	7	<b>Shania Twain</b> You're Still The One (Mercury) <b>2002</b>	<b>1885</b>	<b>1689</b>	<b>1465</b>	<b>105/3</b>	
10	10	8	8	<b>Dakota Moon</b> A Promise I Make (Elektra/EEG) <b>1648</b>	<b>1596</b>	<b>1460</b>	<b>1324</b>	<b>99/2</b>	
8	9	9	9	<b>Fleetwood Mac</b> Landslide (Reprise) <b>1379</b>	<b>1513</b>	<b>1532</b>	<b>1482</b>	<b>77/1</b>	
15	12	11	10	<b>Amy Grant</b> Like I Love You (A&M) <b>1364</b>	<b>1259</b>	<b>1124</b>	<b>938</b>	<b>87/1</b>	
17	14	12	11	<b>Madonna</b> Frozen (Maverick/WB) <b>1286</b>	<b>1148</b>	<b>1031</b>	<b>924</b>	<b>83/4</b>	
7	8	10	12	<b>Paula Cole</b> I Don't Want To Wait (Imago/WB) <b>1274</b>	<b>1388</b>	<b>1578</b>	<b>1632</b>	<b>76/1</b>	
19	16	14	13	<b>Michael Bolton</b> Safe Place From The Storm (Columbia) <b>1078</b>	<b>1045</b>	<b>982</b>	<b>796</b>	<b>77/3</b>	
12	11	13	14	<b>Elton John</b> Something About The Way You... (Rocket/Island) <b>968</b>	<b>1076</b>	<b>1134</b>	<b>1232</b>	<b>63/0</b>	
14	17	17	15	<b>Leann Rimes</b> How Do I Live (Curb) <b>810</b>	<b>845</b>	<b>934</b>	<b>984</b>	<b>57/0</b>	
25	22	20	16	<b>Leann Rimes</b> Looking Through Your Eyes (Curb/Atlantic) <b>746</b>	<b>630</b>	<b>453</b>	<b>261</b>	<b>76/6</b>	
11	13	16	17	<b>Vanessa Williams</b> Oh How The Years Go By (Mercury) <b>732</b>	<b>921</b>	<b>1063</b>	<b>1319</b>	<b>54/0</b>	
13	18	18	18	<b>Richard Marx &amp; Donna Lewis</b> At The Beginning (Atlantic) <b>731</b>	<b>807</b>	<b>933</b>	<b>1065</b>	<b>51/2</b>	
20	19	19	19	<b>Daryl Hall &amp; John Oates</b> The Sky Is Falling (Push) <b>707</b>	<b>705</b>	<b>637</b>	<b>639</b>	<b>59/3</b>	
23	21	21	20	<b>Sarah McLachlan</b> Adia (Arista) <b>662</b>	<b>580</b>	<b>501</b>	<b>442</b>	<b>64/4</b>	
27	23	22	21	<b>Mariah Carey</b> My All (Columbia) <b>592</b>	<b>468</b>	<b>368</b>	<b>214</b>	<b>58/7</b>	
26	24	23	22	<b>Natalie Imbruglia</b> Torn (RCA) <b>557</b>	<b>405</b>	<b>318</b>	<b>221</b>	<b>31/2</b>	
16	15	15	23	<b>Kenny G</b> My Heart Will Go On (Arista) <b>529</b>	<b>932</b>	<b>989</b>	<b>925</b>	<b>50/1</b>	
—	—	26	24	<b>Bonnie Raitt</b> One Belief Away (Capitol) <b>470</b>	<b>274</b>	<b>118</b>	<b>—</b>	<b>52/12</b>	
28	26	25	25	<b>Peter Dinklage</b> She Doesn't Need Me Anymore (River North) <b>456</b>	<b>363</b>	<b>258</b>	<b>176</b>	<b>52/9</b>	
DEBUT	—	—	26	<b>Gloria Estefan</b> Heaven's What I Feel (Epic) <b>277</b>	<b>120</b>	<b>—</b>	<b>—</b>	<b>35/18</b>	
—	—	30	27	<b>Vonda Shepard</b> Searchin' My Soul (550 Music) <b>246</b>	<b>153</b>	<b>10</b>	<b>—</b>	<b>23/6</b>	
29	28	27	28	<b>Janet</b> Together Again (Virgin) <b>208</b>	<b>199</b>	<b>176</b>	<b>169</b>	<b>11/0</b>	
21	20	24	29	<b>James Horner</b> Southampton (Sony Classical/Work) <b>200</b>	<b>394</b>	<b>544</b>	<b>561</b>	<b>21/0</b>	
30	29	28	30	<b>Aaliyah</b> Journey To The Past (Atlantic) <b>186</b>	<b>192</b>	<b>170</b>	<b>142</b>	<b>24/0</b>	

This chart reflects airplay from April 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker  
 112 AC reporters. 110 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent.  
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## NEW & ACTIVE

**38 SPECIAL** Saving Grace (Razor & Tie)  
 Total Stations: 26, Adds: 3, Plays: 175, including WWLI 10 (7), WSRS 3, WHUD 11 (14), WKWK 10 (10), WTCB 5 (5), WLRQ 6 (6), WTVR 6 (5), WDEF 9 (10), WOOF 12 (15), WAHR 5 (4), WTFM 9 (9), KHLA 5 (5), WLQT 5 (5), WGLM 9 (7), WRWC 12 (12), KLTA 6 (4), WQLR 3 (3), KEFM 7 (7), KELO 5 (1), KKLI 7 (7), KJSN 5 (7), KQAV 15 (15), KISC 5.

**CHICAGO** All Roads Lead To You (Reprise)  
 Total Stations: 29, Adds: 14, Plays: 153, including WRCH 6, WHUD 11 (1), WTCB 7, WFOG 10 (7), WTVR 6, WDEF 10 (10), WOOF 14 (8), WVEZ 5, WRVR 6, WLIT 2, WDOK 5, WCRZ 8, WAJI 5 (5), WGLM 17 (16), WSWT 3, WRWC 12, KELO 7, KMAJ 14, KQAV 5 (5).

**SHAWN COLVIN** Nothin On Me (Columbia)  
 Total Stations: 14, Adds: 0, Plays: 135, WVAF 14 (14), WAFY 9 (7), WHUD 11 (15), WLZW 8 (8), WKWK 10 (10), WGSY 7, WTCB 1 (5), WLRQ 6 (6), WOOF 9 (7), WAHR 5 (5), WMGN 19 (14), WRWC 17 (17), KELO 5 (5), KMAJ 14 (14).

**JAMES TAYLOR** Jump Up Behind Me (Columbia)  
 Total Stations: 24, Adds: 7, Plays: 134, including WRCH 5 (1), WWLI 7 (5), WLIF 9 (6), WHUD 10 (2), WTCB 6 (2), WTVR 6, WAHR 4, WRVR 13, WLIT 4, WAJI 5 (5), WGLM 7 (5), WSWT 8, WRWC 8, WLTE 1, KELO 12 (1), KMAJ 14 (14), KRNO 4, KQAV 3 (3), KKCW 8 (8).

**DIANA KRALL** Peel Me A Grape (Impulsive/GRP)  
 Total Stations: 25, Adds: 1, Plays: 124, including WMJX 1 (1), WRCH 5 (6), WWLI 5 (5), WLIF 2 (2), WKWK 10 (5), WGSY 8 (8), WSPA 2 (1), WEAT 3 (3), WDEF 3 (3), WTPI 8 (7), WFMK 10 (10), WGLM 7 (6), WMGN 8 (6), WRWC 12 (12), KATF 5 (4), WQLR 2 (2), WLTE 6 (4), KELO 2 (1), KGBX 5, KRNO 1, KJSN 3 (3), KQAV 3 (3), KKCW 2 (2), KISC 6 (6).

**K-CI & JOJO** All My Life (MCA)  
 Total Stations: 16, Adds: 3, Plays: 124, including WWLI 5 (5), WYJB 24 (18), WLIF 5 (6), WALK 3 (6), WKWK 10 (10), WRMF 9 (3), WOOF 7, KVIL 15 (15), WFMK 10 (10), WGLM 7 (7), WRWC 8 (5), WLTE 6 (5), KJSN 5, KQAV 5.

**JANIS IAN** Getting Over You (Windham Hill)  
 Total Stations: 16, Adds: 3, Plays: 87, including WWLI 5, WLZW 5 (5), WKWK 20 (20), WPCH 7 (7), WLRQ 1 (1), WDEF 3 (3), WOOF 8 (6), WGLM 4 (4), WRWC 8 (8), KEFM 2, KELO 5 (6), KKLI 5, KQAV 3 (3), KISC 6 (5).

**MARILYN SCOTT** Starting To Fall (Warner Bros.)  
 Total Stations: 12, Adds: 2, Plays: 45, including WWLI 5 (5), WLIF 2 (2), WKWK 5, WDEF 5 (5), WTPI 8 (7), WGLM 5 (5), WMGN 5 (5), KJSN 5, KQAV 2 (2).

**Songs ranked by total plays.**  
 Station call letters followed by number of plays.

## BREAKERS

No Songs Qualified For Breaker Status This Week

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
<b>Gloria Estefan</b> Heaven's What I Feel (Epic)	18
<b>Chicago</b> All Roads Lead To You (Reprise)	14
<b>Bonnie Raitt</b> One Belief Away (Capitol)	12
<b>Peter Dinklage</b> She Doesn't Need Me Anymore (River North)	9
<b>Mariah Carey</b> My All (Columbia)	7
<b>James Taylor</b> Jump Up Behind Me (Columbia)	7
<b>Peabo Bryson</b> Dream (Walt Disney)	6
<b>Leann Rimes</b> Looking Through Your Eyes (Curb/Atlantic)	6
<b>Vonda Shepard</b> Searchin' My Soul (550 Music)	6
<b>Madonna</b> Frozen (Maverick/WB)	4
<b>Sarah McLachlan</b> Adia (Arista)	4
<b>Stone Rain</b> The World Today (Uvula)	4

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>Bonnie Raitt</b> One Belief Away (Capitol)	+196
<b>Gloria Estefan</b> Heaven's What I Feel (Epic)	+157
<b>Natalie Imbruglia</b> Torn (RCA)	+152
<b>Madonna</b> Frozen (Maverick/WB)	+138
<b>Mariah Carey</b> My All (Columbia)	+124
<b>Shania Twain</b> You're Still The One (Mercury)	+117
<b>Leann Rimes</b> Looking Through Your Eyes (Curb/Atlantic)	+116
<b>Amy Grant</b> Like I Love You (A&M)	+105
<b>Elton John</b> Recover Your Soul (Rocket/Island)	+102
<b>Chicago</b> All Roads Lead To You (Reprise)	+101

## HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
<b>J. Brickman w/S. Ashton &amp; C. Raye</b> The Gift (Windham Hill)
<b>Backstreet Boys</b> Quit Playing Games (With My Heart) (Jive)
<b>Kenny G</b> Loving You (Arista)
<b>Shawn Colvin</b> Sunny Came Home (Columbia)
<b>Michael Bolton</b> The Best Of Love (Columbia)
<b>Blessid Union</b> Light In Your Eyes (Capitol)
<b>Jewel</b> Foolish Games (Atlantic)
<b>Jewel</b> You Were Meant For Me (Atlantic)
<b>Daryl Hall &amp; John Oates</b> Promise Ain't Enough (Push)
<b>Gary Barlow</b> So Help Me Girl (Arista)

Breakers: Songs registering 875 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



# 38 Special | Saving Grace

From the new album RESOLUTION  
 The first AC single from the band that gave you SECOND CHANCE,  
 one of the biggest AC songs of all time! Now over 2,000,000 spins!

## #1 NEW & ACTIVE!

This Just in: **WDOK** Reacting At:  
 Also Added: **KATF KISC** **KTDY KEFM WHUD**

"It's not every song that reacts with listeners:  
 'Saving Grace' certainly strikes a chord with ours."  
 -Tom Furci MD/WHUD

Management: The Mark Spector Company  
 www.38special.com



# AC PLAYLISTS

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

**106.7 Litefm** MARKET #1  
WLTW/New York  
(212) 258-7000  
Ryan

PLAYS  
3W 2W 1W TW ARTIST/TITLE

15	15	15	15	CELINE DION/My Heart Will Go On
15	15	15	15	SAVAGE GARDEN/Truly Madly Deeply
13	14	13	14	SHANIA TWAIN/You're Still The One
14	14	13	13	LEANN RIMES/How Do I Live
13	13	13	13	ELTON JOHN/Recover Your Soul
12	12	12	12	ELTON JOHN/Recover Your Soul
13	13	13	13	BACKSTREET BOYS/As Long As You...
13	13	13	13	ERIC CLAPTON/My Father's Eyes
12	13	13	13	TESH FINGRAM/Give Me Forever...
12	13	13	13	FLEETWOOD MAC/Landslide
12	12	12	12	ELTON JOHN/Recover Your Soul
8	10	10	10	MADONNA/Frozen
5	7	7	7	GLORIA ESTEFAN/Heaven's What I Feel
5	7	7	7	VONDA SHEPARD/Searchin' My Soul
5	7	7	7	HALL & OATES/The Sky Is Falling
13	13	13	13	PAULA COLE/Don't Want To Wait
13	12	12	12	GARY BARLOW/Help Me Get It
10	10	9	9	MARX & LEWIS/The Beginning
10	9	9	9	SHAWN COLVIN/Sunny Came Home
9	9	9	9	BILLY JOEL/Hey Girl
5	5	5	5	LEANN RIMES/Looking Through...

**KBIG 104** MARKET #2  
KBIG/Los Angeles  
(818) 546-1043  
Street/Coles

PLAYS  
3W 2W 1W TW ARTIST/TITLE

29	31	32	36	SAVAGE GARDEN/Truly Madly Deeply
25	26	30	35	PAULA COLE/Don't Want To Wait
25	24	25	32	MARX & LEWIS/The Beginning
28	30	30	32	LEANN RIMES/How Do I Live
26	27	27	27	CELINE DION/My Heart Will Go On
31	31	27	27	SHANIA TWAIN/You're Still The One
-	-	23	26	VONDA SHEPARD/Searchin' My Soul
-	-	21	22	GLORIA ESTEFAN/Heaven's What I Feel
31	35	27	21	ERIC CLAPTON/My Father's Eyes
26	27	25	21	BACKSTREET BOYS/Long As You...
20	23	8	20	BACKSTREET BOYS/As Long As You...
21	23	18	27	SHANIA TWAIN/You're Still The One
-	-	17	17	NATALIE IMBRUGLIA/Torn
20	18	14	16	FLEETWOOD MAC/Silver Springs
22	26	14	14	FLEETWOOD MAC/Landslide
11	10	10	10	JEWEL/You Were Meant...
-	-	11	11	MADONNA/Frozen

**KOST 103.5FM** MARKET #2  
KOST/Los Angeles  
(213) 427-1035  
Kaye/Chiang

PLAYS  
3W 2W 1W TW ARTIST/TITLE

16	16	16	16	CELINE DION/My Heart Will Go On
16	16	16	16	SAVAGE GARDEN/Truly Madly Deeply
16	16	16	16	MARX & LEWIS/The Beginning
16	16	16	16	LEANN RIMES/How Do I Live
16	16	16	16	ELTON JOHN/Recover Your Soul
16	16	16	16	BACKSTREET BOYS/As Long As You...
11	11	12	12	PAULA COLE/Don't Want To Wait
6	5	4	4	ELTON JOHN/Recover Your Soul
4	5	4	4	FLEETWOOD MAC/Landslide
4	5	4	4	TESH FINGRAM/Give Me Forever...
-	-	1	4	ERIC CLAPTON/My Father's Eyes

**WLTW Chicago** MARKET #3  
WLTW/Chicago  
(312) 329-9002  
Edwards

PLAYS  
3W 2W 1W TW ARTIST/TITLE

19	18	19	19	SAVAGE GARDEN/Truly Madly Deeply
19	18	19	19	ELTON JOHN/Recover Your Soul
19	18	19	19	MARX & LEWIS/The Beginning
19	18	19	18	DAKOTA MOON/Promise I Make
19	18	19	18	BACKSTREET BOYS/As Long As You...
17	18	18	18	CELINE DION/My Heart Will Go On
18	18	18	18	TESH FINGRAM/Give Me Forever...
18	18	18	18	SHANIA TWAIN/You're Still The One
19	18	18	15	VANESSA WILLIAMS/On How The Years...
10	10	13	13	SARAH McLACHLAN/Adia
10	11	11	12	AMY GRANT/Just Like I Love You
11	6	11	11	LEANN RIMES/Looking Through...
-	-	6	10	PETER CETERA/She Doesn't Need...
11	10	10	10	MADONNA/Frozen
10	11	10	10	MICHAEL BOLTON/Safe Place From...
17	18	18	18	FLEETWOOD MAC/Landslide
8	8	10	10	HALL & OATES/Promise Ain't Enough
12	10	8	9	PAULA COLE/Don't Want To Wait
8	-	9	9	LEANN RIMES/How Do I Live
-	10	8	9	JIM BRICKMAN /The Gift
-	-	4	4	JAMES TAYLOR/Jump Up Behind Me
-	-	2	2	CHICAGO/All Roads Lead To...
-	-	-	2	HALL & OATES/The Sky Is Falling

**KIOI 101.3 FM** MARKET #4  
KIOI/San Francisco  
(415) 538-1013  
Hamilton/Carlson

PLAYS  
3W 2W 1W TW ARTIST/TITLE

36	37	35	35	BACKSTREET BOYS/As Long As You...
36	35	35	35	LEANN RIMES/How Do I Live
36	35	35	35	MARX & LEWIS/The Beginning
35	35	35	35	SAVAGE GARDEN/Truly Madly Deeply
36	35	34	35	CELINE DION/My Heart Will Go On
31	32	25	35	ERIC CLAPTON/My Father's Eyes
36	35	33	31	PAULA COLE/Don't Want To Wait
34	36	27	27	DAKOTA MOON/Promise I Make
26	28	27	26	TESH FINGRAM/Give Me Forever...
28	25	26	26	SHANIA TWAIN/You're Still The One
20	21	29	25	FLEETWOOD MAC/Landslide
-	-	18	21	GLORIA ESTEFAN/Heaven's What I Feel
20	19	19	19	KENNY LOGGINS/For The First Time
-	-	19	19	MICHAEL BOLTON/Just Like I Love You
-	-	17	19	VONDA SHEPARD/Searchin' My Soul
19	21	19	19	JEWEL/You Were Meant...
-	-	16	16	CELINE DION/My Heart Will Go On
17	-	18	16	R. KELLY/ Believe I Can Fly
-	-	15	15	ELTON JOHN/Recover Your Soul
-	-	-	15	BACKSTREET BOYS/Out Playing...

**B-101** MARKET #5  
WBEB/Philadelphia  
(610) 667-8400  
Conley/Rowland

PLAYS  
3W 2W 1W TW ARTIST/TITLE

27	26	27	27	PAULA COLE/Don't Want To Wait
14	26	26	26	VANESSA WILLIAMS/On How The Years...
29	21	23	23	SAVAGE GARDEN/Truly Madly Deeply
20	22	21	20	BILLY JOEL/Hey Girl
24	22	20	20	CELINE DION/My Heart Will Go On
24	15	18	18	KENNY G/My Heart Will Go On
11	10	11	11	FLEETWOOD MAC/Landslide
14	16	10	13	ERIC CLAPTON/My Father's Eyes
15	11	11	12	BACKSTREET BOYS/As Long As You...
10	6	12	12	MICHAEL BOLTON/Safe Place From...
-	7	6	10	AMY GRANT/Just Like I Love You
2	6	4	10	MARIAH CAREY/My All
8	9	5	8	DAKOTA MOON/Promise I Make
5	7	5	7	HALL & OATES/The Sky Is Falling
6	5	10	7	SHANIA TWAIN/You're Still The One
12	6	7	6	TESH FINGRAM/Give Me Forever...
-	7	6	6	LEANN RIMES/Looking Through...
-	6	4	5	MADONNA/Frozen
6	6	4	5	ELTON JOHN/Recover Your Soul
-	-	1	1	GLORIA ESTEFAN/Heaven's What I Feel

**KVIL 103.7fm** MARKET #6  
KVIL/Dallas  
(214) 691-1037  
Curtis/O'Neal

PLAYS  
3W 2W 1W TW ARTIST/TITLE

15	16	26	26	SAVAGE GARDEN/Truly Madly Deeply
15	16	25	25	BACKSTREET BOYS/As Long As You...
24	25	25	25	PAULA COLE/Don't Want To Wait
-	-	24	25	VANESSA WILLIAMS/On How The Years...
23	24	24	24	ALLURE/Ain't No One
24	25	25	24	KENNY G/My Heart Will Go On
21	23	23	23	BACKSTREET BOYS/Out Playing...
23	23	23	23	STREISSAND & ADAMS/Finally Found...
24	25	23	23	ELTON JOHN/Recover Your Soul
15	16	16	16	TESH FINGRAM/Give Me Forever...
-	-	16	16	MADONNA/Frozen
14	15	16	16	BRYAN ADAMS/Let's Make A Gift
14	15	15	15	KENNY G/My Heart Will Go On
-	-	15	15	K-Ci & JOJIVAI My Life
7	7	14	15	PETER CETERA/She Doesn't Need...
23	24	15	14	BOYZ II MEN/A Season's Di...
12	14	14	14	ROBYN/Show Me Love
7	8	8	8	ERIC CLAPTON/My Father's Eyes
7	7	7	7	ELTON JOHN/Recover Your Soul
-	7	7	7	SHANIA TWAIN/You're Still The One
7	7	7	7	DAKOTA MOON/Promise I Make
7	7	7	7	AMY GRANT/Just Like I Love You
7	7	7	7	LEANN RIMES/Looking Through...
7	7	7	7	ADAM/Love
5	5	5	5	LEANN RIMES/How Do I Live
5	5	5	5	BRYAN ADAMS/Let's Make A Gift
5	5	5	5	JIM BRICKMAN /The Gift
21	23	5	5	STREISSAND & ADAMS/Finally Found...
24	26	5	5	CELINE DION/My Heart Will Go On

**Soft Rock 97.1 WASH-FM** MARKET #8  
WASH/Washington  
(202) 895-5000  
Davis/Martin

PLAYS  
3W 2W 1W TW ARTIST/TITLE

28	28	35	35	SAVAGE GARDEN/Truly Madly Deeply
28	28	35	35	SHANIA TWAIN/You're Still The One
28	28	35	35	BACKSTREET BOYS/Love You More
21	28	28	28	FLEETWOOD MAC/Landslide
28	28	28	28	JIM BRICKMAN /The Gift
28	28	28	28	TESH FINGRAM/Give Me Forever...
28	28	28	28	CELINE DION/To Love You More
10	10	28	28	ELTON JOHN/Recover Your Soul
-	-	21	21	AMY GRANT/Just Like I Love You
28	28	21	21	PAULA COLE/Don't Want To Wait
21	21	21	21	ERIC CLAPTON/My Father's Eyes
21	21	21	21	BACKSTREET BOYS/As Long As You...
14	15	15	15	KENNY G/My Heart Will Go On
21	21	21	21	NATALIE IMBRUGLIA/Torn
35	28	35	35	GLORIA ESTEFAN/Heaven's What I Feel
-	-	10	10	SHAWN COLVIN/Sunny Came Home
-	-	10	10	BACKSTREET BOYS/Out Playing...
-	-	10	10	KENNY LOGGINS/For The First Time
-	-	10	10	JEWEL/Foolish Games
35	28	10	10	ELTON JOHN/Recover Your Soul

**MAGIC 106.7** MARKET #10  
WJWX/Boston  
(617) 542-0241  
Kelley/Laurence

PLAYS  
3W 2W 1W TW ARTIST/TITLE

25	24	26	26	ERIC CLAPTON/My Father's Eyes
16	24	26	26	PAULA COLE/Don't Want To Wait
13	11	26	26	FLEETWOOD MAC/Landslide
26	26	26	26	SAVAGE GARDEN/Truly Madly Deeply
26	26	26	26	BACKSTREET BOYS/As Long As You...
26	29	24	24	CELINE DION/My Heart Will Go On
10	10	11	11	JEWEL/You Were Meant...
17	12	11	12	MADONNA/Frozen
26	15	13	13	LEANN RIMES/How Do I Live
10	12	11	12	FLEETWOOD MAC/Silver Springs
11	14	11	11	ERIC CLAPTON/My Father's Eyes
14	9	13	12	ELTON JOHN/Recover Your Soul
12	8	9	9	CHICAGO/All Roads Lead To...
11	10	12	11	MARX & LEWIS/The Beginning
11	14	10	11	SHANIA TWAIN/You're Still The One
13	12	13	10	SHAWN COLVIN/Sunny Came Home
11	12	10	10	R. KELLY/ Believe I Can Fly
12	8	9	9	BACKSTREET BOYS/Out Playing...
9	8	6	6	JAMES HORNOR/Southern
8	8	6	7	TESH FINGRAM/Give Me Forever...
-	-	4	4	CARLY SIMON/Virgin Time We Say...
1	1	1	1	DIANA KRALL/Peel Me A Grape
-	-	-	-	ELTON JOHN/Recover Your Soul
-	-	-	-	LEANN RIMES/Looking Through...

**peach94.9** MARKET #12  
WPCH/Atlanta  
(404) 367-0949  
Billard/Goss/Joy

PLAYS  
3W 2W 1W TW ARTIST/TITLE

17	16	17	18	TESH FINGRAM/Give Me Forever...
16	15	14	14	ELTON JOHN/Recover Your Soul
15	13	17	17	SHANIA TWAIN/You're Still The One
17	17	15	17	ERIC CLAPTON/My Father's Eyes
9	11	14	15	BACKSTREET BOYS/As Long As You...
11	13	12	15	FLEETWOOD MAC/Landslide
17	17	14	14	SAVAGE GARDEN/Truly Madly Deeply
12	14	13	13	CELINE DION/My Heart Will Go On
12	9	13	12	BACKSTREET BOYS/As Long As You...
6	9	11	10	MICHAEL BOLTON/Safe Place From...
15	14	9	10	PAULA COLE/Don't Want To Wait
-	2	9	9	LEANN RIMES/Looking Through...
8	10	7	7	MADONNA/Frozen
13	12	9	9	SPICE GIRLS/Too Much
10	7	11	8	KENNY G/My Heart Will Go On
6	7	7	7	JAMES TAYLOR/Jump Up Behind Me
8	8	8	8	LEANN RIMES/How Do I Live
12	9	8	6	TESH FINGRAM/Give Me Forever...
12	9	8	6	AMY GRANT/Just Like I Love You
-	2	5	5	SARAH McLACHLAN/Adia
-	2	4	4	HALL & OATES/The Sky Is Falling

**103.5 FM WLTE** MARKET #14  
WLTE/Minneapolis  
(612) 339-1029  
Nolan

PLAYS  
3W 2W 1W TW ARTIST/TITLE

15	15	16	17	TESH FINGRAM/Give Me Forever...
15	15	16	17	DAKOTA MOON/Promise I Make
14	17	17	17	ELTON JOHN/Recover Your Soul
16	16	16	16	SAVAGE GARDEN/Truly Madly Deeply
17	17	16	16	CELINE DION/My Heart Will Go On
16	16	16	16	SHANIA TWAIN/You're Still The One
14	17	15	16	BACKSTREET BOYS/As Long As You...
14	15	15	15	ERIC CLAPTON/My Father's Eyes
8	8	12	15	AMY GRANT/Just Like I Love You
13	-	12	12	BONNIE RAITT/One Belief Away
12	13	12	12	LEANN RIMES/How Do I Live
13	12	12	12	FLEETWOOD MAC/Landslide
16	14	12	12	MARX & LEWIS/The Beginning
14	13	12	12	VANESSA WILLIAMS/On How The Years...
13	-	12	12	BACKSTREET BOYS/Out Playing...
5	5	10	10	SARAH McLACHLAN/Adia
4	5	7	9	PETER CETERA/She Doesn't Need...
8	8	8	8	HALL & OATES/The Sky Is Falling
7	7	7	7	MICHAEL BOLTON/Safe Place From...
13	15	12	15	BONNIE RAITT/One Belief Away
3	5	7	7	MARIAH CAREY/My All
6	6	6	6	AALIYAH/Journey To The Past
3	5	6	6	K-Ci & JOJIVAI My Life
-	-	4	4	DIANA KRALL/Peel Me A Grape
3	3	3	3	BONNIE RAITT/One Belief Away
3	3	3	3	BRYAN MCKWIG/Hey Girl
4	5	5	5	LEANN RIMES/Looking Through...
3	3	3	3	MICHAEL W. SMITH/Just Like I Love You
-	-	1	1	JAMES TAYLOR/Jump Up Behind Me

**WALK 97.5** MARKET #16  
WALK/Long Island  
(516) 475-5200  
Michaels/Miller/Lombardo

PLAYS  
3W 2W 1W TW ARTIST/TITLE

27	18	28	32	ERIC CLAPTON/My Father's Eyes
13	16	31	31	JANET/Joining Again
11	12	29	29	SHANIA TWAIN/You're Still The One
10	13			

# REPORTERS

Stations and their adds listed alphabetically by market

## AC

## HOT AC

**WYJB/Aibany, NY**  
OM: Michael Morgan  
MD: Pat Ryan  
8 BRUCE MICHAEL/Kean "Smile"  
1 VONDA SHERPARD "Searchin'"  
No Adds

**KYMG/Anchorage, AK**  
OM: Mark Murphy  
MD: Devan Mitchell  
No Adds

**WPCH/Atlanta, GA**  
OM/PO: Vance Dillard  
APD: Steve Gross  
MD: David Joy  
No Adds

**WFGP/Atlantic City, NJ**  
OM/PO: Dick Fennessy  
MD: Marlene Aqua  
No Adds

**WBQQ/Augusta, GA**  
OM/PO: John Patrick  
MD/DA: Howard "Frost"  
HALL & GATES "Falling"  
SARAH MICHAEL/Kean "Smile"  
No Adds

**KKMJ/Austin, TX**  
OM: Stan Main  
MD: Nolan Cruise  
3 SHANNA TWAIN "Smile"  
No Adds

**WLIF/Baltimore, MD**  
OM/PO: Gary Balaban  
MD: Mark Thoner  
4 JIMMY BUFFETT "Island"  
No Adds

**WMLY/Biloxi, MS**  
OM: John Jenkins  
MD: Angie Thompson  
5 BILLY MAY "Smile"  
1 MARVA LEE "Smile"  
No Adds

**WMLJ/Birmingham, AL**  
OM: John Stuart  
MD: Gary Barlow "Superstar"  
MAURINA "Frost"  
No Adds

**WMLX/Boston, MA**  
OM: Don Kenney  
MD: Mark Laurence  
4 CARY SIMON "Goodbye"  
ELON JONAH "Recover"  
LEANN RIMES "Looking"  
No Adds

**WEZB/Bridgeport, CT**  
PO: Steve Marcus  
1 HANSON "Smile"  
No Adds

**WMLQ/Buffalo, NY**  
PO: Rob Lucas  
MD: Roger Christian  
5 SARAH MICHAEL/Kean "Smile"  
No Adds

**WBCC/Canton, OH**  
OM: Terry Simmons  
MD: Kayleigh Krass  
VONDA SHERPARD "Searchin'"  
No Adds

**KDAT/Cedar Rapids, IA**  
PO: Richard W. Staden  
MD: Tom Cook  
BONNIE RAITT "Smile"  
No Adds

**WVAF/Charleston, WV**  
PO: Rick Johnson  
MD: Anne Nutter  
16 VONDA SHERPARD "Searchin'"  
No Adds

**WDFE/Chattanooga, TN**  
PO: Danny Howard  
MD: Denise Peters  
6 GORLA ESTEFAN "Heaven's"  
4 MARC COHEN "Heaven's"  
3 PRABO BRYSON "Dream"  
No Adds

**WLIT/Chicago, IL**  
VP/Prog: Mark Edwards  
MD: Kim Fischer  
7 HALL & GATES "Falling"  
No Adds

**WRRM/Cincinnati, OH**  
OM: T.J. Holland  
APD: Ted Morro  
No Adds

**WDDK/Cleveland, OH**  
PO: Sue Wilson  
MD: Scott Miller  
3 SPECIAL "Saving"  
No Adds

**112 Total Reporters**  
112 Current Reporters  
110 Current Playlists

Reported Frozen Playlist (1):  
WROE/Appleton, WI

Did Not Report, Playlist Frozen (1):  
WAZY/Lafayette, IN

**KKLI/Colorado Springs, CO**  
PO: Steve Larson  
MD: Sharon Green  
6 GORLA ESTEFAN "Heaven's"  
5 JANIS IAN "Getting"  
No Adds

**WTCB/Columbia, SC**  
OM/PO: Brent Johnson  
No Adds

**WGSY/Columbus, GA**  
OM/PO: Alan Quin  
BONNIE RAITT "Smile"  
VERNE SIMPSON  
MARVIN SCOTT "Smiling"  
BRIAN MCKNIGHT "Anytime"  
No Adds

**WSNY/Columbus, OH**  
OM/PO: Chuck Knight  
MD: Mark Bergman  
KENNY WAIN "Smile"  
ELTON JOHN "Recover"  
No Adds

**KVIL/Dallas, TX**  
PO: Bill Curtis  
MD: Alex O'Neal  
No Adds

**WLQT/Dayton, OH**  
PO: Mary Fleener  
MD: Steven Scott  
5 BACKSTREET BOYS "Long"  
5 STONE ISLAND "Smile"  
No Adds

**KOSI/Denver, CO**  
OM: Scott Taylor  
MD: Steve Hamilton  
No Adds

**WJFZ/Dothan, AL**  
OM/PO: Leigh Simpson  
OM/MD: Mike Holdfield  
7 K-C & JUDY "Life"  
GORLA ESTEFAN "Heaven's"  
JACK NEWTON "When"  
No Adds

**KATF/Dubuque, IA**  
PO: Tim Dillon  
MD: Jackie Livingston  
3 SPECIAL "Saving"  
MARVA LEE "Smile"  
No Adds

**WXXC/Erie, PA**  
PO: Ron Arlen  
MD: Paul Davies  
CHICAGO "Roads"  
No Adds

**WIKY/Evanston, IN**  
OM/MD: Mark Baker  
No Adds

**KLTA/Fargo, ND**  
OM/PO: John Austin  
MD: LEANN RIMES "Looking"  
No Adds

**KEZA/Fayetteville, AR**  
OM/PO: Chip Arledge  
APD/MD: Crystal Hutson  
No Adds

**WCRZ/Ft. Lauderdale, FL**  
OM/PO: Patrick  
MD: George McIntyre  
VONDA SHERPARD "Searchin'"  
No Adds

**WINK/Ft. Myers, FL**  
OM/PO: Bob Gissinger  
No Adds

**WAJF/Ft. Wayne, IN**  
OM: Lee Tobin  
MD: Barb Richards  
5 BONNIE RAITT "Smile"  
2 WALLY KURTH "Power"  
No Adds

**WAFY/Frederick, MD**  
PO: Thom Robinson  
MD: Norman Henry Schmidt  
PETER CETERA "Need"  
MARVA LEE "Smile"  
SARAH MICHAEL/Kean "Smile"  
LEANN RIMES "Looking"  
No Adds

**WLIT/Grand Rapids, MI**  
PO: Bill Bailey  
APD/MD: Mary Turner  
6 PETER CETERA "Need"  
WOOD/Grand Rapids, MI  
PO: Steve Dirksen  
APD: Rob Westaby  
MD: Michael Sitranni  
7 MARVA LEE "Smile"  
7 PETER CETERA "Need"  
No Adds

**WMAG/Greensboro, NC**  
OM/PO: Nick Allen  
MD: Jim Franklin  
GORLA ESTEFAN "Heaven's"  
No Adds

**WMGN/Grand Rapids, MI**  
VP/Prog: Pat O'Neill  
MD: Kim Fischer  
JAMES TAYLOR "Jump"  
No Adds

**KVLY/McAllen, TX**  
PO: Mike Quinn  
No Adds

**WLRO/Melbourne, FL**  
OM/PO: Karen Kay  
HALL & GATES "Falling"  
WVRR/Memphis, TN  
OM/PO: Jeff Burke  
MD: Kay Manley  
HALL & GATES "Me"  
No Adds

**WMTY/Greenville, SC**  
PO: Gary Jackson  
MD: Chris Scott  
4 PAULA O'DOLE "Roads"  
CHICAGO "Roads"  
No Adds

**WSPA/Greenville, SC**  
OM: Jim Kirkland  
PO: Greg McKinney  
MAURINA "Frost"  
BONNIE RAITT "Smile"  
No Adds

**WRCH/Hartford, CT**  
PO: Allan Camp  
MD: Joe Hann  
8 GORLA ESTEFAN "Heaven's"  
6 CHICAGO "Roads"  
No Adds

**KSSK/Honolulu, HI**  
PO: Jeff Silvers  
PETER CETERA "Need"  
K-C & JUDY "Life"  
LEANN RIMES "Looking"  
MARVA LEE "Smile"  
No Adds

**WHRH/Hartford, CT**  
PO: Jeff Silvers  
PETER CETERA "Need"  
K-C & JUDY "Life"  
LEANN RIMES "Looking"  
MARVA LEE "Smile"  
No Adds

**WHAH/Huntsville, AL**  
MD: Abby Kay  
GORLA ESTEFAN "Heaven's"  
CHICAGO "Roads"  
No Adds

**WTPI/Indianapolis, IN**  
PO: Gary Havens  
MD: Steve Cooper  
12 BONNIE RAITT "Smile"  
No Adds

**WTFM/Johnson City, TN**  
OM/MD: Mark E. McKinney  
GORLA ESTEFAN "Heaven's"  
No Adds

**WKYE/Jackson, TN**  
PO: John Malone  
MD: Brian Wolfe  
VONDA SHERPARD "Searchin'"  
No Adds

**WOLR/Kalamazoo, MI**  
OM/PO: Ken Lanphear  
MD: Brian Wertz  
CHICAGO "Roads"  
STONE ISLAND "Smile"  
No Adds

**WJXB/Knoxville, TN**  
OM/PO: Jeff Jamigan  
MD: Peter Cetera "Need"  
CHICAGO "Roads"  
No Adds

**WGLM/Lafayette, IN**  
OM/MD: Dan McKay  
5 MARC COHEN "Heaven's"  
5 GORLA ESTEFAN "Heaven's"  
5 PRABO BRYSON "Dream"  
1 STONE ISLAND "Smile"  
1 TOM HALL "Pine"  
No Adds

**KHLA/Lake Charles, LA**  
OM/PO: Tom Rivers  
MD: KIMBERLY "Smile"  
CHICAGO "Roads"  
No Adds

**WFMK/Lansing, MI**  
OM: Ray Marshall  
PO: Danny Stewart  
MARVA LEE "Smile"  
GORLA ESTEFAN "Heaven's"  
CHICAGO "Roads"  
No Adds

**KSNE/Las Vegas, NV**  
PO: Tom Chase  
MD: John Barry  
PRABO BRYSON "Dream"  
BONNIE RAITT "Smile"  
No Adds

**WALK/Long Island, NY**  
VP/Prog: Gene Michaels  
APD: Rob Miller  
MD: Charlie Lombardo  
6 GORLA ESTEFAN "Heaven's"  
CLINE DON "Smile"  
No Adds

**KBIG/Los Angeles, CA**  
VP/Prog: Steve Siret  
APD/MD: Tony Coles  
No Adds

**KOST/Los Angeles, CA**  
Sta Mgr/PO: Jhani Kaye  
APD/MD: Johnny Chiang  
5 MAURINA "Frost"  
No Adds

**WVEZ/Louisville, KY**  
OM: C.C. Matthews  
PO: Joe Fedele  
No Adds

**WPEZ/Macon, GA**  
OM/PO: Jim Franklin  
GORLA ESTEFAN "Heaven's"  
No Adds

**WMGN/McAllen, TX**  
VP/Prog: Pat O'Neill  
MD: Kim Fischer  
JAMES TAYLOR "Jump"  
No Adds

**KVLY/McAllen, TX**  
PO: Mike Quinn  
No Adds

**WLRO/Melbourne, FL**  
OM/PO: Karen Kay  
HALL & GATES "Falling"  
WVRR/Memphis, TN  
OM/PO: Jeff Burke  
MD: Kay Manley  
HALL & GATES "Me"  
No Adds

**KIOI/San Francisco, CA**  
PO: Bob Hamilton  
APD/MD: Mark Carlson  
No Adds

**WLTN/Minneapolis, MN**  
OM/PO: Gary Nolan  
MD: JAMES TAYLOR "Jump"  
No Adds

**KJSM/Modesto, CA**  
OM/PO: Gary Michaels  
5 MARVA LEE "Smile"  
JANIS IAN "Getting"  
No Adds

**KWAV/Monterey, CA**  
OM/PO: Bernie Moody  
5 K-C & JUDY "Life"  
3 MAURINA "Frost"  
3 PRABO BRYSON "Dream"  
7 TOM HALL "Pine"  
No Adds

**WHUD/Newburgh, NY**  
VP/Prog: Steven Petrone  
MD: Tom Fucci  
1 BONNIE RAITT "Smile"  
No Adds

**WLMG/New Orleans, LA**  
OM/PO: Nick Ferrara  
MD: Johnny Scott  
15 MICHAEL BOLTON "Smile"  
No Adds

**WLTS/New Orleans, LA**  
PO: Steve Suter  
MD: Jim Harbo  
2 LEANN RIMES "Looking"  
No Adds

**WLTW/New York, NY**  
PO: Jim Ryan  
No Adds

**WFOG/Norfolk, VA**  
PO: Mike Smith  
MD: Randy Ellis  
AMY GRANT "Life"  
No Adds

**KMGL/Oklahoma City, OK**  
PO: Kathy Keager  
MD: Steve O'Brien  
JAMES TAYLOR "Jump"  
No Adds

**KEFM/Omaha, NE**  
OM/PO: Dwight Lane  
MD: Steve Albertson  
SARAH MICHAEL/Kean "Smile"  
No Adds

**WMOG/Olando, FL**  
APD/MD: Dean Miuccio  
No Adds

**WSWT/Peoria, IL**  
OM/MD: Randy Rundle  
3 GORLA ESTEFAN "Heaven's"  
No Adds

**WBEW/Philadelphia, PA**  
PO: Chris Conley  
MD: Donna Rowland  
1 GORLA ESTEFAN "Heaven's"  
No Adds

**KESZ/Phoenix, AZ**  
OM/MD: Mike Del Rosso  
13 GORLA ESTEFAN "Heaven's"  
NATALIE JARVIS/LA "Tom"  
No Adds

**WESH/Pittsburgh, PA**  
OM/PO: Ron Anttili  
No Adds

**KKCW/Portland, OR**  
OM/MD: Bill Minkler  
CHICAGO "Roads"  
No Adds

**WWLV/Providence, RI**  
PO: Tom Holt  
MD: Bob Boisvert  
5 JANIS IAN "Getting"  
5 RITA COOLIDGE "Smile"  
5 GORLA ESTEFAN "Heaven's"  
No Adds

**KRNO/Reno, NV**  
OM/MD: Alan Cook  
No Adds

**WTVR/Richmond, VA**  
OM/MD: Tony Florentino  
GORLA ESTEFAN "Heaven's"  
No Adds

**WSLQ/Roanoke, VA**  
PO: Don Morrison  
MD: Dick Daniels  
BONNIE RAITT "Smile"  
LEANN RIMES "Looking"  
No Adds

**WRWC/Rockford, IL**  
OM: Jim Mackey  
MD: MARVIN SCOTT "Smiling"  
PRABO BRYSON "Dream"  
MAURINA "Frost"  
No Adds

**KGBY/Sacramento, CA**  
OM/MD: Bob Laurence  
No Adds

**KEZK/St. Louis, MO**  
APD: Bob London  
MD: Jim Doyle  
DAKOTA MOON "Promise"  
No Adds

**KSFI/Salt Lake City, UT**  
PO: Dan Craig  
MD: Lyle Morris  
No Adds

**KIOI/San Francisco, CA**  
PO: Bob Hamilton  
APD/MD: Mark Carlson  
No Adds

**WKBN/Youngstown, OH**  
OM/PO: Stan Rivers  
MD: Mark French  
No Adds

**KBAY/San Jose, CA**  
OM/PO: Bob Kohz  
No Adds

**KSBL/Santa Barbara, CA**  
OM/PO: Peter Bie  
8 PETER CETERA "Need"  
No Adds

**KZST/Santa Rosa, CA**  
MD: Brent Harris  
MD: Pat Schaffer  
No Adds

**KELO/Sioux Falls, SD**  
OM: Reid Hosen  
APD: Nancy Carlson  
MD: Jim Roberts  
7 GORLA ESTEFAN "Heaven's"  
PRABO BRYSON "Dream"  
No Adds

**WNSN/South Bend, IN**  
PO: Phil Brittan  
MD: Jim Roberts  
GORLA ESTEFAN "Heaven's"  
No Adds

**KISC/Spokane, WA**  
MD: Dawn Marcel  
MD: Dawn Marcel  
5 3 SPECIAL "Saving"  
BONNIE RAITT "Smile"  
PETER CETERA "Need"  
No Adds

**WMAS/Springfield, MA**  
PO: Paul Cannon  
APD/MD: Keith Stephens  
3 BONNIE RAITT "Smile"  
No Adds

**KGBX/Springfield, MO**  
OM/MD: Mitch Baker  
5 BONNIE RAITT "Smile"  
5 DANAH KRAVITZ "Smile"  
No Adds

**WVRF/Tulsa, OK**  
MD: Ken Carson  
1 SHANNA TWAIN "Smile"  
1 MARVA LEE "Smile"  
1 PETER CETERA "Need"  
No Adds

**KMXZ/Tucson, AZ**  
OM/MD: Bobby Rich  
No Adds

**WLWZ/Utica, NY**  
OM/MD: Randy Jay  
NATALIE JARVIS/LA "Tom"  
No Adds

**WASH/Washington, DC**  
PO: Darren Davis  
MD: Randi Martin  
No Adds

**WEAT/West Palm Beach, FL**  
OM/PO: Les Howard Beach  
APD/MD: Chad Perry  
BRANDI MCKNIGHT "Anytime"  
CHICAGO "Roads"  
PETER CETERA "Need"  
No Adds

**WRVW/West Palm Beach, FL**  
OM/PO: Ken Payne  
APD: Lindy Rome  
MD: Brad Jeffries  
7 VONDA SHERPARD "Searchin'"  
No Adds

**WKWK/Wheeling, WV**  
OM/PO: Doug Daniels  
CHICAGO "Roads"  
JIMMY BUFFETT "Island"  
No Adds

**KRBB/Wichita, KS**  
PO: Larry London  
MD: Patrick Murphy  
1 MARVA LEE "Smile"  
No Adds

**WMGS/Wilkes Barre, PA**  
OM/MD: Stan Phillips  
5 BRANDI MCKNIGHT "Anytime"  
No Adds

**WJBR/Wilmington, DE**  
OM: Michael Waite  
MD: Dave Banks  
4 FLEETWOOD MAC "Landslide"  
JAMES TAYLOR "Jump"  
No Adds

**WGM/Wilmington, NC**  
PO: Mike Farrow  
MD: Craig Thomas  
MD: MICHAEL BOLTON "Smile"  
No Adds

**WRSR/Worcester, MA**  
OM/MD: Steve Peck  
APD: Monique O'Leary  
GORLA ESTEFAN "Heaven's"  
No Adds

**WARM/York, PA**  
PO: Kelly West  
MD: Rick Sipe  
BONNIE RAITT "Smile"  
MARVA LEE "Smile"  
JAMES TAYLOR "Jump"  
CHICAGO "Roads"  
No Adds

**WKBN/Youngstown, OH**  
OM/PO: Stan Rivers  
MD: Mark French  
No Adds

**WKDD/Akron, OH**  
OM/MD: Chuck Collins  
1 ALANIS MORISSETTE "Unholy"  
10 VONDA SHERPARD "Searchin'"  
No Adds

**WVLI/Aibany, NY**  
PO: Paul Vendant  
MD: ALANIS MORISSETTE "Unholy"  
8 SEMS/NOC "Cloning"  
8 BLACK LAB "Time"  
6 JARIS OF CLAY "Candles"  
No Adds

**KKOB/Albuquerque, NM**  
OM: Brad Barrett  
MD: Roger Scott  
MD: DJ Lopez  
1 K-C & JUDY "Life"  
No Adds

**KPEK/Albuquerque, NM**  
OM: Frank Jaxon  
MD: Mike Parsons  
APD: Jamey Barnes  
MD: Stephanie Bacchicchio  
No Adds

**KMXS/Anchorage, AK**  
OM/PO: Ross Lennox  
MD: Barbara Corbett  
No Adds

**KAMX/Austin, TX**  
PO: Dusty Hayes  
APD/MD: Jack Stevens  
13 TONIC "Ties"  
No Adds

**KLYR/Bakersfield, CA**  
MD: Kim McKay  
MD: Jason Griffin  
4 WALLFLOWERS "Heaven's"  
GOD GOOD DOLLS "Smile"  
VONDA SHERPARD "Searchin'"  
No Adds

**WMMX/Baltimore, MD**  
OM/MD: Greg Carpenter  
29 BACKSTREET BOYS "Long"  
2 VONDA SHERPARD "Searchin'"  
20 GOD GOOD DOLLS "Smile"  
5 BRANDI MCKNIGHT "Anytime"  
No Adds

**KKMY/Beaumont, TX**  
PO: Terry Preston  
MD: C.C. McKinis  
BLACK LAB "Time"  
No Adds

**KCLX/Boise, ID**  
PO: Russ Nowak  
APD/MD: Ed Parvica  
No Adds

**WBMX/Boston, MA**  
VP/Prog: Greg Strossell  
APD/MD: Michelle Engel  
LENNY KRAMITZ "Smile"  
WALLFLOWERS "Heaven's"  
No Adds

**KKYS/Bryan, TX**  
PO: Ryan O'Brien  
APD/MD: Chace Murphy  
MATCHBOX 20 "Smile"  
EDMUNDO "Smile"  
BRANDI MCKNIGHT "Anytime"  
No Adds

**WLCE/Bufalo, NY**  
OM/MD: Jay Nachts  
5 WALLFLOWERS "Heaven's"  
No Adds

**WMT/Cedar Rapids, IA**  
PO: Randy Lee  
MD: Simon Will  
11 AMY GRANT "Life"  
11 TONIC "Ties"  
8 MATCHBOX 20 "Push"  
No Adds

**WLMK/Charlottesville, VA**  
OM: Tom Jackson  
APD: Joshua Goodman  
MD: David Simpson  
3 WALLFLOWERS "Heaven's"  
GOD GOOD DOLLS "Smile"  
No Adds

**WOMZ/Charlottesville, VA**  
OM/MD: Angie Logan  
15 USA 90 "Target"  
No Adds

**WTMX/Chicago, IL**  
PO: Barry James  
APD/MD: Jaime Karak  
WALLFLOWERS "Heaven's"  
GOD GOOD DOLLS "Smile"  
SHANNA TWAIN "Smile"  
No Adds

**WMMX/Cincinnati, OH**  
PO: Brad Ellis  
MD: Rick Jamie  
4 JIMMY BUFFETT "Island"  
No Adds

**WQAL/Cleveland, OH**  
PO: Mary Ellen Kachinse  
MD: Steve Brown  
12 TONIC "Ties"  
GOD GOOD DOLLS "Smile"  
No Adds

**KVUJ/Colorado Springs, CO**  
PO: Randy Hill  
MD: Lee Roberts  
No Adds

**WCGQ/Columbus, GA**  
OM: Reid Hosen  
APD: Nancy Carlson  
MD: Roger Scott  
MD: DJ Lopez  
1 K-C & JUDY "Life"  
No Adds

**KDMX/Dallas, TX**  
PO: Jimmy Seal  
APD: Race Taylor  
MD: Lisa Thomas  
12 ALANIS MORISSETTE "Unholy"  
11 BLACK LAB "Time"  
No Adds

**WQAQ/Danbury, CT**  
PO: Bill Trota  
MD: Barbara Corbett  
BLACK LAB "Time"  
VONDA SHERPARD "Searchin'"  
JARS OF CLAY "Candles"  
No Adds

**WMMX/Dayton, OH**  
OM: Jeff Balentine  
MD: Dean Taylor  
No Adds

**KLCR/Denver, CO**  
PO: Gregg Cassidy  
MD: Cha Cha  
No Adds

**KLYF/Des Moines, IA**  
PO: Ken Schaefer  
MD: Dennis Wayne  
APD/MD: Greg Chance  
No Adds

**KSTZ/Des Moines, IA**  
MD: Carl Kohn  
7 SISTER 7 "Home"  
7 GOD GOOD DOLLS "Smile"  
No Adds

**WKOI/Detroit, MI**  
PO: Rob Roberts  
MD: Fred Buchalter  
LAURENCE "Promise"  
No Adds

**KSII/EI Paso, TX**  
OM: Courtney Nelson  
APD/MD: Ed Mosano  
SHANNA TWAIN "Smile"  
MARVA LEE "Smile"  
No Adds

**WBMX/Boston, MA**  
VP/Prog: Greg Strossell  
APD/MD: Michelle Engel  
LENNY KRAMITZ "Smile"  
WALLFLOWERS "Heaven's"  
No Adds

**WWSM/Fayetteville, NC**  
OM/MD: Cave Stone  
25 MATCHBOX 20 "Smile"  
10 BLACK LAB "Time"  
No Adds

**WKSJ/Greensboro, NC**  
PO: Michael Hayes  
MD: Jeff Cushman  
32 WALLFLOWERS "Heaven's"  
CHERRY POPPIN' "Zoot"  
SEMS/NOC "Cloning"  
No Adds

**WKZL/Greensboro, NC**  
PO: Jeff McKnight  
APD/MD: Doug McKnight  
17 WALLFLOWERS "Heaven's"  
GOD GOOD DOLLS "Smile"  
FIRELOAR "Smile"  
No Adds

**WIKZ/Hagerstown, MD**  
PO: Rick Alexander  
APD/MD: Michael Ross  
11 MARVA LEE "Smile"  
10 SARAH MICHAEL/Kean "Smile"  
5 GOD GOOD DOLLS "Smile"  
No Adds

**WVIC/Hartford, CT**  
OM/PO: Steve Salfany  
MD: David Simpson  
9 SHANNA TWAIN "Smile"  
9 GOD GOOD DOLLS "Smile"  
9 MATCHBOX 20 "Smile"  
No Adds

**KHMX/Houston, TX**  
PO: Lorin Plaugi  
MD: Rich Anhorn  
No Adds

**KKPN/Houston, TX**  
PO: Mike Merno  
MD: Donna McCoy  
3 WALLFLOWERS "Heaven's"  
5 CHERRY POPPIN' "Zoot"  
No Adds

**WVPE/Norfolk, VA**  
PO: Mark Bradley  
MD: F. Devon Thornton  
No Adds

**WWOF/Norfolk, VA**  
OM/PO: Don London  
APD: Jeff Moreau  
FLEETWOOD MAC "Landslide"  
No Adds

**WOMX/Olando, FL**  
PO: David Israel  
MD: Tim Baldwin  
20 BACKSTREET BOYS "Long"  
No Adds

**WSHE/Olando, FL**  
PO: Katherine Brown  
MD: Shark  
CHERRY POPPIN' "Zoot"  
VONDA SHERPARD "Searchin'"  
No Adds

**WVXII/Parkersburg, WV**  
PO: Larry E. Hughes  
MD: Jack Horton  
No Adds

**KZZP/Phoenix, AZ**  
PO: Dan Persighi  
APD/MD: Dave Cooper  
2 WALLFLOWERS "Heaven's"  
No Adds

**WYXR/Philadelphia, PA**  
PO: Kurt Johnson  
APD/MD: Kim Ashley  
No Adds

**KYSR/Los Angeles, CA**  
PO: Angela Perelli  
APD/MD: Chris Ebbott  
20 WALLFLOWERS "Heaven's"  
3 WALLFLOWERS "Heaven's"  
SEMS/NOC "Cloning"  
No Adds

**WMC/Memphis, TN**  
MD: Bruce Wayne  
No Adds

**WMGX/Portland, ME**  
PO: Randi Kishbom  
APD/MD: Doug Erickson  
2 VONDA SHERPARD "Searchin'"  
2 MATCHBOX 20 "Smile"  
No Adds

**WPLL/Miami, FL**  
MD: Rob Roberts  
APD: Robert Archer  
MD: Bruce Pomper  
LAURENCE "Promise"  
No Adds

**WKTJ/Milwaukee, WI**  
PO: Danny Clayton  
APD/MD: Leonard Peace  
9 BACKSTREET BOYS "Long"  
No Adds

**WVIX/Milwaukee, WI**  
PO: Brian Kelly  
MD: Ken Miller  
15 VONDA SHERPARD "Searchin'"  
5 VERNE SIMPSON  
No Adds

**WPNT/Milwaukee, WI**  
OM/MD: Mark Adams  
APD/MD: Karen Rite  
WALLFLOWERS "Heaven's"  
MATCHBOX 20 "Smile"  
USA 90 "Target"  
No Adds

**KSTP/Minneapolis, MN**  
PO: Todd Fisher  
MD: Leighton Peck  
25 EDMUNDO "Smile"  
No Adds

**WZNE/Rochester, NY**  
OM/MD: Rich McKenzie  
CHERRY POPPIN' "Zoot"  
WALLFLOWERS "Heaven's"  
No Adds

**KZZO/Sacramento, CA**  
PO: Carmy Fereri  
APD: Jim Matthews  
MD: Dave Danes  
No Adds

**WIOG/Saginaw, MI**  
PO: Mike McDonald  
MD: Keith Kelly  
KENNY WAIN SHERPARD "Smile"  
"Smile"  
HSTBALL "Smile"  
No Adds

**KDJO/Monterey-Salinas, CA**  
PO: Chris White  
MD: Simi Man  
WALLFLOWERS "Heaven's"  
LENNY KRAMITZ "Smile"  
No Adds

**WPLJ/New York, NY**  
VP/Prog: Tom Cuddy  
PO: Scott Shannon  
MD: Tony Mascaro  
MD: Rob Polzin  
SHANNA TWAIN "Smile"  
No Adds

**WALC/St. Louis, MO**  
PO: Bob Davis  
MD: Tommy Mattern  
No Adds

**KBEE/Salt Lake City, UT**  
OM: Ed Hill  
APD/MD: Sean Michaels  
No Adds

**KISN/Salt Lake City, UT**  
PO: Sam Elliot  
BRANDI MCKNIGHT "Anytime"  
No Adds

**KSMG/San Antonio, TX**  
PO: Andy Holt  
MD: Tom Lazar  
No Adds

**KFMB/San Diego, CA**  
PO: Tracy Johnson  
APD: Michael Stee  
MD: Greg Simms  
WMM "Torgans"  
No Adds

**KLLC/San Francisco, CA**  
PO: Louis Kaplan  
APD/MD: Julie Stoelkel  
10 CHERRY POPPIN' "Zoot"  
10 JIMMY BUFFETT "Island"  
10 VONDA SHERPARD "Searchin'"  
No Adds

**KRUZ/Santa Barbara, CA**  
OM/MD: Mike O'Brian  
VONDA SHERPARD "Searchin'"  
No Adds

**WAEV/Savannah, GA**  
APD/MD: Kent Phillips  
APD/MD: Scotty Saltes  
MD: Steve Williams  
GOD GOOD DOLLS "Smile"  
No Adds

**KPLZ/Seattle, WA**  
APD/MD: Scott Allen  
MD: WALLFLOWERS "Heaven's"  
MATCHBOX 20 "Smile"  
No Adds

**KMXC/Sioux Falls, SD**  
PO: Scott Maguire  
APD/MD: Scott Allen  
10 GOD GOOD DOLLS "Smile"  
10 VONDA SHERPARD "Searchin'"  
7 JIMMY BUFFETT "Island"  
No Adds

**WAKS/Tampa, FL**  
PO: Mason Dixon  
MD: Rico Blanco  
5 MATCHBOX 20 "Smile"  
No Adds

**WWWV/Toledo, OH**  
PO: Ron Finn  
5 JARVIS  
5 WALLFLOWERS "Heaven's"  
No Adds

**KEYW/Tri-Cities, WA**  
OM/MD: Paul Drake  
5 JARS OF CLAY "Candles"  
3 GOD GOOD DOLLS "Smile"  
No Adds

**WROX/Washington, DC**  
PO: Steve Kosbau  
MD: Carol Parker  
7 BACKSTREET BOYS "Long"  
No Adds

**WMBX/West Palm Beach, FL**  
PO: Kevin Callahan  
APD/MD: Jeff Clarke  
5 WALLFLOWERS "Heaven's"  
5 NAVEE "Flying"  
No Adds

**WOMP/Wheeling, WV**  
OM/MD: Johnny O'  
24 WALLFLOWERS "Heaven's"  
21 VONDA SHERPARD "Searchin'"  
9 JIMMY BUFFETT "Island"  
No Adds

**WLXO/Worcester, MA**  
OM/MD: Steve Gallagher  
MD: Rob Polzin  
7 MATCHBOX 20 "Smile"  
No Adds

**93 Total Reporters**  
93 Current Reporters  
86 Current Playlists

Did Not Report, Playlist Frozen (7):  
KYSR/Fresno, CA  
WBIX/New York, NY  
KBBT/Portland, OR  
WSNE/Providence, RI  
KYYK/St. Louis, MO  
WSSR/Tampa, FL  
KRAV/Tulsa, OK

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APRIL 24, 1998

3W	2W	1W	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
3	2	1	1	<b>NATALIE IMBRUGLIA</b> Torn (RCA)	3702	3617	3465	3202	92/0
1	1	2	2	<b>MATCHBOX 20</b> 3am (Lava/Atlantic)	3313	3417	3468	3484	86/0
2	3	3	3	<b>SAVAGE GARDEN</b> Truly Madly Deeply (Columbia)	3013	3189	3210	3264	78/0
11	10	7	4	<b>MARCY PLAYGROUND</b> Sex And Candy (Capitol)	2246	2154	2052	1976	61/1
10	9	6	5	<b>ERIC CLAPTON</b> My Father's Eyes (Duck/Reprise)	2184	2173	2082	2037	70/0
7	5	5	6	<b>THIRD EYE BLIND</b> How's It Going To Be (Elektra/EEG)	2174	2208	2296	2287	65/0
16	14	11	7	<b>EDWIN MCCAIN</b> I'll Be (Lava/Atlantic)	2027	1899	1740	1584	69/3
6	8	9	8	<b>SMASH MOUTH</b> Walkin' On The Sun (Interscope)	1995	2072	2151	2328	61/0
13	12	12	9	<b>MADONNA</b> Frozen (Maverick/WB)	1966	1851	1829	1696	68/0
4	4	4	10	<b>LOREENA MCKENITT</b> The Mummers' Dance (Quinlan Road/WB)	1962	2303	2709	2764	61/0
8	6	8	11	<b>VERVE</b> Bitter Sweet Symphony (Hut/Virgin)	1909	2121	2251	2203	65/1
15	15	14	12	<b>PAULA COLE</b> Me (Imago/WB)	1847	1781	1698	1585	75/0
20	17	16	13	<b>FASTBALL</b> The Way (Hollywood)	1763	1581	1347	1046	64/2
9	11	13	14	<b>BILLIE MYERS</b> Kiss The Rain (Universal)	1683	1823	1913	2092	60/1
5	10	15	15	<b>CELINE DION</b> My Heart Will Go On (550 Music)	1626	1941	2218	2410	49/0
21	19	18	16	<b>SARAH MCLACHLAN</b> Adia (Arista)	1492	1346	1181	1003	67/1
12	13	15	17	<b>BEN FOLDS FIVE</b> Brick (550 Music)	1426	1644	1797	1852	52/0
<b>BREAKER</b>	18			<b>ALANIS MORISSETTE</b> Uninvited (Warner Sunset/Reprise)	1413	1131	859	653	49/2
17	18	19	19	<b>BACKSTREET BOYS</b> As Long As You Love Me (Jive)	1361	1340	1327	1243	46/4
14	16	17	20	<b>PAULA COLE</b> I Don't Want To Wait (Imago/WB)	1252	1424	1549	1602	50/0
22	20	20	21	<b>SHAWN COLVIN</b> Nothin On Me (Columbia)	1151	1146	998	828	58/1
25	24	23	22	<b>SISTER 7</b> Know What You Mean (Arista Austin/Arista)	916	810	709	574	41/1
23	23	22	23	<b>FLEETWOOD MAC</b> Landslide (Reprise)	853	815	761	731	36/1
—	—	26	24	<b>VONDA SHEPARD</b> Searchin' My Soul (550 Music)	823	585	286	194	50/13
28	25	24	25	<b>MATCHBOX 20</b> Real World (Lava/Atlantic)	820	708	570	460	38/9
30	27	27	26	<b>SHANIA TWAIN</b> You're Still The One (Mercury)	738	562	518	440	35/4
26	26	25	27	<b>ELTON JOHN</b> Recover Your Soul (Rocket/Island)	634	612	561	499	32/0
<b>DEBUT</b>	28		28	<b>GOO GOO DOLLS</b> Iris (Warner Sunset/Reprise)	610	396	246	80	42/16
<b>DEBUT</b>	29		28	<b>CHERRY POPPIN' DADDIES</b> Zoot Suit Riot (Mojo/Universal)	526	351	232	132	36/10
29	28	28	30	<b>JANET</b> Together Again (Virgin)	513	492	506	449	18/0

This chart reflects airplay from April 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker. 93 Hot AC reporters. 86 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1998, R&R Inc.

**NEW & ACTIVE**

**FIONA APPLE** Shadowboxer (Clean Slate/Work)  
Total Stations: 22. Adds: 0. Plays: 495, including WDRV 27 (26), WZNE 18 (17), WLNK 19 (22), WOSM 18 (17), WKSI 30 (33), WKZL 16 (13), WPTT 11 (10), WSHE 20 (20), WMBX 14 (20), WMBX 19 (19), KAMX 26 (20), WTMX 29 (26), WPNT 20 (25), KQZN 32 (31), WALC 34 (37), KMXB 19 (18), KLLY 30 (29), KYSR 4 (5), KQSO 38 (20), KZZO 37 (33).

**REBEKAH** Sin So Well (Elektra/EEG)  
Total Stations: 30. Adds: 0. Plays: 472, including WBMX 5 (5), WMGX 16 (3), WXLO 12 (11), WKLI 16 (17), WDRV 24 (19), WZNE 8 (8), WOMP 8 (10), WCGQ 14 (16), WOSM 25 (20), WKSI 7 (7), WPTT 35 (25), WMBX 31 (34), WMBX 6 (8), KPEK 18, KKMY 8 (9), KKYS 12 (13), KKPX 5 (16), WKDD 16 (16), WQAL 13 (13), WPNT 25 (10), WWWW 12 (12), KQZN 32 (32), KMXS 9 (5), KLLY 7 (10), KQSO 15 (15), KCDU 14 (13), KFMB 31 (17), KLLC 18 (19), KRUI 10 (10).

**TONIC** Open Up Your Eyes (Polydor/A&M)  
Total Stations: 18. Adds: 1. Plays: 395, including WPTT 19 (14), WDRV 26 (26), WOMP 22 (21), WPTT 44 (37), WMBX 19 (16), KPEK 17 (19), KAMX 13, KKMY 2 (2), KQMX 27 (26), WKDD 14 (13), WIDG 27 (24), WWWW 12 (15), KSTZ 19 (20), WALC 46 (38), KALC 10 (11), KQSO 15 (15), KZZO 44 (48).

**LISA LOEB** Let's Forget About It (Geffen)  
Total Stations: 28. Adds: 3. Plays: 387, including WBMX 4 (4), WDAQ 18 (17), WMGX 14 (17), WKLI 12 (12), WKEE 12, WDRV 21 (22), WOMP 9 (7), WQWZ 15, WOSM 20 (25), WPTT 23 (12), WXIL 18 (16), KURB 20 (17), KPEK 15 (16), KAMX 20 (21), KKMY 8 (9), KKYS 19 (19), KKPX 9 (4), WQAL 15 (10), WPNT 26 (26), WWWW 10 (10), KMXS 9 (5), KQSO 5 (5), KRUI 12 (12), KPLZ 21 (21), KEVW 11 (5).

**DAVE MATTHEWS BAND** Don't Drink The Water (RCA)  
Total Stations: 18. Adds: 0. Plays: 311, including WBMX 11 (13), WKLI 11 (8), WLCE 16 (25), WZNE 22 (22), WOMP 22 (22), WQWZ 16 (15), WKZL 10 (16), WPTT 10 (11), KAMX 34 (31), WTMX 16 (13), KQZN 35 (35), KMXC 8 (9), KLLY 8 (8), KLLC 19 (20), KPLZ 18 (14).

**JAI** Heaven (RCA)  
Total Stations: 21. Adds: 1. Plays: 295, including WBMX 4 (6), WLCE 10 (10), WOMP 13 (9), WQWZ 28 (27), WOSM 20 (20), WSHE 17 (17), WAKS 7 (7), KURB 18 (16), KHMX 15 (14), WKDD 15 (15), WQAL 10 (10), WKLI 12 (12), WKTI 24 (23), WPNT 21 (25), WWWW 5, KMXC 13 (20), KLLY 9 (7), KFMB 7 (18), KLLC 17 (18).

**JARS OF CLAY** Five Candles (You Were There) (Essential/Silvertone)  
Total Stations: 23. Adds: 3. Plays: 284, including WKLI 6, WDRV 24 (22), WOMP 10 (10), WQWZ 9 (8), WPTT 36 (25), WMBX 19 (21), WAKS 5 (5), WMBX 6 (7), KURB 15 (17), WMC 5 (3), KKMY 10 (11), KKYS 12 (10), WTMX 19 (18), WWWW 12 (10), KLLY 4, KQSO 15 (5), KFMB 6 (6), KLLC 18 (17), KRUI 20 (15), KPLZ 14 (14), KEVW 5.

**WALLFLOWERS** Heroes (Epic)  
Total Stations: 23. Adds: 23. Plays: 271, including WLCE 5, WOMP 24, WLNK 30, WKSI 32, WKZL 17, WMBX 5, KKPX 35, KZZP 22, WPNT 10, WWWW 5, KMXB 33, KLLY 4, KYSR 34, KQSO 15.

**EVERCLEAR** I Will Buy You A New Life (Capitol)  
Total Stations: 15. Adds: 2. Plays: 245, including WKLI 14 (12), WZNE 20 (21), WOMP 13 (10), WOSM 15 (15), KKMY 10 (8), KKPX 17 (4), WTMX 46 (38), WWWW 8 (5), KQZN 31 (18), KLLY 8 (6), KQSO 5, KFMB 45 (37), KLLC 18 (10).

**BARENAKED LADIES** Brian Wilson (Reprise)  
Total Stations: 11. Adds: 1. Plays: 241, WBMX 27 (40), WWWW 5, WDRV 25 (25), WPTT 34 (25), WSHE 24 (23), WRAL 35 (33), KKMY 9 (8), WTMX 45 (45), WQAL 13 (13), KSTP 20 (19), KLLY 4 (6).

**NAKED** Raining On The Sky (Red Ant)  
Total Stations: 14. Adds: 1. Plays: 257, including WKLI 14 (15), WDRV 23 (23), WOMP 8 (10), WSHE 20 (17), WMBX 5, KQMX 19 (18), KKPX 32 (11), KZZP 29 (29), KALC 6 (7), KQSO 15 (15), KCDU 13 (14), KZZO 14 (20), KLLC 18 (18).

**BONNIE RAITT** One Belief Away (Capitol)  
Total Stations: 13. Adds: 1. Plays: 212, including WDAQ 18 (16), WMGX 14 (16), WKLI 10 (10), WQWZ 27 (23), WPLI 16, WXIL 23 (15), WMC 18 (20), KPEK 16 (19), KKMY 15, WKDD 22 (17), WWWW 16 (20), KFMB 17 (13).

**AMY GRANT** Like I Love You (A&M)  
Total Stations: 14. Adds: 0. Plays: 211, WOMP 23 (24), WXIL 30 (28), KURB 24 (21), KQBO 4 (3), KKYS 19 (17), KHMX 28 (25), WKDD 8 (8), KCIX 17 (32), KBEF 15 (12), KISN 29, KPLZ 14 (14).

**SEMISONIC** Closing Time (MCA)  
Total Stations: 13. Adds: 5. Plays: 206, including WKLI 8, WZNE 20, WPTT 11, WSHE 20 (14), KPEK 47 (30), WALC 49 (37), KLLY 18 (6), KQSO 5.

**TORI AMOS** Spark (Atlantic)  
Total Stations: 10. Adds: 0. Plays: 205, including WBMX 4 (2), WLCE 8 (5), KAMX 32 (32), WTMX 17 (13), WPNT 29 (27), KQZN 39 (35), KLLC 18 (10).

**BLACK LAB** Time Ago (DGC/Geffen)  
Total Stations: 9. Adds: 5. Plays: 115, including WKLI 8, WOSM 10, WKSI 31 (38), WPTT 12 (9), KAMX 21 (23), KQMX 11, KZZP 22 (22).

Songs ranked by total plays. Station call letters followed by number of plays.

**BREAKERS**

**ALANIS MORISSETTE**

<b>Uninvited (Warner Sunset/Reprise)</b>		<b>CHART</b>
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	<b>18</b>
1413/282	49/2	

**MOST ADDED**

ARTIST/TITLE LABEL(S)	ADDS
<b>WALLFLOWERS</b> Heroes (Epic)	23
<b>GOO GOO DOLLS</b> Iris (Warner Sunset/Reprise)	16
<b>VONDA SHEPARD</b> Searchin' My Soul (550 Music)	13
<b>CHERRY POPPIN' DADDIES</b> Zoot Suit Riot (Mojo/Universal)	10
<b>MATCHBOX 20</b> Real World (Lava/Atlantic)	9
<b>BLACK LAB</b> Time Ago (DGC/Geffen)	5
<b>SEMISONIC</b> Closing Time (MCA)	5
<b>BACKSTREET BOYS</b> As Long As You Love Me (Jive)	4
<b>JUNKSTER</b> The Only One (RCA)	4
<b>SHANIA TWAIN</b> You're Still The One (Mercury)	4

**MOST INCREASED PLAYS**

ARTIST/TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>ALANIS MORISSETTE</b> Uninvited (Warner Sunset/Reprise)	+282
<b>WALLFLOWERS</b> Heroes (Epic)	+271
<b>VONDA SHEPARD</b> Searchin' My Soul (550 Music)	+238
<b>GOO GOO DOLLS</b> Iris (Warner Sunset/Reprise)	+214
<b>FASTBALL</b> The Way (Hollywood)	+182
<b>SHANIA TWAIN</b> You're Still The One (Mercury)	+176
<b>CHERRY POPPIN' DADDIES</b> Zoot Suit... (Mojo/Universal)	+175
<b>SARAH MCLACHLAN</b> Adia (Arista)	+146
<b>TONIC</b> If You Could Only See (Polydor/A&M)	+140
<b>EDWIN MCCAIN</b> I'll Be (Lava/Atlantic)	+128

**HOTTEST RECURRENTS**

ARTIST/TITLE LABEL(S)
<b>TONIC</b> If You Could Only See (Polydor/A&M)
<b>SISTER HAZEL</b> All For You (Universal)
<b>GREEN DAY</b> Time Of Your Life (Good Riddance) (Reprise)
<b>SUGAR RAY</b> Fly (Lava/Atlantic)
<b>THIRD EYE BLIND</b> Semi-Charmed Life (Elektra/EEG)
<b>CHUMBAWAMBA</b> Tubthumping (Republic/Universal)
<b>LISA LOEB</b> I Do (Geffen)
<b>MATCHBOX 20</b> Push (Lava/Atlantic)
<b>ELTON JOHN</b> Something About The Way You... (Rocket/Island)
<b>DUNCAN SHEIK</b> Barely Breathing (Atlantic)

Breakers: Songs registering 1200 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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# HOT AC PLAYLISTS

April 24, 1998 R&R • 125

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

**95.5 WPLJ**  
NEW YORK

MARKET #1  
WPLJ/New York  
(212) 613-8900  
Cuddy/Shannon/  
Mascaro

PLAYS

3W	2W	LW	ARTIST/TITLE
45	48	48	50 SAVAGE GARDEN/Truly Madly Deeply
45	47	47	50 NATALIE IMBRUGLIA/Torn
45	46	50	MATCHBOX 20/3am
41	40	45	47 BILLIE MYERS/Kiss The Rain
39	43	46	46 ELTON JOHN/Something About...
42	42	46	45 PAULA COLE/Don't Want To Wait
25	26	35	VONDA SHEPARD/Searchin' My Soul
16	31	35	35 BACKSTREET BOYS/As Long As You...
42	41	33	33 CELINE DION/Heart Will Go On
32	30	32	32 ERIC CLAPTON/My Father's Eyes
30	29	32	32 MADONNA/Frozen
21	23	34	34 SISTER HAZEL/If You
16	22	30	30 THIRD EYE BLIND/Semi-Charmed Life
24	29	28	28 THIRD EYE BLIND/How's It Going To Be
27	27	28	28 FLEETWOOD MAC/Landside
22	27	27	27 FASTBALL/The Way
22	27	26	26 SARAH McLACHLAN/Ada
33	33	25	25 VERVE/Bitter Sweet
18	24	22	22 SHAWN COLVIN/NotIn On Me
9	21	25	25 MARCH PLAYGROUND/Sex And Candy
24	23	24	24 SARAH McLACHLAN/Ada
22	21	21	21 EDWIN MCCAIN/It Be
15	21	16	16 ELTON JOHN/Recover Your Soul
11	12	15	15 OMD/How Bizarre
23	13	14	14 WALLFLOWERS/One Headlight
13	13	14	14 BEN FOLDS FIVE/Brick
14	14	14	14 SUGAR RAY/FY
34	34	13	13 SMASH MOUTH/Walkin' On The Sun
15	14	11	11 PAULA COLE/Me
11	15	11	11 VERVE PIPE/The Freshmen

**STAR 98.7**  
LOS ANGELES

MARKET #2  
KYSR/Los Angeles  
(818) 955-7000  
Pereh/Ebbott

PLAYS

3W	2W	LW	ARTIST/TITLE
62	61	62	62 SMASH MOUTH/Walkin' On The Sun
61	62	60	60 MARCY PLAYGROUND/Sex And Candy
39	38	45	45 NATALIE IMBRUGLIA/Torn
42	35	59	59 THIRD EYE BLIND/How's It Going To Be
52	54	58	58 SAVAGE GARDEN/Truly Madly Deeply
56	59	41	41 TONIC/You Could Only...
42	56	55	55 MATCHBOX 20/3am
40	38	40	40 LOREENA MCKENITT/The Mummies' Dance
41	39	39	39 VERVE/Bitter Sweet
31	39	38	38 FASTBALL/The Way
38	40	38	38 MADONNA/Frozen
14	33	40	37 SARAH McLACHLAN/Ada
31	31	34	34 BILLIE MYERS/Kiss The Rain
31	32	33	33 ALANIS MORISSETTE/Uninvited
21	29	28	28 WALLFLOWERS/Herces
21	29	28	28 PAULA COLE/Me
20	27	26	26 MATCHBOX 20/Real World
19	25	26	26 CHERRY POPPIN' /Zoot Suit Riot
20	20	25	25 CHUMBAWAMBA/Tubthumping
9	21	25	25 SARAH McLACHLAN/Ada
17	20	25	25 SUGAR RAY/FY
58	43	26	26 PAULA COLE/Don't Want To Wait
18	18	18	18 SISTER HAZEL/If You
15	16	17	17 WALLFLOWERS/One Headlight
23	5	4	4 FIONA APPLE/Shadowboxer
23	5	4	4 SEMISONIC/Closing Time

**101.9 THE MIX**  
CHICAGO

MARKET #3  
WTMX/Chicago  
(312) 946-1019  
James/Karak

PLAYS

3W	2W	LW	ARTIST/TITLE
36	36	36	36 EVERCLEAR/Will Buy You...
45	44	46	45 PEARL JAM/Wishin'
45	45	45	45 NATALIE IMBRUGLIA/Torn
46	45	45	45 SAVAGE GARDEN/Truly Madly Deeply
17	40	45	45 BARENAKED LADIES/Brian Wilson
35	46	45	45 MATCHBOX 20/Real World
19	38	44	44 FASTBALL/The Way
30	31	31	31 VERVE/Bitter Sweet
26	30	31	31 MADONNA/Frozen
14	24	29	29 FIONA APPLE/Shadowboxer
14	14	27	27 EDWIN MCCAIN/It Be
16	18	19	19 JARS OF CLAY/Five Candles...
30	31	31	31 MARCY PLAYGROUND/Sex And Candy
13	17	17	17 TORI AMOS/Spark
45	15	16	16 GREEN DAY/Time Of Your Life
16	14	17	17 MEREDITH BROOKS/What Would Happen
10	14	13	13 SARAH McLACHLAN/Ada
15	14	13	13 ALANA DAVIS/32 Flavors
9	13	16	16 DAVE MATTHEWS BAND/Don't Drink...
42	32	14	14 SARAH McLACHLAN/Ada
15	15	15	15 LOREENA MCKENITT/The Mummies' Dance
13	15	15	15 ALANIS MORISSETTE/Uninvited
31	16	16	16 SARAH McLACHLAN/Sweet Surrender
18	18	18	18 WALLFLOWERS/Herces
18	18	18	18 GOD GOOD DOLLS/It's
18	18	18	18 SHAWN COLVIN/NotIn On Me

**Alice @ 97.3**  
SAN FRANCISCO

MARKET #4  
KLCC/San Francisco  
(415) 765-4097  
Kaplan/Steckel

PLAYS

3W	2W	LW	ARTIST/TITLE
45	46	48	47 NATALIE IMBRUGLIA/Torn
40	45	44	47 FASTBALL/The Way
15	38	45	45 SARAH McLACHLAN/Ada
46	46	45	45 MARCY PLAYGROUND/Sex And Candy
26	33	43	43 MADONNA/Frozen
30	36	42	42 BEN FOLDS FIVE/Brick
19	17	38	38 PAULA COLE/Me
45	46	46	46 MATCHBOX 20/3am
34	47	35	35 TORI AMOS/Spark
34	47	35	35 LOREENA MCKENITT/The Mummies' Dance
36	41	39	39 VERVE/Bitter Sweet
37	40	35	35 MEREDITH BROOKS/What Would Happen
34	34	34	34 GREEN DAY/Time Of Your Life
46	40	32	32 FIONA APPLE/Shadowboxer
31	18	20	20 THIRD EYE BLIND/How's It Going To Be
17	20	37	37 LONGPIS/On And On
37	34	19	19 ALANA DAVIS/32 Flavors
27	19	20	20 SISTER HAZEL/If You
19	19	19	19 EDWIN MCCAIN/It Be
20	14	25	25 SARAH McLACHLAN/Ada
8	13	19	19 MONOLISA/In Mono
18	18	18	18 GARRISON STARRS/Superhero
10	18	18	18 EVERCLEAR/Will Buy You...
18	18	18	18 NAKED/Raining On The Sky
18	18	18	18 WALLFLOWERS/One Headlight
18	18	18	18 REBEKAH/Sin So Well
18	20	20	20 DELERUM/Euphoria
12	18	17	17 JARS OF CLAY/Five Candles...
10	18	17	17 TRAIN/Meet Virginia
17	18	17	17 SISTER 7/Know What You Mean

**STAR 104.9**  
PHILADELPHIA

MARKET #5  
WYXR/Philadelphia  
(610) 668-0750  
Johnson/Ashtey

PLAYS

3W	2W	LW	ARTIST/TITLE
38	35	34	34 CELINE DION/Heart Will Go On
36	35	34	34 SAVAGE GARDEN/Truly Madly Deeply
34	33	33	33 PAULA COLE/Don't Want To Wait
27	31	31	31 MATCHBOX 20/3am
22	25	30	30 BACKSTREET BOYS/As Long As You...
31	30	25	25 SMASH MOUTH/Walkin' On The Sun
25	24	25	25 ELTON JOHN/Something About...
17	16	23	23 NATALIE IMBRUGLIA/Torn
22	23	23	23 SUGAR RAY/FY
21	21	21	21 MATCHBOX 20/3am
18	19	19	19 MADONNA/Frozen
16	19	19	19 BEN FOLDS FIVE/Brick
18	17	17	17 JIMMY RAY/Are You Jimmy Ray?
18	16	17	17 ERIC CLAPTON/My Father's Eyes
14	15	15	15 DUNCAN SHEK/Barely Breathing
10	13	13	13 VONDA SHEPARD/Searchin' My Soul
10	12	12	12 FLEETWOOD MAC/Landside
11	13	12	12 THIRD EYE BLIND/How's It Going To Be
11	13	12	12 SHeryl CROWNE/Change Would Co
10	12	10	10 SHAWN COLVIN/Sunny Game Home
14	14	14	14 JEWEL/Foolish Games
9	10	9	9 JOURNEY/When You Love...

**102.9**  
DALLAS

MARKET #6  
KDMX/Dallas  
(972) 991-1029  
Steal/Thomas

PLAYS

3W	2W	LW	ARTIST/TITLE
54	63	65	67 PAULA COLE/Don't Want To Wait
63	65	66	66 MATCHBOX 20/3am
66	65	66	66 SAVAGE GARDEN/Truly Madly Deeply
36	40	64	64 TONIC/You Could Only...
41	53	62	62 SMASH MOUTH/Walkin' On The Sun
34	34	62	62 TONIC/You Could Only...
43	35	45	45 MATCHBOX 20/3am
31	33	37	37 NATALIE IMBRUGLIA/Torn
41	35	36	36 WALLFLOWERS/One Headlight
20	28	35	35 BACKSTREET BOYS/As Long As You...
31	36	37	37 MARCY PLAYGROUND/Sex And Candy
31	39	31	31 FASTBALL/The Way
15	30	33	33 DUNCAN SHEK/Barely Breathing
29	29	30	30 GOD GOOD DOLLS/It's
29	30	31	31 ALANIS MORISSETTE/Uninvited
30	30	31	31 MEREDITH BROOKS/Bitch
34	36	35	35 JIMMY RAY/Are You Jimmy Ray?
33	39	31	31 SUGAR RAY/FY
26	26	27	27 TONIC/Open Up Your Eyes
30	26	33	33 MADONNA/Frozen
22	12	22	22 EDWIN MCCAIN/It Be
19	24	34	34 TONIC/You Could Only...
10	12	21	21 BEN FOLDS FIVE/Brick
8	16	19	19 FLEETWOOD MAC/Landside
17	14	26	26 SHAWN COLVIN/NotIn On Me
6	18	19	19 NAKED/Raining On The Sky
34	36	35	35 VERVE/Bitter Sweet
25	24	24	24 ELTON JOHN/Recover Your Soul
25	25	19	19 PAULA COLE/Me
12	12	12	12 ATHENA/What I Didn't Know

**95.5**  
DETROIT

MARKET #7  
WKOI/Detroit  
(810) 967-3750  
Gillette/Buchalter

PLAYS

3W	2W	LW	ARTIST/TITLE
58	57	54	59 MATCHBOX 20/3am
57	57	58	58 BACKSTREET BOYS/As Long As You...
56	56	56	56 SAVAGE GARDEN/Truly Madly Deeply
58	58	58	58 CELINE DION/Heart Will Go On
57	57	58	58 SMASH MOUTH/Walkin' On The Sun
34	34	35	35 WALLFLOWERS/One Headlight
35	35	35	35 LOREENA MCKENITT/The Mummies' Dance
22	32	34	34 TONIC/You Could Only...
34	35	34	34 BILLIE MYERS/Kiss The Rain
35	35	35	35 ROBYN/Show Me Love
26	26	30	30 NATALIE IMBRUGLIA/Torn
25	32	34	34 MADONNA/Frozen
35	35	35	35 PAULA COLE/Don't Want To Wait
30	30	30	30 JANET/Together Again
18	20	23	23 VONDA SHEPARD/Searchin' My Soul
20	20	20	20 ERIC CLAPTON/My Father's Eyes
18	18	18	18 LEANN RIMES/Looking Through
18	18	18	18 JIMMY RAY/Are You Jimmy Ray?
15	18	18	18 PAULA COLE/Me
17	18	18	18 CHUMBAWAMBA/Tubthumping
22	16	18	18 THIRD EYE BLIND/Semi-Charmed Life
17	18	18	18 MARCH PLAYGROUND/Sex And Candy
12	12	15	15 FASTBALL/The Way
8	10	10	10 HANSON/Wend
16	16	16	16 SHANIA TWAIN/You're Still The One
16	16	15	15 BACKSTREET BOYS/Don't Play...
13	12	14	14 % SYRBE/Don't Back
26	25	26	26 THIRD EYE BLIND/How's It Going To Be
14	20	20	20 VERVE/Bitter Sweet
7	12	12	12 JAU/Heaven

**MIX 107.3 FM**  
WASHINGTON

MARKET #8  
WRQX/Washington  
(202) 686-3100  
Kosbau/Parker

PLAYS

3W	2W	LW	ARTIST/TITLE
23	33	36	36 NATALIE IMBRUGLIA/Torn
35	36	35	35 SAVAGE GARDEN/Truly Madly Deeply
35	35	35	35 SISTER HAZEL/If You
33	34	35	35 MATCHBOX 20/3am
17	33	34	34 MATCHBOX 20/3am
33	28	30	30 SHAWN COLVIN/NotIn On Me
29	22	31	31 THIRD EYE BLIND/How's It Going To Be
34	32	35	35 PAULA COLE/Don't Want To Wait
19	20	22	22 BEN FOLDS FIVE/Brick
36	35	33	33 SMASH MOUTH/Walkin' On The Sun
32	31	29	29 LISA LOEB/Do
22	18	19	19 ERIC CLAPTON/My Father's Eyes
18	29	18	18 SUGAR RAY/FY
4	20	27	27 DUNCAN SHEK/Barely Breathing
18	20	20	20 MARCY PLAYGROUND/Sex And Candy
32	31	29	29 FASTBALL/The Way
6	22	14	14 BILLIE MYERS/Kiss The Rain
15	16	14	14 WALLFLOWERS/One Headlight
15	14	13	13 CHUMBAWAMBA/Tubthumping
14	14	13	13 JEWEL/Who Will Save
14	14	13	13 ALANIS MORISSETTE/Head Over Feet
12	18	13	13 BACKSTREET BOYS/As Long As You...
7	6	5	5 BACKSTREET BOYS/As Long As You...
2	6	5	5 ELTON JOHN/Recover Your Soul
19	15	2	2 MADONNA/Frozen

**MIX 94.5**  
HOUSTON

MARKET #9  
KHMX/Houston  
(713) 991-0965  
Palagi/Annorn

PLAYS

3W	2W	LW	ARTIST/TITLE
49	48	49	49 SMASH MOUTH/Walkin' On The Sun
49	48	50	50 NATALIE IMBRUGLIA/Torn
48	49	49	49 SAVAGE GARDEN/Truly Madly Deeply
39	49	49	49 SISTER HAZEL/If You
37	49	49	49 MADONNA/Frozen
37	49	49	49 SHANIA TWAIN/You're Still The One
36	49	48	48 JARVIS/Together Again
49	48	48	48 SAVAGE GARDEN/Truly Madly Deeply
30	29	38	38 EDWIN MCCAIN/It Be
31	30	31	31 BACKSTREET BOYS/As Long As You...
35	32	31	31 BILLIE MYERS/Kiss The Rain
27	29	25	25 AMY GRANT/It's Love You
31	30	28	28 VERVE/Bitter Sweet
30	29	28	28 AQUA/Turn Back Time
31	30	25	25 ERIC CLAPTON/My Father's Eyes
28	28	25	25 THIRD EYE BLIND/How's It Going To Be
28	28	25	25 SHAWN COLVIN/NotIn On Me
16	25	25	25 SHAWN COLVIN/NotIn On Me
16	25	25	25 PAULA COLE/Me
28	24	23	23 VONDA SHEPARD/Searchin' My Soul
7	23	23	23 NAKED/Raining On The Sky
49	48	49	49 SHANIA TWAIN/You're Still The One
9	12	13	13 THIRD EYE BLIND/Semi-Charmed Life
5	15	16	16 MARCY PLAYGROUND/Sex And Candy
16	17	15	15 BEN FOLDS FIVE/Brick
22	15	14	14 JAU/Heaven
13	14	14	14 MATCHBOX 20/Real World
24	24	24	24 DUNCAN SHEK/Barely Breathing
12	12	11	11 PAULA COLE/Don't Want To Wait
10	13	10	10 NO DOUBT/Don't Speak

**102.9**  
HOUSTON

MARKET #9  
KKFM/Houston  
(713) 830-8000  
Marino/McCoy

PLAYS

3W	2W	LW	ARTIST/TITLE
37	37	41	41 ALANIS MORISSETTE/Uninvited
53	54	54	54 TONIC/You Could Only...
53	53	53	53 MARCY PLAYGROUND/Sex And Candy
53	54	53	53 SMASH MOUTH/Walkin' On The Sun
54	53	53	54 SHANIA TWAIN/You're Still The One
45	54	53	53 NATALIE IMBRUGLIA/Torn
40	42	44	44 BEN FOLDS FIVE/Brick
39	40	43	43 EDWIN MCCAIN/It Be
51	39	33	33 BACKSTREET BOYS/As Long As You...
53	53	51	51 THIRD EYE BLIND/Semi-Charmed Life
39	38	39	39 SISTER HAZEL/If You
16	37	37	37 GREEN DAY/Time Of Your Life
39	38	37	37 MATCHBOX 20/3am
16	36	35	35 PAULA COLE/Me
54	53	53	53 SHAWN COLVIN/NotIn On Me
37	37	35	35 THIRD EYE BLIND/How's It Going To Be
39	38	37	37 WALLFLOWERS/Herces
34	34	33	33 MATCHBOX 20/Real World
11	32	32	32 NAKED/Raining On The Sky
28	27	25	25 SUNNY SUMMERTIME



CAROL ARCHER

## TALENT PROFILE

## KKSF's *Lights Out* Host Lights Up The Bay After Dark

Maria Lopez's ascent from Bay Area radio traffic departments to her current status as one of the format's highest-rated evening personalities at KKSF/San Francisco is an inspiring Cinderella story. Her tale even has a happy ending, with KSSJ/Sacramento PD Steve Williams — who resigned as PD of WQCD/NY to relocate to Northern California — as her Prince Charming.



Maria Lopez

In the mid-'80s, Lopez worked in traffic at KABL/S.F., K101/S.F., and KTID/San Rafael, CA. While she was at K101, then-News Dir. Valerie Geller championed her quest for air work by giving her on-air news assignments. Then, after giving birth, Lopez returned to KTID. "I wanted to work on-air and I was prepared to leave the station when the owner, Art Astor, asked me to stay on as the 7pm to midnight deejay," she recalls. "I did that for a couple of years and worked briefly doing fill-in at KBLX.

"Eventually, I returned to KTID as PD, but the whole time I was in touch with [then-KKSF PD] Steve Feinstein. He'd call me and tell me what was wrong with my tapes. I realize now it was invaluable feedback, but at the time I was really crushed. Then, I was picked up as a jock by Viacom for mellow rock station KOFY["Double 99"]/S.F., and when the station took a much harder rock direction, I contacted Steve again, asking about doing weekends. He must have had a better impression of my work by then, because he hired me to do *Lights Out* almost on the spot. That was in 1992."



**My goal as host of *Lights Out* is to enhance the listening experience. It's about communicating the joy in the music and just how life-enhancing it is.**



Without question, Lopez was a wise choice for the assignment. Over the past year, for example, a four-book average of her 25-54 ratings places her squarely at No. 1 in the market with nearly a six share in the 7p.m. to midnight daypart and first among music radio listeners 35-64 with close to a seven. "My goal as host of *Lights Out* is to enhance the listening experience," she observes. "It's about communicating the joy in the music and just how life-enhancing it is."

### Tuning Others In

"I make a beautiful drive into the city across the Bay Bridge, and I usually listen to other personalities, like Rosie Allen on KGO, for inspiration. Her style is very one-to-one. Even if I haven't been outside the whole day, the commute provides a beautiful way to connect to the weather and the whole vibe of the

Bay Area. Once I'm in the studio, I do turn the lights down as low as I can and still read copy. It's naturally a serene time because no one's around. It's easy to get into a *Lights Out* mode because there's peace and solitude.

"The fact that we get so many phone calls really personalizes our listeners for me. Calls are overwhelmingly positive because our music makes people feel that way. Mostly, listeners interrupt their dinners — or their swim or sailboating — to say how much our music is enhancing whatever they're doing. This is significant, because it happens often enough to let us know we're doing the right thing. The only complaints I ever hear — and they're few and far between — are about the loudness of a commercial or not hearing enough of a certain artist."

Lopez is blessed with an unusually warm, sensual voice. Her friend and former KKSF colleague, Barbara Blake (a longtime presence on NAC/SJ airwaves — currently as evening personality on KYOT/Phoenix and part-timer on KTWV/L.A. — and a woman who knows a thing or two about pipes), says, "Maria's sparkling presence on-air is a reflection of her true nature, which embodies inner and outer beauty, enormous warmth and intelligence, and a strong, uplifting spirit. All of it flows through her melodious voice and tight delivery, bringing great pleasure to everyone who listens to her."

### Motherly Advice

But even jocks with great voices can use them as a crutch, so I asked Lopez how she keeps from resting on her vocal laurels. "I try to be aware that I need to always challenge myself. Also, I'm a mommy, and that's a job where I can't get away with just using my voice. But I do love to use it, and I do quite a bit of commercial work



**Air talent isn't just 'air' — this is real. You are an active piece of your radio station's puzzle. You have the huge responsibility to help your listeners feel what the station is trying to do.**



## IN MEMORY

## Industry Mourns Loss Of Saxophonist George Howard

The music world lost one of its most accomplished artists on March 22, when GRP Recording artist George Howard succumbed to lymphoma in Atlanta. He was 41.

Howard was a Philadelphia native who lived in Los Angeles before settling in Atlanta. He first gained recognition touring with Grover Washington Jr. in the early 1980s. His recording career began in 1982 with his *Asphalt Jungle* release and included seven albums for GRP. Shortly before his death he completed a one-off project for Blue Note, a cover of Sly Stone's legendary album, *There's A Riot Goin' On*.

GRP President Tommy LiPuma commented, "We are all deeply saddened by this tragic loss. George played a big part in the success of GRP Records, and he will be greatly missed."

KSSJ/Sacramento PD Steve Williams told R&R, "George was one of the sweetest guys I ever met, a man who certainly had an opinion about everything and wasn't afraid to share it in insightful commentary. One of the most misunderstood aspects of his personality was that he was extremely sensitive.

"A perfect example of his sensitivity is that shortly after my wife, Cathy, passed away, I was at a dinner with George and a few other people in New York. The memories and grief at the moment became so overwhelming for me, I had to leave the table. George followed me outside, and we began to talk about life and all the tumultuous things that had happened to him during the past year too [such as the death of his mother and an acrimonious divorce]. I was so deeply touched by him, I cried like a baby right there on Lexington and 29th Street. He could have gone in any direction at that moment, but he was totally supportive, totally there for me, exactly where I needed him to be at the time. You can hear that same sensitivity when you listen to his playing, and I hope he'll be remembered that way by those of us who loved his music."

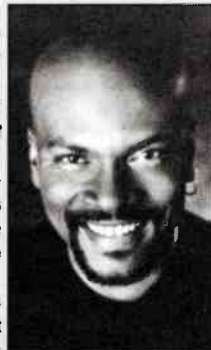
### Giving The Man His Due

Longtime friend N2K Encoded Music VP/A&R Carl Griffin commented to R&R, "Before I came into this business with GRP, I was a big fan of George's. As a record executive, I remain a big fan, but I don't think he really got his due. Not to take anything away from these other horn players, but George could blow rings around them. I'm sorry the industry didn't appreciate what he had to offer."

WJZF/Atlanta Promotion Mgr. Rene Miller commented, "As is often the case with 'creatives,' George and I didn't always see eye to eye, but our friendship and admiration for one another reigned supreme. He was a first-class performer. One of my favorite songs of his was 'Do I Ever Cross Your Mind,' and he will cross mine often. I will really miss him."

One of the first NAC/Smooth Jazz artists to play in Club R&R, Howard's performance a couple of years ago in support of his *Attitude Adjustment* CD is still remembered warmly by R&R staffers, who lined up by the dozen for a chance to have their photo taken with him. On that day, he played with the grace, skill, and passion his fans have come to expect. He was enthusiastic about the future, too, eagerly anticipating his upcoming trip to Africa and the Seychelles — a journey, he said, to reconnect to his heritage and further his interest in Islam.

A fund is being established in support of Howard's nine-year old daughter, Jade. Contributions may be sent to: Nite Lite Productions, 23622 Calabasas Rd., Suite 101, Calabasas, CA 91302.



**CAFE L.A., OLE** — Even a torrential El Niño downpour couldn't dampen the spirit in KCRW/Santa Monica's studio when I.M.A. Records artist guitarist Rigo Star (r) showed up to sit in during L.A. radio legend Tom Schnabel's weekly show, Cafe L.A., on a recent Saturday afternoon. Schnabel (l) is seen here with Star and I.M.A. Records Pres. Jennifer Kreitzer (c).

and TV station voice-overs. Bottom line, when an announcer is connecting with the music and is armed with knowledge about the artist, it's hard to sound stale.

"If I have any advice for someone coming up as a personality in this format it would be to never become complacent about what you do. Participate in any way you can in other things that the programming department does. Air talent isn't just 'air' — this is real. You are an active piece of your radio station's puzzle. You have the huge responsibility to help listeners feel what the station is trying to do.

"Air personalities can generally use more support and inspiration than they get, so that makes the role of mentors all the more important. Mentors have certainly helped me, and they've all been women — Barbara Blake, Valerie Geller, KBLX's Belle Nolan, WQCD's Pat Prescott. It's a crucial lesson: Women need to trust one another more.

"And when you are happy in the totality of your life, your work is going to be better too. Now that Steve [Williams] is here — and having such a great time being PD at KSSJ — the prospect of us being a family is very uplifting."





# NAC/SMOOTH JAZZ TRACKS

APRIL 24, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
3	2	2	1	<b>CHIELI MINUCCI</b> Dreams (JVC/JMI)	915	944	918	869	50/0
1	1	1	2	<b>BONEY JAMES</b> After The Rain (Warner Bros.)	885	954	962	926	49/0
5	4	3	3	<b>CHUCK LOEB</b> Just Us (Shanachie)	869	883	774	732	49/1
9	7	5	4	<b>DOWN TO THE BONE</b> Brooklyn Heights (Nu Groove)	739	734	615	550	42/1
12	8	7	5	<b>CHRIS CAMOZZI</b> Swing Shift (Discovery)	701	651	612	521	51/0
2	3	4	6	<b>KENNY G</b> My Heart Will Go On (Arista)	699	809	872	881	40/0
10	6	8	7	<b>EVAN MARKS</b> Coast To Coast (Verve Forecast)	641	649	625	540	38/0
15	12	9	8	<b>JONATHAN BUTLER</b> Dancing On The Shore (N2K Encoded Music)	631	605	530	476	50/0
14	10	11	9	<b>BRAXTON BROTHERS</b> Happy Again (Windham Hill Jazz)	571	586	545	497	47/1
8	9	10	10	<b>JOHN TESH I/JAMES INGRAM</b> Give Me Forever... (GTSP/Mercury)	565	595	593	608	42/0
4	5	6	11	<b>BRIAN TARQUIN</b> One Arabian Knight (Instinct)	538	667	726	798	39/2
16	14	12	12	<b>BRIAN BROMBERG</b> By The Fireplace (Zebra)	515	529	505	447	47/0
<b>BREAKER</b>	13	13	13	<b>RICHARD ELLIOT</b> In The Groove (Metro Blue/Blue Note)	472	374	221	106	47/3
23	22	15	14	<b>FOUR 80 EAST</b> Eastside (Cargo/MCA)	460	406	358	336	45/4
20	16	13	15	<b>JOYCE COOLING</b> After Hours (Heads Up)	456	472	458	407	39/0
<b>BREAKER</b>	16	16	16	<b>ERIC CLAPTON</b> Needs His Woman (Duck/Reprise)	406	389	357	291	35/2
25	24	21	17	<b>BRIAN HUGHES</b> One 2 One (Higher Octave)	397	371	350	319	36/1
22	19	16	18	<b>MARILYN SCOTT</b> Starting To Fall (Warner Bros.)	395	406	386	352	33/1
11	13	14	19	<b>RANDY CRAWFORD</b> Bye Bye (Bluemoon/Atlantic)	394	450	523	533	34/0
-	29	25	20	<b>BRIAN CULBERTSON</b> On My Mind (Bluemoon/Atlantic)	359	327	270	208	36/0
-	28	27	21	<b>B-TRIBE</b> Sometimes (Atlantic)	343	311	272	221	39/4
-	30	28	22	<b>GREGG KARUKAS</b> Blue Touch (I.E./Verve)	340	306	264	241	39/1
30	26	24	23	<b>PHIL PERRY</b> One Heart One Love (Peak/Private)	338	330	299	254	30/1
-	-	29	24	<b>KIM WATERS</b> Nightfall (Shanachie)	328	301	250	225	43/3
18	18	18	25	<b>DEAN JAMES</b> Market Street (Brajo/Ichiban)	294	375	408	421	26/0
21	20	20	26	<b>RIPPINGTONS</b> In Another Life (Peak/Windham Hill Jazz)	288	373	380	384	30/0
24	27	30	27	<b>CHARLES FAMBROUGH</b> It's Not Easy Havin' Fun (Nu Groove)	288	297	298	325	29/0
13	17	22	28	<b>AVENUE BLUE</b> Always There (Mesa/Bluemoon/Atlantic)	274	368	415	521	24/0
<b>DEBUT</b>	29	29	29	<b>SPYRO GYRA</b> Morning Dance (GRP)	263	227	180	88	34/3
<b>DEBUT</b>	30	30	30	<b>DAKOTA MOON</b> A Promise I Make (Elektra/EEG)	262	251	232	216	24/4

This chart reflects airplay from April 8-14. Songs ranked by total plays. Highlighted songs indicate Breaker. 52 NAC reporters. 49 current playlists. © 1998, R&R Inc.

## BREAKERS

**RICHARD ELLIOT**  
In The Groove (Metro Blue/Blue Note)  
TOTAL PLAYS/INCREASE 472/98 TOTAL STATIONS/ADDS 47/3 CHART 13

**ERIC CLAPTON**  
Needs His Woman (Duck/Reprise)  
TOTAL PLAYS/INCREASE 406/17 TOTAL STATIONS/ADDS 35/2 CHART 16

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
<b>PAUL HARDCASTLE</b> Shelbi (JVC/JMI)	12
<b>CHRIS BOTTI</b> Mr. Wah (Verve Forecast)	6
<b>BOB JAMES</b> Love Is Where (Warner Bros.)	6
<b>CHRIS STANDRING</b> Cool Shades (Instinct)	6
<b>MARIAH CAREY</b> My All (Columbia)	5
<b>CANDY DULFER</b> Smooth (N2K Encoded Music)	5
<b>DIANA KRALL</b> You're Getting To Be... (Impulse!/GRP)	5
<b>PAMELA WILLIAMS</b> Pump Up The Heat (Heads Up)	5
<b>B-TRIBE</b> Sometimes (Atlantic)	4
<b>DAKOTA MDDN</b> A Promise I Make (Elektra/EEG)	4
<b>FOUR 80 EAST</b> Eastside (Cargo/MCA)	4
<b>KENNY G</b> Baby G (Arista)	4
<b>PEACE OF MIND</b> Peace Of Mind (Nu Groove)	4

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>RICHARD ELLIOT</b> In The Groove (Metro Blue/Blue Note)	+98
<b>CHRIS STANDRING</b> Cool Shades (Instinct)	+82
<b>PAUL HARDCASTLE</b> Shelbi (JVC/JMI)	+77
<b>PEACE OF MIND</b> Peace Of Mind (Nu Groove)	+60
<b>FOUR 80 EAST</b> Eastside (Cargo/MCA)	+54
<b>CHRIS CAMOZZI</b> Swing Shift (Discovery)	+50
<b>MARIAH CAREY</b> My All (Columbia)	+45
<b>DIANA KRALL</b> You're Getting To Be... (Impulse!/GRP)	+45
<b>PAMELA WILLIAMS</b> Pump Up The Heat (Heads Up)	+38
<b>SPYRO GYRA</b> Morning Dance (GRP)	+36

Editor's Note: KRZN/Albuquerque, NM is no longer a reporter. Play totals for all tracks and albums were reviewed and — only when appropriate — bullets were awarded to some songs even though they were down in plays. Chart positions, though, were not changed.

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

**BOB MAMET** At Midnight (Atlantic)  
Total Plays: 259, Total Stations: 28, Adds: 2

**KEIKO MATSUI** Toward The Sunrise (Countdown/Unity)  
Total Plays: 254, Total Stations: 30, Adds: 3

**CHRIS BOTTI** Mr. Wah (Verve Forecast)  
Total Plays: 239, Total Stations: 30, Adds: 6

**SOUNDSCAPE** Brand New Day (Instinct)  
Total Plays: 234, Total Stations: 21, Adds: 1

**JOE SAMPLE** Night Flight (Warner Bros.)  
Total Plays: 223, Total Stations: 27, Adds: 1

**OENNY JIOSA** Old Money (Blue Orchid)  
Total Plays: 217, Total Stations: 24, Adds: 0

**JONATHAN CAIN** A Day To Remember (Higher Octave)  
Total Plays: 214, Total Stations: 23, Adds: 0

**CANDY DULFER** Smooth (N2K Encoded Music)  
Total Plays: 208, Total Stations: 28, Adds: 5

**PETE BELASCO** Love Train (Verve Forecast)  
Total Plays: 195, Total Stations: 17, Adds: 0

**CHRIS STANDRING** Cool Shades (Instinct)  
Total Plays: 186, Total Stations: 31, Adds: 6

**BOB JAMES** Love Is Where (Warner Bros.)  
Total Plays: 179, Total Stations: 24, Adds: 6

**BRYAN SAVAGE** Kaleidoscope (Higher Octave)  
Total Plays: 158, Total Stations: 24, Adds: 3

**DIANA KRALL** You're Getting To Be... (Impulse!/GRP)  
Total Plays: 133, Total Stations: 16, Adds: 5

**JEANNE NEWHALL** Bunco Man (Marzipan)  
Total Plays: 125, Total Stations: 13, Adds: 1

**PAUL HARDCASTLE** Shelbi (JVC/JMI)  
Total Plays: 100, Total Stations: 23, Adds: 12

Songs ranked by total plays

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APRIL 24, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	EMPHASIS TRACKS (PLAYS)
1	1	1	1	<b>BONEY JAMES</b> Sweet Thing (Warner Bros.)	943	-71	"Rain" (885) "Sweet" (20)
3	2	2	2	<b>CHIELI MINUCCI</b> It's Gonna Be Good (JVC/JMI)	915	-29	"Dreams" (915)
5	4	3	3	<b>CHUCK LOEB</b> The Moon, The Stars... (Shanachie)	899	-12	"Just" (869) "Water" (28)
10	8	5	4	<b>DOWN TO THE BONE</b> From Manhattan To Staten (Nu Groove)	751	+7	"Brooklyn" (739) "Staten" (12)
13	7	7	5	<b>CHRIS CAMOZZI</b> Suede (Discovery)	708	+53	"Swing" (701) "Suede" (4)
2	3	4	6	<b>KENNY G</b> My Heart Will Go On (Arista)	699	-110	"Heart" (699)
14	12	9	7	<b>JONATHAN BUTLER</b> Do You Love Me? (N2K Encoded Music)	676	+29	"Shore" (631) "Elizabeth" (31)
12	6	8	8	<b>EVAN MARKS</b> Three Day Weekend (Verve Forecast)	641	-8	"Coast" (641)
16	13	10	9	<b>VARIOUS ARTISTS</b> Melrose Place Jazz (Windham Hill Jazz)	619	+1	"Happy" (571) "Amanda's" (73)
21	19	15	10	<b>RICHARD ELLIOT</b> Jumpin' Off (Metro Blue/Blue Note)	579	+66	"Groove" (472) "Want" (80)
15	14	12	11	<b>ERIC CLAPTON</b> Pilgrim (Duck/Reprise)	576	-8	"Needs" (406) "Eyes" (161)
8	9	11	12	<b>JOHN TESH</b> Grand Passion (GTSP/Mercury)	566	-31	"Forever" (565) "Grand" (1)
4	5	6	13	<b>BRIAN TARQUIN</b> Last Kiss Goodbye (Instinct)	561	-129	"Arabian" (538) "Freeway" (23)
18	17	13	14	<b>BRIAN BROMBERG</b> By The Fireplace (Zebra)	517	-12	"Fireplace" (515) "Hero" (2)
17	16	14	15	<b>JOYCE COOLING</b> Playing It Cool (Heads Up)	509	-20	"Hours" (456) "Imagine" (27)
27	25	20	16	<b>FOUR 80 EAST</b> The Album (Cargo/MCA)	460	+54	"Eastside" (460)
9	11	16	17	<b>RANDY CRAWFORD</b> Every Kind Of Mood (Bluemoon/Atlantic)	460	-50	"Bye" (394) "Silence" (32)
25	22	17	18	<b>BRIAN HUGHES</b> One 2 One (Higher Octave)	459	+25	"One" (397) "Stringbean" (52)
29	26	21	19	<b>BRIAN CULBERTSON</b> Secrets (Bluemoon/Atlantic)	444	+39	"Mind" (359) "Straight" (43)
26	23	18	20	<b>MARILYN SCOTT</b> Avenues Of Love (Warner Bros.)	409	-8	"Starting" (395) "Look" (14)
—	—	28	21	<b>GREGG KARUKAS</b> Blue Touch (I.E./Verve)	356	+44	"Blue" (340) "Simone" (9)
—	—	30	22	<b>SPYRO GYRA</b> Road Scholars (GRP)	351	+45	"Morning" (263) "Friends" (88)
—	—	27	23	<b>KIM WATERS</b> Love's Melody (Shanachie)	348	+27	"Nightfall" (328) "Sunny" (20)
—	—	29	24	<b>B-TRIBE</b> Sensual Sensual (Atlantic)	343	+32	"Sometimes" (343)
—	30	26	25	<b>PHIL PERRY</b> One Heart One Love (Peak/Private)	338	+8	"Heart" (338)
23	21	19	26	<b>RIPPINGTONS</b> Black Diamond (Peak/Windham Hill Jazz)	323	-86	"Life" (288) "Diamond" (19)
6	15	25	27	<b>PAUL HARDCASTLE</b> Cover To Cover (JVC/JMI)	313	-49	"Paradise" (213) "Shelbi" (100)
20	20	22	28	<b>DEAN JAMES</b> Intimacy (Brajo/Ichiban)	310	-83	"Market" (294) "Intimacy" (16)
24	27	—	29	<b>CANDY DULFER</b> For The Love Of You (N2K Encoded Music)	297	-2	"Smooth" (208) "You" (82)
11	18	23	30	<b>AVENUE BLUE</b> Nightlife (Mesa/Bluemoon/Atlantic)	297	-95	"Always" (274) "Nightlife" (16)

This chart reflects airplay from April 8-14. Albums ranked by total plays, with plays from all cuts from an album combined. 52 NAC reporters. 49 current playlists. © 1998, R&R Inc.

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
<b>CHRIS BOTTI</b> Midnight Without You (Verve Forecast)	6
<b>BOB JAMES</b> Playin' Hooky (Warner Bros.)	6
<b>CHRIS STANDRING</b> Velvet (Instinct)	6
<b>MARIAH CAREY</b> Butterfly (Columbia)	5
<b>PAMELA WILLIAMS</b> Eight Days Of Ecstasy (Heads Up)	5
<b>B-TRIBE</b> Sensual Sensual (Atlantic)	4
<b>DAKOTA MOON</b> Dakota Moon (Elektra/EEG)	4
<b>CANDY DULFER</b> For The Love Of You (N2K Encoded Music)	4
<b>FOUR 80 EAST</b> The Album (Cargo/MCA)	4
<b>PAUL HARDCASTLE</b> Cover To Cover (JVC/JMI)	4
<b>KEKO MATSUI</b> Full Moon And The Shrine (Countdown/Unity)	4
<b>PEACE OF MIND</b> Journey To... (Nu Groove)	4
<b>SPYRO GYRA</b> Road Scholars (GRP)	4

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>CHRIS STANDRING</b> Velvet (Instinct)	+96
<b>RICHARD ELLIOT</b> Jumpin' Off (Metro Blue/Blue Note)	+66
<b>PEACE OF MIND</b> Journey To... (Nu Groove)	+60
<b>FOUR 80 EAST</b> The Album (Cargo/MCA)	+54
<b>CHRIS CAMOZZI</b> Suede (Discovery)	+53
<b>MARIAH CAREY</b> Butterfly (Columbia)	+45
<b>SPYRO GYRA</b> Road Scholars (GRP)	+45
<b>GREGG KARUKAS</b> Blue Touch (I.E./Verve)	+44
<b>BRIAN CULBERTSON</b> Secrets (Bluemoon/Atlantic)	+39
<b>PAMELA WILLIAMS</b> Eight Days Of Ecstasy (Heads Up)	+35
<b>JONATHAN CAIN</b> For A Lifetime (Higher Octave)	+34
<b>B-TRIBE</b> Sensual Sensual (Atlantic)	+32
<b>JONATHAN BUTLER</b> Do You Love... (N2K Encoded Music)	+29
<b>KIM WATERS</b> Love's Melody (Shanachie)	+27
<b>BRIAN HUGHES</b> One 2 One (Higher Octave)	+25

Editor's Note: KRZN/Albuquerque, NM is no longer a reporter. Play totals for all tracks and albums were reviewed and — only when appropriate — bullets were awarded to some songs even though they were down in plays. Chart positions, though, were not changed.

## NAC NOTES By Carol Archer

**C**ongratulations to everyone involved in taking **Chiel Minucci's** "Dreams" (JVC/JMI) to the top of both charts this week, another vivid testament to the synergy of great music and great promotion.

Both **Down To The Bone's** "Brooklyn Heights" (NuGroove) and **Chris Camozzi's** "Suede" (Discovery) are advancing to the top, as well. Even in the unlikely case that neither progresses beyond their current positions, they have proven their worth to programmers ... and listeners, too. Case closed!

An enticing track that sounds great on the radio, "Mr. Wah" by **Chris Botti** (Verve Forecast), gets a nod from

Broadcast Architecture, earning six adds this week, including KHIH/Denver and WNWV/Cleveland.

Did you know that our top Most Added track — with 12 stations coming aboard this week — **Paul Hardcastle's** "Shelbi" (JVC/JMI), was given its title in honor of BA VP/Programming Allen Kepler's daughter?

**Chris Standring's** "Cool Shades" (Instinct) is hot, with six new adds and an increase of +82 plays, as is **Richard Elliot's** "In The Groove" (Blue Note), which moves from No. 19 to No. 13\*/Breaker with an increase of +98! Both sound like hits and are starting to act like them, too.

**Spyro Gyra's** classic cover of Dave Grusin's "Morn-

ing Dance" (GRP) embodies this format perfectly. The song's new live version — minus applause — is so artful and fresh that it should be an automatic add everywhere. With outstanding arrangement and production throughout, everything old is new again. And get a load of that marimba solo, my favorite part.

**Randy Crawford's** CD "Every Kind Of Mood" (Bluemoon/Atlantic) is so unfathomably rich a project that opinions are split on a follow-up to "Bye Bye." A remix of "Silence" is slated for release next. KBZN and KIFM are on "I'd Be An Angel," and I think "Breaking Down" — which will be third — is a *smash*.

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# NAC/SMOOTH JAZZ REPORTERS

April 24, 1998 R&R • 129

Stations and their adds by track listed alphabetically by market

<p><b>WHRL/Albany, NY</b>  <b>OM/PD: Brant Curtiss</b>                      ERIC CLAPTON "Circus"                      CHRIS STANORING "Shades"                      LUTHER VANOROSS "All"</p>	<p><b>WNWV/Cleveland, OH</b>  <b>PD/MO: Bernie Kimble</b>                      BOB JAMES "Where"                      CHRIS BOTTI "Wah"</p>	<p><b>KCIY/Kansas City, MO</b>  <b>PD: Bret Michael</b>  <b>MD: Michelle Chase</b>                      KIM WATERS "Nightfall"                      CHUCK LDEB "Just"                      BRYAN SAVAGE "Kaleidoscope"                      RICHARD ELLIOT "Groove"                      PAUL HAROCASTLE "Shelbi"                      BOB MAMET "Adventures"</p>	<p><b>WQCO/New York, NY</b>  <b>PD: John Mullen</b>  <b>MD: Rick LaBoy</b>                      BRYAN SAVAGE "Kaleidoscope"                      OPEN DDDR "Curved"</p>	<p><b>WSMJ/Richmond, VA</b>  <b>PD/MO: Tommy Fleming</b>                      BRYAN SAVAGE "Kaleidoscope"                      AVENUE BLUE "Seventh"                      OIANA KRALL "Getting"                      CANDY OULFER "Smooth"                      PAUL HAROCASTLE "Shelbi"                      THOM ROTELLA "Dance"</p>	<p><b>KWJZ/Seattle, WA</b>  <b>PD/MO: Carol Handley</b>                      PETE BELASCO "All"                      BOB MAMET "Midnight"</p>
<p><b>KNIK/Anchorage, AK</b>  <b>GM/PD: Dean Williams</b>                      PAMELA WILLIAMS "Pump"                      DIANA KRALL "Getting"                      KENNY G "Baby"                      MARIAN MEADOWS "January"                      PEACE OF MIND "Peace"                      RICHARD SMITH "Affair"                      HILTON RUIZ "Traveler"</p>	<p><b>WZJZ/Columbus, OH</b>  <b>PD/MO: Bill Harman</b>                      BAOI ASSAO "Waves"                      KENNY G "Baby"</p>	<p><b>WEVZ/Lafayette, IN</b>  <b>PD/MO: Bob Miller</b>                      PAUL HAROCASTLE "Shelbi"                      MARIAH CAREY "My"                      PHIL PERRY "Heart"                      RICHARD SMITH "Affair"                      TONY DARREN "Sun"</p>	<p><b>WJCD/Norfolk, VA</b>  <b>OM/PD: Maxine Todd</b>  <b>MD: Larry Hollowell</b>                      CELINE DION "Heart"                      BRAXTON BROTHERS "Happy"                      MARILYN SCOTT "Starting"                      CHRIS STANORING "Shades"                      PAMELA WILLIAMS "Pump"                      KEITH ROBINSON "Peaceful"</p>	<p><b>KSSJ/Sacramento, CA</b>  <b>PD: Steve Williams</b>  <b>APD/MO: Ken Jones</b>                      BRIAN TARQUIN "Arabian"                      OAKOTA MOON "Promise"                      BOB JAMES "Where"                      GREGG KARUKAS "Blue"</p>	<p><b>WHCO/Syracuse, NY</b>  <b>PD: Butch Charles</b>  <b>APD/MO: Kenny Dees</b>                      ERIC CLAPTON "Needs"                      CHRIS STANORING "Shades"</p>
<p><b>KAJZ/Austin, TX</b>  <b>PD: Ted Carson</b>  <b>MD: Candace Andrews</b>                      GATO BARBIERI "Remember"                      KIM WATERS "Nightfall"                      CHRIS STANORING "Shades"</p>	<p><b>KOAI/Dallas, TX</b>  <b>PD: Michael Fischer</b>  <b>MD: Ken Glaser</b>                      No Adds</p>	<p><b>KTWW/Los Angeles, CA</b>  <b>PD: Chris Brodie</b>  <b>APD/MO: Ralph Stewart</b>                      No Adds</p>	<p><b>KTNT/Oklahoma City, OK</b>  <b>PD: Steve English</b>  <b>MD: Stephanie Stewart</b>                      RICHARD ELLIOT "Groove"                      ERIC CLAPTON "Needs"</p>	<p><b>KBZN/Salt Lake City, UT</b>  <b>PD: Rob Riesen</b>                      MARIAH CAREY "My"                      KENNY G "Baby"                      PAUL HAROCASTLE "Shelbi"                      RANDY CRAWFORD "Angel"</p>	<p><b>WSJT/Tampa, FL</b>  <b>PD/MO: Ross Block</b>                      B-TRIBE "Sometimes"                      SPYRO GYRA "Morning"                      CANDY OULFER "Smooth"                      PATSY MEYER "Ocho"</p>
<p><b>KSMJ/Bakersfield, CA</b>  <b>PD/MO: Joel Widdows</b>                      BOB JAMES "Where"                      CHRIS BOTTI "Wah"</p>	<p><b>JRN/Denver, CO</b>  <b>PD: Steve Hibbard</b>  <b>MD: Greg Allen</b>                      KEIKO MATSUI "Sunrise"                      B-TRIBE "Sometimes"                      DOWN TO THE BONE "Brooklyn"                      BRIAN HUGHES "Here"</p>	<p><b>WLVE/Miami, FL</b>  <b>PD: Gregg Steele</b>                      No Adds</p>	<p><b>WLOQ/Orlando, FL</b>  <b>PD: Steve Huntington</b>  <b>MD: Lee Hogan</b>                      ALISON BROWN QUARTET "Dut"                      JOHN TESH "Grand"                      RICHARD SMITH "Affair"                      PAUL HAROCASTLE "Shelbi"                      TIM WEISBERG "Kei's"                      JAMES TAYLOR "Jump"</p>	<p><b>KCJZ/San Antonio, TX</b>  <b>PD/MO: Norm Miller</b>  <b>APD: Cody Robbins</b>                      PAMELA WILLIAMS "Afternoon"</p>	<p><b>KOAS/Tulsa, OK</b>  <b>PD/MO: Ron Allen</b>                      SOUNDSCAPE "Brand"                      SPYRO GYRA "Friends"                      B-TRIBE "Sometimes"                      RICK RHODES "Eurotica"</p>
<p><b>WSJZ/Boston, MA</b>  <b>PD/MO: Shirley Maldonado</b>                      MARIAH CAREY "My"                      BRIAN HUGHES "One"                      KEIKO MATSUI "Sunrise"                      FOUR 80 EAST "Eastside"                      BOB MAMET "Midnight"                      KIM WATERS "Nightfall"</p>	<p><b>KHHH/Denver, CO</b>  <b>PD: Becky Taylor</b>  <b>MD: Cheri Marquart</b>                      BOB JAMES "Where"                      CHRIS BOTTI "Wah"</p>	<p><b>WVMT/Detroit, MI</b>  <b>PD: Tom Steekee</b>  <b>MD: Sandy Kovach</b>                      PAUL HAROCASTLE "Shelbi"</p>	<p><b>WJZZ/Philadelphia, PA</b>  <b>PD: Ann Gress</b>  <b>MD: Michael Tozzi</b>                      No Adds</p>	<p><b>KIFM/San Diego, CA</b>  <b>PD: Mike Shepard</b>  <b>APD/MO: Kelly Cole</b>                      FOUR 80 EAST "Eastside"                      JIMMY REIO "Beautiful"                      PAUL HAROCASTLE "Shelbi"                      TOMMY JONES "Push"</p>	<p><b>WJZW/Washington, DC</b>  <b>PD: Kenny King</b>                      BOB JAMES "Where"                      CHRIS BOTTI "Wah"</p>
<p><b>WCCJ/Charlotte, NC</b>  <b>APD/MO: Greg Morgan</b>                      PAUL HAROCASTLE "Shelbi"                      KIM PENNSYLVANIA "Cafe"                      TURNING POINT "Goes"</p>	<p><b>WGUF/Ft. Myers, FL</b>  <b>PD/MO: John Conrad</b>                      No Adds</p>	<p><b>KSBR/Mission Viejo, CA</b>  <b>OM: Terry Wedel</b>  <b>MD: Wally Davidson</b>                      MARIAN MEADOWS "January"                      KENNY G "Baby"</p>	<p><b>KYOT/Phoenix, AZ</b>  <b>PD/MO: Nick Francis</b>                      No Adds</p>	<p><b>KBLX/San Francisco, CA</b>  <b>PD: Kevin Brown</b>  <b>MD: Ron Cadet</b>                      AVENUE BLUE "Seventh"                      PAMELA WILLIAMS "Paradise"</p>	<p><b>KWSJ/Wichita, KS</b>  <b>MD: Dallas Scott</b>                      3RD FORCE "Moonlight"                      ERIC CLAPTON "Circus"                      MARIAH CAREY "My"                      B-TRIBE "Sometimes"</p>
<p><b>WNUA/Chicago, IL</b>  <b>VP/Prog: Paul Goldstein</b>  <b>APD/MO: Steve Stiles</b>                      JOHN TESH "Grand"                      BRIAN TARQUIN "Arabian"                      FOUR 80 EAST "Eastside"                      CANDY OULFER "Smooth"                      OAKOTA MOON "Promise"                      RAMSEY LEWIS "Fragile"</p>	<p><b>KEZL/Fresno, CA</b>  <b>PD/MO: Mike Vasquez</b>                      PEACE OF MIND "Peace"                      PAUL HAROCASTLE "Shelbi"                      CHRIS BOTTI "Wah"</p>	<p><b>KRVR/Modesto, CA</b>  <b>PD: Jim Bryan</b>  <b>MD: Doug Wulff</b>                      CANDY OULFER "Smooth"                      PAUL HAROCASTLE "Shelbi"                      OIANA KRALL "Getting"                      PEACE OF MIND "Peace"</p>	<p><b>WJZZ/Pittsburgh, PA</b>  <b>PD: Carl Anderson</b>  <b>MD: Herschel</b>                      SPYRO GYRA "Morning"                      KEIKO MATSUI "Steps"                      PAMELA WILLIAMS "Pump"</p>	<p><b>KMGQ/Santa Barbara, CA</b>  <b>PD: Vince Garcia</b>  <b>MD: Steve Bauer</b>                      CHRIS STANORING "Shades"                      TOM SCOTT "Amanda's"                      JEANNE NEWHALL "Bunco"</p>	<p>52 Total Reporters                      52 Current Reporters                      49 Current Playlists</p>
<p><b>WVAE/Cincinnati, OH</b>  <b>OM: T.J. Holland</b>  <b>APD/MO: Steve Wiersman</b>                      No Adds</p>	<p><b>WFSJ/Jacksonville, FL</b>  <b>PD: Hank Dole</b>  <b>MD: Craig Williams</b>                      OAKOTA MOON "Promise"                      CANDY OULFER "Smooth"                      JOE SAMPLE "Night"</p>	<p><b>WVCO/Myrtle Beach, SC</b>  <b>OM/PD: Earl Taylor</b>                      PAMELA WILLIAMS "Pump"                      BAOI ASSAO "Waves"                      MARIAH CAREY "My"                      SPYRO GYRA "Morning"                      TURNING POINT "Goes"                      JEANNE NEWHALL "Race"                      CHRIS STANORING "Shades"                      SHAKATAK "Walk"                      TOM BRAXTON "Surrender"                      TOM, DICK AND HARRY "Pennies"</p>	<p><b>KKJZ/Portland, OR</b>  <b>PD: Paul Warren</b>  <b>MD: Hal Murray</b>                      OAKOTA MOON "Promise"                      BOB JAMES "Where"</p>	<p><b>KJZY/Santa Rosa, CA</b>  <b>PD: Gordon Zlot</b>  <b>MD: Rob Singleton</b>                      KEIKO MATSUI "Sunrise"                      RICHARD ELLIOT "Groove"</p>	<p>Reported Frozen Playlist (1):                      KCLC/St. Charles, MO</p>

52 Total Reporters  
 52 Current Reporters  
 49 Current Playlists

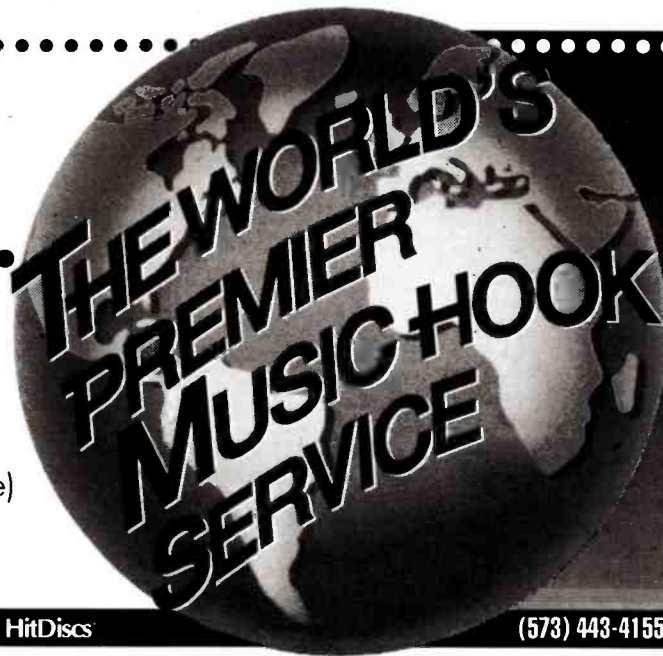
Reported Frozen Playlist (1):  
 KCLC/St. Charles, MO

Did Not Report, Playlist Frozen (2):  
 KXDC/Monterey, CA  
 WJZZ/Tallahassee, FL

No Longer A Reporter (1):  
 KRZN/Albuquerque, NM

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FIND COMPLETE PLAYLISTS FOR ALL NAC/SMOOTH JAZZ REPORTERS ON R&R ONLINE

**MARKET #1**  
**WQCD New York**  
 (212) 352-1019  
 Mullen/Laboy

**CD 101.9**

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
32	32	34	34	34	CHUCK LOEB/Just Us
29	32	33	33	33	BONEY JAMES/After The Rain
32	32	33	33	33	TOM GRANT/Love And Desire
32	34	33	33	33	KENNY G/My Heart Will Go On
32	33	32	32	32	TESH FINGRAM/Give Me Forever...
23	23	24	24	24	WILL DOWNING/Island
21	23	23	23	23	DAKOTA MOON/A Promise I Make
21	23	23	23	23	CHELI MINUCCI/Dreams
-	24	23	23	23	SOUNDSCAPE/Brand New Day
12	13	13	13	13	BRIAN TARGUIN/One Arabian Knight
-	22	22	22	22	JONATHAN BUTLER/Dancing On The Shore
-	-	-	-	-	BRYAN SAVAGE/Kaleidoscope
-	-	-	-	-	DPEN DOOR/In The Curved Sky

**MARKET #2**  
**KTWV Los Angeles**  
 (310) 840-7180  
 Brodie/Stewart

**THE WAVE 94.7 KTWV**

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
19	19	19	19	19	CHELI MINUCCI/Dreams
19	19	20	20	20	FOUR 80 EAST/Eastside
10	12	17	17	17	RICHARD ELLIOT/In The Groove
17	16	16	16	16	KENNY G/My Heart Will Go On
14	15	14	14	14	BONEY JAMES/After The Rain
11	11	10	10	10	KIM WATERS/Nightfall
9	10	14	14	14	BOB MAMET/At Midnight
-	9	11	11	11	MARIAH CAREY/My All
-	13	13	13	13	PEACE OF MIND/Peace Of Mind
-	7	13	13	13	CHRIS STANDING/Cool Shades
12	12	12	12	12	ERIC CLAPTON/Needs His Woman
12	12	12	12	12	CHUCK LOEB/Just Us
12	12	12	12	12	RANDY CRAWFORD/Bye Bye
15	11	11	11	11	PHIL PERRY/One Heart One Love
15	11	11	11	11	BRAXTON BROTHERS/Happy Again
10	10	11	11	11	BRIAN BROMBERG/By The Fireplace
10	11	11	11	11	BRIAN CULBERTSON/On My Mind
10	12	11	11	11	B-TRIBE/Sometimes
11	11	11	11	11	JOYCE COOLING/Imagine That
10	9	11	11	11	RIPPINGTONS/In Another Life
10	9	11	11	11	TESH FINGRAM/Give Me Forever...
12	12	12	12	12	PHIL PERRY/One Heart One Love
11	8	10	10	10	CHRIS CAMOZZI/Swing Shift
-	7	10	10	10	CANDY DULFER/Smooth
10	12	10	10	10	KEIKO MATSU/Toward The Sunrise
9	10	9	9	9	ERIC CLAPTON/Needs His Woman
11	11	11	11	11	JONATHAN BUTLER/Dancing On The Shore
-	1	8	8	8	BOB JAMES/Love Is Where
10	12	6	7	7	THOM ROTELLA/What's The Story?

**MARKET #3**  
**WNJA/Chicago**  
 (312) 645-9550  
 Goldstein/Siles

**WNJA 95.5**

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
20	17	21	22	22	CHARLES FAMBROUGH/It's Not Easy
22	23	23	23	23	DOWN TO THE BONE/Brooklyn Heights
13	14	21	21	21	JONATHAN BUTLER/Dancing On The Shore
20	16	17	17	17	RICK BRAUN/Chelsea
19	17	21	21	21	BONEY JAMES/After The Rain
10	10	17	17	17	JOE SAMPLE/Night Flight
17	17	18	18	18	DENNY JIOSA/Takin The Backroads
-	-	18	18	18	BRIAN HUGHES/One 2 One
20	19	18	18	18	KENNY G/My Heart Will Go On
15	17	18	18	18	BRIAN CULBERTSON/Straight To...
5	5	13	13	13	RICHARD SMITH/First Kiss
9	10	12	12	12	BOB MAMET/At Midnight
9	11	13	13	13	CHUCK LOEB/Just Us
-	-	15	15	15	MARIAH CAREY/My All
-	-	8	8	8	RICHARD ELLIOT/In The Groove
21	20	19	14	14	TIM WEISBERG/SummerTime
17	15	16	13	13	ERIC CLAPTON/Needs His Woman
15	17	15	13	13	PAUL HARDCASTLE/Shebi
15	17	13	12	12	RICHARD ELLIOT/Here And Now
12	13	12	12	12	MICHAEL BOLTON/The Best Of Love
9	7	6	6	6	DOWN TO THE BONE/Island Groove
-	-	5	5	5	CHRIS STANDING/Cool Shades
-	-	-	-	-	JOHN TESH/Grand Pianos 'N' Not Easy...
-	-	-	-	-	BRIAN TARGUIN/One Arabian Knight
-	-	-	-	-	FOUR 80 EAST/Eastside
-	-	-	-	-	CANDY DULFER/Smooth
-	-	-	-	-	DAKOTA MOON/A Promise I Make
-	-	-	-	-	RFMSV LEWIS/Fragile

**MARKET #4**  
**KBLX San Francisco**  
 (415) 284-1029  
 Brown/Cadet

**KBLX 102.9 FM**

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
15	15	14	14	14	KENNY G/Bye Bye
14	14	14	14	14	PIECES OF A DREAM/Pieces
11	11	12	12	12	FOUR 80 EAST/Eastside
11	11	11	11	11	BOB JAMES/Love Is Where
6	9	10	10	10	CHRIS CAMOZZI/Swing Shift
12	12	10	10	10	JOE SAMPLE/Night Flight
8	8	8	8	8	BONEY JAMES/After The Rain
10	10	9	9	9	PHIL PERRY/One Heart One Love
10	10	9	9	9	RANDY CRAWFORD/Bye Bye
9	9	9	9	9	EVAN MARKS/Coast To Coast
9	9	9	9	9	BRAXTON BROTHERS/Happy Again
8	8	7	7	7	CHELI MINUCCI/Dreams
8	8	8	8	8	BONEY JAMES/After The Rain
8	8	8	8	8	BONEY JAMES/It's All Good
11	11	11	11	11	RICHARD ELLIOT/In The Groove
8	8	8	8	8	PHIL PERRY/One Heart One Love
12	10	10	10	10	BOB BALDWIN/People Make...
12	10	10	10	10	DEAN JAMES/Market Street
-	-	6	6	6	PAMELA WILLIAMS/Pump Up The Heat
8	8	7	7	7	BRIAN TARGUIN/One Arabian Knight
10	10	7	7	7	JOYCE COOLING/After Hours
13	12	12	12	12	CANDY DULFER/Just Us
7	7	7	7	7	CHUCK LOEB/Just Us
6	6	6	6	6	CHARLES FAMBROUGH/It's Not Easy...
6	7	7	7	7	GEORGE HOWARD/Midnight Mood
6	6	6	6	6	GREGG KARUKAS/Blue Touch
-	-	4	4	4	BRYAN SAVAGE/Kaleidoscope
-	-	4	4	4	CHRIS CAMOZZI/Smooth
4	4	4	4	4	CHRIS STANDING/Seven
4	4	4	4	4	CHRIS STANDING/Cool Shades

**MARKET #4**  
**KKSF San Francisco**  
 (415) 976-5555  
 Hansen/Lawrence

**KKSF 103.7 FM**

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
17	13	16	23	23	BOB JAMES/Love Is Where
11	11	12	12	12	PAUL HARDCASTLE/Paradise Cove
21	21	21	21	21	BONEY JAMES/After The Rain
22	23	21	21	21	CHRIS SPHERIS/Alegra
22	23	21	21	21	KENNY G/My Heart Will Go On
23	22	22	22	22	BRIAN CULBERTSON/On My Mind
13	13	13	13	13	RICHARD ELLIOT/In The Groove
11	11	10	10	10	CHELI MINUCCI/Dreams
11	10	10	10	10	BRIAN TARGUIN/One Arabian Knight
11	12	11	11	11	DENNY JIOSA/Old Money
13	12	12	12	12	RICHARD SMITH/First Kiss
12	12	12	12	12	BRAXTON BROTHERS/Happy Again
8	10	10	10	10	RANDY CRAWFORD/Bye Bye
22	22	21	21	21	CHARLES FAMBROUGH/It's Not Easy...
4	4	8	8	8	JOE SAMPLE/Night Flight
10	10	11	11	11	BRIAN BROMBERG/By The Fireplace
7	12	12	12	12	ERIC CLAPTON/Needs His Woman
4	7	10	10	10	DOWN TO THE BONE/Brooklyn Heights
12	13	11	11	11	EXODUS QUARTET/Fly
9	10	11	11	11	EVAN MARKS/Coast To Coast
21	21	18	18	18	PAUL TAYLOR/Groove Zone
1	6	10	10	10	KENNY G/Bye Bye
-	-	-	-	-	DIANA KRALL/You're Getting To...
4	6	9	9	9	B-TRIBE/Sometimes
5	7	8	8	8	CHRIS CAMOZZI/Swing Shift
4	8	7	7	7	JOYCE COOLING/Imagine That
4	7	7	7	7	CHUCK LOEB/Just Us
-	-	-	-	-	RIPPINGTONS/In Another Life
-	-	-	-	-	TIM WEISBERG/SummerTime
21	20	19	6	6	JONATHAN BUTLER/Dancing On The Shore

**MARKET #5**  
**WJZ Philadelphia**  
 (610) 667-3939  
 Gress/Tozzi

**Smooth Jazz WJZ 106.1**

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
32	32	32	32	32	EVAN MARKS/Coast To Coast
32	32	32	32	32	BONEY JAMES/After The Rain
32	32	32	32	32	AVENUE BLUE/Always There
32	32	31	31	31	KENNY G/My Heart Will Go On
14	19	30	31	31	JAMES HORNER/Southern
-	6	10	10	10	RICHARD ELLIOT/In The Groove
12	13	14	14	14	CHRIS BOTTI/Mr. Wah
9	12	14	14	14	SPYRO GYRA/Morning Dance
13	13	14	14	14	DAKOTA MOON/A Promise I Make
12	13	14	14	14	PAUL HARDCASTLE/Paradise Cove
14	13	14	14	14	RIPPINGTONS/In Another Life
12	12	13	13	13	JIM BRICKMAN/Dreams Come True
10	14	13	13	13	SOUNDSCAPE/Brand New Day
-	-	8	8	8	ERIC CLAPTON/Needs His Woman
-	-	8	8	8	PHILIPPE SAÏSSER/Riveria
13	14	13	13	13	KIM WATERS/Nightfall
13	14	13	13	13	CHELI MINUCCI/Dreams
12	13	13	13	13	ERIC MARIENHAL/Captain Bacardi
13	13	12	12	12	ERIC CLAPTON/Needs His Woman
13	13	12	12	12	TESH FINGRAM/Give Me Forever...
13	13	12	12	12	JONATHAN BUTLER/Dancing On The Shore
10	10	13	13	13	RICK RHODES/Eurotica
10	12	11	11	11	CHUCK LOEB/Just Us
10	12	11	11	11	CHRIS CAMOZZI/Swing Shift
9	11	10	10	10	FOUR 80 EAST/Eastside
8	9	10	10	10	SPYRO GYRA/Morning Dance
9	4	7	7	7	RANDY CRAWFORD/Bye Bye
-	-	8	8	8	BRYAN SAVAGE/Kaleidoscope
12	9	5	5	5	JEANNE NEWHALL/Bunco Man
3	10	6	4	4	DIANA KRALL/Peel Me A Grape

**MARKET #6**  
**KOAI Dallas**  
 (214) 626-0111  
 Fischer/Glaser

**ASIS 107.5 FM**

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
9	20	23	25	25	DEAN JAMES/Market Street
12	12	20	25	25	JONATHAN BUTLER/Dancing On The Shore
23	22	14	14	14	BRAXTON BROTHERS/Happy Again
19	24	24	24	24	RICHARD ELLIOT/In The Groove
10	8	9	9	9	BRIAN CULBERTSON/Straight To...
24	24	24	24	24	CHRIS CAMOZZI/Swing Shift
23	24	24	24	24	PAUL TAYLOR/Groove Zone
9	12	14	14	14	SPYRO GYRA/Morning Dance
10	11	13	14	14	CHELI MINUCCI/Dreams
23	16	11	11	11	KENNY G/My Heart Will Go On
11	12	12	12	12	BRIAN BROMBERG/By The Fireplace
12	12	12	12	12	EVAN MARKS/Coast To Coast
12	12	12	12	12	KIM WATERS/Nightfall
13	13	12	12	12	BONEY JAMES/After The Rain
-	-	8	11	11	CHRIS BOTTI/Mr. Wah
8	10	9	9	9	MICHAEL BOLTON/The Best Of Love
14	11	12	11	11	YANNI/Dance With A...
13	11	12	11	11	BRAXTON BROTHERS/Happy Again
23	22	14	14	14	BRICKMAN/DREAMS COME TRUE
12	12	10	10	10	TIM WEISBERG/SummerTime
8	9	9	9	9	DENNY JIOSA/Takin The Backroads
9	9	10	10	10	JONATHAN CAI/NA Day To Remember
12	8	10	10	10	EVAN MARKS/Coast To Coast
8	9	9	9	9	DOWN TO THE BONE/Brooklyn Heights
8	9	9	9	9	GREGG KARUKAS/Blue Touch
8	9	9	9	9	BRIAN HUGHES/One 2 One
8	9	9	9	9	TESH FINGRAM/Give Me Forever...
7	8	8	8	8	KEIKO MATSU/Toward The Sunrise
9	8	8	8	8	CHUCK LOEB/Just Us
-	-	7	8	8	BOB BALDWIN/Summer Breeze

**MARKET #7**  
**WVWV Detroit**  
 (248) 855-5100  
 Slesker/Kovach

**V98.7 FM**

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
18	18	18	21	21	CHUCK LOEB/Just Us
18	17	20	21	21	CHELI MINUCCI/Dreams
6	10	11	11	11	BRIAN HUGHES/One 2 One
10	19	19	19	19	DOWN TO THE BONE/Brooklyn Heights
10	18	18	18	18	EVAN MARKS/Coast To Coast
17	17	18	18	18	BONEY JAMES/After The Rain
9	18	18	18	18	CHRIS CAMOZZI/Swing Shift
17	15	19	19	19	KENNY G/My Heart Will Go On
11	10	12	12	12	FOUR 80 EAST/Eastside
11	10	12	12	12	TESH FINGRAM/Give Me Forever...
11	10	12	12	12	EARL KLUH/Gingerbread
-	-	6	11	11	BRYAN SAVAGE/Kaleidoscope
9	10	10	10	10	JOYCE COOLING/After Hours
11	10	11	11	11	BRIAN HUGHES/One 2 One
11	10	11	11	11	VANESSA WILLIAMS/On How The Years...
9	10	11	11	11	BRAXTON BROTHERS/Happy Again
10	10	10	10	10	JONATHAN BUTLER/Dancing On The Shore
18	18	9	9	9	THOM ROTELLA/What's The Story?
10	10	10	10	10	BRICKMAN/DREAMS COME TRUE
10</					

# ALTERNATIVE REPORTERS

April 24, 1998 R&R • 131

Stations and their adds listed alphabetically by market

**WEQX/Albany, NY**  
PD: Ian Harrison  
MD: Steve Bottomley  
1 BETH ORTON "Best"  
WALLFLOWERS "Heroes"  
GUSTER "Airport"  
GANDHARVAS "Downline"  
**WQBX/Albany, NY**  
PD/MD: Kelli McNamara  
AND: Jeff Callan  
1 GOLDINGER "Misterday"  
WALLFLOWERS "Heroes"  
GANDHARVAS "Home"  
**KTEG/Albuquerque, NM**  
PD: Skip Isley  
APD/MD: Julie Hoyt  
1 WALLFLOWERS "Heroes"  
LENNY KRAVITZ "No"  
HUM "Ghosts"  
SPRING MONKEY "Get"  
EVE 6 "Inside"  
URGE "Jump"  
**KWHL/Anchorage, AK**  
OM/PD: J.J. Michaels  
APD/MD: Dan Thomas  
PEARL JAM "Washin"  
SONIC YOUTH "Sunday"  
**WNNX/Atlanta, GA**  
OM: Brian Philips  
PD: Leslie Fram  
MD: Sean Demery  
16 EDDYLINE "Cruisin' Home"  
LENNY KRAVITZ "No"  
MARCY PLAYGROUND "Saint"  
WALLFLOWERS "Heroes"  
**WJSE/Atlantic City, NJ**  
OM/PD/MD: Dave King  
ALANK DAVIS "Crazy"  
WALLFLOWERS "Heroes"  
BAD RELIGION "Shades"  
LENNY KRAVITZ "No"  
SUICIDE MACHINES "Give"  
GANDHARVAS "Downline"  
GUSTER "Airport"  
**WRXR/Augusta, GA**  
OM: Jim Mahaney  
MD: Kim Varin  
WALLFLOWERS "Heroes"  
ATHENAUM "Know"  
GUSTER "Airport"  
**KROX/Austin, TX**  
PD: Sara Trexler  
APD/MD: Lloyd Houct  
1 WALLFLOWERS "Heroes"  
LENNY KRAVITZ "No"  
GUSTER "Airport"  
EVE 6 "Inside"  
**WRAX/Birmingham, AL**  
PD: Dave Rossi  
MD: Hurricane Shane  
WALLFLOWERS "Heroes"  
EBBA FORSBERG "Lost"  
CORNERSHIP "Sleep"  
**KQXR/Boise, ID**  
OM: Dan McCotly  
PD/MD: Tim Johnstone  
1 WALLFLOWERS "Heroes"  
2 SONIC YOUTH "Sunday"  
MARCY PLAYGROUND "Saint"  
GUSTER "Airport"  
**WBGN/Boston, MA**  
VP/Programming: Dedipus  
APD/MD: Steven Strick  
CORNERSHIP "Sleep"  
WALLFLOWERS "Heroes"  
BLACK LAB "Time"  
GUSTER "Airport"  
**WFNX/Boston, MA**  
PD: Cruze  
MD: Laurie Gail  
1 LENNY KRAVITZ "No"  
THIRD EYE BLIND "Losing"  
SONIC YOUTH "Sunday"  
WALLFLOWERS "Heroes"  
MARCY PLAYGROUND "Saint"  
**KHLR/Bryan-College Station, TX**  
OM/PD: Michael Fitch  
APD: Mark McKenzie  
WALLFLOWERS "Heroes"  
ALANK DAVIS "Crazy"  
SQUID PINK "Home"  
SQUID PINK "Home"  
WALLFLOWERS "Heroes"  
PESHE "Whisper"  
**WEDG/Buffalo, NY**  
OM: John Hager  
APD/MD: Rich Wall  
1 WALLFLOWERS "Heroes"  
HARVEY DANGER "Flagpole"  
**WBZT/Burlington, VT**  
PD: Stephanie Hindley  
MD: Steve Picard  
BAD RELIGION "Shades"  
GUSTER "Airport"  
DEFONES "Quiet"  
**WPGU/Champaign, IL**  
PD: Naomi Adams  
MD: Pete Schiecke  
1 HUM "Ghosts"  
LENNY KRAVITZ "No"  
WALLFLOWERS "Heroes"  
PROPELLEHEADS "History"  
1 MARCY PLAYGROUND "Saint"  
**WAVF/Charleston, SC**  
PD: Rob Cressman  
MD: Janda Baldwin  
1 SONIC YOUTH "Sunday"  
PROPELLEHEADS "History"  
PAGE PLAIN "Most"  
LENNY KRAVITZ "No"  
WALLFLOWERS "Heroes"  
**WEND/Charlotte, NC**  
PD: Jack Daniel  
MD: Rick Brewer  
1 WALLFLOWERS "Heroes"  
LENNY KRAVITZ "No"  
VERVE "Lucky"  
HARVEY DANGER "Flagpole"

**WKQX/Chicago, IL**  
PD: Alex Luke  
APD/MD: Mary Shuminas  
1 WALLFLOWERS "Heroes"  
MARCY PLAYGROUND "Saint"  
SPRING MONKEY "Get"  
**WAQZ/Cincinnati, OH**  
PD/MD: Matthew Harris  
APD: Sterling Schiessler  
1 REBEKAH "It"  
7 GREEN DAY "Redundant"  
4 WALLFLOWERS "Heroes"  
4 EVE 6 "Inside"  
**WOXY/Cincinnati, OH**  
MD: Doris Fyffe  
1 LENNY KRAVITZ "No"  
2 BAD RELIGION "Shades"  
2 WALLFLOWERS "Heroes"  
2 SUICIDE MACHINES "Give"  
2 MONEY MARK "Hairs"  
2 TURK FEDERATION "Track"  
2 PETER CASE "Let"  
2 SPECIAL "Whore"  
2 SEMSONIC "Never"  
2 CORNELIUS "Star"  
**WENZ/Cleveland, OH**  
PD: Dan Binder  
1 WALLFLOWERS "Heroes"  
SONIC YOUTH "Sunday"  
MARCY PLAYGROUND "Saint"  
THIRD EYE BLIND "Losing"  
**KFMZ/Columbia, MO**  
PD: Paul Maloney  
No Adds  
**WARQ/Columbia, SC**  
PD: Susan Groves  
1 WALLFLOWERS "Heroes"  
LENNY KRAVITZ "No"  
1 SPRING MONKEY "Get"  
GOD LIVES UNDERWATER "Mouth"  
**WWCO/Columbus, OH**  
PD: Andy Davis  
MD: Jack DeVoss  
1 WALLFLOWERS "Heroes"  
PURE "Chocolate"  
EVE 6 "Inside"  
SONIC YOUTH "Sunday"  
CASTLE "Man"  
**WZAZ/Columbus, OH**  
PD: Greg Ausham  
MD: Mark Pennington  
WALLFLOWERS "Heroes"  
SONIC YOUTH "Sunday"  
**KOGE/Dallas, TX**  
PD: Duane Doherty  
MD: Alan E Smith  
1 WALLFLOWERS "Heroes"  
SQUID PINK "Home"  
EVE 6 "Inside"  
**WXEG/Dayton, OH**  
PD: Jeff Stevens  
APD/MD: Allen Rantz  
1 WALLFLOWERS "Heroes"  
URGE "Jump"  
ATHENAUM "Know"  
**WKRO/Daytona Beach, FL**  
PD: Tah Moore  
MD: Rosy Acevedo  
24 CRED "My"  
11 FOD FIGHTERS "Baker"  
11 LENNY KRAVITZ "No"  
10 SONIC YOUTH "Sunday"  
2 ATHENAUM "Know"  
**KTCL/Denver, CO**  
PD: Mike O'Connor  
1 VERVE "Lucky"  
4 WALLFLOWERS "Heroes"  
HARVEY DANGER "Flagpole"  
**KKDM/Des Moines, IA**  
APD/MD: Sophia John  
GOD GOD DOLLS "Tide"  
WALLFLOWERS "Heroes"  
REVEREND HORTON HEAT "Detector"  
**CIMX/Detroit, MI**  
PD: Murray Brookshaw  
APD: Vince Cannova  
1 LENNY KRAVITZ "No"  
2 DEFONES "Quiet"  
2 GANDHARVAS "Downline"  
URGE "Jump"  
CORNERSHIP "Sleep"  
PESHE "Whisper"  
MORCHEEBA "See"  
SONIC YOUTH "Sunday"  
**WPLT/Detroit, MI**  
PD: Garrett Michaels  
APD: Alex Tear  
11 CORNERSHIP "Sleep"  
9 VERVE "Lucky"  
7 LENNY KRAVITZ "No"  
5 WALLFLOWERS "Heroes"  
PEARL JAM "Washin"  
**WXDG/Detroit, MI**  
PD: Andy Doyle  
MD: Spike  
1 WALLFLOWERS "Heroes"  
LENNY KRAVITZ "No"  
LENNY KRAVITZ "No"  
**KRBR/Duluth, MN**  
OM: Michael Langevin  
PD: Michael Wilde  
MD: Christine Dean  
1 WALLFLOWERS "Heroes"  
2 ATHENAUM "Know"  
1 HARVEY DANGER "Flagpole"  
**KNRQ/Eugene, OR**  
PD: Stu Allen  
MD: Cia  
1 LENNY KRAVITZ "No"  
LENNY KRAVITZ "No"  
LENNY KRAVITZ "No"  
**KBRS/Fayetteville, AR**  
PD/MD: Kyle Gibson  
EVE 6 "Inside"  
MARCY PLAYGROUND "Saint"  
ANGELIQUE "Number"  
**WBZF/Florence, SC**  
PD: Neal Douline  
APD: Kelly Batchelor  
MD: Rich Allen  
WALLFLOWERS "Heroes"  
BLACK LAB "Time"

**WJBX/Ft. Myers, FL**  
PD: Stephanie Davis  
APD/MD: Lee Daniels  
17 CRED "My"  
PESHE "Whisper"  
SAMAM "Found"  
**WEJE/Ft. Wayne, IN**  
CO-APD: Weasel  
CO-APD: Jamie Marchiori  
9 LENNY KRAVITZ "No"  
5 SONIC YOUTH "Sunday"  
5 GOD GOD DOLLS "Tide"  
1 GUSTER "Airport"  
1 GOD GOD "Lemon"  
WALLFLOWERS "Heroes"  
SQUID PINK "Home"  
VERVE "Lucky"  
**KFRF/Fresno, CA**  
PD: Bruce Wayne  
1 THIRD EYE BLIND "Losing"  
GOD GOD DOLLS "Tide"  
**WGRD/Grand Rapids, MI**  
PD: Margot Smith  
MD: Tim Bronth  
76 ALANK DAVIS "Crazy"  
5 WYCLEF JEAN "November"  
WALLFLOWERS "Heroes"  
BAD RELIGION "Shades"  
**WXRA/Greensboro, NC**  
PD: Tim Satterfield  
MD: Andy Sims  
5 WALLFLOWERS "Heroes"  
**WXNR/Greenville, NC**  
OM: Jeff Sanders  
1 WALLFLOWERS "Heroes"  
URGE "Jump"  
HARVEY DANGER "Flagpole"  
**WMRQ/Hartford, CT**  
PD: Jay Beau Jones  
APD/MD: Dave Hill  
GUSTER "Airport"  
JUNKE XL "Tide"  
SQUID PINK "Home"  
LENNY KRAVITZ "No"  
**KPDI/Honolulu, HI**  
PD: Brock Wahley  
MD: Nikki Basque  
WALLFLOWERS "Heroes"  
BEN FOLDS FIVE "Dumped"  
**KTBY/Houston, TX**  
PD: Jim Trapp  
APD: Steve Robinson  
MD: David Sadoff  
1 WALLFLOWERS "Heroes"  
4 TORI AMOS "Sparks"  
1 VERVE "Lucky"  
**WRZX/Indianapolis, IN**  
PD: Scott Jameson  
MD: Michael Young  
WALLFLOWERS "Heroes"  
DEFONES "Quiet"  
**WPLA/Jacksonville, FL**  
APD: Beaser  
MD: Greg Brady  
1 TORI AMOS "Sparks"  
5 BEN FOLDS FIVE "Dumped"  
SONIC YOUTH "Sunday"  
TORI AMOS "Sparks"  
GUSTER "Airport"  
**KNRX/Kansas City, MO**  
PD: John Lenac  
APD: Dave Horn  
MD: Jason Justice  
6 WALLFLOWERS "Heroes"  
GREEN DAY "Resonant"  
GUSTER "Airport"  
**WNFZ/Knoxville, TN**  
PD/MD: Shane Cox  
35 WALLFLOWERS "Heroes"  
HARVEY DANGER "Flagpole"  
MARCY PLAYGROUND "Saint"  
**WGBD/Lafayette, IN**  
PD: Michael Stone  
MD: Steve Clark  
15 ALANK DAVIS "Crazy"  
9 HARVEY DANGER "Flagpole"  
**KFTE/Lafayette, LA**  
PD: Hans "Fast Eddie" Neilson  
APD/MD: Rob Summers  
11 SONIC YOUTH "Sunday"  
WALLFLOWERS "Heroes"  
**WWDX/Lansing, MI**  
PD: Chris Brunt  
MD: Jacent Jackson  
15 WALLFLOWERS "Heroes"  
12 BROTHER CAME "Bee"  
10 VERVE "Lucky"  
HUM "Ghosts"  
DEFONES "Quiet"  
PROPELLEHEADS "History"  
**KEDG/Las Vegas, NV**  
APD/MD: April Lee  
1 SQUID PINK "Home"  
ANGELIQUE "Number"  
GETAWAY PEOPLE "Gave"  
MORCHEEBA "See"  
URGE "Jump"  
**KXTE/Las Vegas, NV**  
PD: Mike Stern  
MD: Chris Ripley  
35 BAD RELIGION "Shades"  
PEARL JAM "Washin"  
REVEREND HORTON HEAT "Detector"  
COAL CHAMBER "Sway"  
**WXZZ/Lexington, KY**  
PD: Tony Doolin  
2 SPRING MONKEY "Get"  
CORNERSHIP "Sleep"  
GANDHARVAS "Downline"  
DEFONES "Quiet"  
**WLIR/Long Island, NY**  
PD: Jeff Levine  
APD: Gary Cee  
MD: Lynda Lopez  
WALLFLOWERS "Heroes"  
LENNY KRAVITZ "No"  
ALANK DAVIS "Crazy"  
SARAH McLACHLAN "Addie"  
GREEN DAY "Resonant"

**KROQ/Los Angeles, CA**  
VP/Prog.: Kevin Weatherly  
APD: Gene Sandbloom  
MD: Lisa Worden  
26 MARCY PLAYGROUND "Saint"  
17 WALLFLOWERS "Heroes"  
DEFONES "Quiet"  
**WMAO/Louisville, KY**  
PD: Dennis Dillon  
MD: Gina Juliano  
EVE 6 "Inside"  
WALLFLOWERS "Heroes"  
SQUID PINK "Home"  
HARVEY DANGER "Flagpole"  
**WMAO/Madison, WI**  
PD: Pat Frawley  
MD: Amy Hudson  
1 LENNY KRAVITZ "No"  
RADIOHEAD "Supplies"  
WALLFLOWERS "Heroes"  
PURE "Chocolate"  
**WRXQ/Memphis, TN**  
PD: Tony Williams  
MD: John Michael  
14 WALLFLOWERS "Heroes"  
1 SONIC YOUTH "Sunday"  
1 GUSTER "Airport"  
1 SAMAM "Found"  
**WLMW/Milwaukee, WI**  
OM: Alex Cosper  
PD: Chuck Summers  
12 LENNY KRAVITZ "No"  
12 WALLFLOWERS "Heroes"  
SONIC YOUTH "Sunday"  
BLACK LAB "Time"  
URGE "Jump"  
**KZMV/Minneapolis, MN**  
OM: Dave Hamilton  
PD: John Lassman  
APD: Matt Brooke  
MD: Mike Hansen  
27 THIRD EYE BLIND "Losing"  
13 WALLFLOWERS "Heroes"  
DELFONIS "Quiet"  
GANDHARVAS "Downline"  
**WHTG/Monmouth-Ocean, NJ**  
13 WALLFLOWERS "Heroes"  
BAD RELIGION "Shades"  
CORNELIUS "Star"  
GETAWAY PEOPLE "Gave"  
GUSTER "Airport"  
LENNY KRAVITZ "No"  
DELFONIS "Quiet"  
PURE "Chocolate"  
GANDHARVAS "Downline"  
BIG MOUTH "These"  
**WKDF/Nashville, TN**  
PD: Kidd Redd  
MD: Sheri Sexton  
20 WALLFLOWERS "Heroes"  
LENNY KRAVITZ "No"  
**WRRV/Newburgh, NY**  
PD: Greg O'Brien  
MD: Andrew Boris  
25 WALLFLOWERS "Heroes"  
LENNY KRAVITZ "No"  
SONIC YOUTH "Sunday"  
TORI AMOS "Sparks"  
GUSTER "Airport"  
NATALIE IMBRIOLA "Mistake"  
**KKND/New Orleans, LA**  
OM: Dave Stewart  
APD/MD: Rod Ryan  
6 WALLFLOWERS "Heroes"  
SQUID PINK "Home"  
GUSTER "Airport"  
**WXRK/New York, NY**  
PD: Steve Kingston  
MD: Mike Peat  
13 FOD FIGHTERS "Baker"  
10 GANDHARVAS "Downline"  
10 WALLFLOWERS "Heroes"  
MARCY PLAYGROUND "Saint"  
**WROX/Norfolk, VA**  
PD/MD: Al Mitchell  
12 WALLFLOWERS "Heroes"  
**KQRX/Odesa, TX**  
OM: Frank Hall  
PD: J. Toons  
1 LENNY KRAVITZ "No"  
WALLFLOWERS "Heroes"  
CORNERSHIP "Sleep"  
VERVE "Lucky"  
GANDHARVAS "Downline"  
HARVEY DANGER "Flagpole"  
GUSTER "Airport"  
**WIXO/Peoria, IL**  
PD: Jay Nunley  
MD: Russ "Ian" Schenck  
ANGELIQUE "Number"  
TONIES "Shops"  
URGE "Jump"  
BLACK LAB "Time"  
MARCY PLAYGROUND "Saint"  
AL'S NOT WELL "Disease"  
**WPLY/Philadelphia, PA**  
PD: Jim McGuinn  
APD: Doug Kubinski  
MD: Preston Elliot  
GETAWAY PEOPLE "Gave"  
HARVEY DANGER "Flagpole"  
WALLFLOWERS "Heroes"  
**KEDJ/Phoenix, AZ**  
PD: Shellie Hart  
APD/MD: Chris Patyk  
21 WALLFLOWERS "Heroes"  
10 LENNY KRAVITZ "No"  
5 RAMBLIN' "Man"  
5 BAD RELIGION "Shades"  
GANDHARVAS "Downline"  
**KZON/Phoenix, AZ**  
PD: Paul Peterson  
MD: Kevin Mannion  
BEN FOLDS FIVE "Dumped"  
HARVEY DANGER "Flagpole"  
URGE "Jump"  
WALLFLOWERS "Heroes"

**WQOX/Pittsburgh, PA**  
PD: John Moschitta  
MD: Lenny Diana  
4 WALLFLOWERS "Heroes"  
**WCY/Portland, ME**  
PD: Herb Ivy  
MD: Brian James  
WALLFLOWERS "Heroes"  
SQUID PINK "Home"  
BLACK LAB "Time"  
VERVE "Lucky"  
**KNRK/Portland, OR**  
PD: Mark Hamilton  
22 4 DELIRIUM "Silence"  
12 BAD RELIGION "Shades"  
7 BLACK LAB "Time"  
1 LITANY "Myster"  
**WOST/Poughkeepsie, NY**  
PD/MD: Nic Harcourt  
OM: Jimmy Buff  
APD: Dave Doud  
7 WALLFLOWERS "Heroes"  
7 ALANK DAVIS "Crazy"  
7 RUSTIE CORTONES "Feast"  
4 GUSTER "Airport"  
4 ANGELIQUE "Number"  
3 LENNY KRAVITZ "No"  
3 SAMAM "Found"  
**WBRU/Providence, RI**  
PD: Tim Schiavelli  
MD: Mike Green  
22 WALLFLOWERS "Heroes"  
GUSTER "Airport"  
PROPELLEHEADS "History"  
**WXEX/Providence, RI**  
PD/MD: Brent Petersen  
APD: John Allers  
1 GUSTER "Airport"  
WALLFLOWERS "Heroes"  
**KORB/Quad Cities, IA-IL**  
PD: Steve Gunner  
MD: Rick Thames  
15 LENNY KRAVITZ "No"  
WALLFLOWERS "Heroes"  
URGE "Jump"  
**KRZQ/Reno, NV**  
PD: Rob "Blaze" Brooks  
APD: Smitlin Marty  
MD: Heather Pierce  
WALLFLOWERS "Heroes"  
WALLFLOWERS "Heroes"  
MARCY PLAYGROUND "Saint"  
REVEREND HORTON HEAT "Detector"  
BAD RELIGION "Shades"  
**WBZU/Richmond, VA**  
PD: J.J. Quest  
APD: Mike Scott  
MD: Jay Smack  
2 SKANNEE J'S "Riot"  
WALLFLOWERS "Heroes"  
BAD RELIGION "Shades"  
SAMAM "Found"  
**KCXX/Riverside, CA**  
OM/PD: Dwight Arnold  
APD: John DeSantis  
MD: Lisa Ace  
1 MARCY PLAYGROUND "Saint"  
5 BAD RELIGION "Shades"  
FEEDER "High"  
**WNVE/Rochester, NY**  
PD/MD: Erick Anderson  
26 THIRD EYE BLIND "Losing"  
WALLFLOWERS "Heroes"  
GANDHARVAS "Downline"  
**KWOD/Sacramento, CA**  
PD: Ron Bunce  
17 THIRD EYE BLIND "Jumpin'  
16 WALLFLOWERS "Heroes"  
5 PEARL JAM "Washin"  
2 BIG BAD VOODOO DADDY "Babe"  
1 SAMAM "Found"  
1 LITANY "Myster"  
**KPNT/St. Louis, MO**  
OM/PD: Allan Fee  
APD: Marty Linck  
MD: Traci Wilde  
1 SONIC YOUTH "Sunday"  
WALLFLOWERS "Heroes"  
DEFONES "Quiet"  
GETAWAY PEOPLE "Gave"  
**WOSC/Salisbury-Ocean City, MO**  
OM: Jim Hays  
MD: Paula Sangeleer  
ATHENAUM "Know"  
WALLFLOWERS "Heroes"  
**KXRK/Salt Lake City, UT**  
VP/Dps. & Prog.: Mike Summers  
MD: Sean Ziebarth  
19 WALLFLOWERS "Heroes"  
18 SONIC YOUTH "Sunday"

**XHRM/San Diego, CA**  
OM: Jay Isbell  
PD: Mike Halloran  
MD: Chaz Kelly  
27 SEMSONIC "Never"  
11 LENNY KRAVITZ "No"  
10 SPRING MONKEY "Get"  
EVE 6 "Inside"  
6 SONIC YOUTH "Sunday"  
6 BAD RELIGION "Shades"  
1 GUSTER "Airport"  
1 GOD GOD DOLLS "Tide"  
1 SEAR LENNON "Home"  
**XTRA/San Diego, CA**  
PD: Bryan Schock  
MD: Chris Muckley  
4 WALLFLOWERS "Heroes"  
1 UNWRITTEN LAW "California"  
2 SKANNEE J'S "Riot"  
**KITS/San Francisco, CA**  
VP/Programming: Richard Sands  
APD: Roland West  
MD: Aaron Axelsen  
5 WALLFLOWERS "Heroes"  
DEFONES "Quiet"

**KOME/San Jose, CA**  
PD/MD: Jay Taylor  
AMD: Jeanette Grgurevic  
1 THIRD EYE BLIND "Jumpin'  
9 DEFFONES "Quiet"  
9 WALLFLOWERS "Heroes"  
5 SPRING MONKEY "Get"  
**KHTY/Santa Barbara, CA**  
OM: Ted Utz  
CO-PD: Samantha Mattern  
CO-PD: Deanne Saffren  
4 WALLFLOWERS "Heroes"  
BEN FOLDS FIVE "Dumped"  
SONIC YOUTH "Sunday"  
GOD GOD "Lemon"  
**KJEE/Santa Barbara, CA**  
GM/PD: Eddie Gutierrez  
APD: John Schroeder  
1 WALLFLOWERS "Heroes"  
1 SONIC YOUTH "Sunday"  
1 SUICIDE MACHINES "Give"  
DEFONES "Quiet"  
HUM "Ghosts"  
**KNOD/Seattle, WA**  
PD: Phil Manning  
MD: Kim Monroe  
WALLFLOWERS "Heroes"  
BAD RELIGION "Shades"  
VERVE "Lucky"  
PROPELLEHEAD "History"  
**WHMP/Springfield, MA**  
PD: Adam Wright  
MD: Nick Danjer  
7 SAFARI "Pimp's "Sleaze"  
WALLFLOWERS "Heroes"  
10 SPEED "Shades"  
SONIC YOUTH "Sunday"  
BEN FOLDS FIVE "Dumped"  
**KTOZ/Springfield, MO**  
PD: Melody Lee  
APD/MD: Shell Scott  
7 MIGHTY MIGHTY "Wrong"  
WALLFLOWERS "Heroes"  
MARCY PLAYGROUND "Saint"  
DELFONIS "Quiet"  
REVEREND HORTON HEAT "Detector"  
**WGMR/State College, PA**  
PD/MD: Kevin Baxter  
APD: Johnny Walker  
WALLFLOWERS "Heroes"  
SUICIDE MACHINES "Give"  
GANDHARVAS "Downline"  
ALANK DAVIS "Crazy"  
ROBERT BRADLEY'S "Bellbong"  
**WKRL/Syracuse, NY**  
OM: Mimi Griswold  
PD: Steve Corlett  
WALLFLOWERS "Heroes"  
LITANY "Myster"  
SONIC YOUTH "Sunday"  
SAMAM "Found"  
**WYSR/Tallahassee, FL**  
PD: Rick Schmidt  
APD: Evan Delaney  
MD: Oug  
15 CRED "Lies"  
20 GANDHARVAS "Downline"  
GREEN DAY "Resonant"  
5 GUSTER "Airport"  
5 BLACK LAB "Time"  
5 WALLFLOWERS "Heroes"  
2 SKANNEE J'S "Riot"  
**KLZR/Topeka, KS**  
PD: Roger The Dodger  
MD: Bob Osburn  
14 ARTHUR DODGE "November"  
WALLFLOWERS "Heroes"  
CORNERSHIP "Sleep"  
BAD RELIGION "Shades"  
HUM "Ghosts"  
**KFMA/Tucson, AZ**  
Interim PD/MD: Chuck Roast  
7 LENNY KRAVITZ "No"  
10 SQUID PINK "Home"  
SONIC YOUTH "Sunday"  
WALLFLOWERS "Heroes"  
ATHENAUM "Know"  
**KMYZ/Tulsa, OK**  
PD: Lynn Barstow  
MD: Ray Seggen  
11 WALLFLOWERS "Heroes"  
GREEN DAY "Resonant"  
GANDHARVAS "Downline"  
BAD RELIGION "Shades"  
**WHFS/Washington, DC**  
PD: Robert Benjamin  
APD: Bob Waugh  
MD: Pat Farris  
1 DELIRIUM "Silence"  
SONIC YOUTH "Sunday"  
SPRING MONKEY "Get"  
WALLFLOWERS "Heroes"  
**WPBZ/West Palm Beach, FL**  
PD: John O'Connell  
MD: Dan O'Brien  
1 MIGHTY MIGHTY "Wrong"  
SQUID PINK "Home"  
SQUID PINK "Home"  
WALLFLOWERS "Heroes"  
**KICT/Wichita, KS**  
PD: Ron Eric Taylor  
MD: Sherry McKinnon  
15 WALLFLOWERS "Heroes"  
HARVEY DANGER "Flagpole"  
ATHENAUM "Know"  
**WSFM/Wilmington, NC**  
OM: John Stevens  
PD: Blaine Kellis  
MD: Janice Suttler  
3 WALLFLOWERS "Heroes"  
URGE "Jump"  
BLACK LAB "Time"  
HARVEY DANGER "Flagpole"

109 Total Reporters  
109 Current Reporters  
109 Current Playlists

## Junkie XL "Billy Club"

Added at to air on AMP  
Added at to air on AMP  
Added at to air on AMP

Top 10 phones at 92.5/San Diego  
Voted in Spin Magazine -  
one of the top 10 new bands of 1998.  
Contact Lulu Cohen (212) 274-7548



JIM KERR

## WRAX Carves A Place In The Heart Of The South

□ Birmingham outlet's new frequency leads to powerful ratings

When Program Director **Dave Rossi** took over signal-impaired 6000-watt WRAX (The X) in early 1996, he had his hands full. After all, he was used to 100,000-watt flamethrowers like the one he'd come from, WAVF/Charleston, SC. Still, he patiently built a station with a strong image and a great sound, and when station owner Dick Broadcasting moved it to a powerful signal in November, success was all but guaranteed. The growth of the X is a great story and one of the most heartening the format has seen in the last two years.

WRAX was born from the ashes of a contemporary Rock format with little focus, a format that failed to successfully complement Dick Broadcasting's main Birmingham signal, Classic Rock WZRR.



Dave Rossi

Deciding upon a better format to pair with the Classic Rocker didn't take long. At the time, there were successful, high-profile Classic Rock/Alternative duopolies in Minneapolis, Dallas, and other cities, which led Dick Broadcasting to choose an Alternative direction. With the help of Jacobs Media, the company launched WRAX as an Alternative outlet in the middle of January 1996.

The PD hired to helm the new ship was Rossi, a programmer who helped turn WAVF into a market powerhouse. At the time Rossi left the station, it was consistently No. 2 12+ and No. 1 18-34 and 25-54. His new station, however, had not only a limited signal, but also a more limited

goal, in that it was paired with a Classic Rock station.

### For The Masses

"The station started as a male-focused, 18-29-year-old radio station," explains Rossi. "It had a lot more of an edge than we have now. You could hear White Zombie and Nine Inch Nails in morning drive. It was very aggressive and very focused on men. This was all by design, because we wanted to avoid any conflict with our sister station."

While such a strategy was correct in theory, the concrete considerations of having such a modest signal meant a new approach was needed. As a result, Rossi went back to the knowledge gained during his days in Charleston and moved the station in a much more mass-appeal direction in the summer.

Adjusting the sound of a station that people are just getting used to is never easy, and it became more difficult for Rossi that December when WRAX's limited budget necessitated dropping the services of Jacobs Media. "When we no longer worked with Jacobs," he recalls, "I realized that I had no backup, so I had to go

with what I knew best and what I learned from not only Jacobs, but from working with [WAVF consultant] Gene Romano as well. It was at this point that you could start to see the station push the needle."

Part of what helped the station "push the needle" was an increased focus on a more adult, lighter rock sound that Rossi found worked well during his days at WAVF. As he explains: "People in the South like guitars, but they don't like being beat over the head with stuff. They like



singer-songwriters. They don't like artificial or synthetic music created using a computer. The music has to be pretty palatable."

Rossi is also dedicated to the fundamentals of radio both on the air and off. This allowed the station to seize opportunities and make the most of them, using the staff's creativity and talent. The perfect example is how Rossi positioned the station's weak signal. It is standard in the industry to take the role of the underdog for a weak-signal station, but it is the truly great programmer who goes the extra yard to give the general term "underdog" a specific meaning within the context of a market.

Rossi and his staff were able to do this with creativity and humor. "The advantage that I saw in having the small stick was that we were the little guy, and everybody loves the little guy," says Rossi. "So we became the little guy, but we were the little guy with a sense of humor. While everybody else was giving away houses and trips around the world, we were giving away porta-potties for huge city events."

### Strong Image, Weak Signal

While the station made significant inroads and was building a strong image in the market, it continued to face the severe restriction of a weak signal in a mountainous market. As a result, on its best days the station could only hope to cover perhaps 80% of the market. It was a situation that affected the morale of the staff.

"It was frustrating," remembers Rossi, "and last April, I was ready to

## Jacobs Media To Hold Open Meetings Before Convention '98

For the first time in its history, Jacobs Media has opened its client convention to the entire radio and record industries. The company has scheduled its highly regarded Alternative Summit for Wednesday, June 10, and Thursday, June 11, before the R&R Convention starts.

In the past, Jacobs Media's gatherings have been known for their tight focus on programming, marketing, and sales, especially for the Alternative format. The schedule will tentatively include panels on event marketing, focus groups, and research, and a round-table discussion with group programming heads. All panels are open to not only the full radio industry, but the record industry as well.

Jacobs Media consultant **Tom Calderone** notes, "Our past seminars have focused on the critical strategic issues facing the format. Feedback convinces us that sessions like this are beneficial to both radio and records. We're pleased to be able to do the 1998 version in Los Angeles for the entire industry."

give up on the thing. But two things happened. The first was our X-Fest, which sold out 12,000 seats when we weren't sure we would sell out. That was a good momentum-builder. The other thing was that the ratings started to pop, and our eyes were opened to the fact that our hard work was starting to pay off. It just seemed that things started to come together at that point."

The station was filled with a young and hungry staff — in both sales and on the air — that was put together with more of a promise than a payoff. For them, the omens came at the right time. "I was given \$100,000 for my entire programming department, which included my salary," explains Rossi. "So I told the staff, 'Take a chance with me and roll the dice, and the potential dividend will be huge.' As time went on, we were seeing increasingly encouraging signs. The only frustrating thing was wondering how we were going to fix the signal. We didn't know if we would ever be able to."

Despite that, there was one benefit Rossi appreciated: He was given the time — and freedom — to create the station he wanted. "The way I looked at the station all along, and the way I positioned it to my staff, was that our fate was in our own hands. If we made the thing work, it would be huge. If we didn't make it work, it would be nobody's fault but ours. We don't have a heavy hand over us, saying, 'Do this,' or 'Do that,' or complaining that we didn't implement their plan. They told us to make it happen and let us do just that."

Rossi's and his staff's dream came true at the end of last year, when Dick

□

**The advantage that I saw in having the small stick was that we were the little guy, but we were the little guy with a sense of humor. While everybody else was giving away houses and trips around the world, we were giving away porta-potties for huge city events.**

□

Broadcasting was given the opportunity to buy a 100,000-watt signal. When the sale closed in November, the Urban format on the 100,000-watt 107.7 FM frequency was moved to WRAX's 105.9 FM, while WRAX moved to 107.7. "We went from four ZIP codes to four states," Rossi quips.

"The way to look at the history of WRAX is that we spent two years in the minor leagues. We were able to fine-tune our product and get it right. Trusting the things I learned in Charleston and applying them to what we are doing here, along with using some science and tools I had never used before, we were able to put the station in a position where we saw that we could dominate in certain demographics. The bottom line was that we could make more money on the big stick than the Urban format that was already there. We made a pretty strong argument for us to get the frequency."

The frequency change gave WRAX the rare opportunity to make a first impression for the second time. The station pulled out a creative billboard campaign centered around the line "What's the new frequency, Kenneth?" It also did its first-ever TV campaign. The end result can be seen today as each successive trend gets stronger and stronger, with the latest showing the station with a 17.2 share 18-34 and in the top five 25-54 — a first in its history.

□

## The Connells

"CROWN"

From Their Upcoming Record  
Still Life

Early Adds At:  
WRXQ WHTG  
WBOS KENZ WRLT



Get on the bus.

# Saint Joe On The School Bus

The new single from

## Marcy Playground

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WHFS KXRK  
KOME KZON  
WRZX KROX  
WRXQ WBTZ  
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KWOD WXRA  
KKND WROX  
WPLY KHTY  
KFMA KEDG  
KJEE WRAX

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KROQ KBRS  
WNNX WPGU  
WFXN WNFZ  
WENZ KTOZ  
KCXX WIXO  
KNSX

### Top 5 Phones:

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KTEG  
KFMA  
WLRS  
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3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	<b>FASTBALL</b> The Way (Hollywood) 3721 3673 3685 3580 106/0					
4	3	3	2	<b>SEMISONIC</b> Closing Time (MCA) 3341 3202 3177 3002 108/2					
3	2	2	3	<b>EVERCLEAR</b> I Will Buy You A New Life (Capitol) 3271 3260 3272 3130 99/0					
37	6	4	4	<b>DAVE MATTHEWS BAND</b> Don't Drink The Water (RCA) 3055 2864 2397 835 107/0					
16	12	7	5	<b>PEARL JAM</b> Wishlist (Epic) 2801 2508 2007 1732 107/4					
26	8	6	6	<b>GARBAGE</b> Push It (Almo Sounds/Interscope) 2747 2562 2273 1170 107/0					
10	9	8	7	<b>FUEL</b> Shimmer (550 Music) 2637 2377 2173 2025 98/0					
2	4	5	8	<b>MARCY PLAYGROUND</b> Sex And Candy (Capitol) 2585 2806 3164 3269 88/0					
28	21	12	9	<b>GOO GOO DOLLS</b> Iris (Warner Sunset/Reprise) 2274 1866 1574 1110 96/5					
6	5	9	10	<b>FOO FIGHTERS</b> My Hero (Roswell/Capitol) 2256 2351 2404 2540 81/0					
5	7	10	11	<b>CREED</b> My Own Prison (Wind-up) 2039 2252 2395 2556 73/1					
15	14	11	12	<b>THIRD EYE BLIND</b> Losing A Whole Year (Elektra/EEG) 1947 1979 1847 1811 94/4					
24	22	16	13	<b>MATCHBOX 20</b> Real World (Lava/Atlantic) 1897 1744 1554 1283 86/0					
13	13	13	14	<b>JERRY CANTRELL</b> Cut You In (Columbia) 1781 1848 1945 1913 78/0					
14	15	15	15	<b>NATALIE IMBRUGLIA</b> Torn (RCA) 1710 1789 1827 1822 55/0					
18	17	19	16	<b>DAYS OF THE NEW</b> Shelf In The Room (Outpost/Geffen) 1690 1642 1616 1628 66/0					
20	20	18	17	<b>CHERRY POPPIN' DADDIES</b> Zoot Suit Riot (Mojo/Universal) 1689 1649 1580 1586 81/0					
22	23	20	18	<b>GOD LIVES UNDERWATER</b> From Your Mouth (1500/A&M) 1658 1523 1478 1367 94/1					
—	43	22	19	<b>TORI AMOS</b> Spark (Atlantic) 1583 1263 673 118 85/5					
33	26	23	20	<b>HARVEY DANGER</b> Flaggpole Sitta (Slash/London) 1519 1254 1050 890 90/13					
9	10	14	21	<b>OUR LADY PEACE</b> Clumsy (Columbia) 1471 1792 2047 2408 65/0					
39	29	24	22	<b>URGE</b> Jump Right In (Immortal/Epic) 1379 1211 999 787 91/10					
7	11	17	23	<b>GREEN DAY</b> Time Of Your Life (Good Riddance) (Reprise) 1371 1703 2039 2508 66/0					
—	40	30	24	<b>GREEN DAY</b> Redundant (Reprise) 1299 1064 716 198 82/7					
34	28	28	25	<b>ALANIS MORISSETTE</b> Uninvited (Warner Sunset/Reprise) 1239 1119 1015 867 51/4					
30	25	27	26	<b>STABBING WESTWARD</b> Save Yourself (Columbia) 1161 1158 1100 1031 74/0					
43	34	31	27	<b>ATHENAUM</b> What I Didn't Know (Atlantic) 1118 1015 819 643 73/7					
<b>BREAKER</b>			28	<b>SOUL ASYLUM</b> I Will Still Be Laughing (Columbia) 1086 714 274 103 77/13					
<b>BREAKER</b>			29	<b>BLACK LAB</b> Time Ago (DGC/Geffen) 1073 931 644 331 68/7					
<b>BREAKER</b>			30	<b>SPECIALS</b> It's You (Way Cool Music/MCA) 1040 973 896 835 66/0					
23	24	29	31	<b>THIRD EYE BLIND</b> How's It Going To Be (Elektra/EEG) 990 1111 1205 1328 47/2					
—	—	46	32	<b>VERVE</b> Lucky Man (Hut/Virgin) 968 573 306 248 65/11					
17	18	21	33	<b>SPACEHOG</b> Mungo City (HiFi/Sire/WB) 931 1373 1588 1658 53/0					
8	19	25	34	<b>PEARL JAM</b> Given To Fly (Epic) 908 1211 1584 2450 46/0					
36	32	34	35	<b>AGENTS OF GOOD ROOTS</b> Come On (Let Your Blood...) (RCA) 887 938 926 853 62/1					
48	42	39	36	<b>EVE 6</b> Inside Out (RCA) 869 723 694 573 63/7					
—	—	50	37	<b>BEN FOLDS FIVE</b> Song For The Dumped (550 Music) 847 519 108 83 58/5					
41	37	38	38	<b>WARK</b> Forgiven (Maverick/Reprise) 804 780 788 743 57/0					
—	—	49	39	<b>MARCY PLAYGROUND</b> Saint Joe On The School Bus (Capitol) 724 530 337 247 61/14					
11	16	26	40	<b>CHRIS CORNELL</b> Sunshower (Atlantic) 723 1171 1668 1966 37/0					
21	27	33	41	<b>RADIOHEAD</b> Karma Police (Capitol) 698 941 1032 1454 36/0					
35	35	41	42	<b>SCOTT WEILAND</b> Barbarella (Atlantic) 601 688 801 857 43/0					
<b>DEBUT</b>			43	<b>WALLFLOWERS</b> Heroes (Epic) 593 18 12 — 93/91					
49	47	45	44	<b>JIMMIE'S CHICKEN SHACK</b> Dropping Anchor (Rocket/Island) 592 574 588 565 40/0					
32	38	42	45	<b>BARENAKED LADIES</b> Brian Wilson (Reprise) 561 631 740 969 26/0					
27	30	36	46	<b>MONO</b> Life In Mono (Echo/Mercury) 555 855 993 1158 32/0					
25	31	37	47	<b>BEN FOLDS FIVE</b> Brick (550 Music) 554 836 949 1188 30/0					
40	36	44	48	<b>311</b> Beautiful Disaster (Capricorn/Mercury) 550 596 795 784 23/0					
45	45	43	49	<b>MIGHTY MIGHTY BOSSTONES</b> Wrong Thing Right... (Mercury) 538 604 608 598 35/1					
—	49	48	50	<b>GETAWAY PEOPLE</b> She Gave Me Love (Tangerine/Columbia) 515 551 529 499 40/4					

This chart reflects airplay from April 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker.  
109 Alternative reporters. 109 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

## NEW & ACTIVE

**PROPELLERHEADS** History Repeating (DreamWorks/Geffen)  
Total Plays: 351, Total Stations: 31, Adds: 4  
**ECNOLINE CRUSH** Home (Restless)  
Total Plays: 348, Total Stations: 31, Adds: 2  
**SONIC YOUTH** Sunday (DGC/Geffen)  
Total Plays: 336, Total Stations: 42, Adds: 20  
**SUPERORAG** Do The Vampire (Elektra/EEG)  
Total Plays: 313, Total Stations: 27, Adds: 0  
**SAMIAM** She Found You (Ignition)  
Total Plays: 279, Total Stations: 25, Adds: 4  
**CREED** Torn (Wind-up)  
Total Plays: 275, Total Stations: 13, Adds: 1

**DEFTONES** Be Quiet And Drive (Far Away) (Maverick/WB)  
Total Plays: 264, Total Stations: 35, Adds: 11  
**2 SKINNEE J'S** Riot NNNRRRDD (Capricorn/Mercury)  
Total Plays: 251, Total Stations: 29, Adds: 3  
**BROTHER CANE** I Lie In The Bed I Make (Virgin)  
Total Plays: 247, Total Stations: 12, Adds: 1  
**REVEREND HORTON HEAT** Lie Detector (Interscope)  
Total Plays: 243, Total Stations: 27, Adds: 4

Songs ranked by total plays

## BREAKERS

<b>SOUL ASYLUM</b>		
I Will Still Be Laughing (Columbia)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1086/372	77/13	28
<b>BLACK LAB</b>		
Time Ago (DGC/Geffen)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1073/142	68/7	29
<b>SPECIALS</b>		
It's You (Way Cool Music/MCA)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1040/67	66/0	30

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
WALLFLOWERS Heroes (Epic)	91
LENNY KRAVITZ If You Can't Say No (Virgin)	32
GUSTER Airport Song (Hybrid/Sire)	20
SONIC YOUTH Sunday (DGC/Geffen)	20
BAD RELIGION Shades Of Truth (Atlantic)	15
GANDHARVAS Downtime (MCA)	14
MARCY PLAYGROUND Saint Joe On The School... (Capitol)	14
HARVEY DANGER Flaggpole Sitta (Slash/London)	13
SOUL ASYLUM I Will Still Be Laughing (Columbia)	13
DEFTONES Be Quiet And Drive (Far Away) (Maverick/WB)	11
VERVE Lucky Man (Hut/Virgin)	11

**Money Mark**  
"Hand In Your Head"  
Added Early At:  
**LIVE 105 WOXY**  
**IMPACTING RADIO 5/4**

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
WALLFLOWERS Heroes (Epic)	+575
GOO GOO DOLLS Iris (Warner Sunset/Reprise)	+408
VERVE Lucky Man (Hut/Virgin)	+395
SOUL ASYLUM I Will Still Be Laughing (Columbia)	+372
BEN FOLDS FIVE Song For The Dumped (550 Music)	+328
TORI AMOS Spark (Atlantic)	+320
PEARL JAM Wishlist (Epic)	+293
SONIC YOUTH Sunday (DGC/Geffen)	+273
HARVEY DANGER Flaggpole Sitta (Slash/London)	+265
FUEL Shimmer (550 Music)	+260

## HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
VERVE Bitter Sweet Symphony (Hut/Virgin)
BLINK 182 Dammit (Growing Up) (Cargo/MCA)
DAYS OF THE NEW Touch, Peel, And Stand (Outpost/Geffen)
EVERCLEAR Everything To Everyone (Capitol)
FOO FIGHTERS Everlong (Roswell/Capitol)
SMASH MOUTH Walkin' On The Sun (Interscope)
MATCHBOX 20 3am (Lava/Atlantic)
BLUR Song 2 (Virgin)
GREEN DAY Hitchin' A Ride (Reprise)
SUBLIME Wrong Way (Gasoline Alley/MCA)

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.



R&R 24 from 30, 1299 plays  
Monitor: 28\* from 33\*, 842 plays

Active Rotation

Hot Action @:

KNDD 28x	WBCN 24x	KPNT 21x	WRZX 18x	KOME 18x
WHFS 22x	WXRK 20x	KTEG 22x	KROQ 24x	KITS 29x
KNRK 22x	WXEX 22x	KMYZ Add	WAQZ Add	WXSX Add
Catch Green Day on tour beginning 4/30 in Houston!				KNRX Add



# "Flagpole Sitta"

The first single from their debut album  
**Where have all the merrymakers gone?**

R&R Alternative 23-20 BB Monitor 26-18\*  
BB Audience 18-12\* Audience Reach 10 Million

## HARVEY DANGER

Sit on the flagpole, not on the fence!

Already On:  
KNDD 41x  
KROC 41x  
KOME 38x  
LIVE105 42x  
99X 32x  
WHFS 31x  
WFNX 23x  
WXRK 22x  
WBCN 18x  
Q101 32x  
KEDJ 26x  
X96 33x  
KKND 18x  
KTEG 25x  
& many more

Requesting, Selling &  
Researching Everywhere!

Most Added  
Again  
This Week  
Including:

WPLY WXNR  
KZON KICT  
KTCL KQRX  
WEND WSFM  
WEDG KRBR  
WLRS WGBD  
WNFZ  
& many more

**Where have all the merrymakers gone?**

**IN STORES NOW!**

The Arena Rock Recording Company

Produced by John Goodman and Harvey Danger  
Management: AAM

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[www.americanradiohistory.com](http://www.americanradiohistory.com)

# Break Through

## Artist

**ATHENAEUM**  
 TRACK: "WHAT I DIDN'T KNOW"  
 LP: **RADIANCE**  
 PRODUCER: **GAVIN MACKILLOP**  
 LABEL: **ATLANTIC**

**e**ssentials: Can you say "Athenaeum"? It's not "Anthony-um," it's "Ath-a-nee-um," according to the band's drummer **Nic Brown**. Intellectually, named for a centuries-old literary society, the North Carolina-based foursome (composed of Brown, vocalist/guitarist **Mark Kano**, bassist **Alex McKinney**, and guitarist **Grey Brewster**) started out in apt

poetic fashion: high atop the Brown household, rehearsing in the attic. Brown and Kano even cut their musical teeth by playing the usual AOR cover repertoire (i.e. Led Zeppelin, Rush, and Eagles) at local junior-high school dances. It took seven years for Athenaeum's original material — a blend of tasty guitar hooks, strong harmonies, and hard-edged alterna-rock — to go from attic to Atlantic. Now with the release of *Radiance* and the debut single, "What I Didn't Know," it's twisting radio tongues everywhere. How's that pronunciation again?

• **Artist POV:** Brown on those less read than he: "Our name has been a bit of a curse, but once people hear it, they really can't forget it, either. I'm more surprised now when I hear people say it right."

—**Rich Michalowski**  
 Asst. Alternative Editor



Breakthrough Artist highlights breaking artists with strong chart momentum.

Sonic Youth "Sunday" (DGC/Geffen)  
 Aaron Axelsen, MD  
 KITS/San Francisco



With the delicate task of balancing your station's playlist between the cool core and the passive cume, it is often difficult to find "happy medium" records that produce a universally jovial reaction with both the hip scenesters and the button pushers alike — you know, achieving street credibility and strong imagery points without alienating the Kmart shoppers. ■ Seminal New York outfit Sonic Youth has delivered such a record with their new, infectious gem, "Sunday." This taster off their forthcoming album, *A Thousand Leaves*, embodies a new pop direction for these truly Alternative stalwarts and should definitely transcend them far beyond the underground niche by winning over many new fans ■ Live 105 first got the ball rollin' with "Sunday" over four weeks ago — much to the delight of numberless Sonic Youth loyalists in San Francisco — after only one listen by resident indie rockers Richard Sands and Roland West! It is already top five phones and they have three, sold-out shows in May at the Fillmore.

**Aaron Axelsen**  
**ON THE RECORD**

For the third time in a month we have an artist with 90+ adds. Congrats to **Epic** for making every other label's week miserable by pulling in 91 adds on the **Wallflowers'** "Heroes" track ... With all of the superstar acts and major label developing artists out now, it's nice to see indy acts breaking through. Check out **Ignition's Samiam**, whose single, "She Found You," is carving its way through the major artist/label logjam with a very well-received single. Also, little more needs to be said about **Ani DiFranco's** phenomenal run with "Little Plastic Castles," however, look out for a \$250,000 video of the song in early May ... "A great song is a great song" is what one East Coast MD told me as we scratched our collective heads over some programmers' reticence to add **Wank's** "Forgiven" because it sounds too "West Coast." Someone please fill me in on how Wank can be too "West Coast" at the same time a band like **Sublime** is a core artist ... Congrats to **Hybrid** and **Sire** for pulling in an impressive add week for **Guster** in the midst of some big-time traffic. **RECORD OF THE WEEK:** **Our Lady Peace** "4am"

**ON THE RADIO**  
 With Jim Kerr

# GIRLS AGAINST BOYS

# GVSB

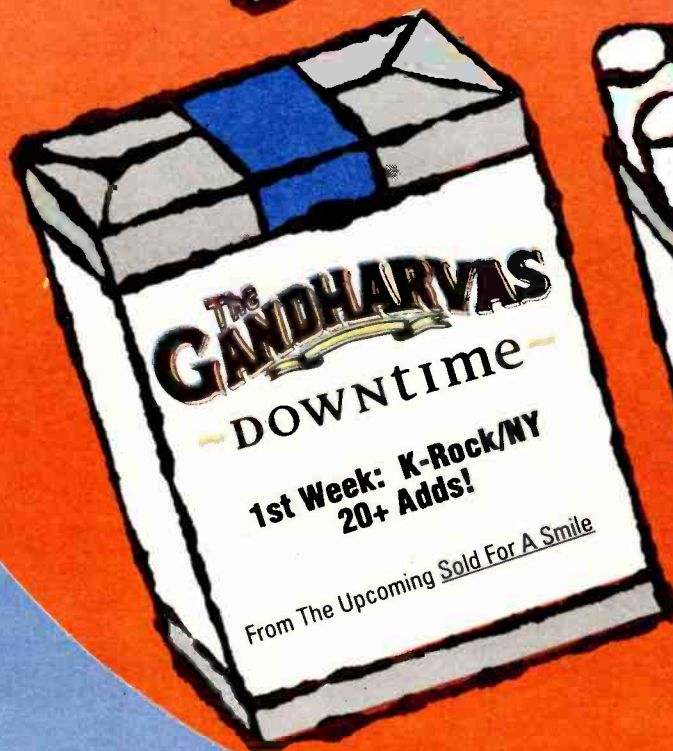
IMPACTS \*\*\*\*\* MAY 5  
 DETONATION STYLE

\*\* PARK AVENUE \*\*

PRODUCED BY NICK LAUNAY  
 MANAGEMENT: Aaron Blitzstein/  
 Gold Mountain Entertainment  
 www.geffen.com www.gvsb.com  
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# We're Smokin'!



WARNING: Records so hot they may be hazardous to your health.

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OF AMERICA

**CARGO**  
MUSIC

**Witch**  
MUSIC

**WAY**  
COOL  
MUSIC

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ALTERNATIVE PLAYLISTS

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

MARKET #1 WKRX/New York (212) 314-9230 Kingston/Peer. Playlist for WKRX with columns for plays, time, and artist/title.

MARKET #2 KROQ/Los Angeles (818) 567-1067 Weathehy/Sandblom/Worden. Playlist for KROQ with columns for plays, time, and artist/title.

MARKET #3 Q101 WKQX/Chicago (312) 527-8348 Luke/Shuminas. Playlist for Q101 with columns for plays, time, and artist/title.

MARKET #4 KITS/San Francisco (415) 512-1053 Sands/West/Axelsen. Playlist for KITS with columns for plays, time, and artist/title.

MARKET #5 WPLY/Philadelphia (610) 565-8900 McMan/Kubinski/Elnot. Playlist for WPLY with columns for plays, time, and artist/title.

MARKET #6 94.5 EDGE KDGE/Dallas (972) 770-7777 Doherty/Smith. Playlist for 94.5 EDGE with columns for plays, time, and artist/title.

MARKET #7 CIMX/Detroit (313) 961-6397 Brookshaw/Cannova. Playlist for CIMX with columns for plays, time, and artist/title.

MARKET #7 WPLT/Detroit (313) 871-3030 Michaels. Playlist for WPLT with columns for plays, time, and artist/title.

MARKET #7 the edge @105.1 WKQG/Detroit (248) 355-1051 Doyle/Spike. Playlist for the edge @105.1 with columns for plays, time, and artist/title.

MARKET #8 WHFS/Washington (301) 306-0991 Benjamin/Waugh/Ferrise. Playlist for WHFS with columns for plays, time, and artist/title.

MARKET #9 100.3 BUZZ KTBB/Houston (713) 968-1000 Trapp/Sadot. Playlist for 100.3 BUZZ with columns for plays, time, and artist/title.

MARKET #10 WBCN 104.1FM WBCN/Boston (617) 266-1111 Oedipus/Strick/Alan. Playlist for WBCN with columns for plays, time, and artist/title.

MARKET #10 101.7 WFNX WFNX/Boston (781) 595-6200 Cruze/Gail. Playlist for 101.7 WFNX with columns for plays, time, and artist/title.

MARKET #12 99X WNNX/Atlanta (404) 266-0997 Phillips/Fram/Demery. Playlist for 99X with columns for plays, time, and artist/title.

MARKET #13 THE end 107.7 KNDD/Seattle (206) 622-3251 Manning/Monroe. Playlist for THE end 107.7 with columns for plays, time, and artist/title.

MARKET #14 ZONE 105 KZNZ/Minneapolis (612) 545-5801 Lassman/Hansen. Playlist for ZONE 105 with columns for plays, time, and artist/title.

MARKET #15 92.5/VEFM XHRM/San Diego (619) 536-4900 Halloran/Kelly. Playlist for 92.5/VEFM with columns for plays, time, and artist/title.

MARKET #15 91.1 XTRA/San Diego (619) 291-9191 Schock/Muckley. Playlist for 91.1 XTRA with columns for plays, time, and artist/title.

MARKET #16 WLIR 92.7 WLIR/Long Island (516) 222-1103 Levine/Cee/Lopez. Playlist for WLIR 92.7 with columns for plays, time, and artist/title.

MARKET #17 edge 106.7/106.9 KEDJ/Phoenix (602) 266-1360 Hart/Patky. Playlist for edge 106.7/106.9 with columns for plays, time, and artist/title.

# ALTERNATIVE PLAYLISTS

April 24, 1998 R&R • 139

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

**MARKET #17**  
**KZON/Phoenix**  
(602) 258-8181  
Peterson/Mannion

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
32	32	32	32	32	SEMISONIC/Closing Time
19	28	32	32	32	FUEL/Summer
25	24	26	32	32	GOOD GOO DOLLS/Sins
32	32	32	32	32	NATALIE IMBRUGLIA/Torn
5	10	11	21	21	SPECIAL/SIt's You
18	19	19	21	21	DAYS OF THE NEW/Touch, Peel, And...
15	16	18	18	18	BEN FOLDS FIVE/Brick
23	24	24	24	24	EDWIN MCCAIN/It'll Be
23	27	18	18	18	MARCY PLAYGROUND/Sex And Candy
19	27	24	17	17	EVERCLEAR/Will Buy You...
16	14	19	16	16	VERVE/Bitter Sweet
3	8	15	15	15	BLACK LAB/Time Ago
9	19	19	19	19	COWBOY MOUTH/How Do You Tell...
6	12	13	13	13	GARBAGE/Push It
12	15	14	14	14	GREEN DAY/Redundant
19	13	14	14	14	PEARL JAM/Wishist
17	20	18	18	18	BLACK LAB/Wash It Away
10	14	14	14	14	ATHENAUM/What I Didn't Know
9	12	12	12	12	CHEERY POPPIN' /Zoot Suit Riot
8	16	12	12	12	DAVE MATTHEWS BAND/Don't Drink...
14	13	12	12	12	EBBA/In The Mood
9	11	12	12	12	FOO FIGHTERS/My Hero
15	13	12	12	12	SARAH MCCLACHLAN/Adia
13	12	15	11	11	THIRD EYE BLIND/Losing A Whole Year

**MARKET #18**  
**KPNT/St. Louis**  
(314) 231-1057  
Feb/Wilde

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
11	11	11	11	11	GREEN DAY/Redundant
23	24	34	37	37	CREED/My Own Prison
35	35	36	35	35	SEMISONIC/Closing Time
35	35	36	35	35	MARCY PLAYGROUND/Sex And Candy
23	32	36	35	35	FABSTBALL/The Way
34	35	36	35	35	FOO FIGHTERS/My Hero
24	24	33	35	35	URGE/Jump Right In
16	17	33	34	34	PEARL JAM/Wishist
20	21	26	33	33	DAYS OF THE NEW/Shell In The Room
22	22	24	26	26	EVERCLEAR/Will Buy You...
17	17	22	26	26	ATHENAUM/What I Didn't Know
22	25	24	24	24	JERRY CANTRELL/Cut You In
23	25	24	24	24	FUEL/Summer
13	21	24	24	24	GOD LIVES UNDERWATER/From Your Mouth
20	22	24	23	23	AGENTS OF GOOD ROOTS/Come On (Let...)
4	25	24	24	24	GARBAGE/Push It
22	23	21	21	21	311/Beautiful Disaster
11	22	21	21	21	GREEN DAY/Redundant
13	20	20	20	20	GOOD GOO DOLLS/Sins
7	21	20	20	20	DAVE MATTHEWS BAND/Don't Drink...
34	20	19	19	19	PEARL JAM/Wishist
17	21	20	17	17	THIRD EYE BLIND/What I'm Going To Be
10	16	17	17	17	CHEERY POPPIN' /Zoot Suit Riot
16	15	16	15	15	MATCHBOX 20/Real World
16	15	15	15	15	THIRD EYE BLIND/Losing A Whole Year
10	15	15	15	15	HARVEY DANGER/Flapole Sitta
10	15	15	15	15	VERVE/Lucky Man
10	15	15	15	15	REVEREND HORTON HEAT/Le Detector
14	13	13	13	13	STABBING WESTWARD/Save Yourself
10	13	11	11	11	CREED/My Own Prison
12	11	11	11	11	MARCY PLAYGROUND/Saint Joe On

**MARKET #20**  
**the 105.9**  
**WXDX/Pittsburgh**  
(412) 937-1441  
Moschitta/Olana

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
39	30	41	38	38	CREED/My Own Prison
23	17	36	38	38	FUEL/Summer
8	30	33	37	37	DAVE MATTHEWS BAND/Don't Drink...
22	19	36	36	36	GOOD GOO DOLLS/Sins
39	36	38	35	35	JERRY CANTRELL/Cut You In
36	34	37	33	33	OUR LADY PEACE/Clumsy
15	19	32	32	32	FOO FIGHTERS/My Hero
5	20	23	23	23	AGENTS OF GOOD ROOTS/Come On (Let...)
5	20	23	23	23	GARBAGE/Push It
21	19	22	22	22	SEMISONIC/Closing Time
37	24	22	22	22	FABSTBALL/The Way
1	18	22	22	22	BLACK LAB/Time Ago
11	23	20	20	20	ATHENAUM/What I Didn't Know
10	19	19	19	19	DAYS OF THE NEW/Shell In The Room
9	20	19	18	18	THIRD EYE BLIND/What I'm Going To Be
18	21	17	17	17	MATCHBOX 20/Real World
12	10	17	17	17	SCOTT WELAND/Barbara
12	10	17	17	17	STABBING WESTWARD/Save Yourself
7	13	16	16	16	PEARL JAM/Wishist
11	12	16	16	16	GOD LIVES UNDERWATER/From Your Mouth
17	12	15	15	15	REVEREND HORTON HEAT/Le Detector
10	12	13	13	13	JIMMIE'S CHICKEN /Dropping Anchor
1	9	15	15	15	SOU ASYLUM/Will Still Be...
1	10	14	14	14	DEFONES/Be Quiet And...
9	11	14	13	13	EVERCLEAR/Will Buy You...
1	12	13	13	13	BEN FOLDS FIVE/Song For The Dumped
9	12	13	13	13	ALANIS MORISSETTE/Uninvited
9	12	13	13	13	CHERRY POPPIN' /Zoot Suit Riot
9	12	13	13	13	CHERRY POPPIN' /Zoot Suit Riot

**MARKET #22**  
**KTCL/Denver**  
(303) 623-9330  
O'Connor

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
41	30	34	34	34	FABSTBALL/The Way
20	13	14	14	14	PEARL JAM/Wishist
31	21	24	24	24	CREED/My Own Prison
41	30	31	31	31	BECK/Deadweight
30	19	35	35	35	CHEERY POPPIN' /Zoot Suit Riot
30	20	25	25	25	EVE GINISIDE OUT
22	25	24	24	24	MULU/Pussycat
30	21	22	22	22	FUEL/Summer
32	25	23	23	23	FINLEY QUAY/Sunday Shining
5	11	23	23	23	GARBAGE/Push It
32	21	24	24	24	SPECIAL/SIt's You
30	22	24	22	22	SEMISONIC/Closing Time
32	21	22	22	22	SPACEHOG/Mungo City
1	15	22	22	22	URGE/Jump Right In
23	29	22	22	22	RADIOHEAD/Karma Police
27	21	22	22	22	WANK/Forbidden
21	26	21	21	21	TORI AMOS/Spark
1	17	21	21	21	HIG BAD VOODOO DADDY/You & Me...
33	21	19	19	19	PEARL JAM/Wishist
27	15	19	19	19	MARCY PLAYGROUND/Sex And Candy
24	17	19	19	19	MATCHBOX 20/Real World
25	17	18	18	18	VERVE/Lucky Man
25	17	18	18	18	THIRD EYE BLIND/Losing A Whole Year
22	16	18	18	18	HARVEY DANGER/Flapole Sitta
25	15	17	17	17	GOD LIVES UNDERWATER/From Your Mouth
12	10	17	17	17	EVERCLEAR/Everything To...
1	18	17	17	17	PROPELLERHEADS/History Repeating
22	15	16	16	16	VERVE/Bitter Sweet
23	16	17	17	17	THIRD EYE BLIND/What I'm Going To Be
15	21	24	24	24	DAVE MATTHEWS BAND/Don't Drink...

Can you believe  
there are some of  
you still not playing  
**Cherry Poppin'  
Daddies?**  
Now that's a "Riot!"

**18 - 17** R&R  
**18\* - 16\*** BDS

**MOJO**

**MARKET #24**  
**KNRK/Portland, OR**  
(503) 223-1441  
Hamilton

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
40	43	44	43	43	HARVEY DANGER/Flapole Sitta
42	43	43	43	43	MARCY PLAYGROUND/Sex And Candy
43	43	43	43	43	SEMISONIC/Closing Time
13	40	41	41	41	DAVE MATTHEWS BAND/Don't Drink...
43	43	40	40	40	CHEERY POPPIN' /Zoot Suit Riot
22	40	40	40	40	GARBAGE/Push It
23	36	38	38	38	FUEL/Summer
24	24	24	24	24	FABSTBALL/The Way
25	23	24	24	24	ATHENAUM/What I Didn't Know
1	25	24	24	24	BEN FOLDS FIVE/Song For The Dumped
23	24	24	24	24	GOD LIVES UNDERWATER/From Your Mouth
21	24	24	24	24	GREEN DAY/Redundant
14	24	24	24	24	PEARL JAM/Wishist
22	24	24	24	24	EVERCLEAR/Will Buy You...
23	24	24	24	24	SPECIAL/SIt's You
22	22	22	22	22	DELERIUM/Bliss
22	22	22	22	22	THIRD EYE BLIND/Losing A Whole Year
12	19	19	19	19	STABBING WESTWARD/Save Yourself
10	19	20	20	20	TORI AMOS/Spark
1	14	14	14	14	SONIC YOUTH/Sunday
1	12	12	12	12	BAD RELIGION/Shades Of Truth
12	10	10	10	10	GOOD GOO DOLLS/Sins
11	8	9	9	9	GOOSE/For All The Lovely
6	10	11	11	11	LIBIDO/Superstic Daydream
10	11	7	7	7	BRAN VAN 3000/Rising In L.A.
8	11	10	10	10	LIN PEDALS/Sirraty
1	8	9	9	9	DITANY/By Myself

**MARKET #25**  
**WAQZ/Cincinnati**  
(513) 621-9326  
Harris/Jamie

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
51	54	57	59	59	NATALIE IMBRUGLIA/Torn
56	57	58	59	59	THIRD EYE BLIND/What I'm Going To Be
50	57	58	59	59	MARCY PLAYGROUND/Sex And Candy
39	39	45	45	45	TORNIC/Open Up Your Eyes
21	28	43	43	43	GOOD GOO DOLLS/Sins
39	44	44	44	44	PAULA COLLIS/My Soul
1	44	44	44	44	VONDA SHEPARD/Searchin' My Soul
35	42	42	42	42	DAVE MATTHEWS BAND/Don't Drink...
39	42	42	42	42	ALANIS MORISSETTE/Uninvited
35	42	42	42	42	SISTER HAZEL/Happy
37	42	42	42	42	BEN FOLDS FIVE/Brick
38	39	34	34	34	LORENA MCKENITT/The Mummies' Dance
40	38	32	32	32	SOUL ASYLUM/Will Still Be...
40	38	32	32	32	FABSTBALL/The Way
8	25	31	31	31	BARNABEK LADIES/Brian Wilson
23	23	31	31	31	EDWIN MCCAIN/It'll Be
1	40	30	30	30	EVERCLEAR/Will Buy You...
24	30	30	30	30	SHAWN COLVIN/Nothin' On Me
24	21	29	29	29	SEMISONIC/Closing Time
51	46	17	19	19	CHANTAL KREWINS/Grounded
1	19	19	19	19	REBEKAH/SO Wet
33	30	17	17	17	GREEN DAY/Time Of Your Life
18	10	9	9	9	GARBAGE/Push It
7	7	7	7	7	URGE/Jump Right In
7	7	7	7	7	GOD LIVES UNDERWATER/From Your Mouth
7	7	7	7	7	GREEN DAY/Redundant
7	7	7	7	7	CHEERY POPPIN' /Zoot Suit Riot
7	7	7	7	7	SARAH MCCLACHLAN/Adia
7	7	7	7	7	SPECIAL/SIt's You
7	7	7	7	7	PEARL JAM/Wishist

**MARKET #26**  
**the X 107.9**  
**WKXV/Cincinnati**  
(513) 623-4114  
Fyffe

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
12	20	22	22	22	TORI AMOS/Spark
2	22	22	22	22	SONIC YOUTH/Sunday
16	16	16	16	16	REVEREND HORTON HEAT/Le Detector
1	24	20	21	21	DAVE MATTHEWS BAND/Don't Drink...
22	19	21	21	21	AIR/Sexy Boy
22	21	20	21	21	SPECIAL/SIt's You
22	21	20	21	21	SUPERHAG/Do The Vampire
21	21	21	21	21	GOD LIVES UNDERWATER/From Your Mouth
20	20	21	21	21	HARVEY DANGER/Flapole Sitta
1	20	17	17	17	GARBAGE/Push It
21	20	19	19	19	GETAWAY PEOPLE/She Gave Me Love
21	20	20	20	20	SEMISONIC/Closing Time
19	21	20	20	20	ELLIOTT SMITH/ness Masay
15	16	16	16	16	PROPELLERHEADS/History Repeating
16	16	16	16	16	YOUNG OUBLIERS/Blink
16	16	16	16	16	ROBBIE ROBERTSON/Unbound
16	16	15	15	15	LONDON/Feedback Queen
15	16	20	20	20	BUFFALO DAUGHTERS/From Five Lakes
15	16	15	15	15	ALEXANDER ESCOBEDO/Just To Know
14	16	15	15	15	CURVE/Coming Up Roses
13	11	10	10	10	POE/Tyler
22	21	19	19	19	JOLENE PENSA/ola
21	20	19	19	19	STEVE POLZ/Silverling
15	16	15	15	15	MORCHEEBA/At The Sea
1	16	15	15	15	GREEN DAY/Redundant
1	16	15	15	15	SOU ASYLUM/Will Still Be...
16	17	15	15	15	DRILL TEAM/Hold You Down
16	16	17	15	15	1000 CLOWNS/Kitty Kat Max

**MARKET #28**  
**KNRK/Kansas City**  
(816) 254-1073  
Lenac/Justice

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
38	30	40	41	41	DAYS OF THE NEW/Shell In The Room
36	39	39	39	39	FABSTBALL/The Way
22	21	37	37	37	EVERCLEAR/Will Buy You...
20	23	37	37	37	METALLICA/The Unforgiven II
22	36	38	38	38	311/Beautiful Disaster
40	40	37	37	37	FOO FIGHTERS/My Hero
18	13	25	25	25	PEARL JAM/Wishist
15	20	23	23	23	EVE GINISIDE OUT
20	22	23	23	23	JERRY CANTRELL/Cut You In
22	23	23	23	23	URGE/Jump Right In
24	23	23	23	23	SPACEHOG/Mungo City

NEW MUSIC SPECIALTY SHOWS

Sonic Boom Shakes Up Chart

By Rich Michalowski  
Asst. Alternative Editor

After a brief fall from the chart last week, DGC/Geffen's **Sonic Youth** makes a killer return claiming the No. 1 slot and backing from over half of the Specialty Show reporters, including KPNT/St. Louis, WBCN/Boston, and WLUM/Milwaukee, among others. Interscope's Reverend Horton Heat — who jammed the panel staying at No. 1 for a solid four weeks -- hangs high in the top 5 with loyal support from KTBZ/Houston, WKGB/Binghamton, and WQXA/Harrisburg. Meanwhile, the single "Billy Club" from Roadrunner's latest and proudest release, **Junkie XL**, holds its ground at KFMA/Tucson and KJEE/Santa Barbara and proves to be a panel favorite. Also, MCA's Gandharvas pull in big spins across the board, debuting at No. 5 after several weeks of close brushes with the chart. Nice debuts from A&M's **Face To Face** (a previous Record To Watch) and Island's **Pulp**. Keep your eyes and ears open for "Mulder and Scully." No, I'm not talking about the acclaimed television series, but rather Vapor's first single from the Catatonia album *International Velvet*. Yep, you guessed it ... **Record To Watch: Catatonia**

KRBR/Duluth, MN

The Zone  
Christine "Machine" Dean  
Sunday, April 12



EVE 6 Inside Out (RCA)

AI'S NOT WELL Dis-ease ... (Beyond Music)

AIR Sexy Boy (Source/Caroline)

STEREOPHONICS A Thousand Trees (V2)

10 SPEED Space Queen (A&M)

SONIC YOUTH Sunday (DGC/Geffen)

MAGNET Which Way (PC Music)

SPECIALS It's You (Way Cool Music/MCA)

ULTRAHORSE Telecom (911)

FDIL Reviver Gene (Mute)



TOP 20 ARTISTS

Ranked by total number of shows reporting artist.

- 1 SONIC YOUTH (DGC/Geffen)
- 2 REVEREND HORTON HEAT (Interscope)
- 3 JUNKIE XL (Roadrunner)
- 4 GANDHARVAS (MCA)
- 5 ANGELIQUE (Red Ant)
- 6 GIRLS AGAINST BOYS (DGC/Geffen)
- 7 PURE (Mammoth)
- 8 SPRUNG MONKEY (Surfdog/Hollywood)
- 9 AIR (Source/Caroline)
- 10 SWERVEDRIVER (Zero Hour)
- 11 LITANY (Time Bomb) Airplay Includes: KOME, KPNT, WBCN
- 12 CURVE (Universal) Airplay Includes: KITS, KJEE, KNRK
- 13 MONEY MARK (London) Airplay Includes: WBRU, WEQX, WPLY
- 14 SUICIDE MACHINES (Hollywood) Airplay Includes: KEDG, KFRR, WGMR
- 15 SAMIAM (Ignition) Airplay Includes: WCYY, WKGB, WLUM
- 16 10 SPEED (A&M) Airplay Includes: KRBR, WQXA, WXSR
- 17 PULP (Island) Airplay Includes: KTBZ, WBCN, WXDX
- 18 APOLLO FOUR FORTY (TVT) Airplay Includes: KEDG, KFMA, KITS
- 19 DAVID GARZA (Atlantic) Airplay Includes: WAVF, WFNX, WLUM,
- 20 FACE TO FACE (A&M) Airplay Includes: WGMR, WQXA, XTRA



Sonic Youth

<p><b>WEQX/Albany, NY</b> Download Sunday 7-10pm Stephen Bottomely Wardue Project "King Of The Castle" Massive Attack "Teardrop" David Garza "Discoball World" Pignoneas "Battle Flag" Bernard Butler "Slay"</p>	<p><b>WBZF/Florence, SC</b> Migrain Medicine Show Monday 8-10pm Neal Douhne Go! To All The Lovely 2 Skinnee J's "Riot Nrrrd" Addict "Monsterside" Ais Not Well "Dis-ease..." Pure "Chocolate Bar"</p>	<p><b>WXRK/New York, NY</b> The "Buzz" Sunday midnight-2am Mike Peer/Jake Fogelinet Gandharvas "Downtown" Girls Against Boys "Park Avenue" hunger "Whore" Urge "Jump Right In" Addict "Monsterside"</p>	<p><b>KITS/San Francisco, CA</b> Record Room Sunday 10pm-midnight Aaron/Roland/Mandi Jesus &amp; Mary Chain "Crackin' Up" DJ Icy "Can't Stop The..." Grant Lee Buffalo "Truly Truly" Vast "Touched" Jamie Myerson "Crucal"</p>
<p><b>WQBK/Albany, NY</b> Over The Edge Monday midnight-2am Kelli McNamara Swervedriver "99th Dream" Spiritualized "Come Together" Yo La Tengo "Little Honda" Curve "Coming Up Roses" David Garza "Discoball World"</p>	<p><b>KFRR/Fresno, CA</b> 60 Minute Buzz Monday 9-10pm Matt Davis Supernova "Do The Vampire" Suicide Machines "Give" Angelic "Number" Sully "Scrubable (Remix)" Mortcheba "Let Me See"</p>	<p><b>KGDE/Omaha, NE</b> New From The Edge Monday midnight-2am Kelly S. Powell Weston "Indie Rock Star" Verve "Lucky Man" Avail "Sanctuary 13" Junkie XL "Billy Club" Space Monkeys "Acid House Killed..."</p>	<p><b>KOME/San Jose, CA</b> Nocturnal Noise Saturday midnight-1am Jeanette Grigevic Candykins "Feed It" Litany "By Myself" Hagfish "Closer" Blue Sky Roadster "Echo Chamber" Swintrot "Chem 6A"</p>
<p><b>KTEG/Albuquerque, NM</b> Over The Edge Sunday 7-8:30pm Julie Hoyt Pure "Chocolate Bar" Self "It All Comes Out..." Air "Sexy Boy" Spiritualized "Come Together" Urge "Jump Right In"</p>	<p><b>WXRA/Greensboro, CA</b> The Outer Limits Sunday 10-11:30pm Marko! Unwritten Law "California Sky" Gandharvas "Downtown" God Lives Underwater "From Your Mouth" Sprung Monkey "Get Em Outta Here" Pure "Chocolate Bar"</p>	<p><b>WPLY/Philadelphia, PA</b> Y Not? Sunday 9-10:30pm Dan Fein Cherry Poppin' Daddies "Brown Derby Jump" Pearl Jam "Low Light" Rusted Overtones "Sugar Coat" Scott Weiland "Whore's The Man" Swervedriver "Wrong Treats"</p>	<p><b>KHXY/Santa Barbara, CA</b> Homegrown Sunday 9pm-midnight Sami Atheism "What I Don't Know" Vexious Hunter "Why Are You So..." Hum "Green To Me" Stegosaurus "At The Water" Whippersnapper "Tragic Flaw"</p>
<p><b>WKGB/Binghamton, PA</b> Incoming Monday 10-11:30pm Tim Boland Soul Asylum "I Will Still Be..." Sami "She Found You" Glorstone "Halfway" Pure "Chocolate Bar" Reverend Horton Heat "Lie Detector"</p>	<p><b>WQXA/Harrisburg, PA</b> The Morning News Sunday 9-11am Bill Hanson Real Big Fish "Beer" Marchoob 20 "The Real World" Spiritualized "Come Together" Solo To Face "Blind" Reverend Horton Heat "Lie Detector"</p>	<p><b>WXDX/Pittsburgh, PA</b> Edge Of The X Sunday 9-11pm Lenny Diana Tom Arnos "Spark" Scott Weiland "Jimmy Was A..." Home "American Girls" Sonic Youth "Sunday" David Garza "Discoball World"</p>	<p><b>KJEE/Santa Barbara, CA</b> Dissonant Jendris Sunday 10:20pm-midnight John Schroeter Bad Religion "Shades Of Truth" Massive Attack "Teardrop" Sonic Youth "Sunday" Hagfish "Envy" DJ Key "Can't Stop This..."</p>
<p><b>WBCN/Boston, MA</b> Nocturnal Emissions Sunday 8-10pm Oedipus Heather Nova "London Rain" Sonic Youth "Sunday" Girls Against Boys "Park Avenue" Gandharvas "Downtown" Money Mark "Hand In Your Head"</p>	<p><b>KTBB/Houston, TX</b> Lunar Rotation Sunday 7-9pm David Sadot Tom Arnos "Spark" Catonina "Mulder and Scully" Chopper One "Punk Named Josh" Curve "Coming Up Roses" Sonic Youth "Sunday"</p>	<p><b>KNRK/Portland, OR</b> Something Cool Sunday 8-9pm Jaime Cooley Creper Lagoon "Dear Dead" 660's "Remote Control" Girls Against Boys "Park Avenue" Money Mark "Hand In Your Head" Perfume Tree "Can't You" Sonic Youth "Sunday"</p>	<p><b>KTOZ/Springfield, MO</b> Test Site Sunday 7-8pm Simon Nights Ais Not Well "Dis-ease..." Deftones "Be Quiet And Drive..." Chopper One "Punk Named Josh" Shift "I Want To Be Rich" Go! To All The Lovely..."</p>
<p><b>WFNX/Boston, MA</b> Moods For Moderns Sunday midnight-2am Charlie Angelic "Number" Avail "Sanctuary 13" Big Bad Voodoo Daddy "You And Me And..." Catonina "Mulder and Scully" Curve "Coming Up Roses"</p>	<p><b>KCCX/Kansas City, MO</b> Living Room Sunday 8-10pm Stan &amp; Joel Frank &amp; Walters "How Can I Exist" Supernova "Do The Vampire" Festibal "Fire Escapes" Bignmouth "These Are The Days" Swervedriver "99th Dream"</p>	<p><b>WCYY/Portland, ME</b> Spinout Thursday 7-9pm Shawn "Facemelter" Jeffrey Dutch "Elephant Riders" Specials "Hears In My Beer" Ziggens "Surfin' Buena Park" New Bomb Turks "Snap Decision" Walkmen "Foam Hippie Cereal"</p>	<p><b>WGMR/State College, PA</b> Now Hear This Sunday 10pm-midnight Reggie Lutz Pure "Chocolate Bar" Deftones "Be Quiet And Drive..." Tuscadero "Paper Dolls" Hum "Green To Me" 660's "Remote Control"</p>
<p><b>WAVF/Charleston, SC</b> Cutting Edge Sunday 8:30-10:00pm Ben Hammick Reverend Horton Heat "Lie Detector" David Garza "Discoball World" Space Monkeys "Acid House Killed..." Scott Weiland "Desperation #5" FL DZ "Record Stack"</p>	<p><b>KFTE/Lafayette, LA</b> End Of The World Sunday 7-11pm Dave "Planet Man" Hubbell Mary Lou Lord "She Had You" Reverend Horton Heat "Lie Detector" Massive Attack "Teardrop" Curve "Coming Up Roses" Groop Doggins "Lovely Slant"</p>	<p><b>WBRU/Providence, RI</b> Breaking And Entering Wednesday midnight-2am Mike Green Litany "By Myself" Ben Harper "Mama's Trippin" Pulp "Like A Friend" Sonic Youth "Sunday" Apollo Four Forty "Lost In Space" Sami "She Found You" In June "Me!"</p>	<p><b>WWSR/Tallahassee, FL</b> Underground Lounge Sunday 8-10pm Rob The Lounge Lizard Magnet "Which Way" Swervedriver "99th Dream" Apollo Four Forty "Lost In Space" Sami "She Found You" In June "Me!"</p>
<p><b>WOXY/Cincinnati, OH</b> Gridlock Sunday 11pm-1am Dan Cromer Gas Huffer "Is That For Me?" Litany "By Myself" Pulp "Like A Friend" Protra "Herbert" Katie "Tappin' Out"</p>	<p><b>KEDG/Las Vegas, NV</b> Area 51 Sunday 9-11pm Kevin Carter Sensonic "Never You Mind" Reverend Horton Heat "Lie Detector" David Garza "Discoball World" Spies "Tired Of Being Alone" Sami "She Found You"</p>	<p><b>WXE/Providence, RI</b> House Of New X Music Tuesday 11pm-midnight John Alters Guster "Airport Song" One Minute Silence "A Waste Of Things" Kagee Smudge "Prayer For The Dying" 2 Skinnee J's "Riot Nrrrd" Rorschach Test "Sex"</p>	<p><b>KLZR/Topeka, KS</b> Future Mass Hysteria Monday 10:30pm-12am Bob Osburn Matt Wilson "Descender" Girls Against Boys "Park Avenue" Suicide Machines "Give" Hagfish "Envy" Unwritten Law "California Sky"</p>
<p><b>WOXY/Cincinnati, OH</b> 110 Clock News Sunday 11pm-1am Dorsey Fyfe Fa "Mother Mary" 10 Speed "Space Queen" Angelic "Number" Meat Purneyors "Demopsey Nash" Hayden "The Hazards Of..."</p>	<p><b>KXTE/Las Vegas, NV</b> It Hurts When I Pee Sunday 10pm-midnight Chris Ripley Deftones "Be Quiet And Drive..." Addict "Monsterside" Pure "Chocolate Bar" Reverend Horton Heat "Lie Detector" Cold "Go Away"</p>	<p><b>KPNT/St. Louis, MO</b> New Music Sunday Sunday 7-9:30pm Les Aaron Sexence None The... "Kiss Me" Sonic Youth "Sunday" Kiss Shaler "Pound The Drums" Grassway People "Get A Handle On It" Sprung Monkey "Get Em Outta Here"</p>	<p><b>WFPM/Wilmington, NC</b> Final Hour Weeknights 11pm-midnight Janice A. Sutter Apollo Four Forty "Lost In Space" Sprung Monkey "Get Em Outta Here" God Lives Underwater "Peanut" Junkie XL "Billy Club" 2 Skinnee J's "Riot Nrrrd"</p>
<p><b>WRBR/Duluth, MN</b> The Zone Sunday 7-9pm Christine "Machine" Dean Ultrahorse "Telecom" Foo Fighters "Baker Street" Specials "It's You" Gandharvas "Downtown" Eve 6 "Inside Out"</p>	<p><b>WHTG/Monmouth, NJ</b> Goin' Underground Sunday 9pm-midnight Jeff Raspe Long Fin Killie "British Summertime" Shed Seven "She Left Me On..." Bernard Butler "Slay" You Am I "What I Don't Know..." Connells "Crown"</p>	<p><b>XTRA/San Diego, CA</b> Floorboard Wednesday midnight-2am Action DJ Hilary War Called Peace "Meltdown" Unwritten Law "Holiday" Avail "Scumfittown" Black Heart... "Release My Heart" Stanford Prison... "Fine Line"</p>	<p><b>WPBZ/West Palm Beach, FL</b> Extreme Radio Sunday 7-9:30pm Headbeat Midlife General "Devil In Sports" Sprung Monkey "Get Em Outta Here" Grant Lee Buffalo "Truly Truly" Massive Attack "Teardrop" Stanford Prison... "I'm A War"</p>

# FEEDER

HIGH

THE FIRST SINGLE FROM THE SOUNDTRACK FOR THE COLUMBIA PICTURES MOTION PICTURE

Can't Hardly Wait

"It's finally that time of the year to get outside and get high with your friends! You get it, your audience gets it... Top 5 phones since day one! Get "High" you know you want to."

-Kim Monroe, KNDD

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## Not Much Current Flowing Through Format's Transmitters

■ Playlist analysis confirms the focus on gold

It is common knowledge that one of the critical elements of a successful Adult Alternative station is its gold library. This heritage of compelling music from the past 20+ years is one of the big draws to the format's adult audience. But how much is too much? At what point does a station depart the Adult Alternative realm and become what one record company executive describes as "cleverly disguised Classic Rock"? To help shed light on this question, we analyzed the playlists of R&R's Rock, Alternative, and Adult Alternative reporters to see how each format compares in its use of current music.

Basically, a station's percentage of currents is defined by taking the total number of spins produced by songs in current rotation and dividing it by the total spins during the broadcast week. This number is different for each station depending on several things, including how much talking the station does in morning drive, how many commercial units it runs, etc.

To get a consistent figure, we estimated a very conservative 10 spins an hour over the broadcast week for the stations in all three formats. Most radio stations actually play closer to 12 spins an hour, but we used the lower total to account for morning shows and assorted other non-music programming. Since Adult Alternative radio generally focuses more on music than on talk, it is quite possible that the conservative estimates here are higher than each station's actual current percentage.

Also, R&R takes recurrent reports from both Rock and Alternative, but not from Adult Alternative. Because of this, we are using the figures for actual current music only. All of the data discussed here excludes recurrences.

### How Adult Alternative Compares

When you take all of the percentage estimates and average them to-

gether, Adult Alternative is 29% current. In other words, of every 10 songs the format spins, less than three will be from a contemporary release. If there was ever a doubt before, these figures make it clear that Adult Alternative is clearly gold-based.

While the above figure may cause consternation within the record industry, it is actually significantly better than the figure for mainstream Rock, which is only 24% current. This makes sense, since both formats have rich gold libraries to draw from and both target older listeners.

The lower end of mainstream Rock's current spectrum also dipped far below Adult Alternative's, with several stations having only *one current song out of 10*. On the higher end, Adult Alternative radio proved to have a higher range, with three stations at or over 50% current (more on this later).

As may be expected, Alternative radio is much more current than Adult Alternative, with a current percentage of 48%. This format relies much less on its gold library and appeals to younger listeners with tastes for more-contemporary music.

### Some Surprises

Perhaps the biggest surprise is the low current percentage among some

of the younger-focused Adult Alternative outlets. KXPK/Denver's 21% is not only one of the lowest figures, it is also lower than crosstown competitor KBCO, which has a reputation for being one of the most conservative stations in the format.

One other surprise would be the significant current focus that three of the stations had. WXLE/Albany, WRLT/Nashville, and CIDR/Detroit were all close to or over 50% current, more current than your average Alternative station. No other stations in the format were even close to 50%. Perhaps these three stations can be considered the only examples of current-based Adult Alternative.

### Not Just New Artists

One thing to remember is that all of the data on current music includes a significant amount of music by heritage artists with new releases. As a result, the actual percentage of current music by *new artists* is much lower. This is also true of Rock radio, but not quite as evident in a current-intensive format like Alternative.

Playing new music by heritage artists is a double-edged sword that ultimately works well for the format. The upside is that Adult Alternative radio builds artists' careers and enjoys the familiarity these artists provide an older audience. This also dovetails with the gold-based strategy that many of the Adult Alternative stations are using.

The downside is that there are precious few spins available for an Adult Alternative station to realistically break new artists. Since the only way to effectively introduce a new artist to the audience is through exposure, Adult Alternative programmers must be much more selective about the

## Adult Alternative Current Percentages

Station/Market	Percentage	Station/Market	Percentage
WXLE/Albany	55%	KBAC/Santa Fe, NM	28%
WRLT/Nashville	50%	KBXR/Columbia, MO	27%
CIDR/Detroit	47%	WMMM/Madison, WI	27%
WZEW/Mobile	39%	WMVY/Cape Cod, MA	27%
WQIB/Ann Arbor	39%	KBCO/Denver	27%
WVRV/St. Louis	38%	KMTT/Seattle	26%
KXST/San Diego	38%	WXRT/Chicago	25%
WBOS/Boston	36%	WNCS/Burlington, VT	25%
KGSR/Austin	35%	WXPN/Philadelphia	23%
WKOC/Norfolk	35%	KOTR/San Luis Obispo, CA	23%
KTHX/Reno, NV	33%	KXPK/Denver	21%
WRNX/Springfield, MA	32%	KPIG/Monterey-Salinas	21%
KINK/Portland, OR	31%	KAEP/Spokane	20%
KFXJ/Boise, ID	31%	KFOG/San Francisco	18%
KENZ/Salt Lake City	30%	WCLZ/Portland, ME	18%
WDOD/Chattanooga, TN	30%	KTCZ/Minneapolis	17%
WTTS/Indianapolis	30%	WHPT/Tampa	17%
KRSH/Santa Rosa, CA	29%	WRNR/Baltimore	17%
WXRV/Boston	29%	KTYD/Santa Barbara, CA	15%
KKZN/Dallas	29%	KQRS/Minneapolis	12%

Overall average: 29%

### Overall Current Percentages

Rock	24%	Alternative	48%
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bands they champion, as playing many artists' songs a few times a week results in only minimal exposure for each and serves neither the station nor the record industry. Successful Adult Alternative programmers are cognizant of this fact and, as a result, stations like KBCO and KFOG are some of the toughest "adds" of any format in the radio industry.

### Focus On The Station

If there is one caveat when analyzing data like this, it is to not

lose sight of the individual differences between stations and, more importantly, the ultimate goal of both the radio station and the record company. It is easy to focus on a figure like "20% current" and forget the fact that the station has strong ratings and sells records by the artists it does play. It cannot be denied that this format is gold-based, but it can also not be denied that this format has launched careers.



**SISTER 7 AT CLUB R&R** — Club R&R virgin Jim Kerr (back row, third from l) is shown the ropes by salty veteran Sky Daniels (back row, third from r) and a knockout performance by Sister 7.



**BACKSTAGE AT THE PAINTED BRIDE** — Hanging out after a Frances Dunnery show for WXP/N Philadelphia Member's Month are (l-r) Cindy Budd (Razor & Tie), Kim Rowe (WCLZ/Portland, ME), Jessica Siracusa (Razor & Tie), Francis Dunnery, Michelle Clark (Michelle Clark Promotions), Liz Opoka (Razor & Tie), Bruce Ranes (WXP/N), and Ed Sciaky.

APRIL 24, 1998

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	1	1	1	<b>1</b> BONNIE RAITT One Belief Away (Capitol)	676	647	627	585	35/0
6	3	3	2	<b>2</b> FASTBALL The Way (Hollywood)	669	603	572	522	32/1
21	7	2	3	<b>3</b> DAVE MATTHEWS BAND Don't Drink The Water (RCA)	652	614	541	232	39/0
5	5	5	4	<b>4</b> NATALIE IMBRUGLIA Torn (RCA)	595	557	550	524	25/1
4	6	6	5	<b>5</b> AGENTS OF GOOD ROOTS Smiling Up The Frown (RCA)	541	537	543	534	32/0
1	2	4	6	ERIC CLAPTON My Father's Eyes (Duck/Reprise)	533	582	582	607	32/0
3	4	7	7	<b>7</b> MARC COHN Already Home (Atlantic)	527	524	555	553	32/0
14	12	9	8	<b>8</b> SEMISONIC Closing Time (MCA)	445	400	332	284	27/0
9	8	8	9	SARAH MCLACHLAN Adia (Arista)	406	418	415	364	24/1
11	11	10	10	<b>10</b> ROBBIE ROBERTSON Unbound (Capitol)	398	384	338	330	25/1
7	9	11	11	<b>11</b> KENNY WAYNE SHEPHERD Blue On Black (Revolution)	384	382	391	411	24/1
8	10	12	12	<b>12</b> MARCY PLAYGROUND Sex And Candy (Capitol)	357	347	378	409	16/0
27	20	15	13	<b>13</b> MATCHBOX 20 Real World (Lava/Atlantic)	346	304	251	198	25/2
10	13	13	14	PAULA COLE Me (Imago/WB)	330	340	330	346	22/0
23	14	14	15	<b>15</b> PEARL JAM Wishlist (Epic)	328	313	251	212	27/2
19	16	16	16	<b>16</b> STEVE POLTZ Silverlining (Mercury)	296	295	277	250	28/0
<b>BREAKER</b>			<b>17</b>	<b>GOO GOO DOLLS Iris (Warner Sunset/Reprise)</b>	<b>294</b>	<b>224</b>	<b>181</b>	<b>72</b>	<b>22/0</b>
		22	<b>18</b>	<b>TORI AMOS Spark (Atlantic)</b>	<b>290</b>	<b>257</b>	<b>74</b>	<b>—</b>	<b>27/1</b>
20	21	18	<b>19</b>	<b>EBBA FORSBERG Lost Count (Maverick/WB)</b>	<b>280</b>	<b>268</b>	<b>245</b>	<b>234</b>	<b>24/0</b>
16	17	20	<b>20</b>	<b>THIRO EYE BLINO How's It Going To Be (Elektra/EEG)</b>	<b>280</b>	<b>267</b>	<b>265</b>	<b>281</b>	<b>13/0</b>
18	14	17	21	CHRIS STILLS Razorblades (Atlantic)	277	289	285	255	25/0
<b>BREAKER</b>			<b>22</b>	<b>ALANA DAVIS Crazy (Elektra/EEG)</b>	<b>267</b>	<b>227</b>	<b>185</b>	<b>164</b>	<b>22/2</b>
17	22	19	23	EDWIN MCCAIN I'll Be (Lava/Atlantic)	264	267	245	260	14/0
24	23	21	24	SHAWN COLVIN Nothin On Me (Columbia)	258	259	236	207	21/1
		29	<b>25</b>	<b>ERIC CLAPTON She's Gone (Duck/Reprise)</b>	<b>244</b>	<b>190</b>	<b>161</b>	<b>136</b>	<b>28/7</b>
15	18	23	26	MATCHBOX 20 3am (Lava/Atlantic)	237	253	252	284	13/0
29	26	27	<b>27</b>	<b>SPECIALS It's You (Way Cool Music/MCA)</b>	<b>233</b>	<b>222</b>	<b>207</b>	<b>188</b>	<b>21/1</b>
25	25	28	<b>28</b>	<b>ANI DIFRANCO Little Plastic Castle (Righteous Babe)</b>	<b>198</b>	<b>195</b>	<b>212</b>	<b>201</b>	<b>17/0</b>
13	15	24	29	VERVE Bitter Sweet Symphony (Hut/Virgin)	185	234	278	300	13/0
26	27	30	30	PETER CASE Let Me Fall (Vanguard)	178	182	194	201	16/0

This chart reflects airplay from April 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker. 40 Adult Alternative reporters. 40 current playlists. © 1998, R&R Inc.

**NEW & ACTIVE**

**JIMMY PAGE/ROBERT PLANT** Most High (Atlantic)  
Total Plays: 178, Total Stations: 15, Adds: 1

**VERVE** Lucky Man (Hut/Virgin)  
Total Plays: 157, Total Stations: 20, Adds: 4

**FRANCIS DUNNERY** My Own Reality (Razor & Tie)  
Total Plays: 157, Total Stations: 17, Adds: 1

**LISA LOEB** Let's Forget About It (Geffen)  
Total Plays: 138, Total Stations: 16, Adds: 0

**EVERCLEAR** I Will Buy You A New Life (Capitol)  
Total Plays: 133, Total Stations: 10, Adds: 2

**BIG HEAD TODD & THE MONSTERS** Boom Boom (Revolution)  
Total Plays: 127, Total Stations: 15, Adds: 0

**MATTHEW RYAN** The Dead Girl (A&M)  
Total Plays: 114, Total Stations: 16, Adds: 0

**ALANIS MORISSETTE** Uninvited (Warner Sunset/Reprise)  
Total Plays: 112, Total Stations: 6, Adds: 0

**EVERYTHING** Hooch (Blackbird/Sire)  
Total Plays: 105, Total Stations: 9, Adds: 1

**SISTER 7** Know What You Mean (Arista Austin/Arista)  
Total Plays: 99, Total Stations: 7, Adds: 0

Songs ranked by total plays

**BREAKERS**

**GOO GOO DOLLS**  
**Iris (Warner Sunset/Reprise)**  
TOTAL PLAYS/INCREASE: 294/70  
TOTAL STATIONS/ADDS: 22/0  
CHART: 17

**ALANA DAVIS**  
**Crazy (Elektra/EEG)**  
TOTAL PLAYS/INCREASE: 267/40  
TOTAL STATIONS/ADDS: 22/2  
CHART: 22

**MOST ADDED**

ARTIST TITLE LABEL(S)	ADDS
WALLFLOWERS Heroes (Epic)	26
LENNY KRAVITZ If You Can't Say No (Virgin)	12
SCOTT THOMAS BAND Black Valentine (Elektra/EEG)	10
ERIC CLAPTON She's Gone (Duck/Reprise)	7
SOUL ASYLUM I Will Still Be Laughing (Columbia)	4
VERVE Lucky Man (Hut/Virgin)	4
JIMMY PAGE/ROBERT PLANT Shining In... (Atlantic)	3
TAJ MAHAL A New Hula... (Private Music/Windham Hill)	3
STEVIE NICKS Reconsider Me (Modern/Atlantic)	3
UGLY AMERICANS The Wrong Direction (Capricorn/Mercury)	3

**MOST INCREASED PLAYS**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
WALLFLOWERS Heroes (Epic)	+80
GOO GOO DOLLS Iris (Warner Sunset/Reprise)	+70
FASTBALL The Way (Hollywood)	+66
ERIC CLAPTON She's Gone (Duck/Reprise)	+54
PETE DROGE Spacey And Shakin (Fifty Seven/Epic)	+46
SEMISONIC Closing Time (MCA)	+45
JIMMY PAGE/ROBERT PLANT Most High (Atlantic)	+42
MATCHBOX 20 Real World (Lava/Atlantic)	+42
ALANA DAVIS Crazy (Elektra/EEG)	+40
DAVE MATTHEWS BAND Don't Drink The Water (RCA)	+38
NATALIE IMBRUGLIA Torn (RCA)	+38

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.



**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 © 1998 Virgin Records America, Inc. www.virginrecords.com AOL Keyword: Virgin Records

**#2 Most Added!**  
**Out of the Box At:**

- WXPB
- CIDR
- WXRV
- WBOS
- KMTT
- KXPK
- KGSR
- KFXJ
- KTHX
- WMVY
- WNCS
- KBAC





# R&R ADULT ALTERNATIVE ALBUMS

APRIL 24, 1998

## MOST ADDED®

ARTIST	TITLE	LABEL(S)	ADDS
SOUNDTRACK	Godzilla	(Epic)	26
LENNY KRAVITZ	5	(Virgin)	12
SCOTT THOMAS BAND	California	(Elektra/EEG)	11
SOUL ASYLUM	Candy From A Stranger	(Columbia)	4
LIQUID SOUL	Make Some Noise	(Ark 21)	3
TAJ MAHAL	Sacred Island	(Private Music/Windham Hill)	3
STEVIE NICKS	The Enchanted Works Of...	(Modern/Atlantic)	3
UGLY AMERICANS	Boom Boom Baby	(Capricorn/Mercury)	3
VARIOUS ARTISTS	Liith Fair	(Arista)	3

## MOST INCREASED PLAYS

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
SOUNDTRACK	City Of Angels	(Warner Sunset/Reprise)	+86
SOUNDTRACK	Godzilla	(Epic)	+80
FASTBALL	All The Pain Money Can Buy	(Hollywood)	+60
JIMMY PAGE/ROBERT PLANT	Walking Into Clarksdale	(Atlantic)	+57
BONNIE RAITT	Fundamental	(Capitol)	+55
PETE DROGE	Spacey And Shakin	(Fifty Seven/Epic)	+46
SEMISONIC	Feeling Strangely Fine	(MCA)	+46
DAVE MATTHEWS BAND	Before These Crowded Streets	(RCA)	+38
NATALIE IMBRUGLIA	Left To The Middle	(RCA)	+38
JEB LOY NICHOLS	Lovers Knot	(Capitol)	+36

3W	2W	LW	TW	ARTIST	TITLE	LABEL(S)	TOTAL PLAYS	WKS PLAYS	EMPHASIS TRACKS (PLAYS)
1	1	1	1	ERIC CLAPTON	Pilgrim	(Duck/Reprise)	878	-24	"Eyes" (533) "Gone" (244)
2	2	2	2	BONNIE RAITT	Fundamental	(Capitol)	812	+55	"Belief" (676) "Things" (44)
3	3	3	3	FASTBALL	All The Pain Money Can Buy	(Hollywood)	698	+60	"Way" (669) "Fire" (15)
4	7	4	4	DAVE MATTHEWS BAND	Before These Crowded Streets	(RCA)	652	+38	"Drink" (652)
5	6	5	5	NATALIE IMBRUGLIA	Left To The Middle	(RCA)	605	+38	"Tom" (595) "Leave" (10)
6	8	6	6	MATCHBOX 20	Yourself Or Someone Like You	(Lava/Atlantic)	598	+34	"Real" (346) "3am" (237)
7	5	7	7	AGENTS OF GOOD ROOTS	One By One	(RCA)	569	-12	"Smiling" (541) "Upspin" (17)
8	4	8	8	MARC COHN	Burning The Daze	(Atlantic)	547	-1	"Already" (527) "Canyon" (12)
9	9	9	9	SARAH MCLACHLAN	Surfacing	(Arista)	474	-19	"Adia" (406) "Surrender" (43)
10	16	10	10	SEMISONIC	Feeling Strangely Fine	(MCA)	462	+46	"Closing" (445) "Secret" (14)
11	15	11	11	ROBBIE ROBERTSON	Contact From The Underworld...	(Capitol)	417	+16	"Unbound" (398) "Code" (11)
12	11	12	12	KENNY WAYNE SHEPHERD	Trouble Is	(Revolution)	407	+1	"Blue" (384) "Gone" (9)
13	17	13	13	SOUNDTRACK	City Of Angels	(Warner Sunset/Reprise)	406	+86	"Iris" (294) "Uninvited" (112)
14	14	14	14	PEARL JAM	Yield	(Epic)	378	-18	"Wishlist" (328) "Given" (31)
15	10	15	15	MARCY PLAYGROUND	Marcy Playground	(Capitol)	373	+12	"Sex" (357) "Poppies" (16)
16	13	16	16	PAULA COLE	This Fire	(Irrigmo/WB)	370	-26	"Me" (330) "Wait" (40)
17	14	17	17	ALANA DAVIS	Blame It On Me	(Elektra/EEG)	368	+8	"Crazy" (267) "Flavors" (97)
18	11	18	18	VERVE	Urban Hymns	(Hut/Virgin)	355	-55	"Symphony" (185) "Lucky" (157)
19	20	19	19	STEVE POLTZ	One Left Shoe	(Mercury)	320	+15	"Silver" (296) "Impala" (8)
20	19	20	20	THIRD EYE BLIND	Third Eye Blind	(Elektra/EEG)	306	+11	"How" (280) "Losing" (16)
21	21	21	21	TORI AMOS	From The Choirgirl Hotel	(Atlantic)	290	+33	"Spark" (290)
22	18	22	22	CHRIS STILLS	100 Year Thing	(Atlantic)	285	-15	"Razor" (277) "Mountain" (3)
23	22	23	23	EBBA FORSBERG	Been There	(Maverick/WB)	280	+12	"Lost" (280)
24	24	24	24	SHAWN COLVIN	A Few Small Repairs	(Columbia)	265	0	"Nothin" (258) "Facts" (7)
25	23	25	25	EDWIN MCCAIN	Misguided Roses	(Lava/Atlantic)	264	-3	"I'll" (264)
26	28	26	26	SPECIALS	Guilty 'Til Proved Innocent	(Way Cool Music/MCA)	233	+11	"It's" (233)
27	26	27	27	ANI DIFRANCO	Little Plastic Castle	(Righteous Babe)	220	0	"Castle" (198) "As" (18)
28	27	28	28	LISA LOEB	Firecracker	(Geffen)	208	-26	"Forget" (138) "Do" (70)
29	29	29	29	JIMMY PAGE/ROBERT PLANT	Walking Into Clarksdale	(Atlantic)	193	+57	"Most" (178) "Read" (7)
30	30	30	30	PETER CASE	Full Service	(Vanguard)	184	-1	"Let" (178) "Downtown" (6)

This chart reflects airplay from April 13-19. Albums ranked by total plays, with plays from all cuts from an album combined. 40 Adult Alternative reporters. 40 current playlists. © 1998, R&R Inc.

## REPORTERS

Stations and their adds by track listed alphabetically by market

### WXLE/Albany, NY

PD: John Hunter  
WALLFLOWERS "Heroes"  
EVERCLEAR "Buy"  
D. WILDE/REMBRANDTS "Walk"  
DELIRIUM "Silence"

### WIOB/Ann Arbor, MI

PD: John Vance  
MD: Jerry Mason  
MORCHEEBA "See"  
PEARL JAM "Wishlist"  
WALLFLOWERS "Heroes"

### KGSR/Austin, TX

PD: Judy Downing  
MD: Susan Castle  
1 LENNY KRAVITZ "No"  
WALLFLOWERS "Heroes"  
BEN HARPER "Mama's"  
RANDY GARIBAY "Barbacoa"

### WRRN/Baltimore, MD

MD: Damian Einstein  
TAJ MAHAL "Hula"  
FRANCIS DUNNERY "Reality"  
ERIC CLAPTON "Gone"  
UGLY AMERICANS "Direction"  
JOHN HAMMOND "Start"

### KFXJ/Boise, ID

PD: Kevin Weich  
MD: Carl Schneider  
WALLFLOWERS "Heroes"  
JULIES SHEAR "Last"  
SCOTT THOMAS BAND "Valentine"  
BONNIE RAITT "Reason"  
LENNY KRAVITZ "No"  
JEB LOY NICHOLS "Creek"

### WBOS/Boston, MA

PD: Jim Herron  
MD: Gini Hest  
SCOTT THOMAS BAND "Valentine"  
CONNELLS "Crown"  
WALLFLOWERS "Heroes"  
LENNY KRAVITZ "No"

### WXRJ/Boston, MA

PD: Joanne Ooddy  
MD: Mike Mulaney  
6 BONNIE RAITT "Split"  
3 DELIRIUM "Silence"  
3 SUSAN TEDESCHI "Need"  
2 LENNY KRAVITZ "No"  
1 GETAWAY PEOPLE "Gave"  
1 PROPELLERHEADS "History"  
1 LENNY KRAVITZ "No"  
SCOTT THOMAS BAND "Valentine"

### WNCS/Burlington, VT

PD: Greg Hooper  
MD: Jody Peterson  
6 STEVE POLTZ "Salvation"  
4 STEVE POLTZ "Impala"  
3 STEVE POLTZ "Morning"  
LENNY KRAVITZ "No"  
SUZANNE VEGA "Pocket"  
LIQUID SOUL "Genis"

### WMVY/Cape Cod, MA

MD: Barbara Dacey  
1 LENNY KRAVITZ "No"  
1 SOUL ASYLUM "Laughing"  
1 INDIGO GIRLS... "Water"

### WOOD/Chattanooga, TN

MD: Danny Howard  
PD: Chris Adams  
WALLFLOWERS "Heroes"  
SPECIALS "It's"

### WXRT/Chicago, IL

PD/Programming: Norm Wilner  
MD: Paty Martin  
7 PAGE/PLANT "Read"  
5 PAGE/PLANT "Blue"  
4 WALLFLOWERS "Heroes"  
4 LOU REED "Viscious"  
3 PAGE/PLANT "Shining"  
VERVE "Lucky"  
LIQUID SOUL "Three"

### KBXR/Columbia, MO

MD: Michael Perry  
PD/MD: Dave "Steeler" Feigham  
10 WALLFLOWERS "Heroes"  
SHAWN COLVIN "Nothin"  
SOUL ASYLUM "Laughing"  
MATCHBOX 20 "Real"

### KKZN/Dallas, TX

PD: Joel Folger  
EVERCLEAR "Buy"  
ALANA DAVIS "Crazy"  
WALLFLOWERS "Heroes"  
SCOTT THOMAS BAND "Valentine"

### KBCO/Denver, CO

PD: Dave Benson  
MD: Scott Arbaugh  
14 NATALIE IMBRUGLIA "Tom"  
11 ERIC CLAPTON "Gone"  
6 WALLFLOWERS "Heroes"  
UGLY AMERICANS "Direction"

### KXPX/Denver, CO

PD: Gary Schoenwetter  
MD: Eric Schmidt  
6 WALLFLOWERS "Heroes"  
2 LENNY KRAVITZ "No"  
2 MORCHEEBA "See"

### CIDR/Detroit, MI

PD: Wendy DuB  
MD: Ann Detusi  
3 SCOTT THOMAS BAND "Valentine"  
2 LENNY KRAVITZ "No"

### WTTS/Indianapolis, IN

PD: Rich Anton  
MD: Marie McCallister  
3 WALLFLOWERS "Heroes"  
PAGE/PLANT "Shining"  
SISTER HAZEL "Gold"

### WMMM/Madison, WI

PD: Pat Gallagher  
MD: Tom Teuber  
6 ERIC CLAPTON "Gone"  
TAJ MAHAL "Hula"  
SOUL ASYLUM "Laughing"

### KQRS/Minneapolis, MN

MD/MD: Dave Hamilton  
EVERCLEAR "Buy"  
APD/MD: Reed Enderbe  
12 WALLFLOWERS "Heroes"

### KTCZ/Minneapolis, MN

MD: Andy Bloom  
PD: Lauren Mueckeb  
APD/MD: Mike Wolf  
6 STEVIE NICKS "Reconsider"  
1 SARAH MCLACHLAN "Adia"  
ROBBIE ROBERTSON "Unbound"  
WALLFLOWERS "Heroes"  
UGLY AMERICANS "Direction"

### WZEW/Mobile, AL

MD: Tim Rose  
MD: Alex Chesley  
7 WALLFLOWERS "Heroes"

### KPIG/Monterey, CA

PD/MD: Laura Hopper  
4 JOE COCKER "Tonight"  
3 ROBBIE FORD "Start"  
KATE CAMPBELL "Plenty"  
MIKO "Gris-Gris"  
JAMIE HARTFORD "Secret's"  
SCOTT THOMAS BAND "California"

### WRLT/Nashville, TN

PD: Jane Crossman  
APD/MD: Keith Coes  
BEN HARPER "Mama's"  
PAGE/PLANT "Shining"  
VERVE "Lucky"

### WKOC/Norfolk, VA

PD/MD: Holly Williams  
KATHLEEN WILHOITS "Symphony"

### WXPN/Philadelphia, PA

MD: Bruce Ranes  
MD: Bruce Warren  
3 GUSTER "Airport"  
LENNY KRAVITZ "No"  
WALLFLOWERS "Heroes"  
SCOTT THOMAS BAND "Valentine"  
BILLY MANN "Ban"  
OSBORNE & HYMAN "Hand"  
KATE CAMPBELL "Plenty"

### WCLZ/Portland, ME

PD: Brian Phoenix  
APD/MD: Kim Rowe  
ERIC CLAPTON "Gone"  
WALLFLOWERS "Heroes"  
STEVIE NICKS "Reconsider"  
SCOTT THOMAS BAND "Valentine"

### KINK/Portland, OR

PD: Dennis Corwin  
APD/MD: Anita Garlock  
MIKO "Gris-Gris"  
2 BONNIE RAITT "Gold"  
2 BROWNE & RAITT "Kisses"  
STEVIE NICKS "Reconsider"  
CHERRY POPPIN' "Zoot"  
MAUREEN ANDREWS "Beatnik"  
CARMINA PIRAHNA "Slippers"

### KTHX/Reno, NV

PD: Bruce Van Dyke  
MD: David Chaney  
11 ERIC CLAPTON "Gone"  
7 WALLFLOWERS "Heroes"  
7 SUZANNE VEGA "Pocket"  
7 JOE COCKER "Wayward"  
7 PETE DROGE "Spacey"  
7 LENNY KRAVITZ "No"  
7 JERRY GARCIA BAND "Mission"

### WVRV/St. Louis, MO

PD: Mike Richter  
MD: David Myers  
No Adds

### KENZ/Salt Lake City, UT

PD: Bruce Jones  
APD/MD: Dom Casual  
5 WALLFLOWERS "Heroes"  
VERVE "Lucky"

### KXST/San Diego, CA

PD/MD: Dona Shaleb  
1 WALLFLOWERS "Heroes"  
PEARL JAM "Wishlist"

### KFOG/San Francisco, CA

PD: Paul Marzaniak  
APD/MD: Bill Evans  
8 BLUES TRAVELER "Precarious"  
WALLFLOWERS "Heroes"

### KOTR/San Luis Obispo, CA

PD: Drew Ross  
MD: Dean Kattari  
7 TAJ MAHAL "Hula"  
6 SARA WICKMAN "Feed"  
4 ROBBIE FORD "Cup"  
4 SCOTT THOMAS BAND "Valentine"  
4 SCOTT WEILAND "Where's"

### KTYD/Santa Barbara, CA

Dir./M Prog.: Keith Royer  
MD: Danna Birkley  
14 MATCHBOX 20 "Real"  
12 B.B. KING/ CHAPMAN "Thrill"  
11 SCOTT THOMAS BAND "Valentine"

### KAEP/Spokane, WA

MD: Ira Gordon  
LENNY KRAVITZ "No"  
GUSTER "Airport"  
ANGGUN "Sahara"  
TRAIN "Virginia"  
JEB LOY NICHOLS "Creek"  
WALLFLOWERS "Heroes"  
ERIC CLAPTON "Gone"  
SUGAR MINOTT "Gone"  
COMET 5 "Mutter"  
LIQUID SOUL "Yankee"

### WRNX/Springfield, MA

MD: Tom Davis  
PD: David Wilms  
MD: Bruce Stebbins  
20 FASTBALL "Way"  
WALLFLOWERS "Heroes"  
YONDA SHEPARD "Searchin"  
SCOTT THOMAS BAND "Valentine"

### KRSH/Santa Rosa, CA

PD: Zoe Zuest  
MD: Bill Bowker  
6 PISTOLEROS "Guardian"  
SOUL ASYLUM "Laughing"  
ERIC CLAPTON "Gone"  
SUSAN TEDESCHI "Rock"  
BOX SET "Back"  
BOX SET "Amsterdam"

### KMTT/Seattle, WA

MD: Chris Hays  
APD: Jason Parker  
MD: Dean Carlson  
WALLFLOWERS "Heroes"  
LENNY KRAVITZ "No"  
PAGE/PLANT "Most"  
SARAH MCLACHLAN "Mystery"  
ALANA DAVIS "Crazy"  
EVERYTHING "Hocot"  
BOB DYLAN "Heros"  
HUB "Evi"

### WHPT/Tampa, FL

PD: Chuck Beck  
MD: Kurt Schreiner  
12 WALLFLOWERS "Heroes"  
KENNY WAYNE SHEPHERD "Blue"

40 Total Reporters  
40 Current Reporters  
40 Current Playlists

Robbie Robertson

# Unbound

## THIS WEEK:

R&R Adult Alternative 10

KMTT 23x KINK 24x CIDR 35x  
WRLT 33x WKOC 27x WZEW 25x

★ ★ ★ ★ - Rolling Stone

Capitol

"Blessed with keen pop sensibility and a sexy whisper of a voice, Robertson energizes his heartfelt songs by capitalizing on both."

-PEOPLE MAGAZINE -MARCH 23

# ADULT ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE

**93.1** MARKET #3  
WKRT/Chicago (773) 777-1700  
Winer/Martin

PLAYS	3W	2W	1W	ARTIST/TITLE
17	22	21	21	DAVE MATTHEWS BAND/Don't Drink...
21	20	22	21	MARCY PLAYGROUND/Sex And Candy
20	18	20	18	LOREENA MCKENITT/The Mummies' Dance
11	8	15	16	FASTBALL/The Way
17	12	14	14	PAGE/PLANT/High
15	12	12	12	ERIC CLAPTON/My Father's Eyes
20	15	14	12	BONNIE RAITT/One Belief Away
8	9	10	12	AGENTS OF GOOD ROOTS/Smiling Up The Frown
12	6	7	10	TORI AMOS/Spark
12	6	10	11	CHRIS STILL/S.Razorblades
6	11	9	10	PEARL JAM/Wishist
9	7	5	10	WHISKEY/What's Days
9	9	10	9	PEARL JAM/Hiding
7	7	7	9	RADIOHEAD/Karma Police
8	10	11	9	MARY LOU LORDEL/Lights Are Changing
9	7	9	9	MATCHBOX 20/Real World
13	13	9	8	STEVE POLTZ/Silverlining
13	13	9	8	ROBBIE ROBERTSON/Unbound
10	11	11	8	ANI DIFRANCO/As Is
17	13	8	8	VERVE/Bitter Sweet
10	9	7	8	KENNY WAYNE SHEPHERD/Blue On Black
8	8	8	8	PEARL JAM/When The Sun Comes Out
7	10	7	10	ERIC CLAPTON/Sex And Candy
5	8	8	8	BETH ORTON/Someone's Daughter
8	4	7	8	KRISTIN HERSH/Like You
8	4	7	8	JAMES IHA/Be Strong Now
6	6	7	8	LISA LOEB/1 Day
6	6	7	8	GOO GOO DOLLS/Sins
8	6	6	7	ERIC CLAPTON/One Chance

**KFOG** MARKET #4  
104.5 97.7  
KFOG/San Francisco (415) 543-1045  
Marszalek/Evans

PLAYS	3W	2W	1W	ARTIST/TITLE
17	20	20	21	MARC COHN/Already Home
21	21	21	20	KENNY WAYNE SHEPHERD/Blue On Black
17	18	17	20	BONNIE RAITT/One Belief Away
7	16	19	19	AGENTS OF GOOD ROOTS/Smiling Up The Frown
6	12	17	19	PEARL JAM/Wishist
19	13	16	18	ROLLING STONES/Saint Olaf Me
9	7	15	16	MATCHBOX 20/3am
12	14	13	13	ERIC CLAPTON/My Father's Eyes
10	7	10	12	B.B. KING/RATT/Baby I Love You
8	8	10	12	DAVE MATTHEWS BAND/Don't Drink...
8	9	12	12	PAGE/PLANT/High
13	12	13	12	ERIC CLAPTON/My Father's Eyes
11	10	9	11	SISTER HAZEL/Happy
7	9	9	10	BOX SET/Back To You
10	10	10	10	PETE DROGE/Spacey And Shakin'
8	8	10	9	ROBBIE ROBERTSON/Unbound
10	12	8	9	MARC KNOPFLER/My Dog
10	10	8	8	WHISKEY/What's Days
8	8	9	8	BIG HEAD TODD/Boom Boom
8	8	9	8	BLUES TRAVELER/Most Precious
10	8	8	8	SARAH McLACHLAN/Sweet Surrender
6	6	7	7	VERVE/Bitter Sweet
6	6	7	6	ROBBIE ROBERTSON/Unbound
12	18	16	6	LISA LOEB/1 Day
12	18	16	6	LISA LOEB/1 Day
12	18	16	6	LISA LOEB/1 Day
11	3	3	2	BLACK LAB/Time Ago
11	3	3	2	WALLFLOWERS/Heretics

**88.5** MARKET #5  
WXPW/Philadelphia (215) 898-6677  
Ranes/Warren

PLAYS	3W	2W	1W	ARTIST/TITLE
6	5	7	17	MARYAM MURSA/Ala Lei
6	5	7	17	OLU DARAY/Your Lips
4	6	7	16	TORI AMOS/Spark
6	7	18	15	BONNIE RAITT/One Belief Away
15	9	11	11	MARC COHN/Already Home
15	9	11	11	SEMISONIC/Closing Time
9	18	10	10	EBBA FORSBERG/Lost Count
8	8	9	9	COTTON MATH/My Before And After
6	7	5	9	CHERRY POPPIN' /Zoot Suit Riot
7	7	5	9	MARSHALL/Freeacker
10	6	8	10	ROBBIE ROBERTSON/Unbound
6	6	10	8	SHAWN COLVIN/Notion On Me
6	6	7	7	ERIC CLAPTON/My Father's Eyes
6	20	5	7	MAVERICKS/Tell Me Why
7	7	5	7	KATHLEEN WILKINSON/Symphony
4	6	7	7	WHISKEY/What's Days
18	12	10	7	JOLENE/Pensacola
18	12	10	7	JOLENE/Pensacola
18	12	10	7	JOLENE/Pensacola
10	10	10	10	LUCINDA WILLIAMS/Still A Long For...
7	10	7	6	FASTBALL/The Way
5	5	6	6	CHRIS STILL/S.Razorblades
7	4	5	6	MONDLINE In Mono
4	5	6	6	AGENTS OF GOOD ROOTS/Smiling Up The Frown
4	5	6	6	BONNIE RAITT/The Fundamental
6	17	5	6	DAVE MATTHEWS BAND/Don't Drink...
4	3	5	5	AGENTS OF GOOD ROOTS/Smiling Up The Frown
8	5	5	5	SOUL ASYLUM/Will Still Be
8	5	5	5	HICK LLOYD/Boomb Room
3	3	3	3	MIKE IRELAND/House Of Secrets
5	4	5	5	ROBBIE ROBERTSON/Unbound
3	2	1	5	LISA LOEB/1 Day

**ZONE** MARKET #6  
KKZN/Dallas (214) 526-2400  
Folger

PLAYS	3W	2W	1W	ARTIST/TITLE
27	30	31	28	KENNY WAYNE SHEPHERD/Blue On Black
27	29	27	27	NATALIE IMBRUGLIA/Torn
27	29	27	27	FASTBALL/The Way
26	25	25	26	MATCHBOX 20/3am
28	26	26	25	THIRD EYE BLIND/How's It Going To Be
28	26	26	25	MARCY PLAYGROUND/Sex And Candy
25	25	25	22	ERIC CLAPTON/My Father's Eyes
11	16	16	16	ERIC CLAPTON/My Father's Eyes
10	16	16	16	MATCHBOX 20/Real World
13	14	15	13	PEARL JAM/Wishist
13	14	15	13	MARY LOU LORDEL/Lights Are Changing
15	14	13	13	ATHEMUM/What I Didn't Know
15	14	13	13	SHAWN COLVIN/Notion On Me
11	10	13	13	BONNIE RAITT/One Belief Away
13	15	14	12	MARC COHN/Already Home
13	15	14	12	EVERYTHING/Hochee
15	16	17	11	TOO MUCH TIME/Out About That!
17	14	15	11	EDWIN MCCAIN/Hi Be
16	12	13	11	DAVE MATTHEWS BAND/Don't Drink...
15	18	13	11	SPECIAL/Sins
11	24	21	19	KENNY WAYNE SHEPHERD/Blue On Black
6	12	10	10	SOUL ASYLUM/Will Still Be
12	15	12	10	PAULA COLE/Me
16	12	13	11	DAVE MATTHEWS BAND/Don't Drink...
16	14	10	10	GOO GOO DOLLS/Sins
14	12	9	9	ERIC CLAPTON/My Father's Eyes
14	12	9	9	LISA LOEB/1 Day
7	5	6	8	SISTER 7/What You Mean
6	6	6	6	BARENAKED LADIES/Brian Wilson
6	6	6	6	NAKED/Raining On The Sky

**THE RIVER 93.9 FM** MARKET #7  
CIDR/Detroit (313) 961-6397  
Duffy/Deliss

PLAYS	3W	2W	1W	ARTIST/TITLE
36	33	35	35	PAULA COLE/Me
19	30	33	35	ROBBIE ROBERTSON/Unbound
35	32	34	34	NATALIE IMBRUGLIA/Torn
35	34	34	34	BONNIE RAITT/One Belief Away
34	34	34	34	SARAH McLACHLAN/Adia
34	36	33	33	AGENTS OF GOOD ROOTS/Smiling Up The Frown
32	33	33	33	MARC COHN/Already Home
18	21	18	20	ERIC CLAPTON/My Father's Eyes
33	25	30	30	EDWIN MCCAIN/Hi Be
34	34	36	36	ERIC CLAPTON/My Father's Eyes
17	19	15	15	ANI DIFRANCO/As Is
18	17	18	18	KENNY WAYNE SHEPHERD/Blue On Black
18	17	18	18	EBBA FORSBERG/Lost Count
18	17	18	18	VERVE/Bitter Sweet
18	18	18	18	ALANUS MORSETTE/Uninvited
10	17	18	18	DAVE MATTHEWS BAND/Don't Drink...
12	16	18	18	LISA LOEB/1 Day
3	14	17	17	TORI AMOS/Spark
6	17	17	17	SEMISONIC/Closing Time
18	20	17	17	ALANA DAVIS/Crazy
18	21	18	18	AGENTS OF GOOD ROOTS/Smiling Up The Frown
32	31	24	24	BILLIE MYERS/Kiss The Rain
12	15	16	16	AIJ/Heaven
13	14	15	15	GOO GOO DOLLS/Sins
13	14	15	15	GOO GOO DOLLS/Sins
12	12	12	12	ERIC CLAPTON/My Father's Eyes
12	12	12	12	AGENTS OF GOOD ROOTS/Smiling Up The Frown
22	20	14	14	BILLY MANNEBA/Westf Up
11	12	11	11	RADIOHEAD/Karma Police
11	12	11	11	SHAWN COLVIN/Notion On Me
8	12	11	11	SISTER HAZEL/All For You

**WBOS 92.9 FM** MARKET #10  
WBOS/Boston (617) 254-5267  
Heron/Nash

PLAYS	3W	2W	1W	ARTIST/TITLE
33	33	34	34	THIRD EYE BLIND/How's It Going To Be
33	33	33	33	NATALIE IMBRUGLIA/Torn
33	33	33	33	MARCY PLAYGROUND/Sex And Candy
33	33	33	33	BONNIE RAITT/One Belief Away
23	24	24	24	PAULA COLE/Me
13	25	24	24	GOO GOO DOLLS/Sins
26	24	24	24	FASTBALL/The Way
22	25	23	23	VERVE/Lucky Man
22	25	23	23	MATCHBOX 20/Real World
23	24	24	24	BONNIE RAITT/One Belief Away
22	24	24	24	DAVE MATTHEWS BAND/Don't Drink...
4	5	5	5	DIANAL KREVIK/Surrounded
19	20	20	20	BEN FOLDS/Five/Black
18	19	19	19	GREEN DAY/Time Of Your Life...
20	19	19	19	TONIC/I/You Could Only
19	18	18	18	PAULA COLE/Don't Want To Wait
19	17	17	17	VERVE/Bitter Sweet
6	7	15	15	STEVE POLTZ/Silverlining
15	15	15	15	MATCHBOX 20/3am
1	10	11	11	VONDA SHEPHERD/Searching My Soul
1	10	11	11	REBEKAH/Sin So Well
8	9	11	11	MAX CARL AND BIG/One More River
6	10	10	10	PEARL JAM/Hiding
6	10	10	10	BLACK LAB/Time Ago
8	9	10	10	MATTHEW RYAN/The Dead Girl
11	9	10	10	MARC COHN/Already Home
12	10	4	4	KYLE DAVIS/Bored Alive
10	7	7	7	D. WILDE/REMEMBRANTS/Long Walk Back
5	5	6	6	FRANCIS DUMNEY/My Own Reality

**THE RIVER 92.5 FM** MARKET #10  
WXPW/Boston (617) 254-5267  
Duddy/Mullaney

PLAYS	3W	2W	1W	ARTIST/TITLE
5	28	27	27	DAVE MATTHEWS BAND/Don't Drink...
17	18	18	18	NATALIE IMBRUGLIA/Torn
27	28	27	27	AGENTS OF GOOD ROOTS/Smiling Up The Frown
27	27	25	25	FASTBALL/The Way
27	25	27	27	BONNIE RAITT/One Belief Away
11	16	17	17	SEMISONIC/Closing Time
20	18	25	25	MARC COHN/Already Home
12	16	16	16	ALANA DAVIS/Crazy
23	18	18	18	ROBBIE ROBERTSON/Unbound
13	14	16	16	SPECIAL/Sins
11	16	16	16	D. WILDE/REMEMBRANTS/Long Walk Back
12	15	15	15	TORI AMOS/Spark
16	16	15	15	EBBA FORSBERG/Lost Count
17	15	15	15	STEVE POLTZ/Silverlining
14	14	13	13	ERIC CLAPTON/My Father's Eyes
2	12	13	13	FRANCIS DUMNEY/My Own Reality
14	10	14	14	ERIC CLAPTON/My Father's Eyes
9	10	12	12	DAVID FRODO/Blue Glass Fall
2	11	11	11	EVERCLEAR/When You're Young
11	9	10	10	BLACK LAB/Time Ago
10	10	10	10	CHERRY POPPIN' /Zoot Suit Riot
17	14	15	15	ANI DIFRANCO/As Is
8	9	10	10	RIKZOZ Different Ways
16	15	15	15	DAVE MATTHEWS BAND/Don't Drink...
9	9	10	10	PEARL JAM/Hiding
9	9	10	10	SCREAMING JEESUS/October Grey
12	10	10	10	CHRIS STILL/S.Razorblades
13	11	10	10	VERVE/Lucky Man
10	9	9	9	JULES VERONNE/At The
1	7	9	9	JONATHAN BROOKE/Secrets And Lies
9	9	9	9	COTTON MATH/My Before And After

**The Mountain 92.3 FM** MARKET #13  
KMTT/Seattle (206) 233-1037  
Nays/Carlson

PLAYS	3W	2W	1W	ARTIST/TITLE
12	23	23	25	DAVE MATTHEWS BAND/Don't Drink...
23	23	23	25	ERIC CLAPTON/My Father's Eyes
24	23	24	24	MARC COHN/Already Home
23	24	24	24	BEN HARPER/Mama's Triffin
24	22	23	23	ROBBIE ROBERTSON/Unbound
13	21	21	21	SARAH McLACHLAN/Adia
24	24	24	24	ERIC CLAPTON/My Father's Eyes
10	10	10	10	HEAD CASE/Boomb Room
10	9	9	9	ELAINE SUMMERS/The Real Low Down
10	9	9	9	ANI DIFRANCO/As Is
6	10	10	10	REBEKAH/Sin So Well
7	8	10	10	AGENTS OF GOOD ROOTS/Smiling Up The Frown
10	10	10	10	FARLEY FUTURE/Sunday Shining
6	6	6	6	PAULA COLE/Me
6	7	9	9	TRAIN/Meet Virginia
8	8	9	9	B.B. KING/Rolling/Playing The Cost...
11	10	9	9	CHRIS STILL/S.Razorblades
5	7	7	7	CLANNAIRIA/My Own Reality
12	10	10	10	PETE BELASCIO/1 Want
6	9	8	8	SPECIAL/Sins
9	10	10	10	RADIOHEAD/Karma Police
8	10	8	8	VERVE/Lucky Man
6	5	8	8	MORCHEBA/Part Of Me
10	12	8	8	CHRIS WHITLEY/Good Day For
6	11	8	8	ERIC CLAPTON/My Father's Eyes
10	10	8	8	ERIC CLAPTON/My Father's Eyes
8	6	7	7	PERRY CALLIER/Lazarus Man
10	6	6	6	PAPERBOYS/Molinos
7	6	7	7	NAKED/Raining On The Sky
7	6	7	7	JONATHAN BROOKE/Secrets And Lies

**92 KQRS** MARKET #14  
KQRS/Minneapolis (612) 545-6011  
Hamilton/Endersbe

PLAYS	3W	2W	1W	ARTIST/TITLE
7	21	20	20	PAGE/PLANT/High
26	24	21	18	KENNY WAYNE SHEPHERD/Blue On Black
3	4	14		

# OPPORTUNITIES

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## OPENINGS

### NATIONAL

#### NEWS — NEWS — NEWS

*Anchors — Reporters — Directors — M/F*

If you are experienced (and good), we have many medium and major market situations available on a constant basis. If you are entry level (trained), smaller market stations are looking for you. NATIONAL receives more and more requests from radio stations in all size markets, seeking qualified news personnel. If you are seriously seeking a career move, contact NATIONAL, the acknowledged leader in radio personnel placement since 1981, immediately for complete registration information. Call;

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Your best source for job leads and the place to be for posting your tape and resume online.  
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e-mail: info@mediacasting.com  
(888) 293-1489

### EAST

WVMT seeks sports anchor for morning show. Top salary and benefits. Females encouraged. T&R: WVMT, Mark Esbjerg, Box 620, Colchester, VT 05446 EOE (4/24)

Top 40 seeks T&R's for possible future opening. T&R: WOPO, Steve Williams, Box 752, Harrisonburg, VA 22801 EOE (4/24)

Hey! want to be heard in two top-100 markets everyday? Then we have a gig for you. Don't tell anybody but this shift is with a Heritage Country Giant. Excellent company and a nice place to live. It doesn't matter where you've been, make your tape talk to me. Send T&R to: Radio & Records, 10100 Santa Monica Blvd., #484, 5th Floor, Los Angeles, CA 90067. EOE. Females and Minorities encouraged to apply. I'm waiting!

Wanted: Production Wiz with great voice! We offer good pay and unique opportunities to grow within the company. Send tapes to: Kaplowe Commercials, 4 Hollow Oak Road, Woodbridge, CT 06525, Attn: Mark EOE

www.ronline.com

## OPENINGS

Immediate opening for a Program Director and other talent positions in one of America's most charming areas. Program Director must have experience in the Oldies format. Team players with passion for radio wanted. Please send tape and resume to: Gene Manning at WARX, 880 Commonwealth Ave., Hagerstown, MD 21740. EOE

### REGIONAL SALES MANAGER

AirDate Incorporated, the world's fastest growing provider of non-traditional revenue to the broadcast industry is looking for one great sales leader. The ideal candidate will have the ability to cold call, communicate effectively and sell our service directly to radio stations throughout the United States. Previous experience in national or agency sales is required. You must have excellent oral and written presentation skills, and the ability to travel. Send/Fax or email resume and salary history to: Barry Ahern, AirDate, 126 Brookline Ave, Boston, MA 02215. Fax 617-425-2615. Email: bahern@phx.com EOE

Northeast Country station reviewing tapes for future openings. Must know today's Country, digital production experience a plus. Minimum 2 years experience. Females and minorities encouraged to apply. Send T&R to: Radio & Records, 10100 Santa Monica Blvd., #478, 5th Floor, Los Angeles, CA 90067. EOE

Syndicated Rock-based morning show to hit the air in months. Hey Howard, we're gonna kick your A\*\*. A show that can think past it's own groin. We're looking for two top draft picks. A full-time comedy writer who can write monologue copy, come up with on-air game show ideas, contest ideas and write comedy that'll give me a cramp. Also need a producer/promotion person. You need to package our show, contribute ideas and promotion ideas and have the contacts to book insecure actors/actresses, comedians, nose media people, athletes, and every once in a while go to the ghetto and get us 3 bag people for homeless dating game. The 1st show I want Eddie Money, Mark MacGuire of the Cardinals' and comedian Dom Ierra. Big huge bucks if you're the real deal. Radio & Records, 10100 Santa Monica Blvd., #485, 5th Floor, Los Angeles, CA 90067. EOE

### OPPORTUNITY KNOCKS

in the pages of R&R every Friday

CALL: 310-553-4330

## OPENINGS

## OPENINGS

### SOUTH

WJMX, Florence, SC seeking afternoon personality and MD. T&R: Keith Mitchell, 181 E. Evans St., Ste. 311, Florence, SC 29501 EOE (4/24)

Expanding central Louisiana group seeks young, up and coming morning talent/all other shifts. T&R: KLA, Jim Callahan, 92 West Shamrock St., Pineville, LA 71360 EOE (4/24)

New Rock station in Raleigh-Durham seeks top air talent. T&R: WBBB, Personnel, 3012 Highwoods Blvd., Raleigh, NC 27604 EOE (4/24)

### CHR, AOR TALENT

and news people needed. Continuous networking finds jobs. We make the presentations for you. Medium market and Top LA jock placed by us. Looking to make a move? Start now. Call today.

CONFIDENTIAL — NATIONWIDE

### NETWORK

(407) 977 2900

### JACOR OF LEXINGTON NEEDS A MARKET, MARKETING/PROMOTIONS DIRECTOR!

You'll oversee the Promotions operations of six radio stations, the two Promotions Coordinators (who handle three stations each) and a remote road crew. You must also understand NTR and Event Marketing. Need someone energetic and well organized. Send package to: Doug Hamand, Jacor Lexington, 1498 Trade Center Drive Lexington, KY 40505. EEO

Afternoon Drive On-Air including production/outside appearances. Minimum 2 yrs in Major Market. Must have commitment to community service, have winning attitude and excellent production skills, operate technical equipment. Must be compelling to female 18-34 demographic, an "On-Air Entertainer", desire to be number one in afternoon drive. Send resume: GENERAL MANAGER, WVEE RADIO, 1201 Peachtree Street, #800, Atlanta, GA 30361 by 4/29/98. CBS RADIO-Equal Opportunity Employer.

### MARKETING MANAGER

WMMO Radio, a division of COX Radio, has created a new position of Marketing Manager. Responsibilities include managing this top-rated station's image and brand-awareness, helping design and implement our marketing plan, and producing exciting and memorable events and promotions. Are you creative and well-organized? Do you understand the synergy of partnerships? Have you created and implemented profitable events? Most importantly, can you convert the WMMO Marketing Department into a revenue center while protecting the station's image? If you have at least 3 years experience in media or product brand management and event production, send your presentation to: Fleetwood Gruver, Operations Manager, Cox Radio, Inc., 200 S. Orange Avenue, Suite 2240, Orlando, FL 32801. Cox Radio, Inc. is an Equal Opportunity Employer. NO PHONE CALLS PLEASE.

WCBS Newsradio 88, New York's leader in radio news, is looking for the best

### STAFF REPORTER

We are looking for a storyteller and a production whiz. If you know how to make a story come alive with the use of natural sound and dynamic writing, we want to hear from you.

Send your tape and resume to: Tony Gatto, Assistant Director, News and Programming, WCBS Newsradio 88, 51 West 52nd Street, New York, New York 10019

### WCBS NEWSRADIO 88

Equal Opportunity Employer M/F

### PROGRAM DIRECTOR

Northeast Heritage AC/NT stations have a great opportunity for right person with knowledge of Selector & Scott Studios. Ability to do airshift on AC and lead from the front a must! Minorities & females encouraged to apply. Radio & Records, 10100 Santa Monica Blvd., #479, 5th Floor, Los Angeles, CA 90067. EOE

### Morning Drive News Anchor

Mid-Atlantic major market heritage station seeking experienced morning drive news anchor. Must be an aggressive self-starter, with a contemporary writing style and professional, authoritative delivery. Requires a minimum of three years prior radio experience, preferably in a news/talk or all-news environment. College degree is desirable, but work experience is taken into consideration. Experience with AVID newsroom computer system and Windows helpful. Should be proficient at conducting interviews, gathering and editing tape, and operating news studio control board. Must have excellent news judgment and the ability to act quickly in emergency situations. Please send tape and resume to: Radio & Records, 10100 Santa Monica Blvd., #483, 5th Floor, Los Angeles, CA 90067. EOE Women and Minorities are encouraged to apply.

# OPPORTUNITIES

## OPENINGS

KPRR Power 102 is searching for an ON AIR PERSONALITY. All applicants must submit one air check tape and resume. On-air experience and production skills required. Please rush your presentation package to: John Candelaria, 2419 N. Piedras, El Paso, TX 79930. No Phone Calls. EOE/MF

### ASSISTANT PROGRAM DIRECTOR

Star 93.1 now accepting tapes and resumes for assistant program director. Applicant must be proficient with the Selector music system and able to do an airshift. Applicants must have at least two years of full-time on-air experience. All inquiries held in strict confidence. No phone calls. Send package to: Programming, Star 93.1, 8419, Kingston Pike, Knoxville, TN 37919. EOE

Cumulus Broadcasting, America's fastest growing radio group is searching for talented PDs for AC, Hot AC and Top 40. Send tape and resume to: John Dickey, Director of Programming, Cumulus Broadcasting, 3060 Peachtree NW, Suite 750, Atlanta, GA 30305. EOE

### CHR ANNOUNCERS

Z102 is a new CHR station in Meridian, MS. Z102 is seeking applicants for all on-air positions. If you are looking for a break to prove yourself in a new shift, this is the break you have been waiting for. Please rush tapes and resumes to: Z102, 3436 Hwy 45 North, Meridian, MS 39302. EOE

[www.ronline.com](http://www.ronline.com)

## OPENINGS

### MIDWEST

Morning co-host for top rated AC. Good production skills. T&R: WDNL-FM, PD, 1501 N. Washington, Danville, IL 61832 EOE (4/24)

Oldies 106.1 WINN is searching for its next sales star. Incredible compensation package. RESUME: Personnel, Box 1789, Columbus, IN 47202-1789 EOE (4/24)

KG95 in Sioux City is accepting T&Rs for future openings in all day-parts. Experience with Selector and/or promotions is a plus. Send material to: Mark Hahn, Box 3009, Sioux City, IA 51102. Women and minorities strongly encouraged!

Midwest Top-20 Powerhouse accepting Urban/CHRT&Rs for future PD, assistant PD, MD, part and full-time air talent, production director, and promotions director positions. If you are on top of your game, creative, spontaneous, and can relate to women 18-34 send your information to: Radio & Records, 10100 Santa Monica Blvd., #473, 5th Floor, Los Angeles, CA 90067. EOE

### WEST

Classical Public Radio seeks a gifted on-air talent to broadcast classical music to our stations in Los Angeles (KUSC) and Denver (Colorado Public Radio) via satellite. Mature voice, strong air skills, classical music knowledge, leadership skills, and sensitivity to non-commercial radio style required. Excellent salary and benefits. Position can be based in Denver or L.A. Cover letter, tape and resume to: Network PD, Colorado Public Radio, 2249 S. Josephine Street, Denver, CO 80210. EEO/AA

## OPENINGS

### PROMOTIONS DIRECTOR

Major market Southern California combo is looking for an organized leader with a proven track record. This is not a gig for rookies. Rush your package to: Diana Laird, KGGI, 2001 Iowa, Ave., Suite 200, Riverside, CA 92507. No Calls Please. EOE

### Dave, Shelly & Chainsaw KJGB

Jacor's Southern California powerhouse KGB needs a morning show producer who kicks ass. If you've got experience producing a morning show ... if you've got experience bringing big names to the show ... if you've got experience working with impossible prima donnas like "Dave, Shelly and Chainsaw", then send your stuff now. No beginners. No DJ wannabes. NO CALLS. Rush T&R to: Jacor, 5745 Kearny Villa, Rd., Ste. M, San Diego, CA 92123, Attn: HR-#PD1798. EOE



Citadel Communications Corporation

### CHR PROGRAM DIRECTOR

Colorado Springs seeks a real people-oriented personality, a disciplined, strategic thinker that can take direction — a strong leader and CHR format visionary with programming passion, who is marketing oriented, a creative production and imaging specialist and personable air talent. Our last PD was here for 10 years. Rush tape, resume, program philosophy, photo to: Brenda Goodrich, Citadel Communications, 6805 Corporate Drive, Suite 130, Colorado, Springs, CO 80919. EOE

## OPENINGS

### ADULT ENTERTAINMENT

Multitalented pro with AM/PM drive background in full-service, Oldies, and AC. Digital experienced, solid play-by-play, and computer music program skills. Will consider any station offering competitive pay/benefits. Call Jeff 724-652-7386.

If you are at the top of your game, have a history of success, and are looking to work with a leading Los Angeles Radio Station, we want you on our winning team. If you have at least 5 years experience as a Promotion Director and your strengths are creativity, targeted promotions and your ideas will set us apart from the competition, let's talk. Send resume to: Radio & Records, 10100 Santa Monica Blvd., #480, 5th Floor, Los Angeles, CA 90067. EOE

### SUNNY 102 MODESTO

Seeks seasoned AC team player to guide our top-rated midday daypart to even great heights! Good \$\$ with a successful, stable company. Production & personal appearances. No beginners. Tapes & resumes to: Gary Michaels, KJSN-FM, 3600 Sisk Rd., Suite 2-B, Modesto, CA 95356. EOE/MF. No Calls Pls!

### MAJOR MARKET

FM talk station looking for talent who can get the "Love Lines" audience listening to talk in the day time. Live in the Northwest's most beautiful city. Radio & Records, 10100 Santa Monica Blvd., #482, 5th Floor, Los Angeles, CA 90067. EOE

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# OPPORTUNITIES

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## OPENINGS

### MARRY ME!!

SWM n/s 37, 6'4", 225# KDWB, WPLJ, WQHT, WPLZ, blah, blah, blah. My name is Gregg Thunder. Forever I live in Alices' Beautiful Wonderland a mile high in Colorado. I spend my days in the clouds pining for a soul mate. I need a partner, who can bring their life to life, who can help make our talks together emotional, stimulating, titillating. I will give you great ear, arms and support, and we never even have to have sex!!! Send T&R to Greg Thunder, c/o ALICE 106, 1200 17th Street, Suite 2300, Denver, CO 80202. EOE

X1075 X-treme Radio, the best imaged station in Las Vegas, is looking for the next generation Imaging Director and Night Airtalent.

Can you do killer imaging with one hand while beating up the competition at night with the other?

If this is you, please send your tape and resume to:

American Radio Systems/Human Resources. Attn: X1075 Talent Search, 6655 West Sahara, #1208, Las Vegas, NV 89102.

ARS is an Equal Opportunity Employer.

### ON-AIR TALENT

We're looking for an entertaining talker who can turn the day's hot issue into 3 hours of compelling radio. Live in a great city and work in a major west coast market. Radio & Records, 10100 Santa Monica Blvd., #481, 5th Floor, Los Angeles, CA 90067. EOE

### POSITIONS SOUGHT

Big market experienced talker (WOAI, KMPC, XTRA, WIOD). Will consider smaller. Compelling, contemporary, entertaining, funny, informed, in-control, interesting, odd, opinionated, sharp, versatile. Good voice. Only agenda: Entertain, inform, get great ratings, command confiscatory advertising rates. Don Shaw @ 561-279-2825.

Thirteen year radio professional. Excellent management skills, killer production, and a fun on-air sound. Fully dedicated to radio. DAVID: (316) 265-6260 (4/24)

### RADIO & RECORDS

10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

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## POSITIONS SOUGHT

### AC PROGRAMMING WIZARD

12 years experience, proven winner, teacher, motivator, and leader (potential OM candidate) call Steven @ 407-898-5864.

**A witty and humorous "love doctor" who understands women will beat Dr. Laura.** DOCTOR LOVE: (800) 404-2644, www.doclove.com (4/24)

**I'm the fat kid on the playground who always got picked last...I HAD to be funny to survive!** MIKE: (941) 418-3133 (4/24)

**Major market sportscaster available.** MIKE: (800) 785-0918-18 (4/24)

**South Florida...Michael Taylor!** Five years morning voice of Miami. Love appearances. Call now. MICHAEL: (305) 538-0395 (4/24)

**Solid personality with production and marketing know-how.** Multi-talented, funny, enthusiastic and ready to go to work. CLIFF: (707) 935-9326, www.onairjobs.com (4/24)

**Available: Experienced news anchor/producer, AT, production talent for adult standards, all-news. Medium to small markets.** ALEX MCKUEN: (513) 777-8423 (4/24)

**"Liberal-tarian" talker seeks gig in the New England area.** Political, entertaining, hip, conversational, in my early 30's. ANTHONY SCHINELLA: (617) 730-8483 (4/24)

**Macy in the morning: Charismatic, emphatic, fanatic. News/Talk or Full Service with PD experience** WSPD, WGST, WLAC. MACY: (615) 792-3985 (4/24)

**The anti Dr. Laura: veteran personality/therapist will take toxic out of talk!** Full-time show or great guest. AMY B: (914) 939-5579 (4/24)

**Seattle pro seeks medium/large market gig.** Worked all shifts/formats since '76 with quality production. LARRY HINZE (ROSS): (206) 932-9542, Lare1@juno.com (4/24)

**Real pro, majors experience, network voice, 26 year morning vet, adult winner.** Searching for last job. Ready now. BUZZ BOWMAN: (803) 795-9919 (4/24)

## POSITIONS SOUGHT

**Blackjack Elliot on the lose, great phones, killer production, prefer Country. 20+ years, med./major.** BLACK-JACK: (702) 878-7550 or e-mail: blackjackelliot@webtv.net (4/24)

**Eleven year major market NAC music director and air talent, seeking to relocate, call GEOFF FISHER: (954) 964-1515 (4/24)**

**Radio goddess, three years in Midwest, seeks sun, off to Tampa/Olando. Full-time, part-time, whatever. Hire me.** DENYSE: (309) 862-4108, Denyse97@HOTMAIL.COM (4/24)

**Moving to So. Cal. desert, seeking a home. Proficient on-air and production.** ROB: (414) 362-9486 or view T&R at members.aol.com/grphtr/ (4/24)

**Ten year Northeast market pro, multiple award winner, '97 "Jeopardy!" contestant seeks fulltime medium/major Sports/PBP opportunity.** GEORGE: (413) 498-5949 (4/24)

**Damned funny morning show. Exploring free-agency in major or large markets only.** JACK & JOE: (916) 972-9589 (4/24)

**Platinum pipe San Diegan female seeks late nights, overnights, any nights! San Diego only. Eleven+ years on air.** AMY: (760) 940-2297, fmdeejay@aol.com (4/24)

**Will sacrifice first born for right gig. Young, experienced gun for hire. Many formats. Will relocate.** KEVIN: (781) 641-1471 E-mail: GMAN777777@AOL.COM (4/24)

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**Multi-faceted, multi-format Producer/Programmer/Copywriter. Currently employed. English/Spanish bilingual. B.A. and voiceover experience.** CRAIG: (714) 279-9412, cahoffman@earthlink.net (4/24)

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# MARKETPLACE

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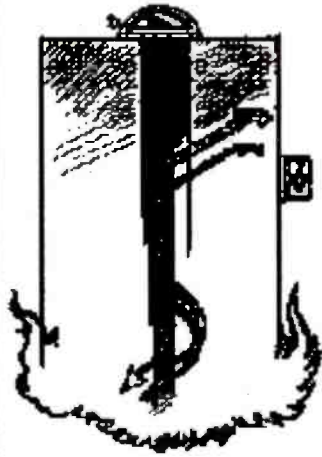
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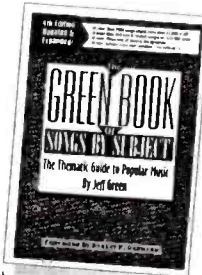
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Marketplace  
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Fifth Floor, Los Angeles, CA 90067  
310-553-4330 Fax: 310-203-8727

## CHR/POP

LW	TW	
1	1	NATALIE IMBRUGLIA Torn (RCA)
3	2	K-CI & JOJO All My Life (MCA)
2	3	SAVAGE GARDEN Truly Madly Deeply (Columbia)
4	4	MATCHBOX 20 3am (Lava/Atlantic)
7	5	MARCY PLAYGROUND Sex And Candy (Capitol)
6	6	MADONNA Frozen (Maverick/WB)
8	7	'N SYNC I Want You Back (RCA)
9	8	WILL SMITH Gettin' Jiggy Wit It (Columbia)
5	9	CELINE DION My Heart Will Go On (550 Music)
10	10	ROBYN Do You Really Want Me (RCA)
12	11	JANET Together Again (Virgin)
13	12	BACKSTREET BOYS As Long As You Love Me (Jive)
11	13	BILLIE MYERS Kiss The Rain (Universal)
15	14	BACKSTREET BOYS Everybody (Backstreet's Back) (Jive)
14	15	THIRD EYE BLIND How's It Going To Be (Elektra/EEG)
16	16	ERIC CLAPTON My Father's Eyes (Duck/Reprise)
21	17	BRIAN MCKNIGHT Anytime (Motown)
24	18	SHANIA TWAIN You're Still The One (Mercury)
17	19	BEN FOLDS FIVE Brick (550 Music)
19	20	SMASH MOUTH Walkin' On The Sun (Interscope)
25	21	PAULA COLE Me (Imago/WB)
23	22	USHER Nice & Slow (LaFace/Arista)
20	23	USHER You Make Me Wanna... (LaFace/Arista)
27	24	S.O.A.P. This Is How We Party (Crave)
18	25	CHUMBAWAMBA Amnesia (Republic/Universal)
26	26	EDWIN MCCAIN I'll Be (Lava/Atlantic)
31	27	MARIAH CAREY My All (Columbia)
36	28	VONDA SHEPARD Searchin' My Soul (550 Music)
44	29	GOO GOO DOLLS Iris (Warner Sunset/Reprise)
30	30	TONIC Open Up Your Eyes (Polydor/A&M)

CHR begins on Page 85.

## HOT AC

LW	TW	
1	1	NATALIE IMBRUGLIA Torn (RCA)
2	2	MATCHBOX 20 3am (Lava/Atlantic)
3	3	SAVAGE GARDEN Truly Madly Deeply (Columbia)
7	4	MARCY PLAYGROUND Sex And Candy (Capitol)
6	5	ERIC CLAPTON My Father's Eyes (Duck/Reprise)
5	6	THIRD EYE BLIND How's It Going To Be (Elektra/EEG)
11	7	EDWIN MCCAIN I'll Be (Lava/Atlantic)
9	8	SMASH MOUTH Walkin' On The Sun (Interscope)
12	9	MADONNA Frozen (Maverick/WB)
4	10	LOREENA MCKENITT The Mummers' Dance (Quinlan Road/WB)
8	11	VERVE Bitter Sweet Symphony (Hut/Virgin)
14	12	PAULA COLE Me (Imago/WB)
16	13	FASTBALL The Way (Hollywood)
13	14	BILLIE MYERS Kiss The Rain (Universal)
10	15	CELINE DION My Heart Will Go On (550 Music)
18	16	SARAH MCLACHLAN Adia (Arista)
15	17	BEN FOLDS FIVE Brick (550 Music)
21	18	ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise)
19	19	BACKSTREET BOYS As Long As You Love Me (Jive)
17	20	PAULA COLE I Don't Want To Wait (Imago/WB)
20	21	SHAWN COLVIN Nothin On Me (Columbia)
23	22	SISTER 7 Know What You Mean (Arista Austin/Arista)
22	23	FLEETWOOD MAC Landslide (Reprise)
26	24	VONDA SHEPARD Searchin' My Soul (550 Music)
24	25	MATCHBOX 20 Real World (Lava/Atlantic)
27	26	SHANIA TWAIN You're Still The One (Mercury)
25	27	ELTON JOHN Recover Your Soul (Rocket/Island)
—	28	GOO GOO DOLLS Iris (Warner Sunset/Reprise)
—	29	CHERRY POPPIN' DADDIES Zoot Suit Riot (Mojo/Universal)
28	30	JANET Together Again (Virgin)

AC begins on Page 120.

## CHR/RHYTHMIC

LW	TW	
3	1	NEXT Too Close (Arista)
2	2	K-CI & JOJO All My Life (MCA)
1	3	BRIAN MCKNIGHT Anytime (Motown)
4	4	USHER Nice & Slow (LaFace/Arista)
9	5	JANET I Get Lonely (Virgin)
7	6	PUBLIC ANNOUNCEMENT Body Bumpin' Yippie-Yi-Yo (A&M)
5	7	SYLK-E. FYNE I/CHILL Romeo And Juliet (Grand Jury/RCA)
6	8	MASE I/TOTAL What You Want (Bad Boy/Arista)
11	9	MONTELL JORDAN Let's Ride (Def Jam/RAL/Mercury)
8	10	K.P. & ENVYI Swing My Way (EastWest/EEG)
10	11	DESTINY'S CHILD No, No, No (Grass Roots/Columbia)
12	12	WILL SMITH Gettin' Jiggy Wit It (Columbia)
13	13	LORD TARIQ & PETER GUNZ Deja Vu (Codeine/Columbia)
15	14	SAVAGE GARDEN Truly Madly Deeply (Columbia)
14	15	CELINE DION My Heart Will Go On (550 Music)
17	16	XSCAPE The Arms Of The One Who... (So So Def/Columbia)
19	17	BOYZ II MEN Can't Let Her Go (Motown)
21	18	BACKSTREET BOYS Everybody (Backstreet's Back) (Jive)
22	19	VOICES OF THEORY Dimelo (Say It) (H.O.L.A./Red Ant)
16	20	TIMBALAND & MAGOO Luv 2 Luv You (BlackGround/Atlantic)
33	21	MYA I/SISQO OF DRU HILL It's All About Me (University/Interscope)
20	22	MARIAH CAREY My All (Columbia)
18	23	MADONNA Frozen (Maverick/WB)
29	24	TAMIA Imagination (Qwest/WB)
27	25	'N SYNC I Want You Back (RCA)
24	26	ICE CUBE We Be Clubbin' (Heavyweight/A&M)
32	27	MASTER P Make 'Em Say Ugh (No Limit/Priority)
28	28	QUEEN PEN w/LOST BOYZ & CREW Party... (Li'l Man/Interscope)
23	29	WYCLEF JEAN Gone Till November (Ruffhouse/Columbia)
30	30	ROBYN Do You Really Want Me (RCA)

No Songs Qualified For Breaker Status This Week.

CHR begins on Page 85.

## AC

LW	TW	
2	1	SAVAGE GARDEN Truly Madly Deeply (Columbia)
1	2	ERIC CLAPTON My Father's Eyes (Duck/Reprise)
5	3	JOHN TESH I/JAMES INGRAM Give Me Forever... (GTSP/Mercury)
4	4	BACKSTREET BOYS As Long As You Love Me (Jive)
6	5	ELTON JOHN Recover Your Soul (Rocket/Island)
3	6	CELINE DION My Heart Will Go On (550 Music)
7	7	SHANIA TWAIN You're Still The One (Mercury)
8	8	DAKOTA MOON A Promise I Make (Elektra/EEG)
9	9	FLEETWOOD MAC Landslide (Reprise)
11	10	AMY GRANT Like I Love You (A&M)
12	11	MADONNA Frozen (Maverick/WB)
10	12	PAULA COLE I Don't Want To Wait (Imago/WB)
14	13	MICHAEL BOLTON Safe Place From The Storm (Columbia)
13	14	ELTON JOHN Something About The Way You... (Rocket/Island)
17	15	LEANN RIMES How Do I Live (Curb)
20	16	LEANN RIMES Looking Through Your Eyes (Curb/Atlantic)
16	17	VANESSA WILLIAMS Oh How The Years Go By (Mercury)
18	18	RICHARD MARX & DONNA LEWIS At The Beginning (Atlantic)
19	19	DARYL HALL & JOHN OATES The Sky Is Falling (Push)
21	20	SARAH MCLACHLAN Adia (Arista)
22	21	MARIAH CAREY My All (Columbia)
23	22	NATALIE IMBRUGLIA Torn (RCA)
15	23	KENNY G My Heart Will Go On (Arista)
26	24	BONNIE RAITT One Belief Away (Capitol)
25	25	PETER CETERA She Doesn't Need Me Anymore (River North)
—	26	GLORIA ESTEFAN Heaven's What I Feel (Epic)
30	27	VONDA SHEPARD Searchin' My Soul (550 Music)
27	28	JANET Together Again (Virgin)
24	29	JAMES HORNOR Southampton (Sony Classical/Work)
28	30	AALIYAH Journey To The Past (Atlantic)

No Songs Qualified For Breaker Status This Week.

AC begins on Page 120.

## URBAN

LW	TW	
1	1	JANET I Get Lonely (Virgin)
3	2	MONTELL JORDAN Let's Ride (Def Jam/RAL/Mercury)
4	3	ARETHA FRANKLIN A Rose Is Still A Rose (Arista)
5	4	TAMIA Imagination (Qwest/WB)
10	5	MYA I/SISQO OF DRU HILL It's All About Me (University/Interscope)
2	6	PUBLIC ANNOUNCEMENT Body Bumpin' Yippie-Yi-Yo (A&M)
7	7	KEITH WASHINGTON Bring It On (Silas/MCA)
8	8	SYLK-E. FYNE I/CHILL Romeo And Juliet (Grand Jury/RCA)
6	9	NEXT Too Close (Arista)
11	10	ICE CUBE We Be Clubbin' (Heavyweight/A&M)
14	11	JON B. They Don't Know (Yab Yum/550 Music)
18	12	XSCAPE The Arms Of The One Who... (So So Def/Columbia)
16	13	EBONI FOSTER Crazy For You (Nightbird/MCA)
12	14	ELUSION Reality (RCA)
15	15	SILKK THE SHOCKER Just Be Straight With Me (No Limit/Priority)
24	16	BOYZ II MEN Can't Let Her Go (Motown)
17	17	TIMBALAND & MAGOO Cloak Strikes (BlackGround/Atlantic)
21	18	LOX Money, Power, And Respect (Bad Boy/Arista)
23	19	PLAYA Cheers 2 U (Def Soul/Def Jam/RAL/Mercury)
25	20	BUSTA RHYMES Turn It Up (Elektra/EEG)
26	21	CHICO DEBARGE No Guarantee (Kedar/Universal)
37	22	ERYKAH BADU Apple Tree (Kedar/Universal)
19	23	K-CI & JOJO All My Life (MCA)
28	24	JOE All That I Am (Jive)
27	25	GOODIE MOB They Don't Dance No Mo' (LaFace/Arista)
42	26	LSG Door #1 (EastWest/EEG)
9	27	QUEEN PEN w/LOST BOYZ & CREW Party... (Li'l Man/Interscope)
33	28	VOICES OF THEORY Dimelo (Say It) (H.O.L.A./Red Ant)
45	29	MASTER P I/SONS OF FUNK I Got The Hook Up! (No Limit/Priority)
13	30	SMOOTH Strawberries (Perspective/A&M)

— 32 USHER My Way (LaFace/Arista)  
 — 33 BRIAN MCKNIGHT The Only One For Me (Motown)  
 41 36 7 MILE Do Your Thing (Crave)

URBAN begins on Page 96.

## ACTIVE ROCK

LW	TW	
1	1	DAYS OF THE NEW Shelf In The Room (Outpost/Geffen)
2	2	JERRY CANTRELL Cut You In (Columbia)
3	3	FOO FIGHTERS My Hero (Roswell/Capitol)
4	4	CREED Torn (Wind-up)
5	5	BROTHER CANE I Lie In The Bed I Make (Virgin)
6	6	KENNY WAYNE SHEPHERD Blue On Black (Revolution)
9	7	JIMMY PAGE/ROBERT PLANT Most High (Atlantic)
7	8	MARCY PLAYGROUND Sex And Candy (Capitol)
8	9	METALLICA The Unforgiven II (Elektra/EEG)
11	10	MEGADETH Use The Man (Capitol)
13	11	METALLICA Fuel (Elektra/EEG)
12	12	STABBING WESTWARD Save Yourself (Columbia)
14	13	SEMISONIC Closing Time (MCA)
10	14	VAN HALEN Without You (Warner Bros.)
15	15	CREED My Own Prison (Wind-up)
17	16	SPACEHOG Mungo City (HiFi/Sire/WB)
20	17	JIMMIE'S CHICKEN SHACK Dropping Anchor (Rocket/Island)
21	18	FUEL Shimmer (550 Music)
29	19	PEARL JAM Wishfast (Epic)
16	20	EVERCLEAR I Will Buy You A New Life (Capitol)
18	21	PEARL JAM Given To Fly (Epic)
24	22	BLACK LAB Time Ago (DGC/Geffen)
25	23	MATCHBOX 20 Real World (Lava/Atlantic)
23	24	DAYS OF THE NEW Touch, Peel, And Stand (Outpost/Geffen)
19	25	CHRIS CORNELL Sunshower (Atlantic)
27	26	SOUL ASYLUM I Will Still Be Laughing (Columbia)
28	27	THIRD EYE BLIND Losing A Whole Year (Elektra/EEG)
22	28	TWD I Am A Pig (Nothing/Interscope)
33	29	DAVE MATTHEWS BAND Don't Drink The Water (RCA)
31	30	ECONOLINE CRUSH Home (Restless)

ROCK begins on Page 37.

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# THE BACK PAGES

Breakers in Blue

NATIONAL AIRPLAY OVERVIEW APRIL 24, 1998

## URBAN AC

LW	TW	
1	1	ARETHA FRANKLIN A Rose Is Still A Rose (Arista)
3	2	JANET I Get Lonely (Virgin)
4	3	K-CI & JOJO All My Life (MCA)
6	4	KEITH WASHINGTON Bring It On (Silas/MCA)
2	5	MARY J. BLIGE Seven Days (MCA)
5	6	BRIAN MCKNIGHT Anytime (Motown)
7	7	OL SKOOL I/K. SWEAT & XSCAPE Am I Dreaming (Keia/Universal)
8	8	RANDY CRAWFORD Bye Bye (Bluemoon/Atlantic)
9	9	PHIL PERRY One Heart One Love (Peak/Private/Windham Hill)
11	10	EODIE M. Tell Me (If You Still Care) (JVC/JMI)
10	11	CECE WINANS Well, Alright! (PMG/Atlantic)
12	12	JONATHAN BUTLER Lost To Love (N2K Encoded Music)
17	13	JOE All That I Am (Jive)
14	14	WILL DOWNING If She Knew (Motown)
16	15	BONEY JAMES It's All Good (Warner Bros.)
13	16	PATTI LABELLE Someone Like You (MCA)
23	17	DAVINA Come Over To My Place (Loud/RCA)
19	18	ALI Love Letters (Island)
18	19	SWW Rain (RCA)
—	20	BRIAN MCKNIGHT The Only One For Me (Motown)
15	21	UNCLE SAM I Don't Ever Want To See You... (Stonecreek/Epic)
26	22	JON B. They Don't Know (Yab Yum/550 Music)
—	23	LSG Door #1 (EastWest/EEG)
—	24	MARIAH CAREY My All (Columbia)
30	25	BIG BUB Settle Down (Kedar/Universal)
28	26	TAMIA Imagination (Qwest/WB)
29	27	XSCAPE The Arms Of The One Who... (So So Def/Columbia)
21	28	PATRICE RUSHEN Sweetest Taboo (Discovery)
—	29	VOICES OF THEORY Dimelo (Say It) (H.O.L.A./Red Ant)
—	30	BOYZ II MEN Can't Let Her Go (Motown)

No Songs Qualified For Breaker Status This Week

URBAN begins on Page 96.

## ROCK

LW	TW	
1	1	KENNY WAYNE SHEPHERD Blue On Black (Revolution)
2	2	JIMMY PAGE/ROBERT PLANT Most High (Atlantic)
6	3	BROTHER CANE I Lie In The Bed I Make (Virgin)
4	4	DAYS OF THE NEW Shelf In The Room (Outpost/Geffen)
5	5	MARCY PLAYGROUND Sex And Candy (Capitol)
3	6	VAN HALEN Without You (Warner Bros.)
7	7	JERRY CANTRELL Cut You In (Columbia)
10	8	ERIC CLAPTON She's Gone (Duck/Reprise)
9	9	CREED My Own Prison (Wind-up)
13	10	MATCHBOX 20 Real World (Lava/Atlantic)
8	11	VAN ZANT Rage (CMC)
19	12	DAVE MATTHEWS BAND Don't Drink The Water (RCA)
16	13	SEMISONIC Closing Time (MCA)
24	14	PEARL JAM Wishlist (Epic)
12	15	METALLICA The Unforgiven II (Elektra/EEG)
11	16	CHRIS CORNELL Sunshower (Atlantic)
20	17	FOO FIGHTERS My Hero (Roswell/Capitol)
17	18	SPACEHOG Mungo City (HiFi/Sire/WB)
23	19	CREED Tom (Wind-up)
21	20	BIG HEAD TODD & THE MONSTERS Boom Boom (Revolution)
18	21	MATCHBOX 20 3am (Lava/Atlantic)
28	22	DLR BAND Siam Dunk (Wawazat 11)
15	23	PEARL JAM Given To Fly (Epic)
14	24	ROLLING STONES Saint Of Me (Virgin)
26	25	BLACK LAB Time Ago (DGC/Geffen)
22	26	RICHIE SAMBORA Hard Times Come Easy (Mercury)
33	27	SOUL ASYLUM I Will Still Be Laughing (Columbia)
25	28	JOE SATRIANI Ceremony (Epic)
27	29	METALLICA Fuel (Elektra/EEG)
35	30	VAN HALEN Fire In The Hole (Warner Bros.)

ROCK begins on Page 37.

## COUNTRY

LW	TW	
3	1	GARTH BROOKS Two Piña Coladas (Capitol)
1	2	SHANIA TWAIN You're Still The One (Mercury)
4	3	TOBY KEITH Dream Walkin' (Mercury)
5	4	FAITH HILL This Kiss (Warner Bros.)
6	5	RANDY TRAVIS Out Of My Bones (DreamWorks)
7	6	TRACY BYRD I'm From The Country (MCA)
8	7	STEVE WARINER Holes In The Floor Of Heaven (Capitol)
9	8	MICHAEL PETERSON Too Good To Be True (Reprise)
2	9	JO DEE MESSINA Bye, Bye (Curb)
11	10	PATTY LOVELESS To Have You Back Again (Epic)
12	11	TIM MCGRAW One Of These Days (Curb)
14	12	GEORGE STRAIT I Just Want To Dance With You (MCA)
13	13	JOHN MICHAEL MONTGOMERY Love Working On You (Atlantic)
17	14	MARK WILLS I Do (Cherish You) (Mercury)
20	15	LEANN RIMES Commitment (MCG/Curb)
19	16	ALABAMA She's Got That Look In Her... (RCA)
47	17	BROOKS & DUNN & REBA If You See Him/If You See... (Arista/MCA)
22	18	LONESTAR Say When (BNA)
24	19	CLINT BLACK The Shoes You're Wearing (RCA)
23	20	GARY ALLAN It Would Be You (Decca)
10	21	CLAY WALKER Then What (Giant)
25	22	KENNY CHESNEY That's Why I'm Here (BNA)
26	23	SAMMY KERSHAW Matches (Mercury)
27	24	MARK CHESNUTT I Might Even Quit Lovin' You (Decca)
28	25	TY HERNDON A Man Holdin' On (Epic)
29	26	HAL KETCHUM I Saw The Light (MCG/Curb)
30	27	KEITH HARLING Papa Bear (MCA)
32	28	TERRI CLARK Now That I Found You (Mercury)
31	29	BRYAN WHITE Bad Day To Let You Go (Asylum/EEG)
35	30	JOE DIFFIE Texas Size Heartache (Epic)

37	33	DIXIE CHICKS There's Your Trouble (Monument)
38	34	COLLIN RAYE I Can Still Feel You (Epic)
39	37	CHELY WRIGHT I Already Do (MCA)

COUNTRY begins on Page 106.

## ALTERNATIVE

LW	TW	
1	1	FASTBALL The Way (Hollywood)
3	2	SEMISONIC Closing Time (MCA)
2	3	EVERCLEAR I Will Buy You A New Life (Capitol)
4	4	DAVE MATTHEWS BAND Don't Drink The Water (RCA)
7	5	PEARL JAM Wishlist (Epic)
6	6	GARBAGE Push It (Almo Sounds/Interscope)
8	7	FUEL Shimmer (550 Music)
5	8	MARCY PLAYGROUND Sex And Candy (Capitol)
12	9	GOO GOD DOLLS Iris (Warner Sunset/Reprise)
9	10	FOO FIGHTERS My Hero (Roswell/Capitol)
10	11	CREED My Own Prison (Wind-up)
11	12	THIRD EYE BLIND Losing A Whole Year (Elektra/EEG)
16	13	MATCHBOX 20 Real World (Lava/Atlantic)
13	14	JERRY CANTRELL Cut You In (Columbia)
15	15	NATALIE IMBRUGLIA Torn (RCA)
19	16	DAYS OF THE NEW Shelf In The Room (Outpost/Geffen)
18	17	CHERRY POPPIN' DADDIES Zoot Suit Riot (Mojo/Universal)
20	18	GOD LIVES UNDERWATER From Your Mouth (1500/A&M)
22	19	TORI AMOS Spark (Atlantic)
23	20	HARVEY DANGER Flagpole Sitta (Slash/London)
14	21	OUR LADY PEACE Clumsy (Columbia)
24	22	URGE Jump Right In (Immortal/Epic)
17	23	GREEN DAY Time Of Your Life (Good...) (Reprise)
30	24	GREEN DAY Redundant (Reprise)
28	25	ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise)
27	26	STABBING WESTWARD Save Yourself (Columbia)
31	27	ATHENAUM What I Didn't Know (Atlantic)
40	28	SOUL ASYLUM I Will Still Be Laughing (Columbia)
35	29	BLACK LAB Time Ago (DGC/Geffen)
32	30	SPECIALS It's You (Wav Cool Music/MCA)

ALTERNATIVE begins on Page 131.

## NAC/SMOOTH JAZZ

LW	TW	
2	1	CHIELI MINUCCI Dreams (JVC/JMI)
1	2	BONEY JAMES After The Rain (Warner Bros.)
3	3	CHUCK LOEB Just Us (Shanachie)
5	4	DOWN TO THE BONE Brooklyn Heights (Nu Groove)
7	5	CHRIS CAMOZZI Swing Shift (Discovery)
4	6	KENNY G My Heart Will Go On (Arista)
8	7	EVAN MARKS Coast To Coast (Verve Forecast)
9	8	JONATHAN BUTLER Dancing On The Shore (N2K Encoded Music)
11	9	BRAXTON BROTHERS Happy Again (Windham Hill Jazz)
10	10	JOHN TESH I/JAMES INGRAM Give Me Forever... (GTSP/Mercury)
6	11	BRIAN TARQUIN One Arabian Knight (Instinct)
12	12	BRIAN BROMBERG By The Fireplace (Zebra)
19	13	RICHARD ELLIOT In The Groove (Metro Blue/Blue Note)
15	14	FOUR 80 EAST Eastside (Cargo/MCA)
13	15	JOYCE COOLING After Hours (Heads Up)
17	16	ERIC CLAPTON Needs His Woman (Duck/Reprise)
21	17	BRIAN HUGHES One 2 One (Higher Octave)
16	18	MARILYN SCOTT Starting To Fall (Warner Bros.)
14	19	RANDY CRAWFORD Bye Bye (Bluemoon/Atlantic)
25	20	BRIAN CULBERTSON On My Mind (Bluemoon/Atlantic)
27	21	B-TRIBE Sometimes (Atlantic)
28	22	GREGG KARUKAS Blue Touch (I.E./Verve)
24	23	PHIL PERRY One Heart One Love (Peak/Private)
29	24	KIM WATERS Nightfall (Shanachie)
18	25	DEAN JAMES MARKET STREET (Brajo/Ichiban)
20	26	RIPPINGTONS In Another Life (Peak/Windham Hill Jazz)
30	27	CHARLES FAMBROUGH It's Not Easy Havin' Fun (Nu Groove)
22	28	AVENUE BLUE Always There (Mesa/Bluemoon/Atlantic)
—	29	SPYRO GYRA Morning Dance (GRP)
—	30	DAKOTA MOON A Promise I Make (Elektra/EEG)

NAC begins on Page 126.

## ADULT ALTERNATIVE

LW	TW	
1	1	BONNIE RAITT One Belief Away (Capitol)
3	2	FASTBALL The Way (Hollywood)
2	3	DAVE MATTHEWS BAND Don't Drink The Water (RCA)
5	4	NATALIE IMBRUGLIA Torn (RCA)
6	5	AGENTS OF GOOD ROOTS Smiling Up The Frown (RCA)
4	6	ERIC CLAPTON My Father's Eyes (Duck/Reprise)
7	7	MARC COHN Already Home (Atlantic)
9	8	SEMISONIC Closing Time (MCA)
8	9	SARAH MCLACHLAN Adia (Arista)
10	10	ROBBIE ROBERTSON Unbound (Capitol)
11	11	KENNY WAYNE SHEPHERD Blue On Black (Revolution)
12	12	MARCY PLAYGROUND Sex And Candy (Capitol)
15	13	MATCHBOX 20 Real World (Lava/Atlantic)
13	14	PAULA COLE Me (Imago/WB)
14	15	PEARL JAM Wishlist (Epic)
16	16	STEVE POLTZ Silverlining (Mercury)
26	17	GOO GOD DOLLS Iris (Warner Sunset/Reprise)
22	18	TORI AMOS Spark (Atlantic)
18	19	EBBA FORSBERG Lost Count (Maverick/WB)
20	20	THIRD EYE BLIND How's It Going To Be (Elektra/EEG)
17	21	CHRIS STILLS Razorblades (Atlantic)
25	22	ALANA DAVIS Crazy (Elektra/EEG)
19	23	EDWIN MCCAIN I'll Be (Lava/Atlantic)
21	24	SHAWN COLVIN Nothin On Me (Columbia)
29	25	ERIC CLAPTON She's Gone (Duck/Reprise)
23	26	MATCHBOX 20 3am (Lava/Atlantic)
27	27	SPECIALS It's You (Way Cool Music/MCA)
28	28	ANI DIFRANCO Little Plastic Castle (Righteous Babe)
24	29	VERVE Bitter Sweet Symphony (Hut/Virgin)
30	30	PETER CASE Let Me Fall (Vanguard)

ADULT ALTERNATIVE begins on Page 141.



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# Publisher's Profile

By Erica Farber



## PAUL FIDDICK

**T**his past month, Heritage Media spun off its radio group (the 20th largest) to Sinclair Communications for \$340 million. The group's president and co-founder was Paul Fiddick. Over the past 12 years, Fiddick grew the division until it had 24 stations — all in top 50 markets — 450 employees, and a cash flow of \$23 million.

When we hear about the buying and selling of stations, we primarily focus on executives employed at the station level. We couldn't help but wonder, however, what it feels like to be the person who was there at the beginning and wakes up one morning and realizes there is no longer an office to go to.

**On the process of selling:** "It wasn't something we actively sought to do. It was in response to something that was happening in one of our divisions. [Heritage Media had four operating divisions: radio, television, in-store marketing — called Act Media — and a huge direct mail company.] We weren't looking for a buyer, the buyer came looking for us. NewsCorp came to us with an offer that we deliberated about, got board approval for, then accepted. That happened on March 17 of last year. From the time that process happened — or began, which was about St. Patrick's Day last year — until the time the last stations were spun off, it was about a year."

**On keeping a company intact while waiting to be sold:** "The announcement that Heritage, as a company, was sold to NewsCorporation came like a bolt from the blue and caught everybody by surprise. But then the other shoe dropped: NewsCorp was going to spin off all the radio and television. At that point, it was as if we were for sale, and there was a long period of time before Sinclair was announced as the spinoff buyer. So, we learned by doing. One thing that helped us is that we've always had what I've called a communications culture in the company. We've always given everybody as much information as we could, even if we felt they didn't want it. Our managers knew — and therefore the people at the stations knew — that as soon as anything happened, they would know about it from us and it would be reliable. We were loyal and faithful to that through the whole process. We continued to operate from Day One as if nothing had changed. It's hard, but in fact it helped people get through a long and uncertain process to come in and take it day to day and just act as if nothing had changed. And at the end, we had a fabulous last year any way you measure it. We had

record cash flow, record ratings. Everything was terrific from a fundamental standpoint."

**On the business today:** "I'm concerned that we're outrunning our supply lines. We've used the warfare analogy in radio — we've probably overused it — but if you use that metaphor again, an army can only go so far before it begins to outrun its supply lines. You've got to feed the army and provide them with ammunition and fuel and all the other things you need to fight a war. Even if you can take 500 miles of territory, a good general doesn't, because the supplies can't keep up with you. In the worst case, you get 100 miles ahead of the food, medicine, and fuel trucks, and you're in a pretty precarious situation. I think that's going on now with consolidation. I'll be quick to say that I don't know that there's any way around it. If you consolidate, you have to move quickly, and there's been a lot of consolidation that's gone on. But what has happened is that we've grown organizations that are bigger than our ability to supply them with people and training and attention. We're asking fewer people to do more and, in a lot of cases, under pretty significant financial duress and in uncharted waters."

**Greatest disappointment:** "If I have a disappointment, it isn't a personal or professional disappointment; it's the collateral damage that's been done to people with all of the station trading activity that's gone on in the last couple of years. That is something I didn't really appreciate until it happened to my company. I realized how upsetting uncertainty is to the whole organization — we're talking about the employees and their spouses and their families."

**Greatest accomplishment:** "I think the whole Heritage Media experience was it! I feel so fortunate to have had that experience, to have done all those things. We did everything I think you could do. We bought stations, we sold stations, we traded stations, we changed formats. We turned around virtually everything we bought because we bought mostly turnarounds. I got to know a management team that was very stable and very good and enjoyed those relationships. And at the end of the day, we never turned in a down financial quarter. Our cash flow increased quarter to quarter for the entire time we had the company. We never went down. I don't know if that's easily repeated, but we did it even through the recession in 1991. I don't think you measure the value or worth of a company completely in financial terms, but if you're not doing the right things, you're not going to have the financial results over the long term either."

**On the future:** "That's the issue I'm dealing with now. I spent the last 15 or 16 years waking up in the morning thinking about radio station issues — how you make the company bigger and better and those things. The one thing that is certain is that I cannot be idle. Age aside, I'm just not wired like that. I have to be doing something. I've got to be productive. The irony is that if there is one thing that's true about consolidation, it's that it has eliminated my job description, which is to be the chief executive of a major-market radio group of 24 radio stations. There used to be a lot of them, but that job description doesn't exist anymore. I'm most likely going to have a different job than I have had before, and it is not going to much resemble what I've done for the past 15 or 16 years. In a way, that's kind of liberating."

**What we can learn from his experience:** "You realize that when you start your career, you don't know

you're starting a career. You've got a job. It becomes, if you're lucky, a career. It becomes very destination-oriented. You want to achieve something in particular or you want to get a particular title or responsibility or you want to make a certain amount of money. It becomes goal-oriented. And at some point — and it's happened to an awful lot of us in the group business — there is an event and the game's called on account of time, and a lot of us look around and say, 'I have achieved more than I ever thought I would achieve when I got into the business.' You say, 'I've more than arrived at the destination.' Next time around, I think I'm going to be more concerned with the journey than with the destination. It's going to be more important that what I do is interesting and fulfilling and challenging than what it might or might not lead to."

**Person he most admires:** "There are many. I've been asked that before, and it would not do justice to all of the people who have been influential in my life to name one."

**Favorite radio format:** "I listen mostly to News/Talk. My favorite music formats would be Classic Rock and Oldies, and I love Don Imus. I also think Dr. Laura is a terrific performer. I like to listen to the way she uses the medium."

**Favorite song:** "From time to time — usually after I've had more than a couple of beers at a party — I remember my top rock 'n' roll songs of all time and the five worst songs. I only remember them in those moments of glibness. I do know that I think the worst song of all time is 'Hotel California' by the Eagles. It is the most monotonous song ever recorded. I loathe that song. If I had to give you one song that I think is absolutely fabulous, it would be 'Like A Rolling Stone' by Bob Dylan and the Band."

**Favorite television show:** "I watch mostly news and professional sports. The Texas Rangers are in season now; that's my prime-time viewing."

**Favorite book:** "It is a business book, but I love it: *Up The Organization*, by Robert Townsend. Great, great business book, an inspiration. I rarely read fiction. I read a lot of nonfiction. Two that I loved were the two Richard Rhodes books on the development of the atomic bomb and the hydrogen bomb. One was called *Dark Sun*, and the other's *The Making Of The Atomic Bomb*. Another book I found really fascinating — and now it's timely — was Richard Kluger's *Ashes To Ashes*, which is the contemporary history of the tobacco industry in the United States — fascinating."

**Favorite movie:** "I'm sentimentally attached to *Field Of Dreams*. It's a good guy movie."

**Hobbies:** "Spending time with the family, and for recreation I run."

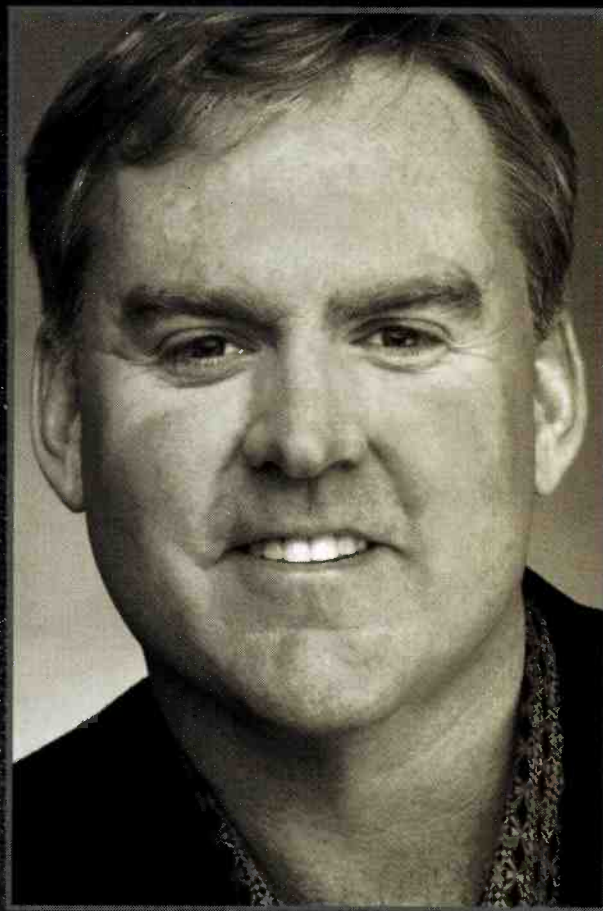
**Beverage of choice:** "Classic Coke with the sugar and the caffeine and everything. I love it."

**Stock recommendation:** "No stock recommendation. It's bonds. I think someday the bull, if it doesn't turn into a bear, is just going to flatten out. Don't overlook bonds. I've got about half of my portfolio in bonds now, and some of the stocks I've got in what the stock players call noncorrelative assets, those kinds of vehicles that don't correlate to the Dow going up or down."

**Favorite website:** "None, but when I turn on my computer, *CNN.com* comes up. I find that very useful, but I'm not wedded to anything on the Internet. It's a wonderful resource though. If anything, I'm wedded to e-mail."

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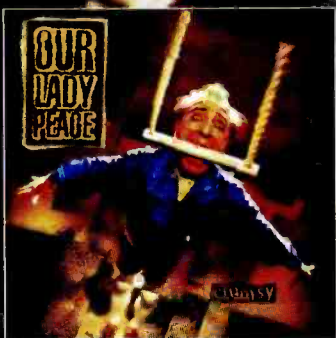
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