

NEWSSTAND PRICE \$6.50

### The Wait Is Over

The new Hootie & The Blowfish single, "I Will Wait" — from the group's forthcoming Atlantic album, *Musical Chairs* — earns No. 1 Most Added at four R&R formats. On board for the first week: 104 adds at CHR/Pop, 70 at Hot AC, 21 at Rock, and 24 at Adult Alternative.



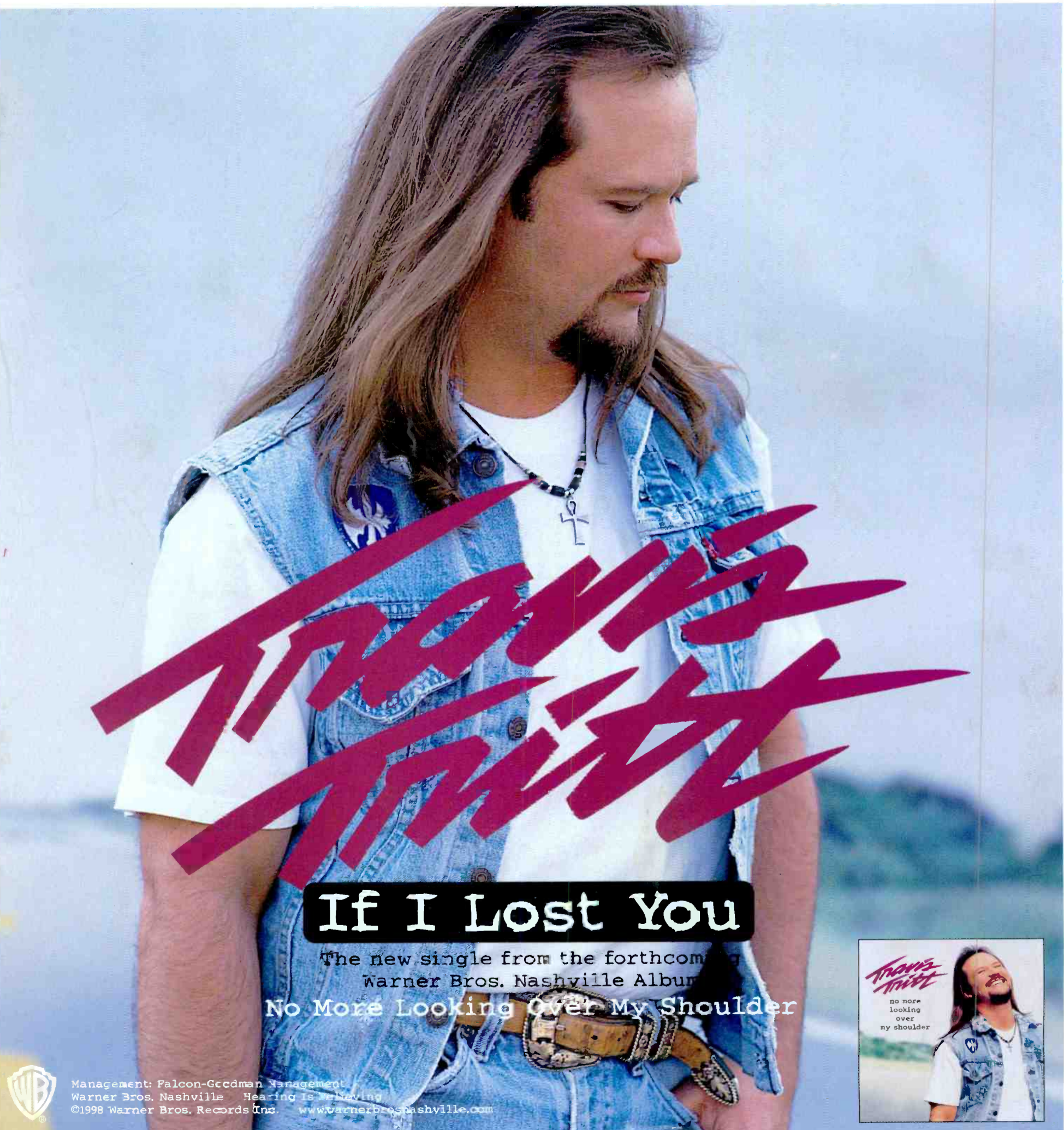
# R&R

## THE INDUSTRY'S NEWSPAPER

AUGUST 21, 1998

### Windy City Winners!

There was little surprise earlier this year when WGCI-FM/Chicago was voted R&R's Urban Radio Station of the Year ... it's been a ratings winner for what seems like decades. **Walt Love** talks to PD Elroy Smith about the station's legacy. Page 48.



# TRAVIS TRITT

## If I Lost You

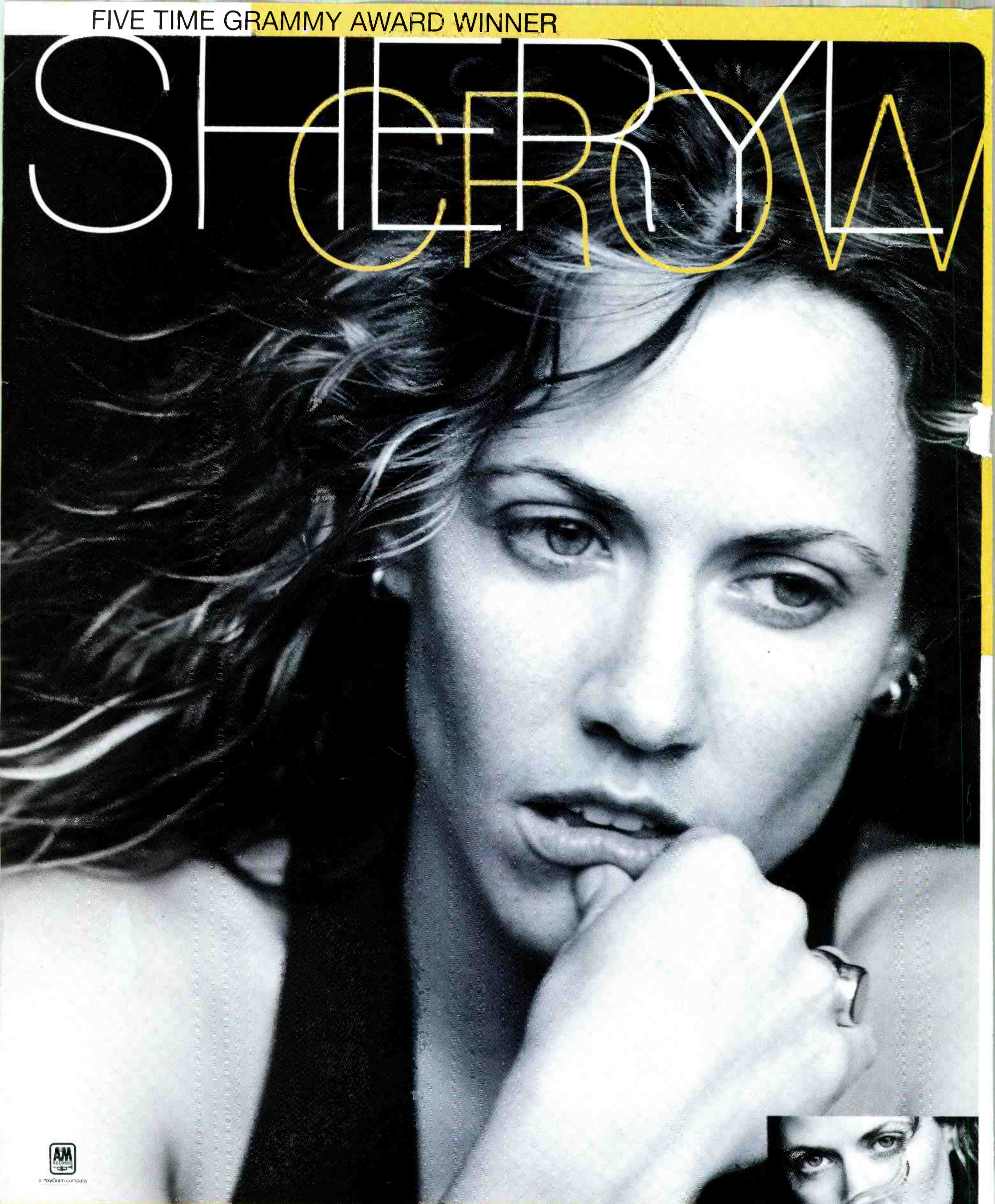
The new single from the forthcoming Warner Bros. Nashville Album  
**No More Looking Over My Shoulder**



Management: Falcon-Goodman Management  
Warner Bros. Nashville Hearing is Believing  
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FIVE TIME GRAMMY AWARD WINNER

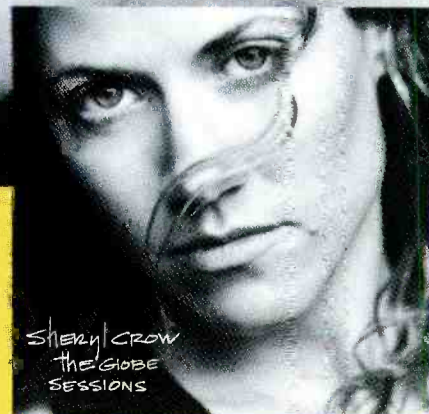
# SHERY CROW



a PolyGram company

**THE GLOBE SESSIONS** featuring the single "My Favorite Mistake"

www.amrecords.com Produced by Sheryl Crow Management: W Management Inc. ©1998 A&M Records, Inc., a PolyGram company. All rights reserved.



In stores September 29

AN ENDURING SAGA



Ed Christian, President/CEO of Saga Communications, counts radio, Iceland, French Bordeaux wine, and *Law And Order* among his many passions. Read all about it in this week's Publisher's Profile with **Erica Farber**.

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NEW BUSINESS BOOM

Radio's renewed prominence is drawing fresh advertisers to the medium like bees to honey. Interep's Stewart Yaguda outlines the five categories, one of which had a *quadruple*-digit increase over last year.

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IN THE NEWS

- **B/D&A** officially merges into **McVay Media**
- **Bob Kaake** becomes PD of WNUA/Chicago
- **Rob Roberts, Gregg Steele** take S. Florida Regional PD posts
- **Haz Montana** appointed PD of KSSE/Los Angeles
- **Lisa Michelson** now Elektra VP/Adult Alt. Promo
- **Tom Evered** named Sr. VP for Blue Note Records
- **Rick Weinkauf** VP/GM of KLOU & KSD/St. Louis
- **Joey Scoleri, Rob Dillman** now Hollywood Nat'l Dirs./Promo
- **Tom Sly** upped to VP/Market Manager for Jacor/SLC
- **Tom Land** appointed PD for KCIY/Kansas City

Pages 3, 12

THIS #1 WEEK

- CHR/POP**
  - **AEROSMITH** I Don't Want To Miss A Thing (Columbia)
- CHR/RHYTHMIC**
  - **AALIYAH** Are You That Somebody? (Atlantic)
- URBAN**
  - **GERALD LEVERT** Thinkin' Bout It (EastWest/EEG)
- URBAN AC**
  - **GERALD LEVERT** Thinkin' Bout It (EastWest/EEG)
- COUNTRY**
  - **JO DEE MESSINA** I'm Alright (Curb)
- NAC/SMOOTH JAZZ**
  - **STEVE COLE** When I Think Of You (Bluemoon/Atlantic)
- HOT AC**
  - **GOO GOO DOLLS** Iris (Warner Sunset/Reprise)
- AC**
  - **CELINE DION** To Love You More (550 Music)
- ACTIVE ROCK**
  - **CREED** What's This Life For (Wind-up)
- ROCK**
  - **DAYS OF THE NEW** The Down Town (Outpost/Geffen)
- ALTERNATIVE**
  - **BARENAKED LADIES** One Week (Reprise)
- ADULT ALTERNATIVE**
  - **DAVE MATTHEWS BAND** Stay (Wasting Time) (RCA)

NEWSSTAND PRICE \$6.50



CBS-Entercom, Chancellor Do Deals Worth \$200+ Mil.

Jacor gets new competition in Tampa, Cleveland

BY JEFFREY YORKE & MATT SPANGLER  
R&R WASHINGTON BUREAU

Jacor Communications got new head-to-head competitors in Tampa and Cleveland last week: **CBS Corp.** bought two Tampa stations from **Entercom** — which blazed a trail into Boston by acquiring five CBS stations — in deals worth a combined \$215 million, and **Chancellor Media** charged into Cleveland by acquiring six stations in three separate deals totaling \$275 million. Jacor's response? "Bring 'em on!" spokeswoman Pam Taylor told **R&R**.

In a deal designed to satisfy the Department of Justice-mandated spin-off of four Boston properties — required for closure of CBS' merger with American Radio Systems — CBS is selling **WEEI-AM, WRKO-AM, WAAF-FM & WEGQ-FM/Boston** plus **WWTM-AM/Boston** (an ARS station that CBS was not required to divest) to Entercom for \$140 million. In exchange, CBS is paying Entercom \$75 million for **WLLD-FM &**

**WYUU-FM/Tampa-St. Petersburg.**

The transaction catapults **Bala Cynwyd, PA-based Entercom** into the ranks of the top 10 moneymaking radio groups. According to data from **BIA Research**, the Boston buy gives the company an estimated \$176.9 million in 1997 revenues. That sends it to No. 7 on the list of revenue-generating radio groups, surpassing **Sinclair Broadcast Group, Susquehanna Radio, Heftel Broadcasting, and Emmis Communications.**

The arrangement also gives Entercom entry into Boston, its eighth and largest market, and a total of 41 stations. CBS, on the other hand, bolsters its Tampa profile, where it already operates **Talk/Country combo WYQK-AM & FM.** There it will compete with Jacor, which dominates the market with five of the top six stations, according to the **Winter '98 Arbitron** book.

"Tampa has historically been a

COMPLETE DETAILS ON ALL THREE DEALS: PAGE 8

DEALS/See Page 26

Fields Returns To Motown As EVP/GM

**Motown Record's** has tapped **Oscar Fields** as its new Exec. VP/GM. Based in New York, he reports to President **George Jackson.**

Jackson said, "I have known Oscar for a number of years, and I am thrilled to have him aboard as an integral part of the Motown team."

Fields noted, "I made the decision to do this because Motown is Motown, but also because of **George and Clarence [Avant, Motown's Chairman]** — whom I've known and respected — and because of the great music **George and our A&R** people have put together."

Fields earlier spent five years at the label. Commenting on his plans for his second tenure, Fields said, "I think what is

FIELDS/See Page 26

Non-Competes Terminated In Mass. With Help From AFTRA

Some area broadcasters may contest the bill

BY PATRICE WITTRIG  
R&R WASHINGTON BUREAU

Beginning this fall, any employee of the broadcast industry in Massachusetts will be able to travel across town to a competing station without being bound by a non-compete agreement. Last week, Gov. **Paul Cellucci** signed Senate Bill 76, a law that will void broadcasting non-compete agreements in the state effective Nov. 5.

The American Federation of Television and Radio Artists (**AFTRA**) has been backing the bill for two years on the grounds that non-compete agreements were blocking broadcasters from finding other jobs in markets where they're best known and,

thus, best paid. In Massachusetts, non-compete contracts for doctors and lawyers are already illegal.

"Non-compete clauses restrict broadcasters' freedom of movement and depress market salaries without furthering any legitimate business purpose," said **Greg Hessinger, AFTRA's Asst. National Exec. Director of News/Broadcast.**

"I thought [the bill] was a joke when I first saw it," **Ron Wayland, Exec. Director of the New England Broadcasters Assn.,** told **R&R.** "To take restrictive covenants, narrowly selecting the broadcasting industry, and pass

NON-COMPETE/See Page 26

Zelnick Charts BMG's Course

Creating more global stars and growing internally rank high on list for Bertelsmann

BY STEVE WONSIEWICZ  
R&R MUSIC EDITOR

Newly crowned **BMG Entertainment President/CEO Strauss Zelnick** is about to rack up some serious frequent flyer miles.

Following his ascendancy to the top spot in **Bertelsmann's** music empire, Zelnick will be spending a healthy amount of time digging deeper into the company's global operations. And, if past experience is any indicator, chances are Zelnick — with the aid of top global chief and **BMG Entertainment International President/CEO Rudi Gassner** — will have



Zelnick

a plan in hand sooner rather than later.

Since joining **BMG** in January 1995 as **BMG Entertainment North America President/CEO,** Zelnick has been a part of the company's unprecedented success. During fiscal '97, the North American division racked up record revenues of \$1.7 billion

while doubling profits; U.S. market share climbed to an all-time high of 14.6%. In fiscal '98, the company is on track to beat those numbers.

In a wide-ranging interview,

See Page 30

Dear Miss Radio Reality

A Match Made In Heaven?

On-air teams, producers, and PDs discuss what makes them sink or swim

Does art imitate life, or is it the other way around? In life, there have to be two people to procreate to make the species live long and prosper. Does the same apply to radio? **Miss Radio Reality** decided to explore the old saying "Two is better than one" and talk to on-air teams, producers, and PDs to get some straight facts on what makes or breaks a terrific team.

One element of great duos is the "opposites attract" factor. Look at **Howard Stern and Robin Quivers, Adam Carolla and Dr. Drew** — even as far back as **Bob and Ray.** One member of the team plays **Jekyll** to the other's **Hyde.** "Personality traits have to be easy for the listener to put their finger on, similar to cartoon characters," **KABC/Los Angeles PD Drew Hayes** told **Miss Radio Reality.**

Is it the chemistry of love or hate that makes on-air duos ignite? For **WLS-AM/Chicago's** morning team, **Don Wade & Roma,** it's love — literally. The two have been holding down

See Page 15

Kitchin Promoted To Premiere Net's President/COO Post

**Kraig Kitchin** has been promoted to President/COO of **Premiere Radio Networks.** He succeeds **Steve Lehman,** who is leaving the company to preside over **National Media Corp.,** a marketing company in which **Lehman** has taken a significant equity stake.

Kitchin joined **Premiere** in 1987 as one of its founding members. He first ran the sales department as a VP and was subsequently promoted to Sr. VP and



Kitchin

KITCHIN/See Page 26

Introducing *Daydreamin'* the debut single and video from

*ready to see the future?*

# tatyanaALI

(featuring Lord Tariq & Peter Gunz)

From the album *KISS THE SKY*

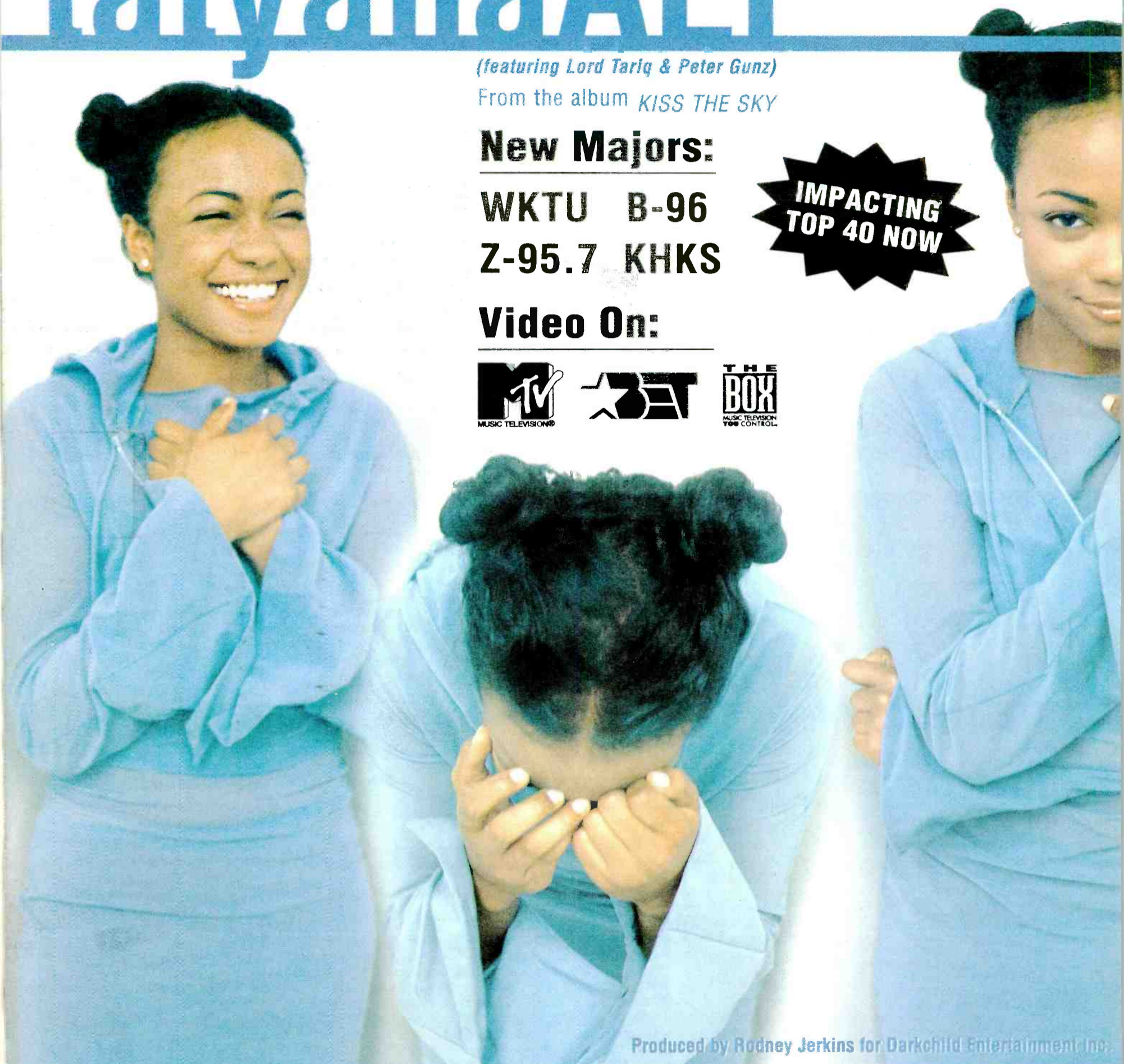
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Z-95.7 KHKS

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TOP 40 NOW**

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**#16 - CROSSOVER MONITOR**  
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WKRQ	WWMX	WLNK
WKRZ	KJYO	KQKQ
KSMB	WFBC	KHMX
WLCE	WKSI	WPTE

**#3 AAA MONITOR**  
**#20 MODERN ROCK MONITOR**  
**#20 MODERN ADULT MONITOR**  
**#27 ADULT TOP 40 MONITOR**  
**#43 TOP 40 MAINSTREAM MONITOR**  
**38 R&R MAINSTREAM**

*save tonight* **eagle eye**  
**cherry**

the first single,  
 from the debut album,  
*desireless*

produced by  
 adam kviman and eagle-eye cherry  
 management: tommy manzi

**VIDEO ON**



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ARE YOU READY FOR THIS?

# QUEEN

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PWR 106!!

with additional vocals by

# WYCLEF JEAN

CHR/RHYTHMIC  
Debut 60!  
#3 Most Added!!



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MUSIC FROM THE MOTION PICTURE SMALL SOLDIERS

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KZFM  
WHTA  
KPRS  
and many more!!!

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KPSI  
WTMP  
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WWKX  
WXIS  
KMJM  
KRRQ

KLUC  
WOCQ  
KVSP  
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KKXX  
WSOJ  
KMJJ  
WEMX

KKSS  
WTMG  
WPAL  
WQHH

Already On:

KPWR  
WBTT  
KYLZ  
WGZB

KYLD  
WPOW  
KKBT  
and many more!!!

KTFM  
WLLD  
WUSL

KKFR  
KHTN  
WGCI

WXYV  
KBTE  
WCHB

Z90  
WROX  
WIZF

KBMB  
KCAQ  
WCKX



AUGUST 21, 1998

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McVay Media, B/D&A To Merge Sept. 1

Gillispie assumes VP/Rock & Alternative post

A little over two years after purchasing the consultancy Burkhardt/Douglas & Associates, consulting firm **McVay Media** has announced the two firms will merge their operations on September 1. At that time, B/D&A President **Greg Gillispie** will become VP/Rock & Alternative for McVay.

B/D&A Exec. VP/Broadcast Operations **Jan Jeffries** will leave to join Stratford Media as VP/Director of Contemporary Programming (see story, below).

"We have already been referring B/D&A to our client stations who are looking for someone to consult in the Rock and Alternative arenas," said President **Mike McVay**. "This merger now enables us to

McVAY/See Page 13

Jeffries To Join Stratford Research

B/D&A Exec. VP/Broadcast Operations **Jan Jeffries** has resigned to join **Stratford Research** in Atlanta as VP/Director of Contemporary Programming. His first official day is September 1.

"I enjoyed my tenure at B/D&A and look forward to the future challenges presented to me at Stratford Research," remarked Jeffries. "Stratford has an incredible arsenal, and I can't

JEFFRIES/See Page 12

Kaake Walks To WNUA/Chicago's PD Post

Chancellor's NAC/SJ **WNUA/Chicago** has named former **Viacom** VP/Programming **Bob Kaake** PD. He replaces VP/Programming **Paul Goldstein**, who recently segued to the PD chair at co-owned **KKSF/San Francisco (R&R 6/19)**.

"We're looking forward to Bob joining WNUA and maintaining the success that the station has become accus-



Kaake

tomized to," **WNUA** VP/GM **Ralph Sherman Jr.** told **R&R**. "He adds another dimension to the great programming minds that have always been part of **WNUA** and Chancellor Media."

Kaake commented to **R&R**, "I'm thrilled to be part of the **WNUA** team with **Ralph Sherman** and his fine staff. I look forward to working with them and continu-

KAAKE/See Page 26

Michelson Named Elektra VP/Adult Alternative Promo

**Elektra Entertainment Group** has elevated **Lisa Michelson** to VP/Adult Alternative Promotion.



Michelson

Based in New York, she reports to Sr. VP/Promotion **Greg Thompson**.

"If I were an artist, I'd want **Lisa** promoting my records," **Thompson** said.

"Lisa's passion and commitment to our roster have been phenomenal. Her intricate knowledge of radio — specifically the marriage of records to radio — is unsurpassed in this industry. The entire **Elektra** family joins me in congratulating **Lisa** on this well-deserved promotion."

MICHELSON/See Page 26

Montana Moves To L.A. As PD At KSSE

**Haz Montana**, most recently PD of Spanish Broadcasting System Spanish AC **WRMA-FM/Miami**, has accepted the PD post at **EXCL Communications'** Spanish Contemporary **KSSE-FM (Super Estrella)/Riverside-Los Angeles**. **Montana** has also served as PD of **KIMN/Denver**, and before that worked for **Critical Mass Media**.



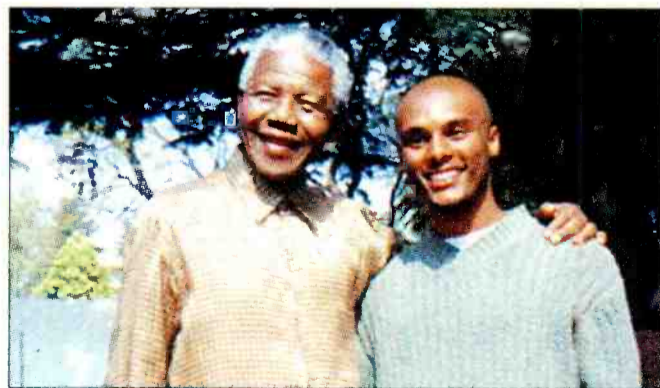
Montana

to our Los Angeles family. His vast experience and expertise will contribute greatly to our ability to reach the aggressive goals that we have set for ourselves." Unlike most program directors, **Montana** will oversee both the programming and promotions/marketing departments. Format Director **Nestor Rocha** and Promotions/Marketing Director **Heidi Othmore** will report to **Montana**.

**KSSE** GM **David Haymore** said, "I am very happy to welcome **Haz**

MONTANA/See Page 13

Happy Birthday, Mr. Mandela!



In a gigantic leap from his American stomping grounds, **Columbia** recording artist **Kenny Lattimore (r)** took part in two momentous, sold-out concerts celebrating **South African President Nelson Mandela's 80th birthday**. Pictured here at **Mandela's home**, the revered politician acted as host and gave **Lattimore** and others a guided tour.



Roberts



Steele

**Rob Roberts** and **Gregg Steele** have been tapped as Regional PDs for **Clear Channel Communications**. They'll work with the company's South Florida cluster, which consists of 22 stations, as an "in-house" consulting team.

"Rob and Gregg are experienced, high-caliber programmers who understand radio consolidation and how to program in this environment," said VP/South Florida **David Ross**. "Their unique qualifications will provide guidance, inspiration, and coordination for our high-performing, music-based radio formats throughout South Florida. We have all worked well together, and their new positions will help further our important mission: creating programming synergy across our markets horizontally and vertically up the Florida coast."

**Roberts**, who will oversee all

CLEAR CHANNEL/See Page 26



Disaster Comebacks

Every so often, a disaster will knock a radio station off the air. Some stations — once they're back on the air — try to get few laughs out of the situation.

For example, when New York was hit with a power outage in July 1977, **Eric Clapton's "Layla"** was airing on **WPLJ**. When the power returned, the song was allowed to finish, with **Pat St. John** declaring, "That was the 18-hour-long version of 'Layla.'"

In August of '88, a fire in the **Empire State Building** tossed 11 radio stations off the air. When **WHTZ (Z100)** resumed broadcasting, it did so with its vintage "Flamethrower" jingles.

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## FCC Asks Public For Market Share Info

□ **Ness, Tristani question commission's market definition**

By MATT SPANGLER  
R&R WASHINGTON BUREAU

The FCC has adopted a new tool in asserting its authority to conduct competition analyses of radio deals: soliciting comment on market share directly from the public. At the same time, Commissioners Susan Ness and Gloria Tristani are suggesting that the commission's own rules may promote undue concentrations in certain radio markets.

"We request that anyone interested in filing a response to this notice specifically address the issue of concentration and its effect on competition and diversity in the markets at issue," read the FCC's statement attached to the Aug. 12 public notice announcing its review of four radio transactions.

### Deals In Focus

The deals the FCC is looking at are: Citadel Communications' \$5 million acquisition of KAAZ-AM/

Little Rock from Beasley Broadcast Group (giving Citadel 11 stations and more than 40% of the market share in that 32-station market, according to BIA); Jacor Communications' \$1.8 million purchase of two AMs and an FM from Charles Reynolds (Jacor adds to its five-station cluster in Cincinnati, giving the company more than 50% of that market); Root Communications' acquisition of half of the 14 stations in the Blacksburg-Christiansburg-Radford-Pulaski, VA

market from Bocephus Broadcasting for \$8.5 million and 44% of market share; and — in perhaps the most blatant example of market concentration — Cohan Radio Group's purchase of all three stations in Sebring, FL from Jacor for \$630,000.

Although the FCC has looked at market share in the past, the issuance of a public notice giving the public — including competitors, consumer groups, and the Department of Justice — 30 days to provide concentration information is new. Mass Media Bureau Chief Roy Stewart told R&R that the bureau will now consider putting out these notices whenever it comes to its attention that, as a result of a deal, one licensee may control

**FCC/See Page 10**

## Cumulus Q2 Earnings "On Schedule"

By PATRICE WITTRIG  
R&R WASHINGTON BUREAU

When Cumulus Media was born 15 months ago, it arrived in the broadcast world screaming. In little more than a year's time, Cumulus has amassed 176 stations, becoming the fourth-largest broadcaster in terms of station count. When the company announced it would become a publicly traded company, expectations were high, and Cumulus stepped up to bat.

For its first quarter as a public entity, Cumulus reported net revenues of \$21.9 million, compared to \$82,000 for relatively the same period last year. (Cumulus quarters cannot be compared from year to year since the company opened its doors May 22. The same period last year is May 22 to June 30, 1997). Broadcast cash flow this year was \$5.5 million, compared to \$214,000 in 1997. On a same-station basis (59 stations), net revenues grew 21% to \$12.2 million, compared to the previous owner's net revenue of \$10 million. Broadcast cash flow rose 37% to \$3.2 million, vs. \$2.3 million in 1997. Analysts predicted Cumulus would lose approximately 32 cents per share, however Cumulus reported only an 18 cent loss for the quarter.

On the eve of Cumulus' results last

Wednesday (8/12), the group's stock jumped 17.24% (\$2.50) and went as high as \$17.875 before closing at \$17 on volume of 292,300 shares. Lehman Brothers analyst Timothy Wallace reiterated the "buy" recommendation for the 176-station group last week, setting the target stock price at \$21 per share. As of August 18, Cumulus' stock was valued at \$14.125 per share.

In a conference call following the release of its financial results, Cumulus Chairman Richard Weening said, "We have become the No. 1 market broadcaster in terms of market revenue share in 21 of the 34 markets we serve." Weening further described the second quarter as one of "intense station acquisition and integration." While completing an initial public offering that garnered Cumulus \$400

million net through the sale of preferred stocks and bonds and negotiating a new senior bank deal, it also closed deals on 40 stations in markets such as Abilene, TX; Beaumont-Port Arthur, TX; Amarillo, TX; and Florence, SC. Meanwhile, the company also commenced LMAs in Albany, GA; Augusta, GA; and Dubuque, IA.

"In virtually all the markets, our national growth is outpacing the market's national growth," said Cumulus Exec. Vice Chairman Lew Dickey. In Odessa, TX; Amarillo, TX; and Savannah, GA, Capstar and Cumulus are revenue leaders. In Toledo, Cumulus is running neck-and-neck with Jacor, and in Tallahassee, FL, Clear Channel is Cumulus' biggest competitor.

As for the third quarter of 1998, Weening expects 60 additional stations will be integrated into Cumulus' portfolio during the third quarter, more than double what Cumulus absorbed in the second quarter. Weening also said that most of Cumulus' clusters are complete, but the ones that aren't will be shortly.

## Bloomberg

BUS  
BR

### TV/Cable Spending On Radio Could Top \$100 M

Television and cable networks may spend more than \$100 million on national radio from September through November in advertising their fall lineup, according to a recently released Interep Research report. TV and cable spent 5% of their 1997 total of \$159 million during those months last year. Of the \$971 million TV and cable spent on all media in '97, 17% went to radio. Fox and NBC topped the list of biggest spenders, with \$24.6 million and \$17.7 million, respectively, while CBS, at \$5.1 million, spent less than any of the broadcast TV networks.

### Jacor, Capstar Chiefs Invest In Infomercial Group

Top executives from Jacor Communications, Capstar Broadcasting, and Broadcast.com have joined together to invest at least \$30 million in National Media Corp., the world's largest publicly held infomercial company. Jacor Chairman Sam Zell, Capstar Chief Exec. Steve Hicks, and Broadcast.com Chairman Mark Cuban and Vice Chairman Todd Wagner have joined Steve Lehman, President/CEO of Jacor Communications-owned Premiere Radio Networks, and will act collectively as NM Acquisitions. R&R first reported July 16 that Lehman would sink at least \$30 million into the infomercial group. "There are tremendous possibilities in the growth of electronic commerce," Lehman said, "and with NM Acquisitions' powerful strategic partners, we are hoping to develop the definitive electronic commerce platform for the future — driven by TV, radio, and the Internet."

### FCC Mounts Miami Pirate Sting

The FCC shut down 15 unlicensed radio operations in Miami last month. The silenced stations were broadcasting at 89.1, 91.7, 95.3, 97.7, and 104.1 MHz in Miami; 107.1 MHz in Miami Beach; 88.7 MHz in North Miami; 90.9 MHz in Davie; 90.3 and 90.9 MHz in Homestead; 92.7 and 101.1 MHz in Coconut Grove; and 104.7 MHz in Hialeah. The Miami-area pirates, profiled in R&R in February, ranged from Haitian to reggae to rap formats, and were very visible on the city's club scene. Compliance and Information Bureau (CIB) Chief Richard Lee told R&R that, with this action, there are about 90 illegal stations left in the country, but the commission has made known that it intends to shutter all unlicensed broadcast operations. FCC Chairman Bill Kennard called the sting "CIB's most successful large-scale enforcement action against unlicensed operators to date."

Continued on Page 10

### 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	One Week Ago	8/14/98	One Year Ago	One Week Ago
Radio Index	147.35	230.63	215.45	+46.28%	-6.58%
Dow Industrials	7694.66	8598.02	8425.00	+11.39%	-1.92%
S&P 500	900.81	1089.45	1062.75	+19.83%	-2.40%

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s i m p l y p o w e r f u l



## VIDPAK™ RESULTS

# KISC JUMPS 157%\*

# KVUU JUMPS 91%\*\*



### *Vidpak™ wins gold for Triathlon*

"We were intrigued by the concept of Vidpak™ and decided to test it in 2 Triathlon markets – on KISC, Spokane, a straight ahead AC and KVUU, Colorado Springs, a Pop alternative station. In both cases the results were outstanding. Both stations had significant gains in overall share and rank position. Even more impressive were the absolutely clear results you could see in the monthlies. In both markets IQ produced great looking, very persuasive videos that captured the character of each station perfectly. Vidpak™ is a very effective marketing tool that produces real results. I highly recommend it."

**NORM FEUER**

President, Triathlon Broadcasting

\* KISC, Spokane, mailed Vidpaks to Women 25-44. The result: in two trends women 25-44 increased 157%.

\*\*KVUU, Colorado Springs, mailed Vidpaks to Women 25-34. The result: in two trends women 25-34 increased 91%.



Find out all about Vidpak™ on radio's only TV marketing website:

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



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e-mail: [iqtv@radioiq.com](mailto:iqtv@radioiq.com)

**404 255-3550**  
FAX: 404 255-8152

**DEALS OF THE WEEK**

• **Chancellor Media acquisitions \$275 million**

WRMR-AM & WDOK-FM/Cleveland  
WJMO-AM, WZAK-FM & WZJM-FM/Cleveland  
WQAL-FM/Cleveland

• WEEI-AM, WRKO-AM, WWTM-AM,  
WAAF-FM & WEGQ-FM/Boston \$140 million

• WLLD-FM & WYUU-FM/Tampa \$75 million

**1998 DEALS TO DATE**

**Dollars To Date: \$3,454,412,522**  
(Last Year: \$7,312,972,784)

**Dollars This Week: \$573,775,000**  
(Last Year: \$54,294,667)

**Stations Traded This Year: 1075**  
(Last Year: 1406)

**Stations Traded This Week: 41**  
(Last Year: 23)

**TRANSACTIONS AT A**

- Shank Communications/Ad Astra swap  
KLSI (FM CP)/Hutchinson, KS (to Ad Astra per Broadcasting)
- KBGL (FM CP)/Larned, KS (to Shank Communications)
- WBHJ-FM & WBHK-FM/Birmingham \$17 million
- KCAB-AM & KCJC-FM/Dardanelle & KWKK-FM/Russellville, \$1.6 million
- KZSF-FM/Alameda (San Francisco), CA \$16.5 million
- KTGE-AM/Salinas & KLFA-FM/King City (Monterey-Salinas), CA \$1.6 million
- KRRR-AM/West Covina (Los Angeles), CA \$9 million
- WITS-AM, WJCM-AM & WYMR-FM/Sebring, FL \$635,000
- KHST-FM/Lamar, MO \$330,000
- WCKY-AM, WSAI-AM & WAQZ-FM/Cincinnati \$1.8 million
- WYLI-AM/Marietta, OH \$310,000
- WWLS-AM/Oklahoma City \$3.5 million
- KNKI-FM/Flower Mound, TX \$23 million
- WFNR-AM, WNRV-AM, WRAD-AM, WBNK-FM, WPSK-FM, WRIO-FM & WVMJ-FM/Blacksburg-Christianburg-Radford-Pulaski, VA \$8.5 million

**TRANSACTIONS**

**Chancellor Charges Into Cleveland**

□ **Acquires six stations for \$275 million; CBS sells Boston holdings to Entercom**

**Deals Of The Week**

**Chancellor Media acquisitions**

PRICE: \$275 million  
TERMS: Asset sale for cash  
BUYER: Chancellor Media Corp., headed by Chairman/CEO Jeff Marcus  
SELLER: Various sellers (see listings)

**WRMR-AM & WDOK-FM/Cleveland**

SELLER: Independent Group LP  
FREQUENCY: 850 kHz; 102.1 MHz  
POWER: 10kw day/5kw night; 12kw at 1000 feet  
FORMAT: Nostalgia; AC

**WJMO-AM, WZAK-FM & WZJM-FM/Cleveland**

SELLER: Zapis Communications Corp., headed by President Xenophon Zapis. Phone: (405) 772-5939  
FREQUENCY: 1490 kHz; 93.1 MHz; 92.3 MHz  
POWER: 1kw; 27.5kw at 620 feet; 40.7kw at 548 feet  
FORMAT: Urban Oldies; Urban; CHR

**WQAL-FM/Cleveland**

SELLER: M.L. Media Partners  
FREQUENCY: 104.1 MHz  
POWER: 11kw at 1060 feet  
FORMAT: Hot AC

**WEEI-AM, WRKO-AM, WWTM-AM, WAAF-FM & WEGQ-FM/Boston**

PRICE: \$140 million

TERMS: Asset sale for cash  
BUYER: Entercom, headed by President Joseph Field. Phone: (610) 660-5610  
SELLER: CBS Inc., headed by President/Radio Dan Mason. Phone: (212) 975-2121  
FREQUENCY: 850 kHz; 680 kHz; 1440 kHz; 107.3 MHz; 93.7 MHz  
POWER: 50kw; 50kw; 5kw; 18.5kw at 820 feet; 34.5kw at 587 feet  
FORMAT: Sports/Talk; Talk; Sports; Rock; Classic Hits

**WLLD-FM & WYUU-FM/Tampa**

PRICE: \$75 million  
TERMS: Asset sale for cash  
BUYER: CBS Inc.  
SELLER: Entercom  
FREQUENCY: 98.7 MHz; 92.5 MHz  
POWER: 3kw at 328 feet; 50kw at 452 feet  
FORMAT: CHR; Oldies

**Swap Deal**

**Shank Communications/Ad Astra swap**

TERMS: Shank Communications is swapping its KLSI (FM CP)/Hutchinson, KS and \$10 for Ad Astra's KBGL (FM CP)/Larned, KS and \$10.

**KLSI (FM CP)/Hutchinson, KS**

TRADED TO: Ad Astra per Aspera Broadcasting Inc., headed by President Cliff Shank. Phone: (316) 665-5758

FREQUENCY: 97.1 MHz  
POWER: 13.5kw at 500 feet

**KBGL (FM CP)/Larned, KS**

TRADED TO: Shank Communications Co. Inc., headed by President Vicki Shank  
FREQUENCY: 106.9 MHz  
POWER: 100kw at 500 feet

**Alabama**

**WBHJ-FM & WBHK-FM/Birmingham**

PRICE: \$17 million  
TERMS: Asset sale for cash  
BUYER: Cox Radio Inc., headed by President Bob Neil. It owns WAGG-AM, WZZK-AM & FM, WEDA-FM & WODL-FM/Birmingham. Phone: (404) 843-5000  
SELLER: WBHJ-FM LLC and WBHK-FM LLC, headed by manager Carl Parmer  
FREQUENCY: 95.7 MHz; 98.7 MHz  
POWER: 100kw at 981 feet; 31kw at 620 feet  
FORMAT: CHR/Rhythmic; Urban AC  
BROKER: Media Services Group

**Arkansas**

**KCAB-AM & KCJC-FM/Dardanelle & KWKK-FM/Russellville**

PRICE: \$1.6 million  
TERMS: Asset sale for cash  
BUYER: River Valley Radio Group LLC  
SELLER: Johnson Communications Inc., headed by President Dewey Johnson. Phone: (501) 756-9933

FREQUENCY: 980 kHz; 102.3 MHz; 100.9 MHz  
POWER: 5kw day/32 watts night; 1.43kw at 1322 feet; 6kw at 328 feet  
FORMAT: Country; Country; AC  
BROKER: Media Services Group

**California**

**KZSF-FM/Alameda (San Francisco)**

PRICE: \$16.5 million  
TERMS: Asset sale for cash  
BUYER: Jacor Communications Inc., headed by CEO Randy Michaels. It owns 205 stations, including KZWC-FM/Walnut Creek, CA. Phone: (606) 655-6523  
SELLER: Z Spanish Radio Network Inc., headed by President Amador Bustos. Phone: (916) 646-4000  
FREQUENCY: 92.7 MHz  
POWER: 1.78kw at 400 feet  
FORMAT: Regional Mexican  
BROKER: Media Venture Partners  
COMMENT: Radio One Inc. agreed to purchase this station last year; that agreement has since been dissolved.

**KTGE-AM & KLFA-FM/King City (Monterey-Salinas)**

PRICE: \$1.6 million  
TERMS: Asset sale for cash  
BUYER: Z Spanish Radio Network Inc., headed by President Amador Bustos. It owns 21 other stations. Phone: (916) 646-4000  
SELLER: Tigre Radio Corp. Phone: (408) 757-1910  
FREQUENCY: 1570 kHz; 93.9 MHz

POWER: 5kw day/500 watts night; 5.4kw at 703 feet  
FORMAT: Regional Mexican; Regional Mexican

**KRRR-AM/West Covina (Los Angeles)**

PRICE: \$9 million  
TERMS: Asset sale for cash  
BUYER: Multicultural Radio Broadcasting Inc., headed by President Arthur Liu. It owns 13 other stations, including KYPA-AM, and KALI-AM & FM/Los Angeles. Phone: (212) 966-1059  
SELLER: El Dorado Communications Inc., headed by President Thomas Castro. Phone: (310) 914-8300  
FREQUENCY: 900 kHz  
POWER: 500 watts day/80 watts night  
FORMAT: Regional Mexican  
BROKER: Ray Stanfield & Associates

**Florida**

**WITS-AM, WJCM-AM & WYMR-FM/Sebring**

PRICE: \$635,000  
TERMS: Asset sale for cash  
BUYER: Cohan Radio Group Inc., headed by President Peter Coughlin. Phone: (518) 899-3000  
SELLER: Citicasters Co., a subsidiary of Jacor Communications Inc., headed by President Randy Michaels. Phone: (606) 655-2267  
BROKER: Jorgenson Broadcast Brokerage

Continued on Page 14

**We've got YOUR ticket to...NAC SUCCESS!**

**Move your station ahead of the competition with JONES RADIO NETWORK!**

**WSAX/WJSX 3.9 to 7.8 Atlantic City-Cape May**

**KJJZ 5.7 to 6.2 Palm Springs**



Source: Arbitron, Fall 1997, Spring 1998. Persons 25-54, Mon.-Sun., 6am-12 midnight

**JONES RADIO NETWORK** For market exclusivity, call Michael Henderson, Director of Affiliate Sales 303-784-8700

# MANCOW



## DES MOINES\*

	Winter 1998		Spring 1998	
P 18-34	Share	Rank	Share	Rank
<b>MANCOW</b>	<b>25.4</b>	<b>1</b>	<b>23.0</b>	<b>1</b>
Bob & Tom	10.7	2	9.5	4
P 18-49				
<b>MANCOW</b>	<b>14.4</b>	<b>1</b>	<b>14.1</b>	<b>1</b>
Bob & Tom	10.3	3	9.8	3t
M 18-34				
<b>MANCOW</b>	<b>34.6</b>	<b>1</b>	<b>29.1</b>	<b>1</b>
Bob & Tom	13.0	2	15.4	3
M 18-49				
<b>MANCOW</b>	<b>20.7</b>	<b>1</b>	<b>19.2</b>	<b>1</b>
Bob & Tom	12.8	2	14.6	3

## CHICAGO\*

	Winter 1998		Spring 1998	
P 18-34	Share	Rank	Share	Rank
<b>MANCOW</b>	<b>10.6</b>	<b>1</b>	<b>13.0</b>	<b>1</b>
Stern	8.2	3	6.7	4
P 18-49				
<b>MANCOW</b>	<b>6.9</b>	<b>1</b>	<b>8.1</b>	<b>1</b>
Stern	6.2	3	5.5	4
P 25-54				
<b>MANCOW</b>	<b>4.6</b>	<b>4</b>	<b>5.3</b>	<b>3</b>
Stern	5.6	1	5.0	4t
M 18-34				
<b>MANCOW</b>	<b>14.9</b>	<b>1</b>	<b>19.0</b>	<b>1</b>
Stern	11.2	2	10.1	2
M 18-49				
<b>MANCOW</b>	<b>9.5</b>	<b>1</b>	<b>12.3</b>	<b>1</b>
Stern	9.0	2	8.4	2

# KILLS THE COMPETITION

\*Source: '98 Arbitron

Syndication: Robert Eatman Enterprises, Inc. 310-459-3728

## EARNINGS

**Big City Q2 BCF Deficit Is Large**

**B**ig City Radio Inc. (AMEX: YFM) reported a broadcast cash flow deficit of \$1.3 million for the second quarter, up from its \$570,000 deficit during the same period last year. The company's net loss also increased to \$5.5 million, or 39 cents per share, from \$2.3 million and 24 cents per share in '97. Big City said it will continue to generate significant losses as it grows in major markets. During the second quarter, the company expanded its New York Y-107 trimulcast to four stations and acquired four stations in Chicago. "The losses were to be expected," Donaldson, Lufkin, and Jenrette analyst Jeff Jones told **R&R**, pointing out that Big City buys stick properties in the suburbs surrounding large markets with the goal of providing "seamless coverage" to those markets. On the upside, net revenues were up 24% in the quarter to \$3.5 million from \$2.8 million last year.

**T**riathlon Broadcasting Co. (NASDAQ: TBCOA) posted a 7% increase in net revenues, on a pro forma basis, for the second quarter of 1998. Pro forma broadcast cash flow (BCF) was up 21% during the quarter — a "phenomenal" growth, according to Prudential Securities analyst James Marsh. The company said net revenues grew 20% to a record \$9.6 million, compared to \$8 million during the second quarter of '97. BCF climbed 33% to a record \$2.9 million from \$2.1 million. For the six months ending June 30, net revenues increased 36% to \$18.5 million, while BCF was up 57% to \$5.3 million. The net loss improved during the second quarter of '98 to \$541,000 from \$1.2 million last year.

**R**evenues for **Metro Networks Inc.** (NASDAQ: MTNT) grew to \$43 million, compared to \$34.7 million last year. Cash flow rose 31.8% to \$11.6 million, over 1997's \$8.8 million. Net income was \$5.6 million, a 40% gain over last year's \$4 million. Metro Networks Chairman/CEO credited Metro's results to a 46% affiliate base expansion in its Expanded Radio Services Network and a 9% increase in its Radio Services Network. Metro recently entered into a JSA with MetroScan Traffic Network's 34 affiliates and also agreed to acquire Birmingham-based Today's Traffic.

**I**nterrep National Radio Sales Inc. reported its revenues were up to \$22.1 million during the second quarter of 1998, compared to \$21.6 million last year. For the first six months of '98, revenues increased to \$38 million from \$36.7 million. EBITDA climbed to \$5.2 million from \$4.8 million for the quarter, and to \$4.7 million from \$3.3 million for the first six months. On the downside, net income was down for the quarter to \$1.3 million from \$3.3 million, while the company reported a loss of \$3 million for the six-month period, compared to net income of \$489,000 in '97. CFO Bill McEntee told **R&R** the loss stems from the buyout of Katz Radio Group's contracts with ABC's O&Os in June and with the former Heritage Media Group stations, which were folded into Sinclair Broadcast Group Inc. in March.

**I**n its first earnings released as a public company, webcaster **Broadcast.com** (NASDAQ: BCST) reported revenues were up 155% during the second quarter to \$3.7 million from \$1.5 million last year. For the first six months of this year, revenues gained 171% to \$6.9 million from \$2.6 million. Traditional media advertising, which includes spot sales for the radio stations featured on the web aggregator's site, accounted for 16.7% of total revenues during the quarter, compared to 8% in '97. At the same time, operating costs for the company have skyrocketed, rising to \$7.9 million from \$3 million during the quarter and to \$14 million from \$5.2 million for the six-month period.

## Bloomberg BUSINESS BRIEFS

Continued from Page 6

**SFX Entertainment Enters Cellar Door For \$100 Million**

**S**FX Entertainment, the fast-growing concert promoter that was broken off from SFX Broadcasting last year, will pay \$100 million in cash, stock, and other consideration for Cellar Door Productions. The Ft. Lauderdale-based concert promoter is one of the biggest in the Southeast and Midwest and will give SFX entry into Detroit and Washington, DC. Cellar Door has long had close ties to radio stations, where it operates and produces such popular events as WHFS-FM/Washington's successful "HFS-estival," an annual concert that normally sells 60,000 tickets to RFK Stadium within 90 minutes of its radio announcement. Last month, SFX merged with Magicworks Entertainment, a live-entertainment management, production, presenting, and marketing company, in a \$100 million stock deal.

**Bertelsmann Not Interested In Investing In CBS**

**B**ertelsmann AG denied this week a report that CLT-Ufa is interested in acquiring a stake in CBS Corp. The latest issue of the German magazine *Manager* cites an unnamed Bertelsmann board member as saying CBS would be "a perfect fit" for CLT-Ufa — a joint venture of Bertelsmann and Audiofina SA — as part of Bertelsmann's U.S. expansion. (The German company bought Random House in July.) "It's nonsense," Bertelsmann spokesman Lars Putt told **R&R**. "We're not an investment company that would be interested in a minority stake in CBS or any other company." U.S. laws prevent a foreign company from owning more than 20% of a domestic broadcaster.

**Gaylord To Buy Former PTL Ministries Site**

**G**aylord Entertainment, the WSM-AM & FM & WWTN-FM/Nashville parent company, agreed last week to buy a 2000-acre parcel near Charlotte to build its second hotel development. Financial details were not disclosed. The property is the former site of Jim & Tammy Faye Bakker's PTL Ministries and family resort and includes a 500-room hotel, an 18-hole golf course, a water park, and other attractions. Earlier this month, Gaylord said its 1998 profit won't meet analysts' expectations and blamed slowing convention revenue at its Opryland Hotel.

Continued on Page 26

## FCC

Continued from Page 6

more than 50% of market share or two licensees will have more than 70%. He said the bureau will take into account other factors in its review of the deal, however, including the power and class of the stations in question.

**What's A Market?**

Two days after the public notice, Commissioners Susan Ness and Gloria Tristani suggested that the agency's own rules may hamper its ability to fulfill the Telecommunications Act's mandate that no group control more than 50% of a radio market. "Under our rules," they said in a statement attached to the bureau's order dismissing El Dorado Broadcasting's (EDB) petition to deny the sale of KBYB-FM/El Do-

rado, AR to Noalmark Broadcasting Corp., "it is entirely possible that one entity could own all of the radio stations that serve a particular community."

The difficulty is that the bureau applies two separate definitions of a radio market when reviewing transactions. The process works like this: First, the bureau identifies all the stations in the proposed combo whose city grade contours overlap. In the El Dorado case, of course, there was only one station in question — though EDB claimed that, as a result of the acquisition, Noalmark could claim 80% of ad share in what EDB called "the relevant market" (Union County, AR). The commission defines a market, however, as all stations whose city grade contours overlap at least one of the contours in the proposed combo.

In the El Dorado case, 15 stations overlapped at least one of the stations in the four-station combo.

Next, in order for a station to be counted toward Telecom Act-proscribed limits, it must overlap all of the stations within the combo. In other words, in the El Dorado case, Noalmark can buy any station in the 15-station market as long as its contour does not overlap with all of the stations the company owns at that point.

Although they have no definitive answers, Ness and Tristani said the market definition should change so that the Telecom limits are applied to the initial market. If the rules were modified like this — and they may be within the context of the FCC's biennial ownership review — then Noalmark would be allowed only six stations within that 15-station market, as mandated in the Telecom Act.

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

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

**THE GOLDEN BEAR WAS ALMOST  
SIDELINED BY AN INJURY RECEIVED....  
DURING A BEAR HUNT!!**

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

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

No cash, no barter, no commercial content. Sell the time to a local sponsor and pocket the cash.

Delivered in bulk weekly by satellite for highest quality and timeliness. Catch the feed on Fridays at 3:00 p.m. Eastern time on SATCOM C-5, transponder 23, SEDAT channel 13.

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

**SPORTS**  
R E P O R T

# We've Been Reinventing Interactive Call-Out Ever Since We Invented It.

ComQuest was first to offer Interactive Voice Response (IVR) technology as a real solution for call-out music research. Now it seems, everybody and their brother is jumping on the IVR bandwagon.

ComQuest's interactive call-out reduces the number of interviewers needed for your weekly in-house research by moving the data collection process to the interactive fileserv-er. Respondents love it, interviewers are more productive (as they no longer have to play song hooks from cassette decks), and PD's enjoy more accurate, stable and instant results in their weekly music tests.

SWP	PW	LW	W	Title	Artist
70.7	73.2	88.8	81.4	Real World	Matchbox 20
72.4	80.0	87.7	80.5	It's My Life	ESQ
82.7	85.0	82.8	79.1	Uninvited	Alanis Morissette
74.2	65.0	69.7	78.7	I Will Buy You A...	Everclear
53.3	67.5	63.6	78.3	I'll Be...	Edwin McCain
78.3	71.2	72.8	78.1	Kind & Generous	Natalie Merchant
8.0	0.0	0.0	77.5	Zoot Suit Riot	Cherry Poppin' Daddies
72.8	68.0	69.7	77.1	Ray Of Light	Madonna
77.3	69.4	67.7	76.1	Wishlist	Pearl Jam
75.8	68.0	51.5	74.5	Tom	Natalie Imbruglia
74.2	75.0	75.8	74.5	Heroes	Whitlowers
64.5	65.0	60.6	74.5	You're Still The One	Shania Twain
70.7	73.9	70.7	72.9	Sex And Candy	
68.9	72.3	69.7	72.4	Forgiven	
74.2	78.0	51.5	72.3	Can't Get Enough	
74.0	72.6	72.7	72.1	Jam	
56.1	71.3	67.7	71.6	One Week	
72.8	65.6	68.7	70.8	How's It Gonna Be	
62.3	69.5	68.9	70.7	I Will Remember You	
75.8	65.0	63.6	78.2	Iris	
75.8	70.0	65.7	70.2	Your Secret Love	
64.6	67.5	78.7	70.0	If I Could Change	

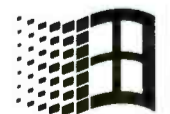
Now, once again, ComQuest is raising the bar. This fall we'll unveil the all-new ComQuest Windows '98 at the NAB Radio Show. Utilizing state-of-the-art Windows graphics and audio, multi-tasking and dynamic data exchange with other Windows programs, it's gonna blow the doors off anything else on the road!

While others toil in their basements with IVR technology, desperately trying to make it work for call-out music testing, ComQuest interactive call-out systems are collecting *more than a million* song scores around the world every month!

It's good to know ComQuest is blazing the trail into the next millennium so that others may follow.



**COM QUEST**



Windows '98  
Compatible

To learn more about ComQuest, visit us at [www.callout.com](http://www.callout.com) or call us at 619-659-3600.

**Weinkauf Appointed KLOU & KSD VP/GM**

WMJI-FM/Cleveland GM Rick Weinkauf has been named VP/GM for Jacor's KLOU-FM & KSD-FM/St. Louis. Weinkauf reports to Jacor/St. Louis VP/Market Manager Lee Clear, who retains GM responsibilities for the group's other St. Louis properties, including KATZ-AM & FM, KMJM-FM & KSLZ-FM.

Weinkauf told R&R, "I am extremely pleased to be with Jacor, which is the strongest broadcast company going today." Jacor recently added Oldies KLOU and Classic Rock KSD to its St. Louis cluster.

Weinkauf arrives in St. Louis after a two-year stint at the Cleveland Oldies station. His three-decade broadcasting career includes stints as GSM at WDAE/Tampa and WAIV/Jacksonville. A 21-year veteran of Nationwide Communications, Weinkauf spent 17 years at WBJW/Orlando, which later changed its call letters to WOMX.

**Land Lands PD Post At Sinclair's KCIY/KC**

Former McVay Media consultant Tom Land has been named PD of Sinclair's NAC KCIY/Kansas City. He replaces Bret Michael, who recently became PD of WLVE/Miami (R&R 7/24).

Land told R&R, "This is my third time programming in this market, which is my home. It's a once in a lifetime opportunity to come home, especially to work with Randy Grossert and Sinclair. I've worked in all forms of AC radio and in competition with NAC, so I consider this an exciting opportunity."



Land

LAND/See Page 26

**Evered Elevated To Blue Note Senior VP**

Blue Note Records has promoted Tom Evered to Sr. VP. Previously GM, Evered is based in New York and reports to Bruce Lundvall, President/Jazz & Classics at parent Capitol Records.

Lundvall said, "Tom has made absolutely outstanding contributions to Blue Note and Metro Blue Records both creatively and administratively. For the last eight years, we have formed a true partnership in running both labels. Tom greatly deserves this promotion, and I look forward to continuing our friendship and our business success together."

Evered noted, "I am thrilled and honored to be named Sr. VP of one of the greatest jazz labels of the world. It is a tremendous challenge to sell and promote jazz in the current market environment. We at Blue Note are privileged to serve some of the greatest music in America's history, and our new alliance with Angel Records provides us with the best opportunities for retail and marketing we have had in years."

Evered began his tenure with the Capitol/EMI Music family in 1983 as a merchandiser for the Minneapolis branch. In 1987 he was named Manager/Sales for Angel Records on the West Coast, and in 1989 was promoted to Director/Marketing. In 1990 he joined Blue Note as Director/National Sales and ascended to VP/Marketing & Sales in 1991. In 1997 he was promoted to GM.



Evered

**Sly Set As Jacor/SLC VP/Market Mgr.**

Tom Sly has been named VP/Market Manager for Jacor's Salt Lake City cluster. Sly had been VP/GM of KKAT-FM, KURR-FM & KZHT-FM and now adds KALL-AM, KNRS-AM & KODJ-FM to his responsibilities.

"This promotion recognizes the outstanding job Tom has done for Jacor in Salt Lake City," said Jacor Sr. VP Jay Meyers. "For the longest time, he impressed me as a man who could seemingly be in two places at one time ... then Randy Michaels told me that his twin brother, Clint, was the guy running our AMs in Portland!"

Meanwhile, Lee Douglas has been tapped as Jacor/SLC's Station Manager, overseeing programming, operations, marketing, and promotion for the six stations. He's worked for WCKG/Chicago, KYCY/San Francisco, and WOFX/Cincinnati.

Sly commented, "I'm excited to have someone of Lee's caliber join



Sly



Douglas

our operation. He can provide us the vision to grow Jacor/Salt Lake City into the dominant player in this market. But most important, his addition provides me the time to pursue my ultimate goal: to continue to train to become the anchor on the Jamaican bobsled team at the 2002 Winter Olympics in Salt Lake."

In related news, Mary Lee Robinson has been promoted to Director/Sales for the four Salt Lake FMs. She most recently was GSM of KURR & KZHT.

**EXECUTIVE ACTION**

**Suleman Adds SVP/Finance Duties For CBS Corp.**

Farid Suleman has been named Sr. VP/Finance for CBS Corp. He'll also retain his Sr. VP/CFO post for the CBS Station Group.

"Farid brings tremendous financial and business acumen to this key financial role," CBS Corp. Exec. VP/CFO Fred Reynolds said. "As we build the new CBS, it becomes ever more important to seize financial opportunities and to communicate our strategies and operating priorities to our investors. We are very fortunate to have someone of Farid's skill and talent to lead these important efforts."

In his new position, Suleman will oversee the operations of the CBS Treasury Dept. and Investor Relations, both of which recently relocated from Pittsburgh to New York City.



Suleman

**Hollywood Hires Two Nat'l Dirs./Promo**

Hollywood Records has tapped two new National Directors/Promotion: Rob Dillman (Pop & AC) and Joey Scoleri (Rock). Dillman will oversee Pop, AC, and Adult Alternative, while Scoleri will direct Rock and Active Rock promotion. Both are based in Los Angeles and report to Sr. VP/Promotion Dan Hubbert.

"It's really a thrill to be a part of such a super team," Dillman said. "I know we're all very excited and committed to making Hollywood Records a consistent winner. With our amazing artist roster and with radio's continued support, I'm confident we will."

Scoleri noted, "The opportunity to work with Dan Hubbert and [Sr. VP/GM] Mark DiDia as part of [Buena Vista Music Group Chairman] Bob Cavallo's team is phenomenal. We're going to have the best records to work here, and I'm looking forward to utilizing both my radio background and label experience to take those records to the top."

Dillman most recently was an



Dillman



Scoleri

L.A.-based Regional Promotion Manager for Mercury Records, having begun his Mercury career as Northwest Regional Promotion Manager. Prior to that he was West Coast Director/Promotion at Imago Records. Dillman also has programmed a number of CHR and AC stations in the New York area. Scoleri previously was National Director/Rock Promotion at Elektra Entertainment Group. Prior to that, he spent 11 years at Toronto Rock station CILQ (Q107), where he held a variety of positions, including PD, MD, and afternoon drive

**Jeffries**

Continued from Page 3  
wait to utilize their cutting-edge information and apply it to help make winning radio stations."

Jeffries' extensive programming background includes stops at WLS-AM & FM/Chicago, WBSB/Baltimore, WQXI-FM/Atlanta, and KEZR/San Jose, among others.

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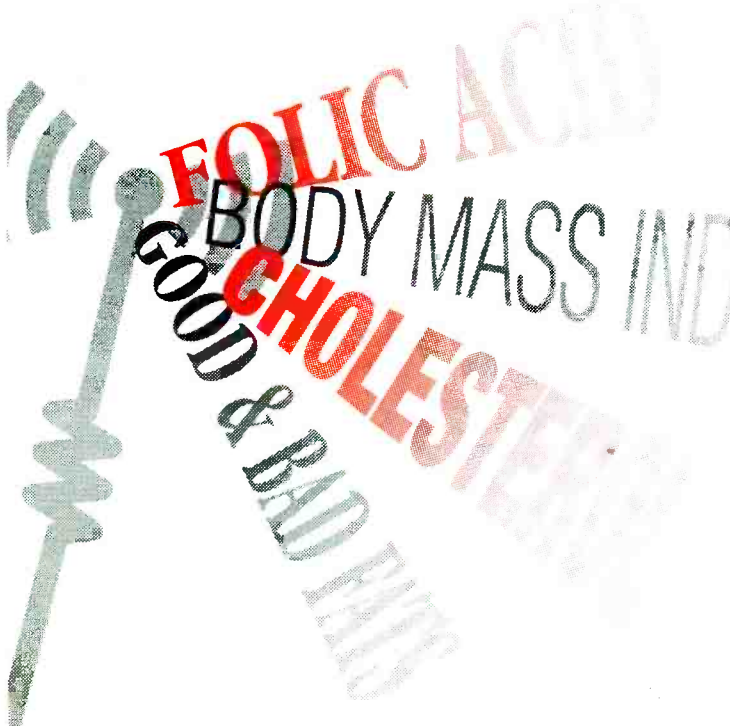
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## ack At ramento



Langford

try programmer and Smooth Jazz KSSJ/Sacramento PD **Don Langford** has been named PD of crosstown Gold Country **KRAK-FM**. He replaces Jan Jeffries, who has left the station.

“Bringing Don back to KRAK was something we wanted to do when we first debuted Gold Country, but we just couldn’t make it work at the time,” KNCI-FM & KRAK-FM VP/GM Doug Harvill told R&R. “He knows the music, the market, and the history of the station. In fact, he programmed KRAK to its highest ratings ever. Now that he’s been here a few days, I wonder why we waited so long to get him.” This appointment reunites Langford and Harvill, who were both Regional Programming VPs with EZ Communications in the late ’80s-early ’90s.

Langford commented, “It’s a rare honor to be asked to rejoin Doug and [Sacramento morning legend] Joey Mitchell to recreate the magic of the legendary call letters of KRAK. I’m in the unique position of being the only local PD to have programmed three top 10 stations in this market, and my goal is to make KRAK-FM the fourth.”

Langford once programmed KRAK-AM, as well. Ironically, it’s been almost exactly six years since he left the duo, which he programmed for 10 years. He was OM for KRAK-AM & FM when he left. Prior to KRAK, Langford spent eight years at KLAC/Los Angeles, where he was PD when he left in 1982.

## KSSJ PD Williams Adds Station Mgr. Responsibilities

Veteran programmer and KSSJ/Sacramento PD **Steve Williams** adds Station Manager duties for the Entercom NAC/Smooth Jazz station.

Entercom/Sacramento VP/GM John Geary told R&R, “This promotion is a function of what Steve has been able to accomplish in a

short period of time. He’s clearly demonstrated his skills, and this is an opportunity to expand them beyond programming.”

Prior to joining KSSJ, Williams was PD of WQCD (CD101.9)/New York and its former MD, as well as PD of WJZZ/Detroit. He has also held on-air and/or MD responsibilities at WEBN/Cincinnati, WJZE/Washington, WRIF/Detroit, and WAMX/Ann Arbor, MI, among others.

## Station Mgr. Weed Begins At ‘The End’

Entercom’s new CHR/Pop **KDND (107.9 The End)/Sacramento** has tapped former WDBZ/New York PD **Steve Weed** as Station Manager. In his new capacity, Weed will oversee all aspects of programming on KDND.

KCTC, KDND, KRXQ, KSEQ & KSST VP/GM John Geary commented, “Steve’s programming career encompasses ‘Adult CHR’ and Hot AC stations in New York, Detroit, Seattle, and St. Louis. He’s a solid manager who is well-grounded in the critical issues that make great radio, and I am looking forward to the contributions he will make in establishing ‘The End’ as a leading Sacramento station.”

Weed added, “I had every intention of coming in, doing my 30-day consultation, and heading back to New York. The longer I was here, the more I really liked what I saw. John has built an incredible team of people at this cluster. There is extraordinary talent in every corner of this building, and the opportunity to join this staff and Entercom is really something that I could not resist.”

Programming veteran Weed has been PD at WDBZ & WMXV/New York, WKQI/Detroit, and KYKY/St. Louis and has held airshifts in NY and Los Angeles.

## Richards Finds Way To Jacor/San Jose

Jacor/Cincinnati Director/FM Operations **Jim Richards** has been named Director/Programming & Operations for Jacor’s San Jose cluster, which includes Active Rock **KSJO-FM**, Classic Rock **KUFX-FM**, and the yet-to-be-announced format on the 104.9 frequency, which is currently simulcasting KUFX. His first day is September 14. He replaces PD Dana Jang, who exited August 14.



Richards

“Finding the right person for this position was paramount,” said Jacor Western Region VP/Programming Jack Evans. “I was driving from San Diego to Los Angeles recently, thinking about what qualities this person should possess. Intelligence, work ethic, people skills, hatred of swimming and sunshine topped the list. Then my cellular phone rang, and it was Jim with his signature phrase, ‘Hey, dude’ ... position filled.”

Richards added, “Growing up in the Midwest, you get tired of dealing with tornadoes, blizzards, droughts, and floods. I’m looking forward to dealing with a whole new set of natural disasters.”

Richards joined WOFX/Cincinnati in February ’96 and added OM duties at WEBN later that year. He was named Director/FM Operations for WAQZ, WEBN, WOFX & WVMX in October ’97.

His previous programming experience includes stints as OM/PD of WWST & WMYU/Knoxville; PD of WSNX/Muskegon, MI; and PD at WBHV/State College, PA.

“We’re excited about the talent that Jim brings as we take our properties to new heights,” VP/GM John Sutherland added. “However, he was a bit shaken when he realized that 5.3 was the magnitude of our latest earthquake and not the Arbitrator.”

## It’s Something ‘Wild’ For WXFG/W. Palm

Clear Channel’s **WXFG/West Palm Beach** flipped from Country to CHR/Pop last Friday (8/14) under the guidance of Clear Channel South Florida Regional PD Rob Roberts (see related story, Page 3). The station has applied for new call letters **WLDI** and is using the moniker “Wild 95.5.”

“In our strategic meetings and research, we saw the hole for this format and felt eventually someone was going to do it,” Roberts told R&R. “The 95.5 frequency in West Palm Beach has gone through many format changes. We are committed to CHR on this frequency, and we are going to win big!”

Roberts will continue to program the station and has begun a nationwide search for a PD and promotion director. In the meantime, the station is running jockless with 9550 songs in a row — the first song was “C’mon ‘N Ride It” by Quad City DJ’s — and will give away \$25,000 dollars to the 95th caller when the first commercial airs.

## Montana

Continued from Page 3

“It’s a positive thing for the station to have promotions in partnership with programming for the simple reason that this is an 18-34 radio station that has its imaging done on the street,” Montana told R&R. “It’s important to hold our hands together to market ourselves

the best way possible.”

Speaking about KSSE’s format, one of a handful of major-market Spanish-language stations playing “Today’s Best Music” *en español*, Montana said, “This format has enormous potential in L.A. Our collective responsibility is to maximize ratings with the format, and we believe in this format. We are committed to CHR/Pop for [Spanish-language audiences].”

## UPDATE

### Sokusky Heads To Dalet Digital As President

**Anna Mae Sokusky** has been appointed President of **Dalet Digital Media Systems**. Sokusky used to work for CBS in a variety of posts, including VP/CBS AM Radio Group and Exec. Director/News.

As a result of her new appointment, former President **Stéphane Guez** assumes Chairman/CEO duties for the company. Dalet specializes in digital audio software for radio stations or groups and has recently expanded its U.S. operations by opening an office in Washington, DC.

“Anna Mae’s experience, reputation, and credibility speak for themselves,” Guez commented. “Dalet can have no better representative to the U.S. broadcast community. She represents a unique perspective, reflecting both the customer side and the technology provider.”



Sokusky

### Payne Shifts To OM/PD At WMGF/Orlando

**Ken Payne**, OM/PD at AC WRMF/West Palm Beach, has been tapped to program WMGF/Orlando. He replaces Laura Dane, who exited the Clear Channel Soft AC several months ago.

Payne told R&R, “As our industry gets divided up, it’s nice to be part of one of the big groups; there’s a little bit of security there. The whole atmosphere [at WMGF] is electric. Everyone is running around, and they’re all in a very creative mood. The station has such a great heritage, and that’s always a benefit. I’m real-



Payne

ly looking forward to working there and will certainly not let down [GM Jenny Sue Rhodes].

“My first priority is to learn what’s going on now. Only after that can you decide what needs to be changed in any way. My first thing will be to be a great listener and take in everything that the operation is doing.”

September 1 is Payne’s tentative start date. Before joining WRMF nearly two and a half years ago, he spent six years programming KRBB/Wichita.

### Wellington Goes To ‘X-treme’ For PD Gig

**Dave Wellington**, Asst. PD/MD at Greater Media’s Active Rock **WRIF/Detroit**, has been named PD at CBS Alternative **KXTE (X-treme radio)/Las Vegas**. He succeeds Mike Stern, who exited in July for similar duties at CBS Active Rock sister **WKRK/Detroit (R&R 7/31)**.

KXTE GM Alan Gray told R&R, “I’m very happy to have somebody with Dave’s experience and integrity join our station and be part of helping us achieve continued success.”

“I’m very excited about going to work for CBS’ X-treme radio,” remarked Wellington. “Alan Gray has assembled a very talented team. It’s a strong radio station with Howard Stern in the morning. [Acting PD] Chris Ripley has a good handle on the station and has done a fabulous job in the interim.”

Wellington has been at WRIF since February ’96. Previously he had been Asst. PD/MD at **WKLQ/Grand Rapids**.

Additionally, interim PD and MD Chris Ripley has been promoted to Asst. PD. Wellington’s first day has not yet been determined, so Ripley will continue to handle programming duties until then.

### McVay

Continued from Page 3

have an open line of communication with the company and provide even more tools for our clients. We have very few competitive conflicts between our companies, and in those markets where such a situation exists, we will continue to have a ‘fire wall’ between the organizations. Given the fact that there is no direct format situation in the markets where we compete, we believe we will be able to satisfy everyone’s concerns and continue to respond to their needs.”

In his new role, Gillispie will be charged with expanding McVay’s current Pop-focused offering of contemporary formats and pro-

gramming expertise. “I am as excited to join McVay Media as I was to return to B/D&A early last year,” he enthused. “McVay Media is recognized around the world as the leading program consulting company, and it thrills me to be able to expand the services I’ll offer my clients.”

Once B/D&A’s operations are rolled into McVay, operations will be handled out of McVay’s Cleveland office. Gillispie will continue to be based in Atlanta. “It gives all of the clients a stronger team in which to do business and brainstorm,” explained Gillispie, who has programmed **WDVE/Pittsburgh**, **KEZO/Omaha**, and **WRXK/Ft. Myers**. “It expands the value of the company.”





# A Match Made In Heaven?

Continued from Page 1

WLS' morning shift since 1989 and revealed to their audience just last month that they have been married since 1979. WLS GM **Zemira Jones** told Miss Radio Reality that few listeners were surprised by the news: "When you have a great team, they make themselves a married couple on the air."



Drew Hayes

Aside from wedded bliss, Jones sees Don's & Roma's viewpoints as "two prisms. They are very different. Don is a classic, conservative male. He represents the classic attitudes of guys. Roma is sensitive and liberal. She has some traits of a traditional woman." Jones figures the duo is "more relatable and touchable" now that the audience knows they're married.

## The In Crowd

Let's face it: There are so many stragglers in the world. If you can make someone feel they're part of an inside joke—one of the gang—then you've got yourself a winning team. Perhaps that's the icing on the cake for KLOS Syndications' 12-year-old *Mark & Brian Show*. When listening to these guys, a true camaraderie comes through the speakers. Exec. Producer **Frank Murphy** told Miss Radio Reality that, even though Mark & Brian lead very different lives off the air—one is married, one's single; Brian is younger than Mark—the duo is "talent that complements one another. Brian is the funny guy; Mark is the story setter-upper, the support laughter. You don't want two punch-line guys."

And sometimes you don't want guys at all. If so, tune into WRKO-AM/Boston's *Two Chicks Dishing*, Lori Kramer and Leslie Gold. Lifelong friends long before a radio gig came into play, Kramer and Gold bill themselves as "the new alternative to prime-time television" and tackle everything from "disco, to dishing about celebrities, to their 'Chicks On Chicks' feature." WRKO PD **Kevin Straley** told Miss Radio Reality that the appeal of the Chicks is the feeling that one is "eavesdropping on a conversation between two women who are really good friends. They're very inclusive of the audience and make them feel like part of a club."

There also exists the lure of rivalry. Some relationships have an adversarial nature and beg that sides be taken. When four o'clock rolls around in the nation's capital, the ringside bell dings over at Sports/Talk WTEM-AM/Washington, and **Kevin Kiley** and **Chuck Booms** come out swinging—at each other. They strain not to talk over one another and continually shoot each other down, interrupting whenever the spirit moves them.

"In pairing them up, we were looking for diversity." WTEM OM **Tod Castlebury** told Miss Radio Reality. "You hope diversity in people's backgrounds will cause a spark. Sometimes they look at each other like they're from different planets."

Sidekicks since last February, these guys rarely agree on anything. The one thing the two do agree on is that they have nothing in common. Booms is 35, single, and an entertainment-industry maven; Kiley is a former professional football player and a married-with-children suburbanite in his early 50s. Thus the show is "three hours built on controversy," Booms told Miss Radio Reality. "We've never been out socially. We take shots at each other."

Booms also says Kiley refuses to do personal appearances with him. Kiley says it's because appearances just aren't conducive to his family life right now. Kiley thinks it's the blend of his experience as a sports reporter and Booms' extroverted antics that makes the show sing. "He brings a lunatic fan's perspective," Kiley said. "But our senses of humor are very similar." Booms figures his on-air rivalry with Kiley is perfect for Washington, where people love to take sides and "everything is black and white. The listeners think it's fabulous," Booms said. Evidently, the *Kiley And Booms* three-hour show



Frank Murphy

gained a full point in the latest round of Arbitron figures.

"Our common thread is aggravation, but it doesn't stick," Kiley told Miss Radio Reality. "I think he's a little neurotic, but his humor appeals to me. I have little patience for his lunacy. I frequently get mad at him, but it's not my job to monitor him—I'm not his professor."

Castlebury admits there are still some kinks to work out, at which point *The Kiley And Booms Show* will be "a very lively and spirited debate with more respect." Despite the on-air jousting, Kiley gives Booms some leeway: "Whether you love him or hate him, which I do a lot, he's a tireless worker." But leave it to Booms to have a different agenda: "We're not working the kinks out."

## Open Relationship

When an on-air duo's kinship goes astray, however, it might be an indication of problems beyond a parting of the ways. "The reason you start working with someone is because you hit it off," Murphy said. "Sometimes you just get to a point where you say, 'I hate the way you chew.'" Openness, says Murphy, is the most important element a team can have. If both members aren't up-front, a true team doesn't exist.

Hayes believes teams fall apart when there is bad management or when producers and talent "can't get on same page. You've got to be hands-on. You can't ask guys to do what they can't do."

Another reason duos drift apart? "There's no sex involved," Murphy said with a laugh.



**A well-managed team should never have to be coaxed by management to step up its genuineness.**

— Zemira Jones



When working with an on-air team, there are two relationships that come into play: the relationship between the hosts themselves and the relationship between the producer and the hosts.



Kevin Kiley

"The producer will have as much input as he/she earns from the host," Hayes figured.

Jones—who just added GM duties at WTAQ-AM & WTAU-AM/Chicago—told Miss Radio Reality that the role of the producer goes beyond fine-tuning the show behind the scenes. "The producer has to feel like a real part of the show. It's like managing a basketball team. Some are idea-makers, some are information-gatherers. We look at the strength of each producer and manager and match up their strengths to the teams."

Straley said his Chicks "take direction well. They put in the real hard work in the first six months the show was on the station. From a PD standpoint, it makes my job easy."

Jones figures the "ultimate characteristic is being genuine. A well-managed team should never have to be coaxed by management to step up its genuineness." Straley agrees: "The Chicks are natural, and their instincts are right on. Their style is translated well."

Teams have to make sure what their individual roles are and what role is expected of them. "One thing that's utterly clear," said Hayes, "is that you have to have a vision of what the team is and what roles they play. Those roles might not be what is marketed on the air, but you still have to determine what they are. We've been able to carve out a very clear, three-dimensional, color or picture of what the teams are to the audience."



Chuck Booms

All of the producers and PDs Miss Radio Reality spoke with likened a team's relationship to a marriage. Frank Harden and Jackson Weaver were top-rated in morning drive at WMAL-AM/Washington for 33 years, until Weaver's death in 1992. But the Hardens & Weavers of the world are few and far between. Even the best teams need lots of work with each other and help from management. "All the world's a talk show," said Hayes. It's just a matter of who you do your play-by-play with.



By Dick Kazan

## How To Hire The Right Person

PART THREE OF A THREE-PART SERIES

In personal interviews, I always study a man's face, because his character is more or less plainly written there." So said J. C. Penney, who built his retail empire by carefully recruiting and shrewdly incentivizing his managers. Penney claimed to have personally interviewed as many as 5000 candidates a year, while hiring as few as 100. (*The Book Of Business Wisdom*, Peter Krass).

Because it's seldom easy to accurately evaluate a candidate during an interview, the following are questions you can ask that will provide some revealing answers:

- **Why do you want to work for us?** Successful business owner Michael Delees says this is the most important question, because its answer tells you how much thought this person has given to your company and what research they've done. It also lets you know whether they're motivated and have some goals in mind. As J. C. Penney said, "... to find what was at the bottom of their desire for a new position. If I can get the truth about this one thing, I shall have a pretty good clue to a man's value in business."

- If what you hear is focused on their pay, benefits, and days off, you can expect a mediocre employee.

- **What would you like to achieve in the next three years?** One of my favorite questions. Many good candidates have never given serious thought to their objectives, but, virtually without exception, the outstanding ones can answer this in detail.

- **What are your financial goals?** Most people have a dollar amount in mind and this then leads to a crucial question, "What will you do with that money?" Except for the outstanding candidates, the response is usually vague, such as, "Uh ... I guess I'd travel," or, "I don't know, maybe I'd buy a new car." What these responses tell you is that, aside from satisfying immediate needs, making money really isn't a priority to them, and therefore they're unlikely to make significant sacrifices to attain it.

In addition to these questions, here are five suggestions that could be invaluable to you:

- **Take Notes.** Doing so will greatly enhance your listening skills and make it easier to remember the key responses to your questions. It also allows you to more readily share your observations with others who will be interviewing the candidate.

- **Study Body Language.** For example, if you see a candidate who avoids eye contact or whose eyes dart from side to side while speaking to you, it's very likely this person has either low self-esteem or isn't being honest. I've seen this pattern so often, that when it happens, I note the discussion point and later check the facts. Invariably, that person was being less than candid with me.

- **Look For Enthusiasm.** A positive person can light a fire under everyone, while a negative individual can drain the energy out of an organization. Last year, a listener called my talk show to ask what he could do to get a job. His credentials were excellent, but nobody would hire him. I then did a brief mock employment interview on the air. He was highly critical of his last employer and spoke in a whiny tone. I identified these problems for him and encouraged him to enthusiastically present his skills.

- **Listen.** "The job applicant should be talking about 70% to 80% of the time in an interview. Managers who dominate the meetings usually make poor selections." ("Hire the Best: A Practical Guide To Effective Interviewing," Michael H. Frisch in *Bottom Line*)

- **Scrimmage.** Rather than speculate how an applicant would do a job, allow that person to show you. For example, if they're in sales, be a hypothetical prospect and let them sell you. Take it from the cold-call stage and listen to how they get in the door, how they present your firm, and how they close business. This is one of the most effective techniques there is.

We've now discussed various crucial elements necessary for hiring the right person. But there's another, often overlooked factor. "When you hire someone, there's a romance that goes on. You are selling them on what a great organization you have. You are selling them on how much they'll learn and what sort of opportunities they'll have. Why do we stop doing that once someone is on board?" (Gallup Poll executive Tony Rutigliano, *R&R* 7/24)

You've selected a key individual, but if you want to maximize that person's productivity and not lose them to a competitor, continue to take an active interest and help them achieve their goals. It's like a marriage. You need each other, and it will succeed or fail based upon your mutual devotion.

Every great organization is built by an outstanding group of people, often recruited one at a time. As you use the tools presented in this three-part series, I hope the next wonderful success story is yours.

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

Miss Radio Reality is a product of the imagination of R&R Washington Bureau Associate Editor Patrice Wittrig.

## New Business Efforts Reward Radio

□ National revenues grow as new accounts target consumers via advertising

By Stewart Yaguda

Radio's new business development efforts are paying off big-time, with many new accounts coming into the radio fold during the first four months of 1998. National spot radio sales during the four-month period are up 16% versus the same time frame last year.

A look at some of the particularly strong growth categories — and the sales efforts behind the surge in each — can provide an informative primer on what's working in the ad sales marketplace, much of which can be applied directly to local sales.

**Financial Services:** The numbers are staggering. Bank advertising on radio is up 22% for the first four months of 1998. The investment broker category is up 160%; ac-

**Online and Internet-related businesses can score big with their target audience through a radio-newspaper combination.**

counting, auditing, and tax preparation services are up 295%; finance and mortgage companies, up 194%; and mutual funds, up 137%.

The winning pitch here is that radio can help these advertisers reach their upscale targets. The busy lifestyles of these individuals make them light viewers of television. Their on-the-go routines make them perfect consumers to be reached by radio formats such as News/Talk and Classical.

At Interep, our Radio 2000 new business development division has been targeting this category of advertiser for the past couple of years. We have repeatedly conveyed the message cited above, and evidently this persistence has paid off bigger than ever thus far in 1998. New accounts — totaling \$6.5 million in business — include Fidelity, Scudder, Prudential, Solomon Smith Barney, and Merrill-Lynch.

Local sales executives can use these national examples when talking to local financial service advertising prospects and should have some major success stories in the months ahead as well. A solid approach is to focus on radio's ability to deliver the hard-to-reach consumers who are so desirable to the financial community. One way of doing this is to sponsor radio news and business reports, an ideal environment for the financial services advertiser.

**Online and Internet:** This category is up more than 38% through April 1998. There are various reasons for this spurt, not the least of which is the rapid growth of the on-

line industry itself. Other reasons are detailed in a new Interep report, "Radio And Cyberspace." The report provides compelling information that shows how radio delivers heavy Internet users. For example, the report points out that 42% of Internet users are heavy listeners of radio, versus 36% for television and 32% for cable. In an average day, 88% of Internet users listen to radio, compared to 84% who watch television and 66% who read daily newspapers.

Related to this latter figure, Interep's CityNets shows advertisers how they can maximize their existing newspaper budgets by combining print with radio. Online and Internet-related businesses can score big with their target audience through a radio-newspaper combination. With such a strong story to tell, it's no wonder radio is generating significant new advertising dollars from Internet and online businesses.

And radio's strength cuts across a wide range of formats: The index of Internet users who listen to Classical radio is 266 (norm=100); Modern Rock, 195; Jazz/NAC, 192; all News, 174; AOR, 171; News/Talk, 159; Classic Rock, 149; CHR, 148; Oldies, 142; and AC, 135. By comparison, the highest single television network program (*The Single Guy*) indexes at 164, lower than the top five radio formats.

Favorable comparisons hold up against magazines as well, as radio's top formats reach a cume audience that is comparable to, or larger than, the top-reaching consumer magazines, including *National Geographic*, *Reader's Digest*, *People*, *TV Guide*, *Time*, *Newsweek*, and *Better Homes & Gardens*.

Radio 2000 alone has brought in several new national spot online and Internet-related advertisers in 1998, accounting for more than \$5 million in business thus far. These new accounts include Amazon.com, Imall, N2K Music Boulevard, Microsoft Hot Mail, Match.com and Energy.com.

Locally, radio's strength among Internet users should be a strong selling point with computer sales and repair stores, as well as other businesses related to the high-tech industry.

**Magazines:** There is no small irony in the fact that a competitive medium is actually one of radio's hottest categories in 1998. Local television stations have long been believers in radio advertising, and now it appears that their magazine brethren are joining the fold as well. Radio spending by magazines is up a whopping 248% this year.

This makes perfect sense when you think about it, because magazines are similar to radio in that they generally are targeted by lifestyle and interests. Despite the logic of this argument, magazine marketers had been reluctant to venture into radio until this year. They have been spurred on, in part, by the enormous attention radio has received in recent months. Radio is hot, so much so that even the competition is coming on board!

Locally, this trend can be used to help persuade regional and city magazines to try or increase their radio usage. For that matter, now would be a perfect time to approach even newspapers about radio advertising possibilities. Magazines and newspapers, for example, would be naturals to sponsor segments such as news, weather, event calendars, sports, and so on. In the same way that Interep's CityNets shows advertisers how they can maximize their existing budgets by combining radio with newspaper, so too can newspapers benefit by the combination of their own "house ads" and a local radio campaign.

**The basic concept of recency is to try and reach consumers as close as possible to the moment a purchase decision is made.**

**Shampoos, Conditioners, and Rinses:** With spending up by an incredible 1627% over last year, either people are dramatically more concerned about the look of their hair or radio is doing a great job of selling itself to marketers of these products. Fortunately, it is the latter (not lather) that is driving this category. There was a time when shampoo marketers would not use radio because they believed the product needed to be literally seen for it to be appreciated by the consumer. They generally failed to recognize radio's "theater of the mind" capabilities, as well as the power of testimonials by on-air talent and radio's ability to hit a bull's-eye against a target audience.

Happily, this has all changed. These same manufacturers now see radio as a great way to break through the clutter of their "traditional" advertising media, most notably magazines oriented to women. This is not to say that the latter is any less important, just that radio has proven itself to be very strong at extending reach and gar-

## RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

### Realtor Finds Winning Location

**SITUATION:** The Realty Company of Watertown, SD, has been in business for over 20 years in one location. It lists both commercial and residential properties. The company faces heavy competition from at least 11 other real estate firms. The target is upscale adults age 35-plus. Watertown — South Dakota's rising star — is growing because of new commercial developments. The Realty Company needed to find a way to stay top-of-mind with the people in the area.

**OBJECTIVE:** To be the first realtor people thought of as the Watertown area expanded, and to hold its own in the real estate market.

**CAMPAIGN:** It took some aggressive salespeople with some very good ideas to get The Realty Company to add radio to its marketing budget. KWAT radio got to work promoting the name and business of The Realty Company of Watertown. The campaign was broadened to include remotes at grand openings and open houses. The Realty Company had specific sales goals, which radio sought to make it reach.

**RESULTS:** Randy West, President of The Realty Company of Watertown Inc., wrote, "I am very happy to say that radio has directly generated more leads and sales for our company than any other form of advertising. My only regret is that it took so long for me to see the light."

## RAB TOOLBOX

More marketing information and resources from the RAB

### MEDIA TARGETING 2000

Almost half (49%) of those intending to buy a new home in the next 12 months are already homeowners. A fourth are college graduates, and 40% describe themselves as "cautious" shoppers. They spend an average of 45% of their daily media time with radio.

### RAB CATEGORY FILES

"The scale of growth [in the real estate market] is unprecedented, and it far exceeds the 1980s boom. We've been forecasting a slowdown for three years, and maybe what slows us down will be the labor shortage as much as anything else." (Ron Witten, M/PF Research; *Dallas Morning News*, 5/12/98)

### INSTANT BACKGROUND COLLECTION — REAL ESTATE (HOMES)

Real Estate Ads: Elements of a real estate ad considered most important by consumers (multiple answers): Price of house, 83.8%; floor plan, 68.2%; photo of house, 41.0%; builder's reputation for quality, 35.3%; information about community, 16.4%; description of models, 15.8%; map showing directions to house, 12.1%; information about builder, 10.6%; drawings of house, 6.6%; color advertisement, 3.3%; lots of copy, 1.5% (*Professional Builder*, December 1997).

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

nering a share of voice unavailable in print or television.

The applicability of this on the local level is not to be discouraged by advertisers who insist that their product must be "seen" to be sold. Nexxus Hair Care, one of the major new radio advertisers in the hair care category, can be cited as just one example of a marketer who now sees theater of the mind as a valuable and persuasive tool. Nexxus Hair Care was brought into radio recently by Radio 2000 after much debate over the need to show the product's attributes. For local station sales, the Nexxus story could help boost business in the salon category.

**Food and Beverages:** A 523% gain in this category speaks to the emergence of recency as a media planning strategy. The basic concept is to try and reach consumers as close as possible to the moment a purchase decision is made. This works particularly well for food and beverage marketers, whose custom-

ers often replenish their goods on a weekly-or-better basis. And what better way to reach consumers than via radio, as they travel to the supermarket?

Recency is a great strategy to discuss with regional agencies and local advertisers, particularly retailers whose products are purchased on a regular — and sometimes impulse — basis.

The first four months of 1998 have indeed been strong ones for national spot radio sales. The list of strong national categories is worth examining because of its implications for local business. The categories themselves, and/or the sales techniques used to close the business, can serve as excellent leads and templates for local sales.

Stewart Yaguda is President of Interep's Radio 2000. He can be reached at (212) 916-0704



FRANK MINIACI

## 'Theater Of The Mind' Revisited

Flashbacks to several of radio's greatest on-air promotions

If it isn't Capra, don't do it!" That's what radio pioneer Gordon McClendon preached and it was the mantra of my first radio mentor, KVIL/Dallas morning legend Ron Chapman. (Of course I've modified it to replace the great filmmaker Capra with an updated mogul, Steven Spielberg.) KVIL is the creator of a term that is widely used today: the "Fun & Games Department" — or promotion department, if you will. KVIL developed a reputation for huge promotional budgets, and contest after contest was bigger and better than the last one. This week, in part one of a two-part series, I'll take a look back over the last 25 years at some of radio's most creative promotions.

KVIL originated many promotional staples, such as the Prize Catalog and — the easiest contest to win — the "People's Choice" cash total (just know it and win). Ron Chapman had built such a close relationship between KVIL and the listeners that they would do just about anything he asked them to do. The true power of this was demonstrated with a very ethereal promotion, the \$20 check. A promo ran on the air, telling listeners they should send in \$20 to the station and that they would be part of something special. Chapman had thought that maybe a few hundred or maybe even a thousand or so individuals might send in something, and for that \$20, they would be placed on a special station mailing list and given some station goods, tickets, etc.

What happened next soared past anyone's expectations. Day One produced an estimated \$200,000 in checks; Day Two was just as strong; and on Day Three, Chapman had to go on the air and tell the listeners to stop sending in the money. By the end of the third day, KVIL and Chapman had amassed \$750,000! Besides the national coverage on ABC-TV's *World News Tonight*, the point was proven once again that a well-branded station creates a powerful bond with its audience.

### 'Ramblin' Raft Race'

The WQXI/Atlanta Ramblin' Raft Race was probably one of the longest-running yearly promotions. It became an Atlanta milestone. VP/GM Jerry Blum recounts the events:

"The raft race took place for the first time in a very nonchalant manner as a challenge from a Georgia Tech fraternity to the WQXI jocks. There was no big meeting between PD Bill Sherard and myself to make this the biggest promotion of all time. The first year, 1968, we had a grand total of about 300 people show up. The next year, about

8000 attended. By the third year, over 30,000 came to watch and participate. At that point, we decided to package the promotion. Coca-Cola, Budweiser, Aztec Suntan Lotion, and Rich's department store became the sponsors. "Visitors came from all over the world to watch hundreds of rafts of every size, shape, and design hit the water and, some-



**In those days, if you gave away 30 cars in 30 days, your competition did the same, but added \$10,000 to it. Then you would come back and add a house to it. It ended up causing stations to go broke just trying to outdo each other.**

— Jack McCoy



times, even sink. We had prizes for designs, but most people came out for a good time. Last year, we ended up doing it without the help of the American Rafting Association, and it cost us upwards of \$250,000. This kind of publicity, though, is hard to put a dollar value on. Unfortunately, the size and many complications killed it. TV and newspaper really led to its demise. In 1978, a television reporter was on camera saying, 'If we don't have a drowning, then we don't have a story.' Then, the last year, the newspaper headlines read, 'Four Feared Drowned At Raft Race.' Actually, only one person drowned, and that was over the 12 years of the event.

"The papers continued to editorialize against us and, in the end, turned the city against the

raft race. The state legislature eventually outlawed it. It was so ridiculous. The raft race represented anywhere from \$2 million to \$5 million in yearly revenues and taxes to the city and state. It was the highest-selling beer and soda day year after year. Now it's gone. But to me, the conception and eventual fulfillment of the WQXI Ramblin' Raft Race was the greatest promotional effort ever."

### The KOWH Treasure Hunt

Talk about getting listeners actively involved! This \$100,000 promotion also got local police and government officials very much involved, and eventually led to the banning of future contests involving the disruption of private property by prize-seekers looking for buried treasure. You'll see why after you read the comments of KOWH/Omaha's 1955 afternoon man, Ken Burkhardt.

"KOWH was the first CHR owned by Todd Storz. We were a daytimer, but had a 60 share. We promoted the event for three weeks prior to the event. On the day of the event, I was giving the final clues to the destination. By this point, over 100,000 people were headed for Council Bluffs, just across the river, to dig for the treasure. We had buried it in a farmer's field in a lipstick tube under some hay on the ground. By the time they were through with the field, this farmer never had to plow it again.

"The police were banging on the door, and Todd had told me not to let them in. They called on the phone and asked where he was. I told them they were probably over in Council Bluffs. They went there to arrest him. What made everyone so frantic about the treasure was that the amount of the prize had dropped to \$1000 by the time someone found it. The excitement build-up was tremendous — the field was devastated. By far, this was the best promotion I was ever directly involved with."

### Pyramid Power At KMBZ

While the treasure hunts of the '50s and '60s produced laws making them illegal due to the property damage they caused, KMBZ/Kansas City's "Mystery Of The Pyramids" contest was a treasure hunt of the imagination. PD Steve Bell recalls the event: "We did it in the fall of 1978. It was a clue contest with a prize of \$10,000 in gold and jewels. We gave a new clue each day, broadcasting hourly. Our entire

## Promo Of The Week



**THE CUTTING EDGE!** — WAOR/South Bend, IN morning host Woody recently staged "Balding For Dollars," in the tradition of a vintage game show, to raise over \$20,000 for charity while losing his locks.

advertising campaign was based on the contest. KMBZ billboards featured a large treasure chest with contents that sparkled in jewel colors and the message, 'Win \$10,000 in gold and jewels from KMBZ.' The same treasure chest showed up in the hands of our jocks in the station TV spots. All the personalities were costumed outlandishly and photographed with a real, live camel. As a matter of fact, a clue was contained in the television spots. Overall impressions of the spot was that the mystery location was Egypt. It wasn't — it was Mexico.

"Executing the promotion was a real educational experience for me. I read a dozen books on Egypt and on Mexico, studied maps and travel brochures. Postcards were pouring in by the hundreds every day. I had to read every one and stay ahead of the contestants, so to speak. The promotion lasted four weeks. It was a total success. Not only did we have a No. 1 book, we got something very rare: letters of appreciation from contestants who *did not* win! The listeners seemed to be very entertained by the event."

### The Last Contest

In the field of outstanding radio promotions, nothing compares to one of the most memorable of all time: the Last Contest, created by the brilliant mind of Jack McCoy. "The Last Contest took over two and a half years from the inception to the first airing, partly because everyone thought I was crazy to run such a contest," McCoy recounts. "Finally, KCBQ/San Diego gave me the go-ahead. The Last Contest was actually a sales promotion that was totally invisible on the air, but brought devastatingly high ratings to the station. I named it the Last Contest because, in those days, if you gave away 30 cars in 30 days, your competition did the same, but added \$10,000 to it. Then you would come back and add a house to it. It ended up causing stations to go broke just trying to outdo each other.

"It was low-budget, but it had

to sound big. The strategy behind it was to have so many promos and unbelievable prizes that, once you got rolling, your competition could never catch up. They couldn't imagine how all of these promos were running, yet the promos never, ever repeated! We offered Ferraris, a Lear jet ... anything outrageous but within reach financially for the station.

"There were many packages that grew in value as the promotion went on. The station would air a secret number during a promo, and the winning caller had to identify the number and could choose any of the packages. The trick, of course, was that the station could afford only *one* of the packages, even though many more had been promoted.

"Each promo — and there were thousands — was elaborately produced with sound effects. Listeners were afraid to turn off the radio for fear of missing a prize package. When I went on to market the contest to about 60 to 70 stations, I must have cut over 15,000 promos. Besides defeating the competition, it ended up blowing out the phones everywhere.

"Of all the stations that ran the Last Contest, only four did not increase their ratings. It was so successful that KCBQ had a 100% share-point lead over the next station. The contest was so successful because only two prizes were actually given away, and the competition was devastated. But it caused such communications problems that I had to pull it off the market."

*Thanks to the tremendous content provided by R&R CHR Editor Tony Novia on some of the most memorable promotions in radio history. Next week: R&R continues its look at what makes a difference between the records.*

### TALK BACK TO R&R!

**W**e encourage your feedback. If you have comments regarding this column or would like to see your work here, contact Frank Miniaci directly at (310) 788-1650 or by e-mail at [miniaci@rronline.com](mailto:miniaci@rronline.com).





# MONSTER MAGNET

## "SPACE LORD"



### ALTERNATIVE RADIO GETS IT:

- |      |         |          |
|------|---------|----------|
| WBCN | WXRK    | KPNT     |
| WXDX | WEDG    | KKND     |
| WFNX | WPBZ    | KTOZ     |
| XHRM | WRXQ    | KNRX     |
| WRZX | WXZZ    | WLRS     |
| WENZ | WWCD    | WCYY     |
| WQBK | WXRA    | WXDX     |
| WEND | WPLA    | WJBX     |
| WKRO | KFTE    | WBZU     |
| WBRU | WMRQ... | And many |

more feel that "SPACE LORD" is a HIT!!!!



Active Rotation



4th Most Played w/22 spins

Selling over 10,000 albums a week!

Testing through the roof!  
#1 Phones @ Rock Radio!

R&R Active Rock ②  
R&R Rock ⑩

BDS Active Rock #2  
BDS Mainstream Rock 4\*

Produced by Dave Wyndorf & Matt Hyde  
Mixed by Randy Staub, Matt Hyde & John Travis  
Management: Andy Gould & Jodie Wilson for AGM



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## STREET TALK®

### MTV's Benson Plots Return To Radio

**W**ith Ken Benson deciding to leave his post as MTV's VP/Programming, is he already being courted by a West Coast major-market CHR? If the deal is done, would he also become the left coast programming guru for the station's group owner? And with his position at MTV now open, does a certain Alternative format luminary have "the edge" in snaring the primo post?

#### Welcome To The R&R Drag Strip!

There are a million stories in the naked city. Fortunately, these three were dressed (albeit in a gender-bending way)...

- After trying out for a spot on the NFL's Baltimore Ravens, former WERQ/Baltimore morning drag goddess **Miss Tony** is rejoining his old team, doing mornings with Frank Ski and Tara Thomas. After being cut from the Ravens' training camp, Miss Tony had to audition for his old on-air job, but a deluge of calls and faxes secured his place in WERQ's starting lineup. And if he delivers a few racy jokes on the air, he may yet gain a reputation as an *offensive lineman!*

- Yes, that was WAEV/Savannah, GA morning host **Scotty Snipes** in full female regalia — makeup, wig, nails, dress, pumps, etc. — broadcasting his show from a busy street corner recently. He did the she thing after losing a week-long "Defend Your Gender" contest to co-host Lyn Michaels.

- KTFM/San Antonio's drag queen/stunt artist extraordinaire, **Extreme Amber**, got a little help painting her face and nails in a recent bit. Morning driver **Dr. Drex** sent Amber out into the city streets with a Marti unit strapped to his body. Drex then got into his car and, as co-host (and fellow drag queen) Miss Ree drove, Drex blasted Amber with a paint gun on the air in a "live drive-by." To make it fair, Drex then switched places with Amber.

#### Carr Juicing Up His Legal Team?

WRKO-AM/Boston afternoon talk host **Howie Carr** is reportedly trying to recruit O.J. Simpson "dream team" attorney Alan Dershowitz to handle a slander suit against Westwood One syndicated morning man **Don Imus**, who allegedly accused Carr's wife of having oral sex with boxer Riddick Bowe. Although Dershowitz hasn't officially joined the legal battle, Carr says he's "studying the matter." For his part, Imus says the statement in question was just a joke.

ST kudos go out to KGO & KSFO/San Francisco President/GM **Mickey Luckoff** for accomplishing a pair of amazing milestones this past month: Not only did he personally celebrate his 40th year in the biz, but the station registered its 80th consecutive 12+ win under his command in the Spring '98 Arbitron survey.

Continued on Page 23

#### Rumbles, Pt. 1

- Is Jacor *thisclose* to finalizing a deal to increase its coverage of the L.A. basin? Will it be an LMA, rather than an outright station purchase?

- WXYV/Baltimore PD **Dave Ferguson** exits, with no replacement named.

- **Tamara Knechtel** joins WCHB-AM & FM/Detroit as GM. At the same time, **Carol Lawrence** is named GSM at the combo. They most recently worked as GSM and NSM, respectively, at crosstown WYCD.

- Congrats to Fisher Entertainment's syndicated **John & Ken Show**, which just picked up its 100th affiliate (WOKV/Jacksonville).

- WSTO/Evansville, IL PD **Barry Witherspoon** exits, as do MD **Tim Michaelson** and morning drivers **Ben & Jim**. OM **Sky Phillips** adds PD duties, and Continuity Director **Cindy Mercer** adds MD duties.

- KQXY/Beaumont, TX MD **Brandin Shaw** adds PD and morning drive duties.

- WQHT/New York Music Coordinator **Deneen Womack** is promoted to Program Coordinator.

- KZZU/Spokane MD **John Conner** exits.

- WHOT/Youngstown, OH nighttimer **Kasper** joins WRTS/Erie, PA as MD.

- KRUF/Shreveport, LA afternoon driver **Catfish Kelly** adds APD stripes.

- XHTZ/San Diego middayer **Alexa** exits.

#### CMI's Dancing Baby Sold Out!

What started out as an innocent cameo on Fox-TV's Ally McBeal has turned into the hottest radio imaging campaign for fall. **CMI**, the **only official licensor of The Dancing Baby**, is selling this TV spot out around the world. If your station is looking for a new "demo grabbing" campaign for fall, wrap up this baby before your competition does and contact CMI at 310-392-8771 today!

# SHANIA TWAIN

## "From This Moment On"

"Grand slam. The wedding song of the century!"  
-Tommy Austin, Lara/KKRZ

"Shania Twain proved she can deliver pop music. Now she is beginning to prove that she can become a core artist for pop radio. 'From This Moment On' is the real deal!"  
-Paul Cubby Bryant, Z100

"If this isn't a #1 song, I'm in the wrong business!"  
-Kid David/KISS 108

"This just proves that the first one wasn't a fluke!"  
-Rob Roberts, Deidre Poyner/Y100

The follow-up to the smash single  
"You're Still The One"

**Instant Phones  
PRO-FM**

**Impacting 8/24**

From The 5x Platinum Album  
"Come On Over"

Jon Landau  
Management

Produced by  
Robert John  
"Mutt" Lange



a PolyGram company

[www.shania-twain.com](http://www.shania-twain.com)

To be or not to be...  
a hit



# "Minuet"

the first single from the debut album

Still I Can't Be Still

from

## Idina Menzel



"I have peppered two of them...If I tell thee a lie, spit in my face, call me horse."  
Tommy Austin, Z-100 Portland



"I bring thee news of the Minuet"...  
with thine point so sharp as to cut sweetly the competition."  
Guy Zapoleon, Zapoleon Media



"Alas, Idina Menzel hath indeed found appeal and virtue in my heart."  
Dan Perstgehl, KZZP Phoenix



"I had rather be as a kitten and cry mew ...  
than one of those same ballad-mongers."  
Jeff Kapugi, KSLZ St. Louis



"O, how sweet the moonlight beckons, as  
the sound of 'Minuet' creeps upon my ears."  
Tracy Johnson, Star 100.7 San Diego

# Top 40, Hot AC & Modern AC

We summon thee August 24th & 25th



# STREET TALK®

Continued from Page 20

## ▶ Lover's Leap To Solo Status ◀

WQHT/New York morning co-host **Ed Lover** is left all alone following the departures of co-hosts **Dr. Dre** and **Lisa G**, breaking up the team after five years together. Hot 97 VP/GM **Judy Ellis** says Dre has been offered a weekend shift, but he hasn't given any indication whether he'll stay with the station.

KDON/Monterey morning driver **Dr. Bruce Maiman** threw a bash (of sorts) to give away Spice Girls concert tickets last week. Participants, using a paddle bearing the likeness of expatriate Ginger Spice, were able to whack piñatas made to look like the remaining Spicers until the tix were found.

A contestant in **WFLY's** "Live 'n Side" contest lost more than his chance at the car when he bowed out of the contest after a week. After receiving assurances from his boss that his job would be protected while he was living in the car, **Dano Cramer** found out he'd been fired. 'FLY morning guys **Woody & Jim** are currently trying to help Cramer line up a new gig.

## ▶ Groove ... Unplugged! ◀

The beat *didn't* go on for L.A.-area Dance simulcast **KACD-FM & KBCD-FM (Groove 103.1)** Tuesday morning (8/18) after somebody broke into the station's transmitter site and stole some of the stations' equipment! Local police are investigating the incident, which knocked the station off the air, although the signal was restored just in time for morning drive.

## ▶ As The World Interns ◀

Of course, with President Clinton set to give his deposition in the **Monica Lewinsky** investigation on Monday (8/17), you knew there would be plenty of stations that wouldn't want to get caught with their pants down, so they found ways to poke fun at the occasion.

For example, **KDRE/Little Rock** put on "ZipperFest," a gala event featuring three local bands, free weenies on the grill, and a massive wet t-shirt toss. Over 500 listeners showed up in the "Lick 101" parking lot to get

## Rumbles, Pt. 2

- All-Sports **WIP-AM/Philadelphia** inks a five-year deal to broadcast the NHL's Flyers.
- Former **WAXQ/NY** morning host **Darian O'Toole** will resurface doing wakeups for co-owned **KSAN/SF**, starting September 8.
- Active Rock **KRAD/Corpus Christi, TX** flips to Alternative, with MD **Cory Smith** taking over as PD from **Kenny Mann**, who exits.
- **KLDE/Houston** picks up Boston radio vet **Joe Martelle** for mornings.
- **Citadel/Wilkes Barre VP/GM Bill Betts** moves to co-owned **WCTO & WLEV/Allentown** as LSM, effective in August.
- **WTAE-AM/Pittsburgh** picks up new calls **WEAE**.

in on the action.

Meanwhile, **WHJM/Orlando** listeners are keeping their ears open: When they hear Clinton's original denial, they know it's time to dial the station to win \$100 gift certificates for the Gap (so they can buy their own replica of the infamous Lewinsky dress) and copies of the new CD from **Monica** (thankfully, *not* Lewinsky).

And **KKRZ/Portland** has set up a "virtual bedroom" where listeners can make it a threesome as they get down 'n' dirty with cardboard cutouts of the Prez and his favorite intern.



Rocker **KZAP/Sacramento** is holding a 30-year reunion for staffers past and present in November. If you're a former employee, get all the info at [www.glatz.com/zap/](http://www.glatz.com/zap/).

## ▶ Gettin' Carried Away ◀

**KZZU/Spokane** is giving couples the chance to get either a wedding/honeymoon package ... or a hernia. In the station's "Threshold Marathon," grooms will carry their future brides back and forth through a hotel room door, and the last groom standing wins!

Continued on Page 24

# bare naked ladies

## "One Week"

Callout America:  
**#4 overall 3.93**  
**#3 25-34 3.77**  
**#4 18-24 3.94**  
**#7 teens 4.0**

23 to 16 R&R CHR +775x

14 to 12 R&R Hot AC

1 R&R Alternative

2 R&R Adult Alternative

5\* Album Sales 105,000+ per week

<b>KFMB</b> 73x #1	<b>KPTY</b> 108x #4
<b>WPLJ</b> 49x #4	<b>KBBT</b> 52x #2
<b>WXYV</b> 48x	<b>WSHE</b> 49x #4
<b>WNCI</b> 42x	<b>WTMX</b> 41x
<b>WSTR</b> 40x	<b>KROQ</b> 39x
<b>KALC</b> 39x	<b>KYSR</b> 38x
<b>WZPL</b> 36x	<b>WBMX</b> 37x
<b>WXKS</b> 36x	<b>KBKS</b> 36x
<b>WBZZ</b> 30x	<b>WPRO</b> 32x
<b>WWZZ</b> 28x	<b>KMXV</b> 29x
<b>KKRZ</b> 27x	<b>KRBE</b> 25x
<b>KIIS</b> 24x	<b>KLLC</b> 25x
<b>WHTZ</b> 21x	<b>KZZP</b> 29x



30x #4



17x

from the new album

## stunt

All the great music and no body doubles.

Produced by Susan Rogers, David Leonard and Bare Naked Ladies

[www.RepriseRec.com/barekakedladies](http://www.RepriseRec.com/barekakedladies)

fan club info: [ladiesroom@netwerk.com](mailto:ladiesroom@netwerk.com)

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# STREET TALK®



## THIRDEYEBLIND JUMPER

THE NEW SINGLE FROM THEIR MULTI-PLATINUM SELF-TITLED DEBUT ALBUM.

SEMI-CHARMED LIFE GRADUATE HOW'S IT GOING TO BE LOSING A WHOLE YEAR  
Are you listening?

### ON TOUR NOW.

- AUGUST 1 Augusta, GA
- AUGUST 3 Savannah, GA
- AUGUST 4 Myrtle Beach, SC
- AUGUST 6 Mobile, AL
- AUGUST 7 Pelham, AL
- AUGUST 8 Knoxville, TN
- AUGUST 9 Asheville, NC
- AUGUST 11 Pompano Beach, FL
- AUGUST 12-13 Lake Buena Vista, FL
- AUGUST 14 Atlanta, GA
- AUGUST 15 Indianapolis, IN
- AUGUST 16 Bethel, NY
- AUGUST 28 St. Paul, MN
- SEPTEMBER 5 Seattle, WA

## Records

• In a cost-cutting move, N2K has eliminated about 18-20 positions at N2K Encoded Music. Among those leaving are Sr. VP/Promo **Don Coddington**, VP/Promo **Susanne White**, Nat'l Dir./Promo **Jordan Zucker**, and VP/West Coast Nat'l Dir./Promo **Scott Gordon**. The company says the restructuring will allow it to "focus on artist releases and specialty product offerings that can be successfully launched from an Internet platform." The cutbacks aren't expected to affect any of the four albums already slated for release this year.

• Will former Elektra Dir./Nat'l Promo **Mark Snider** take over as Head of Top 40 Promotion for V2 Records on August 31st?

• **William Marion** is upped to Dir./Rock Promotion at Sire, replacing David Ross. Marion will continue to handle East Coast Alternative duties.

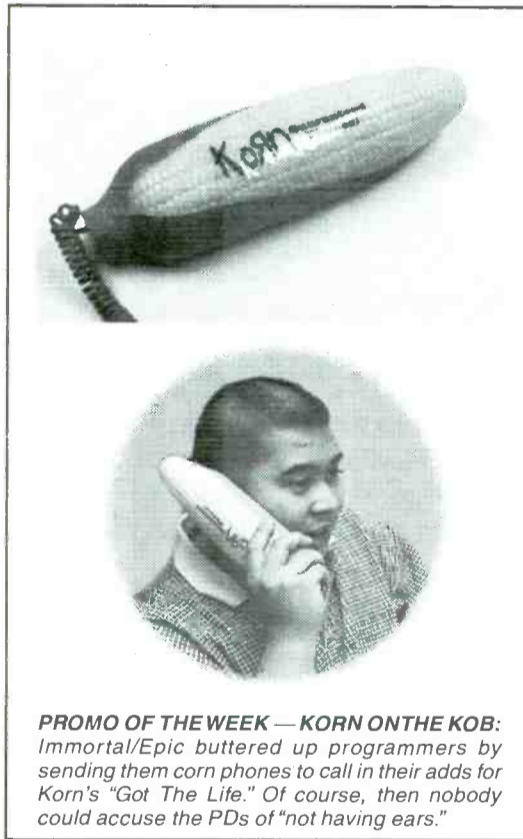
• Former WBZU/Richmond PD **J.J. Quest** joins Sire Records as Southeast Regional Promotion Mgr.

• Breakaway Entertainment downsizes, with layoffs affecting the Top 40 and Urban promotion staffs. Sr. VP/Top 40 Promo **Jay Jensen** is still in place, but Northwest Promo Mgr. **Lida Galka**, Midwest Promo Mgr. **Denise Wilke**, and Northeast Promo Mgr. **Carrie Cota** all exit.

• Restless promo rep **Tod Elmore** exits.

Continued from Page 23

By the way, if you'd like to contribute to **Ron Jacobs'** "Boss Radio" anecdotes in his new book, reach him at [Whodaguy@lava.net](mailto:Whodaguy@lava.net).



**PROMO OF THE WEEK — KORN ON THE KOB:** Immortal/Epic buttered up programmers by sending them corn phones to call in their ads for Korn's "Got The Life." Of course, then nobody could accuse the PDs of "not having ears."

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

## RADIO & RECORDS



1

- **Tom Owens** elevated to Sr. VP/Programming for Jacor.
- Bonneville sets **David Ervin** as VP/GM of KZLA/Los Angeles and **Kari Johnson Winston** as President of its Washington, DC cluster.
- **Corinne Baldassano** appointed GM/Associated Press Radio.
- **Matt Pollack** picked as Head/Promotion for V2 Records.
- **Allan Fee** tapped as KPNT/St. Louis PD.

5

- **Julian Breen** assumes Dir./Ops duties for WPEN & WMGK/Philadelphia.
- **David Manning** tapped as GM of WRBQ-AM & FM/Tampa.
- **Craig Ashwood** appointed WLTT/Washington PD.
- **Jack Silver** named PD at KCLX/San Diego.

10

- **Burt Baumgartner** boosted to Columbia Records VP/Singles Promotion.
- WQCD/New York sets **Wendy Leeds** as PD and **Russ Davis** as MD.
- **Jan Jeffries** jumps to WQXI-AM & FM/Atlanta as PD.
- **John Edwards** named PD of KBER/Salt Lake City.

15

- **Rick Starr** shines as Station Manager of KDKA/Pittsburgh.
- **Sal Licata** tapped as Arista Records Exec. VP/GM.
- **Garry Wall** named WTIC-FM/Hartford PD.
- R&R hires **Steve Feinstein** as AOR Editor as **Jeff Gelb** moves into sales.

20

- **Gene Knight** appointed PD of XTRA-FM (91X)/San Diego.
- **Russ Knight** recruited as PD for WHK/Cleveland.
- **Jeff Ryder** tapped as WOKY/Milwaukee PD.
- Morning man **True Don Bleu** joins KHJ/Los Angeles.
- **Redbeard** goes to WZXR/Memphis for evenings.



**ANOTHER PAIGE IN THE BEACH HOUSE SCRAPBOOK** — Hollywood recording artist Jennifer Paige performed live at KIIS-FM/L.A.'s summer beach house. Safe from the "crush" of fans packing the venue are (l-r) KIIS personality Jo Jo Wright, consultant Pamela Morgan, R&R Radio Editor Frank Miniaci, KIIS PD Dan Kielely, Paige, KXTA-AM & KIIS-FM Mktg. Dir. Von Freeman, KIIS APD/MD Tracy Austin, morning co-host Ellen K., and Hollywood Nat'l Dir./Pop & AC Promo Rob Dillman.

## New This Week:

- |      |                  |
|------|------------------|
| KHTS | San Diego        |
| KDWB | Minneapolis      |
| KKMG | Colorado Springs |
| WABB | Mobile           |
| WNOK | Columbia         |
| WBHT | Wilkes-Barre     |
| WAYV | Atlantic City    |
| KSLY | San Luis Obispo  |

## Already On:

- |           |             |
|-----------|-------------|
| KIIS      | Los Angeles |
| Z100      | New York    |
| WXKS      | Boston      |
| KBKS      | Seattle     |
| and more! |             |

Produced by Stephan Jenkins Co-produced, engineered and mixed by Eric Valentine  
Management: Eric Godtland for Eric Godtland Management Inc.   
On Elektra compact discs and cassette. [www.elektra.com](http://www.elektra.com)  
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BDS Top 40 Adult - #33\*

BDS Active Rock - 32\*

BDS Album Rock - Debut 39\*

Re/R Alternative 4

Re/R Pop Alternative 22



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WDRV	KTBZ	WABB	KALC	99X	KNDD

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AL PETERSON

## Selling Your Way To Greater Sales Success

□ Strategists offer tips to better your personal sales efforts

This week, we offer you tips from three sales strategists on bettering the skills and techniques of account executives and sales management. Whether you are an experienced sales veteran or a rookie just launching your broadcast sales career, you'll find insights on how to better your skills at overall selling, prospecting, improving customer service, and managing in today's radio environment. Because, as all great sales individuals know, learning new techniques and refining those you already know are the keys to continued growth and success.

**Jeffrey Keller** is President of East Norwich, NY-based Attitude Is Everything Inc. Keller works with companies and organizations looking to develop achievers, and with sales managers who want their people to be more positive. Like many of us, as Keller's business has grown and expanded through the years, he has sought out products and services from other businesses. Over time, Keller has developed what he calls his "14 Keys To Extraordinary Customer Service." While you read them, imagine one of your advertising clients reciting these rules to you. How would you measure up? If you plan to truly succeed in sales, it might be a good idea to post this list by your desk and review it daily!

**Rule No. 1: Price alone is not enough to keep a customer's business.** Your price may tempt, or even motivate, me to start using your product, but without quality and service, you will quickly lose me as a customer. No matter how fair and competitive your price, I've learned that my business will suffer unless you are delivering an excellent product and providing first-rate, reliable service.



Jeffrey Keller



Ken Scott

**Rule No. 2: You must continue to render excellent service at all times.** I've found that many businesses are very attentive to my needs on the first one or two orders. However, when the "honeymoon" is over, the service and attentiveness begin to slip. I'm willing to give one warning if I sense the level of service is diminishing. If this happens a second time, rest assured I'll find another place to take my business.

**Rule No. 3: Never, never lie.** Nothing is more important in a business relationship than honesty and integrity. There are no second chances if I feel that you have been dishonest or unethical with me in any way. I can forgive a mistake or an occasional oversight in perfor-

mance, but I insist on being told the truth. Once I lose faith in your honesty and integrity, you have lost my business.

**Rule No. 4: Live up to every promise you make.** You'd be amazed at how most businesses disregard this principle. I realize there may be times when you will be unable to deliver on a promise. All I ask is that you call me, explain the circumstances, and let me know when you will be able to deliver. When you attempt to hide and escape your own commitments, all you do is destroy any prospects for future business with that customer.

**Rule No. 5: Don't offer excuses to your customers.** When I order a product or service from you and you cannot deliver as promised, I'm really not interested in your problems with suppliers, workers, etc. I expect you to do whatever possible to deliver on what you promised within the time frame we agreed upon. Don't use your problems as reasons to break your commitments to me.

**Rule No. 6: Never tell the customer that their order is delayed because you are busy with a bigger order.** The customer only cares about his or her own order. It's insulting to hear that you think another customer is more important. Deliver as promised and make every customer feel important.

**Rule No. 7: Value excellence in all areas of your business** — even in those areas unrelated to your primary product or service. If you are sloppy or negligent in one aspect of your job, I begin to think you are



**Referrals always have been, always will be the best way to generate leads.**

—Ken Scott

sloppy in other areas as well. For example, if you send me a letter or proposal with typographical errors and 17 blotches of "white out," I begin wondering about the overall work that is done by your company. If you can't even take the time to proofread your correspondence, do you expect me to believe that you'll effectively service my account?

**Rule No. 8: Return all phone calls as soon as possible.** If I call you, I expect a prompt return call. When you don't return my call, you are telling me that you are not interested in my business. If you are busy and cannot return the call right away, have someone else in your office call to assist me or let me know when I can expect a return call from you. I can easily appreciate your efforts to work with another customer, if someone takes the time to explain this to me. What I can't tolerate is being ignored.

**Rule No. 9: Respect your customer's intelligence.** Here is a frequent and comical example: I call you at 4:56pm only to be told, "I think he's left for the day; let me see if I can catch him!" Then I get put on hold while you, standing about six feet away from your secretary, think about whether or not to take my call. After the allotted stall period, the secretary returns and tells me, "I tried to catch him, but I couldn't." Do you really want me to believe that she went screaming your name down the corridor and dove at the elevator doors just as they were closing? Please, don't insult me. Give up the I'll-try-to-catch-him routine and just say that you are tied up and will return my call first thing tomorrow morning.

**Rule No. 10: Learn as much as you can about the client's business.** I respect those businesses that take the time to learn more about my company. Understanding my needs puts you in a better position to meet my requirements and will probably enable you to sell me more of your products and services.

**Rule No. 11: Go the extra mile for your clients.** Plain and simple, do more than you are paid to do. Start believing in the principle that what you give to others and the way you treat people will eventually come back to you. Do a spectacular job ... and a little bit more. It will pay dividends in the long run.

**Rule No. 12: Get constant feedback from your customers about how you are doing.** Practicing the "Golden Rule" is usually enough. If you treat each customer as you would like to be treated, the chances are that the vast majority of your customers will be satisfied. Yet, there will be some customers who expect something more or different from what you would expect. That's why it is essential to learn each customer's perception of your business performance. And the only way to learn this information is to ask.

**Rule No. 13: The cheapest advertising is a satisfied customer.** View every one of your customers as a potential salesperson to promote your product or service. How many referrals are you receiving from existing customers? If none, determine why and make some adjustments. Ask customers if they are hesitant in recommending you to others. If the

Continued on Page 28

## Washington D.C.'s Favorite and Most Liked Radio Personality



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PERSONALITY	%FAV	%LIKE	%FAV&LIKE
Dr. Gabe Mirkin	14.7	42.1	56.8
Jim Bohannon	8.8	42.1	50.9
Harden, Brant & Parks	5.4	36.0	41.4
Dr. Laura Schlessinger	15.0	25.0	40.0
Dr. Joy Browne	6.8	25.4	32.2
G. Gordon Liddy	2.6	8.9	11.5
Howard Stern	2.4	7.7	10.1
Rush Limbaugh	4.0	6.5	10.6
Oliver North	1.1	5.9	7.0

Ranked by %Favorite & Like  
Adults 35-54 Washington, D.C.  
Survey Period: February-March /Week of March 3, 1997

NEWSTRACK  
BY MEDIABASE

## Selling Your Way To Greater Sales Success

Continued from Page 27

answer is yes, have them specify their reasons in detail.

**Rule No. 14: The customer is always right.** What do you have to gain by contending that your customer is wrong and insisting on following your "policy"? Don't let your ego get in the way of a business transaction. If you do, you'll lose that customer and, worse yet, they will verbally poison your business by telling others how you mistreated them. Whether or not you personally believe that the customer's concerns are valid is irrelevant. What's important is that they are satisfied, so that they will continue to do business with you. After all, it's much cheaper to please your existing customers than it is to find new ones!

### Developing New Business

**Ken Scott** is President of Mars, PA-based Strategic Success Systems and offers companies workshops and training in sales skills, negotiation, communication, creative problem-solving, and customer service. In working with many clients over the years, Scott has

come to believe that generating new sales leads is a problem that seems to be common to all sales organizations, and radio is no exception. With that in mind, here are some ideas Scott has for account executives on ways you can generate new business leads.

- **Referrals** — Always have been, always will be the best way to generate leads. Make sure you are asking current clients, former clients, turn-downs, and fellow employees (yes, your receptionist probably knows somebody!).

- **Network Groups** — They're everywhere. Scout around your town for two or three until you find a group you are comfortable with. Join and be active. When you give, you will eventually reap.

- **Write** — The power of the printed word is amazing. Start with easy letters to the editors of business papers, trade magazines, and your local newspaper and work up to articles showcasing your areas of expertise.

- **Speak** — Numerous groups are looking for speakers. Offer your services to the Chamber of Commerce,

business groups, libraries, etc.

- **Charity And Service Groups** — Groups like the Lions, Kiwanis, Rotary, and others are full of business leaders exercising their sense of community. Join and help. This allows these leaders to see firsthand your ability to get the job done.

- **Directories** — Visit the reference section of your library and look for a local business directory along with other directories such as SRDS, Cole's, and Gayle's. These will list companies and key contacts.

- **Look Left/Look Right** — Cold calls are reality. What is the business next door to the one you just called on? Stop in and introduce yourself.

- **Read About Business** — Read business trade papers and the business section of your town's daily newspaper. You'll find articles on companies, key people, and other gems to generate leads and contacts.

- **Want Ads** — Check the Sunday paper to find out who is hiring — that usually means expansion and growth for that business. Often the want ad is the first indication of a new company or business opening in your town.

## The 10 Traits of News/Talk's Most Effective Sales Managers

Pollack survey reveals what you need to succeed in today's radio world

I asked leading radio industry sales and management trainer **Irwin Pollack** to cite those qualities that he felt are most needed to be a successful News/Talk sales manager in today's consolidated radio world. After surveying his own News/Talk clients, Pollack came up with this list of 10 traits that he feels are necessary in order to be a winning sales manager and to help you over-perform revenue shares in any size market.



Irwin Pollack

- **High performing sales managers have a true understanding of the need for as many salespeople as possible.** That means that the same station account list gets spread over more people and that each seller must accommodate their own income goals by supplementing their list with more new business.

- **Super-achiever sales managers understand good management means getting more things done through people.** It's not about doing it all yourself. Remember, you are ultimately judged by the results of your department while you are at the helm.

- **The best News/Talk sales managers sell all the available programs and features like a TV station.** Remember, one of the benefits of the format is the vast number of different topics, target demos, etc. What a way to increase the number of advertisers you have on-air!

- **Killer sales managers in the News/Talk format outperform music stations by attracting more advertisers to the format with their more-units-an-hour advantage.** After all, with News/Talk, commercials are part of the programming, and with more units to sell each hour, it's an ideal opportunity to have more "cume" advertisers on the air.

- **The top 20% of News/Talk sales managers really work one-sheets and station proposals to make them stand out.** For example, at one time KIRO/Seattle took its cume and compared it on a one-sheet to populations of entire cities in the Western U.S. And KOB-AM/Albuquerque showed its prospective advertisers how their total weekly audience would fill up the local university's stadium several times (and showed a picture of the stadium!).

- **In an effort to have better-trained sellers, News/Talk sales managers do a better job of training their sales staffs.** And they usually have more "training" meetings per week.

- **High-performing News/Talk sales managers focus on marketing their stations to the business community just as their PDs do to potential listeners.** They'll send a series of postcards to a "hot list" of 500+ prospects, do a weekly newsletter to the business community, host a seminar just for advertisers, use their unsold inventory to promote advertising on radio, etc.

- **The best News/Talk sales managers learn that you can't manage what you don't measure.** And in order to grow from month-to-month, you've got to remember that more of the same gets you just that — more of the same. Keep trying to grow the amount of money asked for, number of calls, specs, clients seen, etc., both on a seller-by-seller basis and as an overall group.

- **News/Talk sales managers focus on educating the staff on the inner workings of different industries.** That way, a seller can, for instance, talk about "ups, b-backs, and service absorption ratios" with someone who runs a car dealership so that they'll sound much more informed than their brothers and sisters at music radio stations.

- **Performance reviews become an integral part of the News/Talk sales manager's everyday focus.** That way, the focus on each seller's growth is laid out and expectations are clearly understood.

Reach Irwin Pollack at (603) 598-9300 or on the Web at [www.irwinpollack.com](http://www.irwinpollack.com). Ask about a free 30-minute phone consultation offered exclusively to R&R News/Talk readers.

- **Surf the Web** — In today's world, you must be web savvy to succeed in sales. Get surfing, and you'll be amazed at the resources.

- **Strategic Alliances** — Identify other professionals with whom you can form strategic alliances. These are people in associated fields who call on the same types

of clients that you do.

- **Be A PR Agent** — Wear your company's clothing/logo when appropriate, use golf balls with your logo, get a vanity plate for your car, have a company bumper sticker. Put your company name in front of as many people as you can. The interested ones will ask you for more information.

- **Advertising** — Be a sponge for all other radio, TV, newspaper, and direct-mail ads. Track the companies. Healthy ad budgets indicate companies with growth and potential new business for you.

You may reach Jeffrey Keller at (800) 790-5333 or on the web at [www.attitudeiseverything.com](http://www.attitudeiseverything.com). Reach Ken Scott at (412) 772-2440 or via e-mail at [kens@slstrm.com](mailto:kens@slstrm.com)

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### DR. JOY BROWNE

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CHRIS BAILEY OF **WAEB, ALLENTOWN**, TOLD US "HE'S OPINIONATED BUT LOVEABLE! SINCE BOB GRANT REPLACED GORDON LIDDY OUR AFTERNOON NUMBERS HAVE GONE UP!"



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RADIO NETWORK

# TALK Showcase

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In a sea of agenda-driven political talk shows and stale nighttime programs, **Nolan at Night** is refreshingly different. Gary Nolan informs while he entertains, addressing the issues that affect your listeners' lives with an upbeat approach. Listeners easily relate to Gary's approachable style and sense of humor.

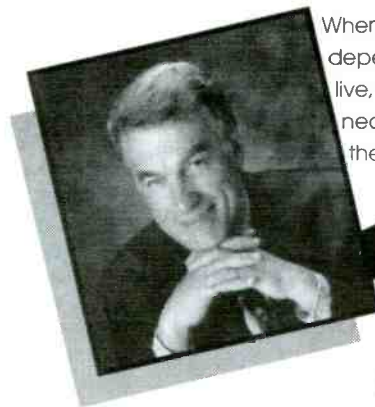


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And "The Furniture Guys" can help. Seen nationally in millions of homes on PBS and cable, The Furniture Guys will delight your listeners and help lock in "category" sponsorship dollars you can't get with generic talk shows.

Home & Garden Television started three years ago with an idea -- that home enthusiasts are a defined target: upscale, sponsorable and profitable. Now one of the fastest growing networks in America, HGTV expands to radio with programming designed to entertain your audience and capture non-traditional revenue for your weekends.

Ed Feldman & Joe L'Erarlo met in the home construction industry. They've honed their act with years of television. Let your listeners talk to them about remodeling, construction, home projects, design, and yes, even furniture.

Call today for a demo and more info about Ed & Joe, "The Furniture Guys" premiering soon on the Home & Garden Radio Network.

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Adventures

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STEVE WONSIEWICZ

# SOUND DECISIONS

## Zelnick Charts BMG's Course

Continued from Page 1

Zelnick discusses BMG's quest to break more global stars, the reasons BMG plans to grow internally rather than through acquisition, the outlook for recorded music sales growth, and how radio's changing face will impact the music industry.

**R&R:** So it looks like your immediate priority will be getting to know BMG's global operations even better.

**SZ:** The top priority for both Rudi and myself is to focus on breaking worldwide superstars. We've had terrific success in North America the past three and a half years and extraordinary growth internationally for the past 10 years. We both feel the next opportunity is to do an even better job of cross-pollinating among the territories around the world.

**R&R:** Does that mean we can expect to see more of the [Italian superstar] Eros Ramazzotti of the world being worked stateside?

**SZ:** In a way we are already doing that. Last year, we had Robyn from Sweden become a big star, as well as Natalie Imbruglia and Republica. We also had two American groups, the Backstreet Boys and 'N Sync, who broke in Germany first. We're already moving in that direction. We both feel we'd like to have a longer list of home-grown stars that have a worldwide presence.

**R&R:** Do you plan to add more bodies or create new business units to facilitate that goal?

**SZ:** That really remains to be seen.

**R&R:** It's been published that one of BMG's goals is to increase market share globally by three or four percentage points over the next three to four years. Is that correct?

**SZ:** We have a long list of things we hope to accomplish, but it all starts from our mission, which is to be the most creative company and attract the most talented artists and the best executives. At the same time, we try to run a very tight fiscal ship. Doing both is a recipe for great success.

When you do that well, you can achieve significant market share gains, as we've seen in North America over the last few years, where we've enjoyed record share growth pretty much across the board. Our current album share is at its highest ever, right around 14%. But I don't think you can grow share for share's sake. When you do everything else right, you end up having a disproportionate share of hits, which is reflected in share gains.

**R&R:** Where did the share growth come from domestically?

**SZ:** It was pretty much across the board. It was driven not only by Arista's continued extraordinary performance, but also by a major turnaround at RCA and strong performance at Windham Hill. We were really firing on all cylinders. We also did well with our very important third-party distribution partners, particularly with the Zomba Group of

companies, which has the Backstreet Boys and R. Kelly.

**R&R:** You recently signed Trauma Records to a distribution deal. Are you going to step up your efforts to sign more labels?

**SZ:** We've been pretty aggressive, so I'm not sure the words stepping up apply. You have to balance being aggressive and making bets on very talented people and companies with being selective. We don't have excess capacity in our system, but you always have room for more hits.

**R&R:** So it looks like you'll be pursuing growth internally as opposed to via acquisition, especially since there aren't that many companies for sale.

**SZ:** There really aren't. There's nothing out there that makes for a compelling deal. We have a minority stake in Jive, which is the largest independent in the U.S., but the other independents generally have been



**Our record year was driven not only by Arista's continued extraordinary performance, but also by a major turnaround at RCA and strong performance at Windham Hill. We were really firing on all cylinders.**

gobbled up. We'll continue making deals with promising companies like Trauma, V2, and Restless when it makes sense and when we have a creative meeting of the minds.

**R&R:** Given your goal of internal organic growth, does that mean BMG will be signing more acts?

**SZ:** We have a history — pretty much across all of our labels — of having a smaller roster, somewhat fewer releases, and a higher hit ratio. If you can achieve that — without being a volume player — and have a sufficient number of at-bats, you get your fair share of hits. That's the best possible world, because you don't clog up your system with failed releases and lose money on any more than you need to.

**R&R:** What do you think of the state of the record business these days? Unit sales are pretty slow, and now everyone's talking about the Asian contagion and how it might effectively slow down the U.S. economy.

**SZ:** There's no question that, with the flattening of growth of CD penetration here and overseas, we aren't getting a hand up from the market anymore. The days of people converting their catalog and retailers opening a large number of

stores, which yielded a significant inventory buy-in, are gone. Now we're back to a mature business that has been around for nearly 100 years. It means doing it the old-fashioned way: attracting the best artists, focusing on long-term career development, making the best records we can, marketing them creatively and innovatively, distributing them well, and doing it all over again.

**R&R:** Which means it's now a market-share game because of the low sales growth.

**SZ:** Absolutely. That's been our watchword. I think we will be in a low-growth mode until two things kick in. The first would be a meaningful new sound-carrier device, which could be minidisc. It's certainly doing well in Japan, although it hasn't proven itself here yet. My guess is it will be a silicon chip-based flash-card device of some type that's small, doesn't spin, is portable and recordable, and can be used for prerecorded material or for downloading. I think we're about five years from that.

The second thing that I think will have a significant impact on us is the Internet. Just as the videocassette revolution brought movies into the homes of people who loved movies but didn't want to go out to the theaters anymore, I think the Internet — which is essentially an electronic version of mail order — will bring record stores into the homes of buyers who don't like to go to record stores anymore. Internet sales as a percentage of total sales is still very small, so it's going to be a few years before we see a broadening of the aggregate market based on Internet retail activity.

**R&R:** While sales are flat, costs continue to escalate when it comes to signing new acts and re-signing established artists, and marketing and promotion costs continue to rise. Do you see any room to maneuver on the cost side of the company's operations?

**SZ:** I think we've proven our ability to run the lowest-cost operation in the business. In our own quiet way, we've significantly reduced the costs of running the North American operation. On a worldwide basis, we will continue to be cost-focused for the reasons I mentioned earlier.

**R&R:** So nothing material is on the horizon?

**SZ:** That's right. We did everything the first six months I was with the company, which was about three years ago.

**R&R:** Let's talk about breaking artists in the U.S. Is it still a radio game, or are you finding new, better ways to break acts?

**SZ:** It's still a radio game. And why is it a radio game? Because when you are trying to get people to see a movie, all you have to convince them is that it will be fun and get them to spend \$7 on a ticket or \$2.50 on a video rental. Once the transaction is completed, you're done.



**We feel the next opportunity is to do an even better job of cross-pollinating among the territories around the world.**

In the case of a record album, you're talking about a \$13-plus transaction, which is a lot more money; and it's something that people own. In order to justify that enhanced expenditure, they want to feel as though they will listen to it repeatedly. How you get them to believe that will happen is by sampling, which is exactly what radio provides. That's why radio remains such an important part of what we do in the record business and always will be. I don't see that changing.

**R&R:** Do you see the continuing consolidation of radio ownership hindering the record industry's ability to expose and break acts?

**SZ:** As radio consolidates, it's not a foregone conclusion that programming consolidates. If radio were meant to be a national business, syndicated programming would already represent more than the 10% or so of programming time it does now. Consolidation in and of itself shouldn't change programming. What it is changing is the extent to which owners can aggregate back-office functions and ad sales teams, which should yield more profitable companies. And having a strong partner is probably a good thing for us.

**R&R:** What about the role of the hotly debated pay-for-play?



**As radio consolidates, it's not a foregone conclusion that programming consolidates. I don't believe you are going to have an environment where PDs simply say, 'Okay, we're going to be a paid programming station,' because if that were the way to develop ratings, radio would already be doing it.**

**SZ:** It's almost the same point. If radio wants to feed its programming decisions to record companies, one could argue that they are not going to have as good of programming as they should. That would push their ratings down, which, in turn, would make them less interesting for record companies to do pay-for-play. Put another way: There are TV stations that offer entirely paid programming, but they tend to be very low-rated stations. I think pay-for-play can play a role. For example, if you have music in which you really believe, but

it's very unusual and you simply can't get the buy-in of programmers to test it, then you might pay to get it on the air. If it catches on and everybody gets on it, then you're no longer in a pay-for-play mode.

But I don't believe you are going to have an environment where PDs simply say, "Okay, we're going to be a paid programming station," because if that were the way to develop ratings, radio would already be doing it.

**R&R:** So you don't see it becoming a bigger line item in your promotion and marketing budgets?

**SZ:** I'm not saying that. In certain instances it could, if it makes sense for us and radio. What I'm saying is, I don't believe it will replace program directors or the normal approach to programming.

**R&R:** But do you see more people experimenting with pay-for-play in the years ahead?

**SZ:** People will test it and see how it works. But you run the same risks that I mentioned earlier. The fact is, when program directors, whose business is to distill the taste of their audiences, don't hear a record and don't want to put it on the air, you have to ask yourself, "Why am I paying to put it on?"

**R&R:** I find it interesting that you will continue to head BMG's North American operation in addition to your new post. That's quite a dual role. Are you going to be bringing in anybody to help you out?

**SZ:** That's not in the cards. I have a terrific team around me, and they already help me run the business in a meaningful way. That team is [newly promoted BMG Entertainment Sr. VP/Worldwide Marketing] Kevin Conroy, [BMG Entertainment North America Sr. VP/Finance] Mike Jason, and [BMG Entertainment co-General Counsel-Sr. VP/Business & Legal Affairs] LaVerne Evans. These are people to whom a great deal of responsibility is already delegated.

**R&R:** Bertelsmann is quite the far-flung media empire. Are you looking for any synergies with other Bertelsmann companies?

**SZ:** It's a terrific goal, and it's something we would like to do more. But it's also something that is sometimes difficult to achieve. We have [publishing giant] Random House right there and would like to find more ways to work with them.

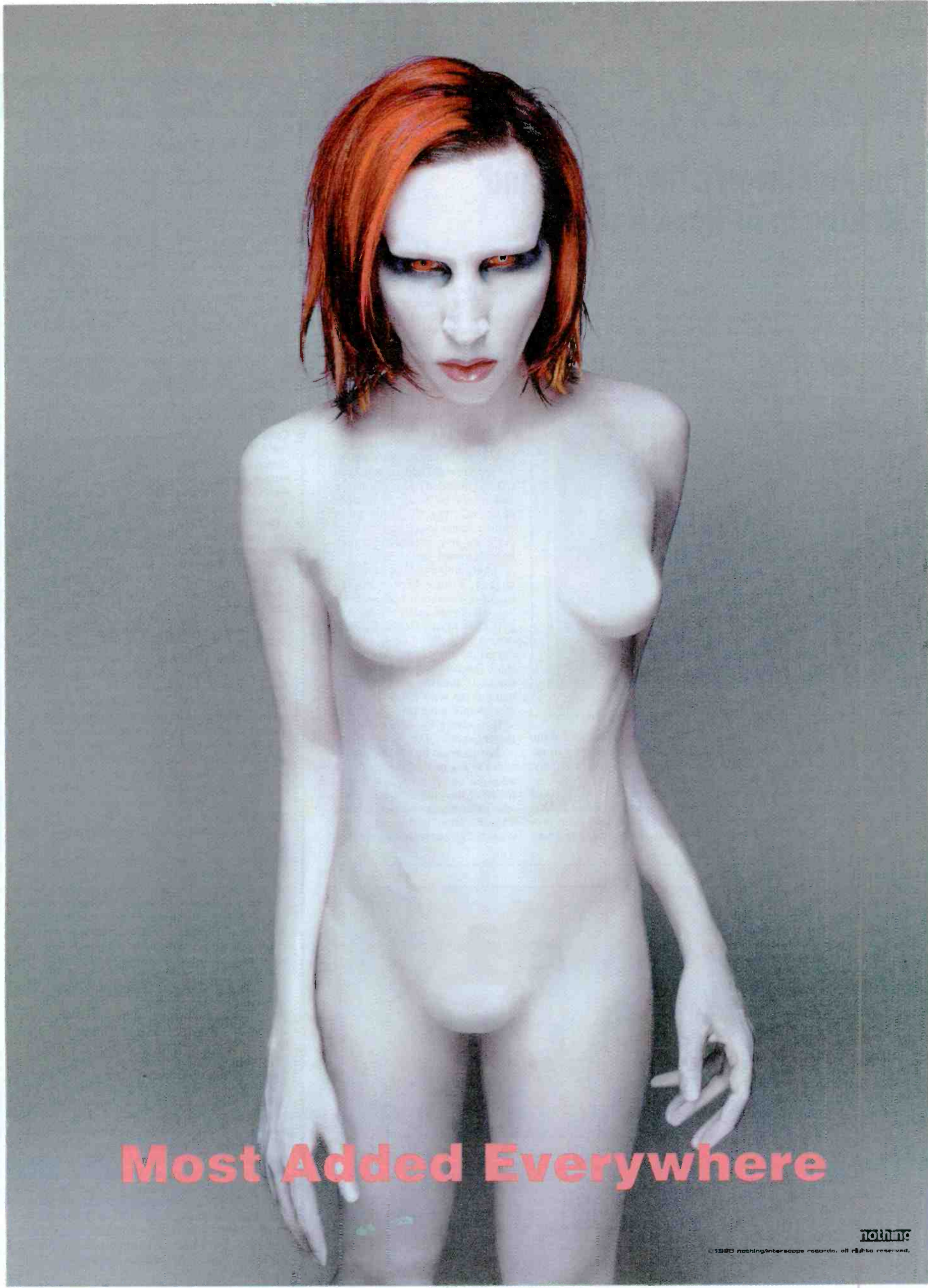
**R&R:** Here's your last chance: Any other announcements or changes that you see in the near-term?

**SZ:** That remains to be seen. I'm sure there will be changes, but there's nothing that we're really doing that we can talk about now.

**R&R:** So there's nothing on a grand scale that will happen anytime soon?

**SZ:** We have to see how things play out. I have an open mind. I need to have an open mind.





**Most Added Everywhere**

**nothing**

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# RR LAUNCHING PAD

## Finger Eleven's Hit 'Quicksand' Sinking In At Rock Radio

Sometimes it's best to keep things simple and focused. That certainly can be applied to Rock radio and **Wind-up Entertainment** when it comes to **Finger Eleven**, the Toronto-based quintet whose debut U.S. single, "Quicksand," is making an early mark in America at Active Rock. The song picked up early adds at key Actives such as **WRCX/Chicago**,

dog-and-pony radio promo trips in the early days. As VP/Promotion **Shanna Fischer** relates, "The feeling was that the band's music would be a strong follow-up to what we were doing at Rock radio. It was just a matter of getting the music out, making sure it was heard, and letting it speak for itself."

"We started playing some rough cuts for people right after

the song only at night right now, says it came down to simply enjoying the song. "It's hard to explain. I like it for a lot of the same reasons I like bands like Tool. It just sounds like it's going to be a hit record, it fits in with the mix, and it sounds great next to Van Halen or AC/DC or Days Of The New or Creed. It wasn't much more complicated than that. This is just one of those cases where it was more of a gut call."

While keeping it simple may have been the buzzword, Wind-up did service radio with an enhanced CD that included live performance and interview footage. Fischer observes, "The CD really gives radio a chance to see how the band performs live even though they haven't toured yet."

That, however, is about to change. Finger Eleven hit the road for a national tour with labelmate Creed and Fuel on August 19 in Myrtle Beach, SC. Not surprisingly, Wind-up is pulling out all the stops in marketing the tour. The company is advertising the tour locally on MTV and teaming up with radio. The first 200 people attending the shows will receive gifts, which include the enhanced CD.

Lastly, Wind-up is using the Internet to augment its marketing. In addition to offering free downloads of the single "Quicksand" (the offer times out on October 15), the label will webcast the August 27 concert in Houston.

the band was signed, so by the time we serviced the song to radio at the end of June-early July, people knew what to expect."

One programmer who liked what he heard early on was KXXR PD **Wade Linder**. Like many programmers, Linder, who's spinning



Finger Eleven

**WRIF/Detroit, WXTB/Tampa, WZTA/Miami, KXXR/Minneapolis, WXTM/St. Louis, WLZR/Milwaukee, KQRC/Kansas City, WJRR/Orlando, and KEBR/Salt Lake City.**

Interestingly, Finger Eleven is only the third release from Wind-up since the indie label made noise with Creed's multiplatinum, multiformat disc, *My Own Prison*. Finger Eleven's debut album, *Tip*, goes to retail on September 15, nearly 13 months after Creed's *Prison* was released. The record company's only other release during that period will be alt-leaning **Stretch Princess'** new self-titled disc, which will be in stores on August 25. Creed's album bowed on August 26, 1997.

While the Finger Eleven members have known each other for years, the group officially formed in 1994 as a cover band in high school. They eventually hooked up with producer Arnold Lanni (Our Lady Peace, King's X). In turn, the band came to the attention of Wind-up, which signed it around May.

It was also around that same time that Wind-up started setting up the group and single. The New York-based label kept things simple and opted for a straight-ahead presentation. It had the band perform during the annual McGathy Promotions bash, but skipped any



**THE MEN FROM UNKLE** — After three years of talking about it and 24 months of recording and re-recording, the highly anticipated album *Psycene Fiction* from the alt super-project UNKLE is slated for release on London Records on September 29. The group is the brainchild of Mo Wax Founder James Lavelle and DJ Shadow, and features contributions and collaborations from Radiohead's Thom Yorke, the Verve's Richard Ashcroft, Beastie Boy Mike D., Metallica's Jason Newsted, Kool G Rap, and several others. Pictured (l-r) during a listening party in New York are London Records U.S. President Peter Koepke, Mo Wax U.S. Label Manager Alison Pember, Lavelle, Mo Wax co-owner Steve Finan, and DJ Shadow.

## Music News & Views

### Bruce, E Street Band To Tour?

Nothing's official yet, but word is that **Bruce Springsteen** and the **E Street Band** may be re-forming for a tour in 1999. The news comes on the heels of Springsteen's comments about his forthcoming 10-CD boxed set of unreleased material before Sony Music executives at the record company's first global meeting in over 10 years. Springsteen and the E Street Band split in late 1989.



Springsteen

### Jones To Perform At NY Jazz Fest

**Quincy Jones** will emcee and give a rare performance during a marathon jazz concert to be held in New York's Central Park on September 4. The event, which celebrates Switzerland's famed Montreux Jazz Festival, of which Jones is co-producer, also features Patti Austin, Stanley Clarke, Benny Golson, Lionel Hampton, Illinois Jacquet, Christian McBride, James Moody, Diane Reeves, Wallace Roney, Dr. Billy Taylor, Joe Williams, Phil Woods, and the Count Basie Orchestra.



Jones

### In The Studio

**Whitney Houston** has begun preliminary work on her new album. Kenneth "Babyface" Edmonds and David Foster reportedly have signed on to produce tracks for the disc ... **Jewel** is in Los Angeles beginning work on her new album with producer Patrick Leonard, who has worked with Bryan Adams, Peter Dinklage, and Madonna. The new disc could be ready by year's end ... **Sammy Hagar** is in the studio recording his next solo album, *Red Voodoo*, slated for release in January 1999 ... Look for **Everclear** frontman **Art Alexakis** to begin work on a solo album slated for release next year ... **Beth Orton** has started recording her next album, which will be released next year. Joining Orton are Ben Harper and Dr. John.

Concert update: **Aerosmith** has re-set its tour after a couple of delays. The 46-show tour kicks off on September 9 in Scranton, PA, with **Monster Magnet** opening until October 3, and **Fuel** handling the October 5-26 leg ... It's official. **Korn's** "Family Values" tour kicks off on September 22 in Rochester. So far 10 dates have been lined up, with more expected to be announced ... **Garbage** has announced a slew of dates for its forthcoming tour, which bows on September 17 in Denver. **Girls Against Boys** opens. So far 12 performances have been scheduled, with more to come.

This 'n' that: **Marilyn Manson** has joined the list of artists performing at this year's MTV Video Awards to be televised on September 10. Slated to perform are the Backstreet Boys, the Beastie Boys, Brandy, the Dave Matthews Band, Hole, Madonna, Master P, and Monica. Comedian Ben Stiller hosts ... Noted hip-hop act **A Tribe Called Quest** has called it quits after more than a decade. The group will release its last album, *The Love Movement*, on September 29 and begin a farewell tour in late October ... **Maverick** R&B sister trio **Cleopatra** has inked a deal with the Disney Channel to televise a one-hour concert from aboard Disney's new cruise ship. The special airs on September 19 ... **Soul Coughing's** new album, *El Oso*, hits retail on September 29. The first single, "Circles," goes for adds on September 1 ... **Tori Amos** will include the unreleased songs "Never Seen Blue" and "Beulah Land" on her next single, "Jackie's Strength," which hits retail on September 8.



## 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	GOO GOO DOLLS Iris (Warner Sunset/Reprise)	1843	1905	40/0
5	2	BARENAKED LADIES One Week (Reprise)	1561	1475	41/0
2	3	NATALIE MERCHANT Kind & Generous (Elektra/EEG)	1511	1601	39/0
4	4	FASTBALL The Way (Hollywood)	1426	1494	37/0
7	5	SEMISONIC Closing Time (MCA)	1376	1396	37/0
3	6	MATCHBOX 20 Real World (Lava/Atlantic)	1357	1510	37/0
6	7	ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise)	1332	1404	35/0
8	8	SMASH MOUTH Can't Get Enough Of You Baby (Elektra/EEG)	1263	1294	35/0
13	9	NATALIE IMBRUGLIA Wishing I Was There (RCA)	1108	1042	38/1
9	10	SARAH MCLACHLAN Adia (Arista)	1070	1183	31/1
10	11	DAVE MATTHEWS BAND Stay (Wasting Time) (RCA)	1062	1079	38/0
11	12	EDWIN MCCAIN I'll Be (Lava/Atlantic)	1050	1057	32/1
15	13	BRIAN SETZER ORCHESTRA Jump Jive An' Wail (Interscope)	1033	909	36/1
12	14	NATALIE IMBRUGLIA Torn (RCA)	953	1050	28/0
14	15	EVERCLEAR I Will Buy You A New Life (Capitol)	947	1040	29/0
17	16	AEROSMITH I Don't Want To Miss A Thing (Columbia)	942	741	24/1
16	17	EVERYTHING Hooch (Blackbird/Sire)	883	840	33/0
18	18	GREEN DAY Time Of Your Life (Good...) (Reprise)	716	709	23/0
19	19	EAGLE-EYE CHERRY Save Tonight (Work)	700	633	33/2
-	20	HOOTIE & THE BLOWFISH I Will Wait (Atlantic)	631	-	35/35

This chart reflects airplay from August 10-16. Songs ranked by total plays. Contributing stations combine from the Custom Chart function on R&RONLINE. © 1998, R&R Inc.

## PERSPECTIVE

BY

### Greg Simms



It's extremely exciting for the format that Sheryl Crow, Hootie & The Blowfish, and Alanis Morissette all have new albums coming out in the next few months. Those are the artists we hang our hats on — and they're back!

Everything has been pretty much "one-hit mania" the last few years. Hootie's first record from the new album, "I Will Wait," sounds pretty strong. They sell out everywhere they go, and it's been just enough time between albums. Our listeners were definitely ready for their next album and are excited about it.

When we came on four years ago, we were the Mariah Carey, Billy Joel, Elton John, and Natalie Merchant station, and we mostly just focused on the music. We now play Paula Cole, Sheryl Crow, Hootie, Alanis Morissette, No Doubt, and the Brian Setzer Orchestra and have "team" personality shows around the clock. We're totally blessed to be able to do that; it's the right time for us.

We've been able to make "Star 100.7" a household name in San Diego. For us, it's gone beyond the music, and we've become part of our listeners' lifestyle. We do things that get people talking. Rather than just talk about the station's musical aspect, we've created a personality vibe on the street. People think that if something exciting's happening, it must be on Star. That's really helped to make us popular.

Greg Simms is MD of Pop Alternative KFMB-FM (Star 100.7)/San Diego.

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



## New & Active

**ANGGUN** Snow On The Sahara (Epic)  
Total Plays: 603, Total Stations: 26, Adds: 1

**SMASHING PUMPKINS** Perfect (Virgin)  
Total Plays: 529, Total Stations: 26, Adds: 3

**HARVEY DANGER** Flagpole Sitta (Slash/London/Island)  
Total Plays: 489, Total Stations: 21, Adds: 0

**THIRD EYE BLIND** Jumper (Elektra/EEG)  
Total Plays: 354, Total Stations: 24, Adds: 3

**EVE 6** Inside Out (RCA)  
Total Plays: 333, Total Stations: 20, Adds: 3

**FUEL** Shimmer (550 Music)  
Total Plays: 237, Total Stations: 10, Adds: 0

**SWIRL 360** Hey Now Now (Mercury)  
Total Plays: 181, Total Stations: 11, Adds: 0

**SISTER HAZEL** Concede (Universal)  
Total Plays: 116, Total Stations: 7, Adds: 1

**SIXPENCE NONE THE RICHER** Kiss Me (Squint)  
Total Plays: 102, Total Stations: 8, Adds: 3

**DISHWALLA** Once In A While (A&M)  
Total Plays: 96, Total Stations: 7, Adds: 2

Songs ranked by total plays

## Contributing Stations

KPEK/Albuquerque, NM (HAC)  
KAMX/Austin, TX (HAC)  
KLLY/Bakersfield, CA (HAC)  
WBMX/Boston, MA (HAC)  
WLCE/Buffalo, NY (HAC)  
WLNK/Charlotte, NC (HAC)  
WTMX/Chicago, IL (HAC)  
WXEG/Dayton, OH (AII)  
KALC/Denver, CO (HAC)  
KXPK/Denver, CO (AA)  
WPLT/Detroit, MI (AII)  
KVSF/Fresno, CA (HAC)  
WKSI/Greensboro, NC (HAC)  
WKZL/Greensboro, NC (HAC)  
KOZN/Kansas City, MO (HAC)

KMXB/Las Vegas, NV (HAC)  
KLAL/Little Rock, AR (HAC)  
KYSR/Los Angeles, CA (HAC)  
WPNT/Milwaukee, WI (HAC)  
KOSQ/Modesto, CA (HAC)  
KCDU/Monterey-Salinas, CA (HAC)  
WPTE/Norfolk, VA (HAC)  
KYIS/Oklahoma City, OK (HAC)  
WSHE/Orlando, FL (HAC)  
WPLY/Philadelphia, PA (AII)  
KZON/Phoenix, AZ (AII)  
KZZP/Phoenix, AZ (HAC)  
WDRV/Pittsburgh, PA (HAC)  
KBPT/Portland, OR (HAC)  
WDCG/Raleigh, NC (CHR/P)

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

42 Total Stations

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

Bradley (STAR 98.7-LA) is joined each week by a celebrity guest well known from movies or TV

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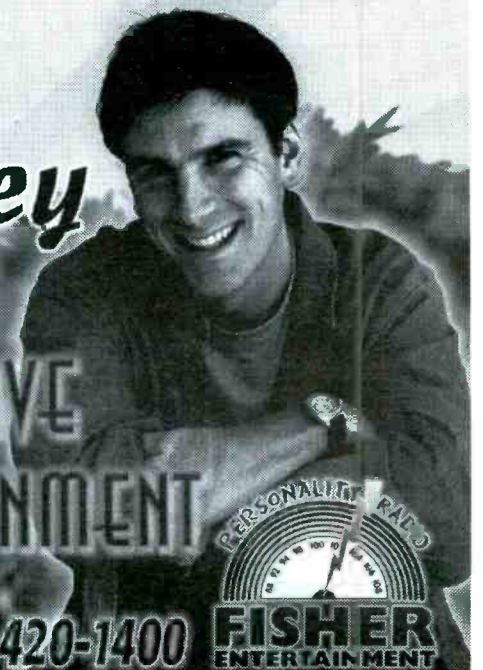
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TONY NOVIA

## Going All The Way With Virgin

Business daredevil and multicompany frontman's big speech from R&R Convention '98

By Richard Branson

*One of the most-requested transcripts of 1998 is that of The Virgin Group of Companies Founder/Chairman Richard Branson's visionary and motivational speech at the R&R Convention. This week, we fulfill those requests. Here, for those who did not make it to Los Angeles, are some inspirational words from one of the world's most brilliant business leaders.*

My philosophy has always been, there are two things necessary to accomplish something great: a strong idea and the utter belief that you can pull it off.

Radio is big business, but it's also about magic. Remember that scene in *American Graffiti* where they discover Wolfman Jack broadcasting from that tiny station? The thrill of discovering the source of that mysterious, omnipresent voice — if that thrill is gone, then what is left, my friends. For me, convention is the enemy of progress. It stifles creativity, expansion, and innovation. It hinders success and destroys the sense of ad-

You people have more formats than we have scandals in the royal family. Not that there's anything wrong with that.

In fact, I understand the competition has gotten so thick here for the broadcasting market share that record companies are starting to pay for play. But what's new? It used to be called payola, and if you got caught, DJs got fired. Now the money goes to the owners, and suddenly it's legit. Sounds like a strange distinction, doesn't it?

Like many of you, I was a fan of the music first, but in these days of rampant consolidation, huge money paid for stations, and the attendant pressure to secure market share, programming has seemed to take a back seat to profits. I think this is a dangerous direction for an era in which unique content is getting spread awfully thin. If radio doesn't give to people what they want, the people will go to other mediums. Already the Internet is teeming with live broadcasts. If you thought television stole your audience, wait until cyberspace breaks through in everyone's living rooms. It could get awfully ugly out there.

### Going Against The Grain

I'm not a broadcasting expert, nor do I have much experience managing or programming a radio station. But I know what has worked in my business. I believe the Virgin brand is strong for a number of reasons. Putting people first is, I'm sure, the most important of these. My company values individuals who help make us successful. Virgin is a brand that is being built from the ground up, not just bought. You may be able to buy a radio network for \$700 million, but you can't purchase loyalty.

For me, going against the grain, against conventional wisdom, against what research, demographics, and callout tell us means going by your gut. Growth is good, but it doesn't mean greed. Get bigger by allowing your people more control. Don't be driven by your desire to be the biggest. Despite *Godzilla*, payola doesn't al-

ways matter — just look at the box-office grosses.

If I could leave you with just one overriding message, it would be to have fun. In everything I do, I try to have fun. Since I've started mixing Viagra in my Virgin Cola I'm having even more fun than ever. I was even thinking of renaming my V2 record label Viagra, until I realized that it might turn hits into stiffs. Nor do you want your listeners to be bored stiff. It seems to me if you want people to listen to your radio station, you have to do something that gets their attention, something that they're not getting somewhere else. You have to become a force in your community, their first choice in topic of conversation around the water cooler. In short, a brand name.

The Virgin brand has the very same values that I myself hold dear: quality, compassion, innovation, and a sense of humor, especially about itself. It's about having a sense of adventure. We try to make it fun to fly on Virgin Air-

**Virgin is not just some faceless, multinational conglomerate. It's got a certifiable chairman making a fool of himself by trying to fly a hot-air balloon around the world or parachuting in for the opening of a Virgin Megastore on Broadway.**

lines, to shop at a Virgin Megastore, to wear Virgin clothing, to drink a Virgin Cola, or to wear a Virgin condom. Who says virgins don't go all the way? Think different. Forget callout research and play a record no one else is on. Hire a morning show host who doesn't do song parodies.

Everyone said we were crazy to open up a Virgin Megastore in Times Square. Guess Disney didn't think we were mad, but everybody else did. Today we have the No. 1 retail music store in America and not a three-card monte game in sight.

**Like many of you, I was a fan of the music first, but in these days of rampant consolidation, huge money paid for stations, and the attendant pressure to secure market share, programming has seemed to take a back seat to profits.**

### Put People First

In the midst of your consolidations, mergers, downsizing, and redundancies, remember the key to your strength is the individuals who work for you. Individuals are a priority because they maximize the enthusiasm and creativity that any company needs to succeed. Sometimes it's not just about the numbers. As Artie the producer put it on *The Larry Sanders Show*, creativity is not just an accounting problem. We don't invest in people, we invest in individuals. As a matter of interest, a lowly 16-year-old clerk was one of my first employees. That was Ken Berry, who now runs the music operations for EMI and looks after Virgin Records in America too.

One of the things that people respond to in our products is the human face that we put on them. Virgin is not just some faceless, multinational conglomerate. It's got a certifiable chairman making a fool of himself by trying to fly a hot-air balloon around the world or parachuting in for the opening of a Virgin Megastore on Broadway or selling first-class comforts for business-class price. Virgin's priorities have always been the opposite of our conventional large competitors.

It seems that some of today's broadcasting businesses are in danger of looking after their shareholders first, their customers next, and their employees last of all. At Virgin, we try to take a different view. Virgin's employees come first, and it just seems to be common sense to me that if you start out with a happy, well-motivated work force, you're more likely to please, and even excite, your customers. All the research, all the demographic studies and Arbitron shares in the world, can't guarantee that.

Broadcasting companies that aim only at the numbers may indeed pull the ratings, but will their listeners be the most passionate? Will they be the most active supporters of your advertisers and clients? And will your station become the centerpiece of a lifestyle and community as stations like L.A.'s KROQ and New York's Z100 have? Will you be proud of what you've created? Bigger isn't always better.

### Divide And Conquer

I really do believe that, at Virgin, small is beautiful. Every time one of our ventures grows too big, we divide it up into smaller units and give our employees increased

responsibilities and more autonomy. Isn't that another concept? A company that is literally of human proportions. Every time I've given Virgin employees more opportunities and responsibilities, they've responded with greater enthusiasm and zest for work. The results for us have been terrific. Our way has always been to develop many different ventures and grow organically. I don't see where today's broadcasting business couldn't profit from this mentality, even if the theory is to engulf and devour rather than to grow from within.

Don't misunderstand me, consolidation in the broadcasting industry, as well as in the entertainment world at large, isn't going to go away. But at least we shouldn't let it spoil our fun. Companies like SFX are exploring new ways to do business in radio and the concert promotion business. Perhaps all this will result in a new synergy and in new ideas, new thoughts, and new novel approaches.

**We need to continue looking for new ways to excite the public, new ways to entertain them, and novel ideas to carry us into the next millennium.**

As a record label owner with the brand-new V2 label and someone who owns retail stores and theaters, I know what it is like to try and reach an audience. We need to continue looking for new ways to excite the public, new ways to entertain them, and novel ideas to carry us into the next millennium. Because as the media continues to proliferate, the marketplace is going to get more and more fragmented and tougher to reach. Let's not use the information increasing at our fingertips as a crutch to stop us from thinking creatively, but as a tool to help us do our jobs better. Let's not simply react to numbers. After all, last time I looked, this was still show business, so let's get on with show!

**At the Virgin Group of Companies, individuals are a priority because they maximize the enthusiasm and creativity that any company needs to succeed.**

venture and what's important. It's not much fun, and, let's face it, the reason most of us are in this business instead of selling used cars is because it is fun — or at least it's supposed to be.

I got my own start as a publisher when I was 16. I quit school and I put out a national magazine for young people called *Student*. So I know never to believe everything you read — or hear on the radio, for that matter. The broadcasting industry is a lot different over here than it is in England. Over there, stations like the BBC, Virgin Radio, and Radio One play a wide range of music. There are no such things as Urban Contemporary, Modern Rock, Triple A, Lukewarm AC, Medium Cool Pop — anyway, you get the idea.



Richard Branson

# THE SOUNDTRACK OF THE SUMMER

BIG PUNISHER & BEENIE MAN MARY J. BLIGE BOYZ II MEN FEATURING CHANTÉ MOORE

KEVIN FORD FEATURING RUFUS BLAQ K-CI & JOJO DIANA KING LADY SAW FEATURING NADINE SUTHERLAND

ME'SHELL NDEGÉOCELLO MAXI PRIEST SHAGGY FEATURING JANET

SOUL II SOUL FEATURING CARON WHEELER & JAZZIE B STEVIE WONDER & WYCLEF JEAN

ALL NEW SONGS

Exploding Across All Formats!

Audience Already Over 21 Million!

New Airplay This Week WPOW, WERQ, KSLZ,

KHFI, WDJX, WYCR, WLKT, WAYV

B96 44X

WERQ 50X

WHHH 35X

WFLZ 25X

KMEL 25X

WKYS 20X

WJHM 25X

WQUE 25X

KSFM 40X

XHTZ 36X

WDRQ 20X

WPGC 20X

KISV 38X

KYLZ 38X

KYLD 20X

HOT97 35X

WUSL 30X

KIKI 45X

K11S 20X

WZJM 30X

KBOS 30X

(Top 5 Phones!!!)

FROM THE #1 NEW MOVIE IN AMERICA

Produced By  
**Jimmy Jam & Terry Lewis**  
for Flyte Tyme Productions, Inc.

Album In Stores Now



HOW **STELLA**  
GOT HER  
**GROOVEBACK**  
SOUNDTRACK

Based On The Best-Selling Novel By Terry McMillan

Marketed And Promoted By MCA Records, Inc. ©1998 Flyte Tyme Records, J.V. MCAC/D-11806



## EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES AUGUST 21, 1998

CALLOUT AMERICA® song selection is based on the top titles from the R&R CHR/Pop chart for the airplay week of July 27-August 2.

### CHR/POP

TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL% FAMILIARITY	TOTAL% BURN
	TW	LW	2W	3W		
<b>GOO GOO DOLLS</b> Iris (Warner Sunset/Reprise)	4.05	4.03	4.05	4.11	88.3%	23.3%
<b>AALIYAH</b> Are You That Somebody? (Atlantic)	3.98	4.09	—	—	49.8%	9.2%
<b>AEROSMITH</b> I Don't Want To Miss A Thing (Columbia)	3.97	3.97	4.07	4.09	85.2%	21.8%
<b>BARENAKED LADIES</b> One Week (Reprise)	3.93	—	—	—	48.3%	9.2%
<b>BRANDY &amp; MONICA</b> The Boy Is Mine (Atlantic)	3.87	3.85	3.90	3.99	75.7%	24.5%
<b>FAITH HILL</b> This Kiss (Warner Bros.)	3.84	3.62	3.79	3.68	51.9%	9.7%
<b>USHER</b> My Way (LaFace/Arista)	3.80	3.77	—	—	55.1%	13.6%
<b>WILL SMITH</b> Just The Two Of Us (Columbia)	3.79	3.73	3.70	3.72	89.6%	23.8%
<b>NEXT</b> Too Close (Arista)	3.77	3.70	3.82	3.78	66.3%	20.1%
<b>VOICES OF THEORY</b> Say It (H.O.L.A./Red Ant)	3.74	3.81	3.68	—	36.7%	9.7%
<b>BACKSTREET BOYS</b> I'll Never Break Your Heart (Jive)	3.71	3.53	3.70	3.76	62.9%	13.3%
<b>SEMISONIC</b> Closing Time (MCA)	3.68	3.69	3.65	3.74	77.7%	21.4%
<b>PRAS MICHEL f/ODB &amp; MYA</b> Ghetto Supastar... (Interscope)	3.65	3.79	3.95	3.80	76.5%	20.1%
<b>MATCHBOX 20</b> Real World (Lava/Atlantic)	3.64	3.63	3.77	3.64	74.5%	21.8%
<b>SARAH MCLACHLAN</b> Adia (Arista)	3.63	3.44	3.57	3.62	75.7%	22.6%
<b>CELINE DION</b> To Love You More (550 Music)	3.61	3.56	3.59	3.43	74.8%	22.6%
<b>HARVEY DANGER</b> Flagpole Sitta (Slash/London/Island)	3.58	3.81	3.70	3.55	49.3%	13.8%
<b>BEASTIE BOYS</b> Intergalactic (Grand Royal/Capitol)	3.55	3.54	3.58	—	40.8%	7.8%
<b>FASTBALL</b> The Way (Hollywood)	3.53	3.54	3.73	3.54	83.5%	30.6%
<b>'N SYNC</b> Tearin' Up My Heart (RCA)	3.52	3.46	3.38	3.52	52.2%	14.8%
<b>ALL SAINTS</b> Never Ever (London/Island)	3.52	3.36	3.49	3.53	51.2%	12.1%
<b>ALANIS MORISSETTE</b> Uninvited (Warner Sunset/Reprise)	3.46	3.61	3.57	3.60	81.6%	33.7%
<b>FIVE</b> When The Lights Go Out (Arista)	3.41	3.41	3.40	3.31	56.3%	19.4%
<b>JENNIFER PAIGE</b> Crush (Edel America/Hollywood)	3.41	3.38	3.48	3.34	53.6%	14.3%
<b>SAVAGE GARDEN</b> To The Moon And Back (Columbia)	3.38	3.31	3.36	3.45	62.1%	20.1%
<b>SMASH MOUTH</b> Can't Get Enough Of You Baby (Elektra/EEG)	3.38	3.47	3.45	3.42	68.2%	22.6%
<b>NATALIE IMBRUGLIA</b> Wishing I Was There (RCA)	3.24	3.12	—	—	51.9%	16.5%
<b>ACE OF BASE</b> Cruel Summer (Arista)	3.19	3.25	3.22	3.23	65.0%	19.9%
<b>NATALIE MERCHANT</b> Kind & Generous (Elektra/EEG)	3.19	3.09	3.23	3.24	80.8%	32.8%
<b>SWIRL 360</b> Hey Now Now (Mercury)	3.10	3.13	2.95	—	23.5%	7.8%

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 ANTHONY ACAMPORA

In just "One Week," it's apparent that the **Barenaked Ladies** (Reprise) have their biggest hit to date. The first single from the group's *Stunt* album debuts at No. 4 on **Callout America** — R&R's exclusive survey of 400 women 12-34. "One" is seventh among teens (4.00), fourth 18-24 (3.94), and third 25-34 (3.77). The song also posts scores of 4.00 or better in three of the four **Callout America** regions.

Two songs with strong debuts last week — "Are You That Somebody?" by **Aaliyah** (Atlantic) and "My Way" by **Usher** (LaFace/Arista) — claim strong second-week scores. "Are" is second overall, fourth 12-17 and 18-24, and seventh 25-34. "My" is seventh overall.

After delivering her second child last week, **Faith Hill** delivers big callout numbers this week as "This Kiss" (Warner Bros.) moves 3.62-3.84 in total favorability, capturing the No. 6 position overall. "Kiss" is second 18-24 (4.05) and third 25-34 (3.77), also passing 50% familiarity while showing a very low 9.7% burn.

"Say It" by **Voices Of Theory** (H.O.L.A./Red Ant) remains a top 10-testing track, posting a 3.74 total favorability score. "Say It" is solid across all demos and regions.

The top-testing songs by demo (in descending order) are:

- Women 12-17 — **Aerosmith** "Don't," **Goo Goo Dolls** "Iris," **Will Smith** "Two," **Aaliyah**, and **Brandy & Monica** "Boy."

- Women 18-24 — **Goo Goo Dolls**, **Faith Hill**, **Aerosmith**, **Barenaked Ladies**, and a tie between **Will Smith** and **Next** "Too."

- Women 25-34 — **Fastball** "Way," **Goo Goo Dolls**, **Barenaked Ladies** and **Faith Hill** (tie), and **Matchbox 20** "Real."



# USHER

## "My Way"

The #1 Selling single in America 3 weeks in a row!!!

Album is 4x Platinum!!!

**Callout America**

3.77 - 3.80!!

#7 Overall

#2 overall in Midwest!!

**Mainstream Monitor**

31\* - 26\*



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WRVW	KUMX	KKRZ
WKSL	B97	WZJM
KSLZ	WNVZ	WKSE
WWZZ	WXYV	WKSS
Y100	WXXL	WFLZ



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**NEW & ACTIVE**

**PURE SUGAR** *Delicious (Geffen)*  
Total Plays: 560, Total Stations: 39, Adds: 2

**ANGGUN** *Snow On The Sahara (Epic)*  
Total Plays: 418, Total Stations: 44, Adds: 8

**LAURYN HILL** *Can't Take My Eyes Off You (Ruffhouse/Columbia)*  
Total Plays: 381, Total Stations: 12, Adds: 3

**NICOLE** *Make It Hot (EastWest/EEG)*  
Total Plays: 333, Total Stations: 26, Adds: 4

**TATYANA ALI** *Daydreamin' (MJJ/Work)*  
Total Plays: 312, Total Stations: 13, Adds: 1

**SMASHING PUMPKINS** *Perfect (Virgin)*  
Total Plays: 309, Total Stations: 25, Adds: 1

**MONICA** *The First Night (Arista)*  
Total Plays: 297, Total Stations: 41, Adds: 14

**98 DEGREES** *Because Of You (Motown)*  
Total Plays: 287, Total Stations: 46, Adds: 20

**WILD ORCHID** *Be Mine (RCA)*  
Total Plays: 237, Total Stations: 26, Adds: 7

**PM DAWN** *I Had No Right (Gee Street/V2)*  
Total Plays: 195, Total Stations: 49, Adds: 43

**FUEL** *Shimmer (550 Music)*  
Total Plays: 189, Total Stations: 16, Adds: 0

**FOO FIGHTERS** *Walking After You (Elektra/Roswell/Capitol)*  
Total Plays: 185, Total Stations: 14, Adds: 2

**DES'REE** *Life (550 Music)*  
Total Plays: 178, Total Stations: 28, Adds: 8

**SHAGGY I/JANET** *Luv Me, Luv Me (Flyte Tyme/MCA)*  
Total Plays: 159, Total Stations: 19, Adds: 10

**SISTER HAZEL** *Concede (Universal)*  
Total Plays: 134, Total Stations: 11, Adds: 0

**CHRISTINA AGUILERA** *Reflection (Walt Disney)*  
Total Plays: 117, Total Stations: 12, Adds: 0

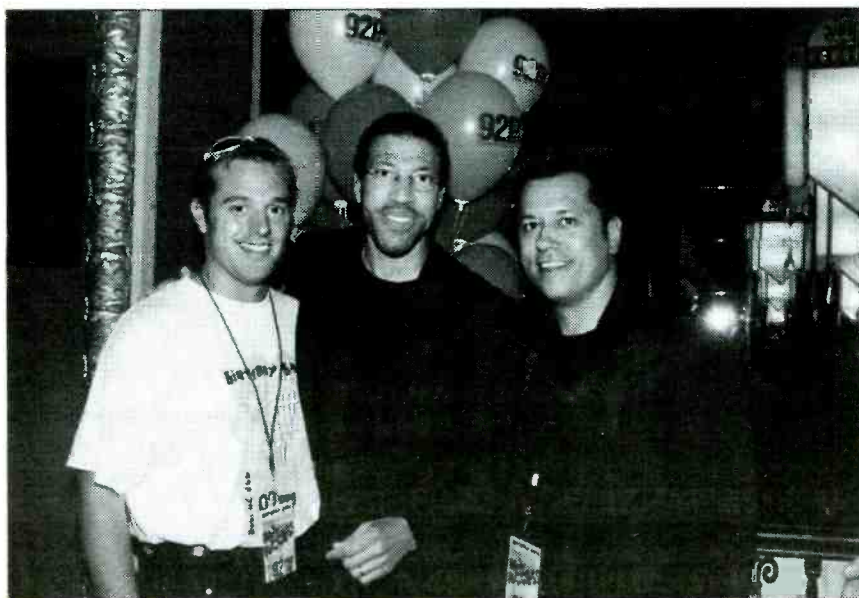
**MONIFAH** *Touch It (Uptown/Universal)*  
Total Plays: 77, Total Stations: 20, Adds: 13

**EDEN A.K.A.** *Not Your Enemy (GlassNote/Mercury)*  
Total Plays: 64, Total Stations: 10, Adds: 5

**Songs ranked by total plays**



**TRIP TO THE HAVENS** — Elektra group *Dakota Moon* stopped by WKCI/New Haven to visit PD Kelly Nash (c) and to promote the newest single, "Another Day Goes By."



**TIME...** — to party with Mercury artist *Lionel Richie* (c) during the 25th Birthday Bash at WPRO/Providence. Seen here letting "Time" pass by are (l-r) WPRO MD *Davey Morris* and PD *Tony Bristol*.

**NEW RELEASES**

**ADDS AUGUST 25**

**TATYANA ALI** *Daydreamin' (MJJ/Work)*

**BABYFACE** *You Were There (Epic)*

**BRAN VAN 3000** *Drinking In L.A. (Audiogram/Capitol)*

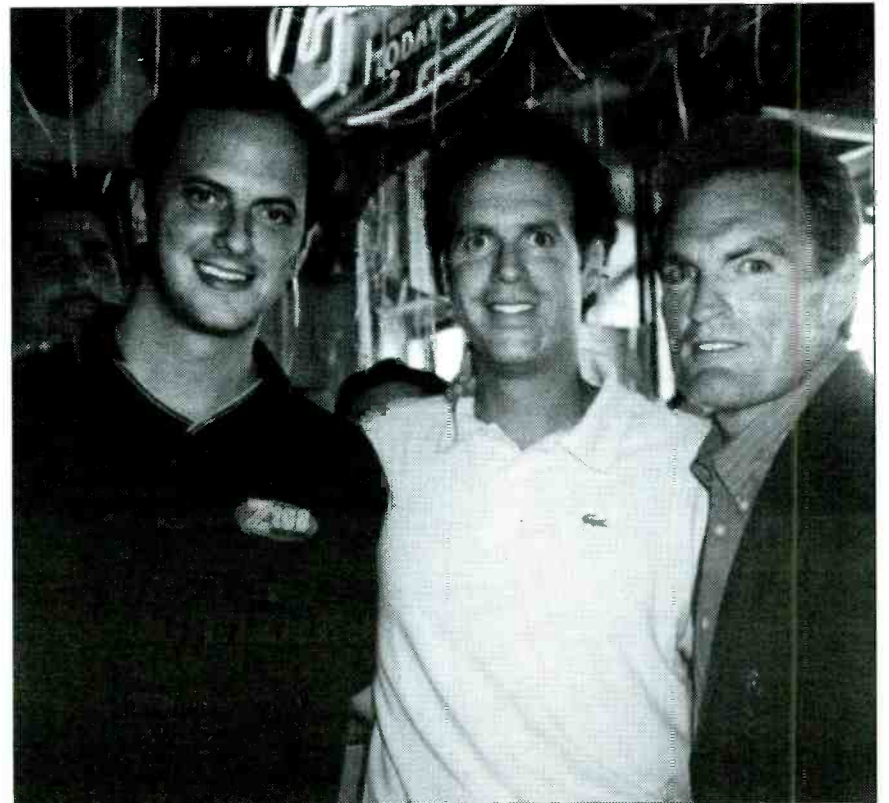
**SHERYL CROW** *My Favorite Mistake (A&M)*

**MAVERICKS** *Dance The Night Away (MCA)*

**ADINA MENZEL** *Minuet (Hollywood)*

**SON OF EVE** *Sun Don't Shine (DV8/A&M)*

**SHANIA TWAIN** *From This Moment On (Mercury)*



**RADIO MEETS RECORDS** — During a recent event hosted by WHTZ/New York, three powerhouses stopped to pose for a photo. Putting on their best smiles are (l-r) WHTZ PD *Tom Poleman*, Arista VP/Promotion *Ken Lane*, and WPLJ/New York PD *Scott Shannon*.



**BOYS TIMES FIVE** — After a sold-out concert at Radio City Music Hall, the Backstreet Boys were happy to receive a 5X certified platinum award for their self-titled debut album. (Standing, l-r) are Jive Sr. VP/Business Affairs *Dan Zucker* and Sr. VP/GM, BSB *A.J. McLean*, manager *Donna Wright*, BSB *Nick Carter*, and Jive Sr. VP/A&R *Jeff Fenster*; (kneeling, l-r) Jive President *Barry Weiss*, BSB *Kevin Richardson*, Jive VP/Artist Marketing, and BSBs *Howie Dorough* and *Brian Littrell*.

## Stations and their adds listed alphabetically by market

<p><b>WFLY/Albany, NY</b>                      OM: Michael Morgan                      PD: Rob Dawes                      MD: Ron Williams                      HOOTIE... "Wait"                      MONICA "First"                      98 DEGREES "Because"</p>	<p><b>WKXS/Boston, MA</b>                      PD: John Ivey                      APD/MD: David Corey                      27 HOOTIE... "Wait"                      10 SHANANTWAN/WHITE "Moment"</p>	<p><b>KDUK/Eugene, OR</b>                      Interim MD: Valerie Steele                      HOOTIE... "Wait"                      THIRD EYE BLIND "Jumper"</p>	<p><b>KMQQ/Honolulu, HI</b>                      Interim PD/MD: Kathy Nakagawa                      WILD ORCHID "Mine"                      BARENAKED LADIES "Week"                      PM DAWN "Right"</p>	<p><b>KFRX/Lincoln, NE</b>                      PD: Sonny Valentine                      APD: Larry Freeze                      MD: Joe Tyler                      HOOTIE... "Wait"                      MONIFAH "Touch"                      PM DAWN "Right"</p>	<p><b>WVAQ/Morgantown, WV</b>                      PD/MD: Lacy Neff                      HOOTIE... "Wait"                      PM DAWN "Right"                      AALYAH "Somebody"                      MONICA "First"</p>	<p><b>WERZ/Portsmouth, NH</b>                      OM/PD: Jack D'Brien                      MD: Jay Michaels                      18 EDEN A.K.A. "Enemy"                      14 PM DAWN "Right"                      HOOTIE... "Wait"                      ANGGUN "Sahara"</p>	<p><b>KRUF/Shreveport, LA</b>                      PD/MD: Gary Robinson                      APD: Cattish Kelly                      2 HOOTIE... "Wait"                      DES'REE "Life"                      AALYAH "Somebody"                      MONICA "First"                      MONIFAH "Touch"</p>	<p><b>KISX/Tyler, TX</b>                      Interim PD: Larry Kent                      MD: Mick Fulgham                      HOOTIE... "Wait"                      BRIAN SETZER ORCH. "Jump"                      PM DAWN "Right"</p>
<p><b>KQID/Alexandria, LA</b>                      PD: Kahuna                      APD/MD: Jay Stevens                      SHAGGY F/ANET "Luv"                      THIRD EYE BLIND "Jumper"                      HOOTIE... "Wait"                      MONIFAH "Touch"                      AALYAH "Somebody"                      PM DAWN "Right"</p>	<p><b>WKSE/Bufalo, NY</b>                      OM: Sue D'Neil                      MD: Dave Universal                      PD: Brian B. Wilde                      15 HOOTIE... "Wait"                      SWEETBOX "Gonna"</p>	<p><b>KMCK/Fayetteville, AR</b>                      PD: Scott Johnson                      MD: Mike Chase                      HOOTIE... "Wait"                      SHAGGY F/ANET "Luv"                      PM DAWN "Right"                      ANGGUN "Sahara"</p>	<p><b>KXME/Honolulu, HI</b>                      Co-PD: Jamie Hyatt                      Co-PD: Kid Leo Baldwin                      MD: Alyne Hoover                      49 EVE 6 "Inside"</p>	<p><b>KHTE/Little Rock, AR</b>                      PD: Neal Ardman                      MD: Alyne Hoover                      HOOTIE... "Wait"                      AALYAH "Somebody"</p>	<p><b>WVXM/Myrtle Beach, SC</b>                      APD/MD: Marty Callaghan                      THIRD EYE BLIND "Jumper"                      HOOTIE... "Wait"                      SMASHING PUMPKINS "Perfect"                      PM DAWN "Right"                      EVE 6 "Inside"                      INNER CIRCLE "Bomb"</p>	<p><b>WSPK/Poughkeepsie, NY</b>                      VP/Prog.: Brian Krysz                      APD/MD: Casey                      3 THIRD EYE BLIND "Jumper"                      HOOTIE... "Wait"                      MONIFAH "Touch"                      BARENAKED LADIES "Week"                      PM DAWN "Right"</p>	<p><b>WNDU/South Bend, IN</b>                      PD/MD: Casey Daniels                      4 EVERYTHING "Hooch"</p>	<p><b>WWSK/Utica, NY</b>                      PD: Stew Schantz                      APD/MD: Gina Jones                      98 DEGREES "Because"                      ANGGUN "Sahara"                      EDEN A.K.A. "Enemy"                      HOOTIE... "Wait"                      PM DAWN "Right"</p>
<p><b>WAEB/Allentown, PA</b>                      PD: Brian Check                      MD: Chuck McGee                      HOOTIE... "Wait"                      PM DAWN "Right"</p>	<p><b>WRZE/Cape Cod, MA</b>                      PD: Mike D'Donnell                      MD: Kevin Matthews                      No Adds</p>	<p><b>WWCK/Flint, MI</b>                      PD: Scott Seiple                      MD: Nathan Reed                      10 PM DAWN "Right"                      10 HOOTIE... "Wait"                      AALYAH "Somebody"                      NICOLE "Make"</p>	<p><b>KRBE/Houston, TX</b>                      PD: John Peake                      APD: Scotty Sparks                      MD: Jay Michaels                      EBBA FORSBERG "Hold"                      HOOTIE... "Wait"</p>	<p><b>WBLI/Long Island, NY</b>                      PD: Ken Medek                      MD: Al Levine                      25 JANET "Deep"                      14 AALYAH "Somebody"</p>	<p><b>WRVW/Nashville, TN</b>                      DM: Charlie Quinn                      PD/MD: Tom Peace                      29 HOOTIE... "Wait"</p>	<p><b>WPRO/Providence, RI</b>                      PD: Tony Bristol                      MD: Dave Morris                      BRIAN SETZER ORCH. "Jump"                      HOOTIE... "Wait"                      PM DAWN "Right"                      98 DEGREES "Because"                      DES'REE "Life"</p>	<p><b>WDBR/Springfield, IL</b>                      PD: Rick Blade                      26 THIRD EYE BLIND "Jumper"                      24 "NSYNC Tearin"                      24 EVERYTHING "Hooch"                      16 HOOTIE... "Wait"                      10 ALL SAINTS "Never"</p>	<p><b>KWTX/Waco, TX</b>                      PD: Flash Phillips                      MD: Jeff Miles                      HOOTIE... "Wait"                      PM DAWN "Right"                      THIRD EYE BLIND "Jumper"                      AALYAH "Somebody"</p>
<p><b>WAEB/Allentown, PA</b>                      PD: Brian Check                      MD: Chuck McGee                      HOOTIE... "Wait"                      PM DAWN "Right"</p>	<p><b>WSSX/Charleston, SC</b>                      PD: Billy Surf                      MD: Christine Cross                      41 HOOTIE... "Wait"                      19 BACKSTREET BOYS "Break"</p>	<p><b>WJMX/Florence, SC</b>                      OM/PD: Keith Mitchell                      APD/MD: Kyle                      HOOTIE... "Wait"                      ANGGUN "Sahara"                      NICOLE "Make"</p>	<p><b>KRBE/Houston, TX</b>                      PD: John Peake                      APD: Scotty Sparks                      MD: Jay Michaels                      EBBA FORSBERG "Hold"                      HOOTIE... "Wait"</p>	<p><b>WJIX/Los Angeles, CA</b>                      PD: Dan Kielew                      APD/MD: Tracy Austin                      12 PM DAWN "Right"                      4 HOOTIE... "Wait"                      MONIFAH "Touch"</p>	<p><b>WKCI/New Haven, CT</b>                      PD: Kelly Nash                      10 HOOTIE... "Wait"                      PM DAWN "Right"</p>	<p><b>WHTS/Quay Cities, IA-IL</b>                      OM: Tony Waitekus                      MD: Brian Scott                      6 VOICES OF THEORY "Say"</p>	<p><b>WDBR/Springfield, IL</b>                      PD: Ray Alexander                      PD: Dave Michaels                      AALYAH "Somebody"                      PM DAWN "Right"</p>	<p><b>WWZZ/Washington, DC</b>                      PD: Dale O'Brian                      APD/MD: Ron Ross                      6 HOOTIE... "Wait"                      MONICA "First"                      AALYAH "Somebody"</p>
<p><b>KGOT/Anchorage, AK</b>                      DM: Mark Murphy                      PD: Paul Walker                      18 HOOTIE... "Wait"                      ANGGUN "Sahara"                      PM DAWN "Right"</p>	<p><b>WNKS/Charlotte, NC</b>                      PD: Brian Bridgman                      MD: Danny Wright                      14 HOOTIE... "Wait"                      AALYAH "Somebody"</p>	<p><b>WXKB/Ft. Myers, FL</b>                      PD: Chris Cue                      MD: Randy Sherwyn                      HOOTIE... "Wait"                      EVE 6 "Inside"</p>	<p><b>WZYP/Huntsville, AL</b>                      PD: Bill West                      MD: Stu Gray                      9 HOOTIE... "Wait"                      INOJ "Time"                      DAKOTA MOON "Another"                      98 DEGREES "Because"</p>	<p><b>KIIS/Los Angeles, CA</b>                      PD: Dan Kielew                      APD/MD: Tracy Austin                      12 PM DAWN "Right"                      4 HOOTIE... "Wait"                      MONIFAH "Touch"</p>	<p><b>WQGN/New London, CT</b>                      DM: Franco                      PD: Jim Reitz                      APD: Brent McKay                      NICOLE "Make"                      ANGGUN "Sahara"                      EDEN A.K.A. "Enemy"                      98 DEGREES "Because"                      HOOTIE... "Wait"</p>	<p><b>WHTS/Quay Cities, IA-IL</b>                      OM: Tony Waitekus                      MD: Brian Scott                      6 VOICES OF THEORY "Say"</p>	<p><b>WDBR/Springfield, IL</b>                      PD: Ray Alexander                      PD: Dave Michaels                      AALYAH "Somebody"                      PM DAWN "Right"</p>	<p><b>WWZZ/Washington, DC</b>                      PD: Dale O'Brian                      APD/MD: Ron Ross                      6 HOOTIE... "Wait"                      MONICA "First"                      AALYAH "Somebody"</p>
<p><b>WSTR/Atlanta, GA</b>                      PD: Dan Bowen                      MD: J.R. Ammons                      29 HOOTIE... "Wait"                      EVERYTHING "Hooch"                      BACKSTREET BOYS "Break"</p>	<p><b>WKRO/Cincinnati, OH</b>                      OM: Mike Marino                      PD: Bill Klapproth                      MD: Jim Kelly                      21 HOOTIE... "Wait"                      "N SYNC "Tearin"                      EAGLE-EYE CHERRY "Save"</p>	<p><b>KISR/Ft. Smith, AR</b>                      PD/MD: Fred Baker                      DES'REE "Life"                      FOO FIGHTERS "Walking"                      PM DAWN "Right"                      PAPA YA "Hero"                      MONIFAH "Touch"                      EBBA FORSBERG "Hold"</p>	<p><b>WZPL/Indianapolis, IN</b>                      PD: Tom Gjerdrum                      MD: Dave Decker                      21 HOOTIE... "Wait"</p>	<p><b>WDJX/Louisville, KY</b>                      OM/PD: C.C. Matthews                      APD/MD: Rod Phillips                      MONICA "First"                      DES'REE "Life"                      HOOTIE... "Wait"                      LAURYN HILL "Can't"                      SHAGGY F/ANET "Luv"</p>	<p><b>WQGN/New London, CT</b>                      DM: Franco                      PD: Jim Reitz                      APD: Brent McKay                      NICOLE "Make"                      ANGGUN "Sahara"                      EDEN A.K.A. "Enemy"                      98 DEGREES "Because"                      HOOTIE... "Wait"</p>	<p><b>WHTS/Quay Cities, IA-IL</b>                      OM: Tony Waitekus                      MD: Brian Scott                      6 VOICES OF THEORY "Say"</p>	<p><b>WDBR/Springfield, IL</b>                      PD: Ray Alexander                      PD: Dave Michaels                      AALYAH "Somebody"                      PM DAWN "Right"</p>	<p><b>WWZZ/Washington, DC</b>                      PD: Dale O'Brian                      APD/MD: Ron Ross                      6 HOOTIE... "Wait"                      MONICA "First"                      AALYAH "Somebody"</p>
<p><b>WAEB/Allentown, PA</b>                      PD: Brian Check                      MD: Chuck McGee                      HOOTIE... "Wait"                      PM DAWN "Right"</p>	<p><b>WSSX/Charleston, SC</b>                      PD: Billy Surf                      MD: Christine Cross                      41 HOOTIE... "Wait"                      19 BACKSTREET BOYS "Break"</p>	<p><b>WJMX/Florence, SC</b>                      OM/PD: Keith Mitchell                      APD/MD: Kyle                      HOOTIE... "Wait"                      ANGGUN "Sahara"                      NICOLE "Make"</p>	<p><b>WZYP/Huntsville, AL</b>                      PD: Bill West                      MD: Stu Gray                      9 HOOTIE... "Wait"                      INOJ "Time"                      DAKOTA MOON "Another"                      98 DEGREES "Because"</p>	<p><b>KIIS/Los Angeles, CA</b>                      PD: Dan Kielew                      APD/MD: Tracy Austin                      12 PM DAWN "Right"                      4 HOOTIE... "Wait"                      MONIFAH "Touch"</p>	<p><b>WQGN/New London, CT</b>                      DM: Franco                      PD: Jim Reitz                      APD: Brent McKay                      NICOLE "Make"                      ANGGUN "Sahara"                      EDEN A.K.A. "Enemy"                      98 DEGREES "Because"                      HOOTIE... "Wait"</p>	<p><b>WHTS/Quay Cities, IA-IL</b>                      OM: Tony Waitekus                      MD: Brian Scott                      6 VOICES OF THEORY "Say"</p>	<p><b>WDBR/Springfield, IL</b>                      PD: Ray Alexander                      PD: Dave Michaels                      AALYAH "Somebody"                      PM DAWN "Right"</p>	<p><b>WWZZ/Washington, DC</b>                      PD: Dale O'Brian                      APD/MD: Ron Ross                      6 HOOTIE... "Wait"                      MONICA "First"                      AALYAH "Somebody"</p>
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141 Total Reporters  
 141 Current Reporters  
 136 Current Playlists

Reported Frozen Playlist (4):

KLRS/Chico, CA  
 WSTO/Evansville, IN  
 WZOK/Rockford, IL  
 KZZU/Spokane, WA

Did Not Report, Playlist Frozen (1):  
 WKPK/NW Michigan









# Lately

The soulful timeless debut single and video from...

WJMN/Boston 37x WERQ/Baltimore 11x

New Adds this Week:

WWKX

KWNZ

KYLZ

WJJS

KHTN (12x)

KKSS

WOCQ (11x)

KBOS

KCHX

KZFM

WHHN (6x)

KGGI (23x)

KBXX (8x)

Z90 (37x)

KTFM

KDGS (10x)

# divine

Also In:

KBTE

KWWV

KSEQ

KOHT

KTAA

KBMB

executive producers: Ruben Rodriguez & Nathan Garvin  
produced by: John Howcott and Donald Parks for Urban Vibe Entertainment  
co-produced: Will and Pete for Urban Vibe Entertainment  
management: Gaman Management

"Lately" there hasn't been anything like it!

Single in stores August 25th

simply...talented simply...beautiful simply...DIVINE

www.red-ant.com

"Lately" 63291-15316-4/2





HIP-HOP TOP 20

Table with columns: LW, TW, ARTIST TITLE LABEL(S), TOTAL PLAYS TW, LW, TOTAL STATIONS/ADDS. Lists top 20 hip-hop songs including Will Smith, Mo Thugs Family, Cam'ron, Jermaine Dupri, Mase, Big Punisher, Mechalie Jamison, Shaggy, Pras Michel, DMX, E-40, Snoop Dogg, 69 Boyz, Silkk The Shocker, MC Lyte, Jagged Edge, Melanie B, Shaquille O'Neal, Goodie Mob, and Nutta Butta.

This chart reflects airplay from August 10-16. Songs ranked by total plays. 47 CHR/Rhythmic reporters and 85 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.

NEW & ACTIVE

Table listing new and active releases with columns: ARTIST TITLE LABEL(S), Total Plays, Total Stations, Adds. Includes releases from Tyrese, AEROSMITH, SHAQUILLE O'NEAL, PURE SUGAR, DMX, TAMIA, MECHALIE JAMISON, LAURYN HILL, EN VOGUE, SWEETBOX, KHADEJA, BIZZY BONE, MELANIE B, DIVINE, KEITH SWEAT/SNOOP DOGG, KURUPT, PUBLIC ANNOUNCEMENT, GLORIA ESTEFAN, STARS ON 54, and FLIPMODE SQUAD.

Songs ranked by total plays



WILD ONES — After performing at KYLD/SF's "Tha Bomb" concert, EastWest/EEG group K.P. & Envy (front) posed for this pic with (l-r) KYLD PD Michael Martin, MD/APD Jazzy Jim, and Lawman Promotions Greg Lawley.

NEW RELEASES

ADDS AUGUST 25

Table listing new releases with columns: ARTIST TITLE LABEL(S), Additions. Includes Babyface, Divine, DRU HILL, JANITA, TQ, and A TRIBE CALLED QUEST.

CHR/RHYTHMIC REPORTERS

Stations and their adds listed alphabetically by market

Large grid of market listings for CHR/Rhythmic reporters, including stations like KKSS/Albuquerque, WKXJ/Chattanooga, KPRR/El Paso, WHHH/Indianapolis, KDON/Monterey, KPSI/Palm Springs, KBMB/Sacramento, KYLD/San Francisco, KYLZ/Albuquerque, WBBM/Chicago, WJBT/Jacksonville, WJMX/Monterey, KFR/Phoenix, WOCQ/Salisbury, KISV/Bakersfield, KZFM/Corpus Christi, WJMN/Boston, WBT/Dayton, KQKS/Denver, WERQ/Baltimore, KQKI/Honolulu, KBXX/Houston, WJMN/Boston, WDRQ/Detroit, KXXX/Bakersfield, WKUU/Portland, WUPW/Miami, WQHT/New York, KCHX/Odessa-Midland, KGGI/Riverside, KJZZ/Phoenix, WJWS/Roanoke, and KQCA/Oxnard.







WALT LOVE

## WGCI-FM: Consistent Sound, Ratings

□ The power of prayer has its place in the management style of PD Elroy Smith

There are success stories in every ratings book, but WGCI-FM/Chicago's Spring '98 Arbitrons continue to raise the bar for what can be considered excellent results. Among persons 12+, WGCI-FM rebounded to a 7.7 share after dropping to 6.3 in winter '98.

To understand this growth, I talked to PD **Elroy Smith**. "A couple of things happened in regards to this book," says Smith, who's also OM for WGCI-AM & FM. "First, we had a contest. 'Win Your Share Of \$20,000 With The Double Play Of The Day.' The listener had to wait for two specific songs to be played back-to-back after the morn-



**ALWAYS BY HIS SIDE** — As WGCI morning man 'Crazy' Howard McGee hosted the Father's Day Brunch, his mom was right by his side to show him how it's really done.

ing team — which would announce what the songs were — was off the air. These songs would be played after 9am, so the cume of the station in morning drive skyrocketed and the TSL for the rest of the day went bananas.

"Second, we finally have an all-star lineup on the air. We have Howard McGee, who did wonders in middays and afternoon drive. We recently promoted him to morning drive (6-9am). Between 9am-noon, we have the legendary Irene Mojica; noon-3pm is Gene Sparrow, who came from the morning show with Steve Harvey and George Wallace; and 3-6pm is an all-time Chicago favorite, Rick Party, who returned after having left for a year and a half. We opened up a time slot just to get him back on the radio here in Chicago!"

Smith says that time slot was created by subtracting one hour from the four-hour morning, midday, and afternoon airshifts. He adds, "We have the Bad Boys between 6-10pm, followed by Troy Tyler with 'Whispers In The Dark'; overnights are covered by Jimmy Jam."

### The Big Picture

"Let's talk about the overall picture," Smith continues. "That is keeping the radio station sounding consistent. Let's say you were coming in this afternoon to fill in for Rick Party. The only difference on the 3-6pm show will be you — your voice and your style. Everything else will stay the same. The station doesn't change 24 hours a day. You are going to hear the texture, the flavor, the vibe of 'GCI."

"I always give this analogy: It's like going to a McDonald's in London. I want to make sure the Big Mac is the same in London as it was when I left America. By staying consistent and keeping the radio station committed to the community, we get back what we give."

Looking at additional Arbitron numbers, WGCI reigns supreme among persons 18-34 (Monday-Sunday, 6am-midnight) with a 12.3 share; that's up from a 10.4 in winter '98. The station's closest competitor in that demo is CHR/Rhythmic WBBM-FM with a 7.1. Among persons 18-49, 'GCI jumped 7.5-9.2; 25-54s find 'GCI soaring 5.3-7.3. And, by the way, 'GCI ranks No. 1 in each of those demos.

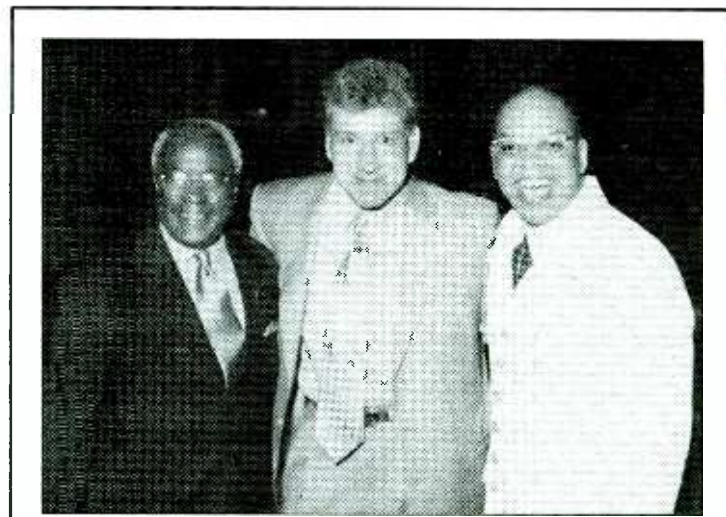
### Shorter Power Rotation

Smith adds, "We're now down to two hours with our powers. A station with this type of TSL? Why do that? Who's going to complain if you play their favorite song over and over and over? We were at a three-hour rotation with our powers, but my MD said, 'The most popular songs on this station are taking too long to be repeated.' Two hours till songs like R. Kelly's 'Be Careful' and Aaliyah's 'Are You That Somebody?' If that's their favorite song, they're not going to run from the station. They're going to say, 'Here comes my jam again! That's the bomb!' and they're going to turn it up. But the three-hour thing ... man, I was messing it up!"

### Balancing Act

"We're now adding some adult songs throughout the day — I mean serious oldies that keep our 25-54 audience right there. We're still doing that balancing act, because we're taking care of the 18-24 and the 25+ listener. Is that a tough one? Yes, because we're straddling that fence, and we've been doing that for quite some time now."

But isn't that what radio is supposed to be about? Isn't that what radio has *always* been about, until the past several years? It's supposed to be exciting, fun, real, honest, loving, thoughtful, mysterious, helpful, and larger than life. "You



**A MEETING OF THE MINDS** — Sharing ideas and conversation are (l-r) WGCI-AM & FM/Chicago President/GM Marv Dyson, Chancellor Media COO Jimmy de Castro, and WGCI-AM & FM OM and WGCI-FM PD Elroy Smith.

are absolutely right," Smith responds. "I know you will go on the air and share some of your life with your listeners. You've always done that. That's why I think it's important, and I encourage my personal-



**IT'S PARTY TIME!** — Afternoon jock Rick Party (r) poses with one of his many fans.

ities to go on the air and share their life and tell people about who they are. Guess what? Those listeners become your friends.

"Quick story: I got a call from an adult on our 'Feedback' line who

said how Rick Party had touched her heart when he had his little son on the air with him. Rick is telling his listeners, 'I am a father.' That's great stuff, and parents eat that up. More important, it's real. People relate to that lovingly.

"Are we afraid to do that? Not here! The jocks who share some of their lives are so hard to replace. We need to get away from talking about, 'I hit the post on that record.' We need more on-air people being personalities and sharing things with their listeners that will endear them to their audiences. It's important to become a part of the listeners' lives. I remember when your son was born. You talked about it, and your audience all over the world responded with joy right along with you."

### Higher Power

"I told someone else this recently: Before I begin my day, I don't make any decisions, because I need to spend time with God. I pray before my day begins. And what's really amazing is that if Marv [Dyson, President/GM of WGCI-AM & FM] is walking up to my door at about 8:30am and sees the door closed, he knows what's going on in here. I don't want to be making decisions for all these people's lives here at the station or entertainers' lives without going to God first. Why? Because I'm affecting too many lives depending on Elroy Smith's input.

"That is my life. People observe what I do around here and say, 'He's really into God.' Yeah, because without God, we probably wouldn't still be sitting here at this radio station through all of the changes we've gone through. But, He has given me guidance and direction, and I just have to give Him praise. It's not Elroy Smith — I just want to take myself out of it and relay it to Him."



**WHO'S WATCHING THE KIDS?** — No one, they're here! It seems everyone in Chicago turned out to watch Smokey Robinson perform at WGCI's concert at The Taste Of Chicago.

### TALK BACK TO R&R!

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

Call me at (310) 788-1667 or e-mail: [babylove@rronline.com](mailto:babylove@rronline.com)

WNEZ	WPLZ	WFXE	WWWZ
WSOJ	WTMG	WIBB	WPAL
WTLZ	WNOV	WQHH	WEUP
KYEA	WJN	WACR	WKGN
WESE	WJZD	WJKX	KRRQ
KTBT	WJMI	KPRS	KVSP
KHRN	KJMM	WMGL	WPAL-AM
WFXC	WFLM	WNFQ	WKJS
WYLD	KQXL	KXZZ	WVEE
WQOK	KKDA	WJTT	WZFX
WWDN	WTMP	WIZF	WKKV
WCDX	WLJM	KDKS	KIPR
KZWA	KRVV	KIIZ	WEMX
WCKX	WAMO	WHRK	WOWI
WYNN	WYOK	KJMS	WGZB

THEY KNEW THAT IT WOULD BE "DAYS LIKE THIS"

# KENNY LATTIMORE


## DAYS LIKE THIS

"There are not many records like this! (He's proven himself... again.) Kenny is hot, one of our most played artists."  
 -MICHELLE CAMPBELL & VINNY BROWN PD & MD WBLS/NYC

"We love Kenny Lattimore! He is still one of our most played artists here at KISS-FM! His new single 'Days Like This' is already one of our most played records after only 1 week."  
 -TOYA BEASLEY, PD WRKS

"Great follow up to 'For You'. I look forward to listening to the new album."  
 -ANGELA JENKINS, KBMS

"Refreshing and well anticipated, off to a good start!"  
 -NICEE DAVIS, WBLX

Produced by Kenny Lattimore for Kenbo Music Works, Jeff Townes for A Touch Of Jazz & Vidal Davis for A Touch Of Jazz Management, Gayle, Redguard & Rice (RJM).  
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**BIZZY BONE** **Thugz Cry**

One Of This Week's Most Added At Urban Radio!

First week out of the box and getting phones at:

WUSL	WKGN	WZHT
KKDA	WJUC	WIBB
WHTA	KIPR	WACR
KMJM	WBLX	WESE
WAMO	WYOK	WMNX
WIZF	WPAL	WJJN
WNOV	WJFX	WYNN
WCKX	WJTT	KBCE
WOWI	WTMG	KZWA
WQUE	WTKT	WJMG
WHRK	WQHH	WJKX
WGZB	WEUP	WLJM
KVSP	WDZZ	KYEA
WSOJ	KMJJ	KRVV
KJMM	WJZD	KHRN

WPGC #2 phones in one week!!

KPWR  
KYLD  
KMEL  
KBMB  
WHHH  
WJBT  
WBTT  
KBOS  
KCAQ  
KPSI

FROM THE FULL LENGTH CD **HEAVEN'Z MOVIE**

Produced by Bizzy Bone



THE FOLLOW UP TO HER #1 SINGLE "BE CAREFULL"



# Sparkle

"Time To Move On"

WRITTEN, ARRANGED AND PRODUCED BY R. KELLY  
FROM HER SELF-TITLED PLATINUM ALBUM  
ON ROCK LAND RECORDS

VIDEO NOW PLAYING ON  AND 

IMPACTING AUGUST 24th & 25th



# ARTIST BREAKDOWN

ARTIST: **MONIFAH**

LABEL: **UPTOWN/UNIVERSAL**

**M**oods ... Moments was the debut album from this young diva. *Mo'Hogany*, her sophomore project, contains the single that debuted at No. 42 on the Urban mainstream chart (R&R 8/14). "Touch It" is being played on over three-fourths of our total reporting stations and has listeners all over the country wanting to "cop a feel."

**Monifah** co-wrote five songs on the album that reveal who she is both creatively and personally. Born and raised in NYC and now residing in Los Angeles, Monifah showed an interest in performing early in life. As a child, she performed in an off-Broadway production of *A Midsummer's Night Dream*. After attending La Guardia High School of the Performing Arts, she

became a back-up singer for **Maxi Priest**. The experience Monifah gained while touring with Priest prepared her for the next step: **Uptown** President **Heavy D** heard her and signed her to his label. After three years of growing, developing, and maturing, Monifah gives us *Mo'Hogany*.

Produced by **Universal** singer/songwriter **Jack Knight** and co-written by Knight and **Screwface**, this single is hot! It is full of aggression — *sexual* aggression. But don't get the wrong idea, the message is sensual, sassy, and strong! Straight-to-the-point lyrics like, "Do you really want to touch it, do you really want to f@\*k with me tonight?" leave no room for assumptions. Monifah is not in the mood for playin' games. (Say what you feel!) In an ode to the greatest pastime ever performed (in some cases, invented — hey, be creative!), she goes on to state: "I will give it to you all night long, I'm [gonna] show your body what your lips are doing wrong." (A little to the left.)

To come back onto the scene after three years with a hit like this is great marketing! Monifah sings "Touch It" with confidence and self-respect. Sista girl knows what she wants and isn't shy about relaying the message. (Did something get lost in the transmission?)

With beautiful looks (I'm jealous), a strong sense of self, and such a provocatively written and *performed* song, Monifah is someone to look out for. Though the competition is fierce, Monifah will do more than *touch it*, she just may *destroy it!* Peace.

—Tanya O'Quinn  
Urban Asst. Editor



Artist Breakdown highlights artists with strong chart momentum.

# IN MY OPINION

Shaquille O'Neal  
"The Way It's Goin' Down"  
T.W. is M/A&M

with **Steve Murray**

PD/MD, WEUP/Huntsville, AL

Anyone who knows me in the industry of radio or records can tell you that I am one tough nut to crack when it comes to rap music. I pride myself on making sure that I choose the right sound for my station. I am very picky, and I don't jump at the first new record — I don't care who made it. (Especially if it was made by Shaquille O'Neal, I'm a fan of his when he's on the basketball court.)

However, when I heard "The Way It's Goin' Down," the latest single from the big guy featuring Peter Gunz, I was impressed! This may be the one that changes my mind about his abilities off the court. He's got great production, the writing has improved, and I can understand much of what he's saying. Now if we could just get him to hit more free throws ...

"The Way It's Goin' Down" is the bomb. If you're not playing this one, you've missed the shot. Check it out!

# ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Monday (8/24) and Tuesday (8/25).

A TRIBE CALLED QUEST Find A Way (Jive)

BABYFACE You Were There (Epic)

REGINA BELLE Come See About Me (MCA)

DRU HILL F/REDMAN How Deep Is Your Love (Def Jam/Mercury)

LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)

INOJ Time After Time (So So Def/Columbia)

K-SMOOVE Lovin' Da Ghetto (Ichiban)

ANDREA MARTIN Let Me Return The Favor (Arista)

RHYME Where Da Bomb At? (Ichiban)

SPARKLE Time To Move On (Rock Land/Interscope)

# THE NAME IS JK AND THE WORD IS COOL.

## "Ain't It Good To Know"

the single from the album

### What's the Word...

"The R&B adult record of the '90s." — *Cliff Winston, KJLH*

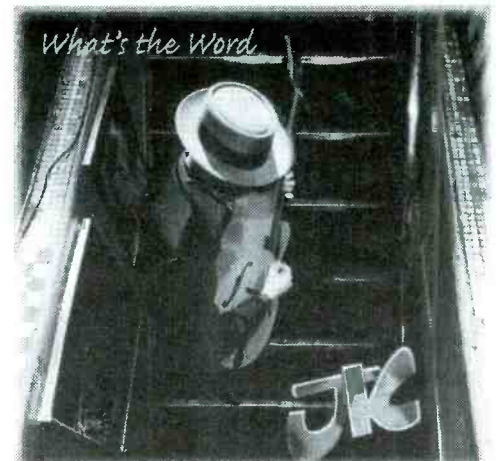
"This JK CD is the Sh-t! Congratulations on another hit!" — *Maxx Myrick, WVAZ*

"Ain't it good to know, that great music can still be made." — *Jamillah Muhammad, WVAZ*

"JK is definitely in the pocket with this record." — *Brian Robinson, KXZZ*

"We love this record. It's 1998 groovy." — *Lebron Joseph, WYLD*

"...a sound and attitude that are in pocket with D'Angelo, Maxwell and EWF..." — *Impact*



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R.I.P.  
TO ALL THE  
FALLEN SOLDIERS

NO LIMIT RECORDS

# GOODBYE TO MY HOMIES

Featuring: Silkk the Shocker,  
Sons of Funk and Mo B. Dick

From the double platinum "MP Da Last Don" album  
**#1 MOST ADDED RAP RECORD**

WHTA, WFXE, WEDR, WJHM, WEAS, WWWZ, WWDM,  
WYNN, KTBT, KKDA, KYEA, WJZD, WJTT, WJJN, WJMI, WJKX, WTKT,  
KIPR, WHRK, WBLX, WYOK, WZHT, WZAK, WCHB, WDZZ, WJFX, KPRS,  
WLJM, WKKV, WNOV, WTLZ, WCDX

*"Remember the success" you had with "I miss my homies"*

# MASTER P

PRIORITY  
RECORDS

Executive Producer: Master P

NO LIMIT  
RECORDS





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

MARKET #34 WWOI/Norfolk (757) 466-0009 Holiday/Mauzone

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #34.

MARKET #36 WPEG/Charlotte (704) 333-0131 Carson/Quick

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #36.

MARKET #1 WRKS/New York (212) 242-9870 Beasley/Mayo

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #1.

MARKET #2 KJLH/Los Angeles (310) 330-5550 Winston

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #2.

MARKET #3 WVAZ/Chicago (312) 360-9000 Myrick/Muhammad

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #3.

MARKET #37 WTLC/Indianapolis (317) 923-1456 Wallace

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #37.

MARKET #38 WJHM/Orlando (407) 333-0072 Allen/Fiala

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #38.

MARKET #5 WDAS/Philadelphia (610) 617-8500 Tamburro/Davis

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #5.

MARKET #6 KRBV/Dallas (214) 630-3011 Bacote

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #6.

MARKET #7 WMXD/Detroit (313) 965-2000 Starr/Rankin

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #7.

MARKET #39 WQOU/New Orleans (504) 827-6000 Stevens

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #39.

MARKET #41 WBK/Bufalo (716) 852-9393 Dillard

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #41.

MARKET #8 MAJIC 102.3 FM WMMJ/Washington (301) 306-1111 Gilmore

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #8.

MARKET #9 KMJQ/Houston (713) 623-2108 Conner/Boatner

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #9.

MARKET #11 WHOT/Miami (305) 444-4404 Kidd/Michaels

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #11.

MARKET #42 WNEZ/Hartford (860) 524-0001 Dennis

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #42.

MARKET #44 WQQK/Nashville (615) 321-1067

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #44.

MARKET #12 KISS 104.7 WLRP/Atlanta (404) 688-0068 Kennedy

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #12.

MARKET #17 KMJK/Phoenix (602) 265-2442 Jackson/Higgs

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #17.

MARKET #18 100.3 KISS FM KATZ/St. Louis (314) 692-5108 Atkins

Table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE. List of songs and artists for Market #18.

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THE GOLD MIND, INC.

Stations and their adds listed alphabetically by market

URBAN

Table listing radio stations and their adds for URBAN format across various markets including Alexandria, TX, Columbus, GA, Gainesville, FL, Lake Charles, LA, Memphis, TN, Montgomery, AL, Raleigh, NC, St. Louis, MO, Atlanta, GA, Buffalo, NY, Dallas, TX, Hartford, CT, Indianapolis, IN, Jackson, MS, Kansas City, MO, Lexington, KY, Lima, OH, Louisville, KY, Little Rock, AR, Knoxville, TN, Lafayette, LA, Macon, GA, Monroe, LA, Philadelphia, PA, Pittsburgh, PA, St. Louis, MO, Tampa, FL, Toledo, OH, Tulsa, OK, Tupelo, MS, Waco, TX, Washington, DC, Wilmington, NC, and Wichita, KS.

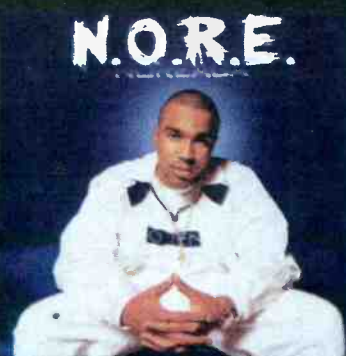
URBAN AC

Table listing radio stations and their adds for URBAN AC format across various markets including Atlanta, GA, Charleston, SC, Dallas, TX, Gainesville, FL, Jacksonville, FL, Macon, GA, Myrtle Beach, SC, Phoenix, AZ, St. Louis, MO, Tampa, FL, Toledo, OH, Tulsa, OK, Tupelo, MS, Waco, TX, Washington, DC, Wilmington, NC, and Wichita, KS.

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**AUGUST 24-25**



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 WPHI 18x  
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WCDX	6x	WKYS	2x
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LON HELTON

## Getting Over The Two-Versus-One Hump

□ **KMLE's Jeff Garrison details the fight against KNIX and KWCY**

KMLE/Phoenix PD Jeff Garrison woke up one day last September to face a programmer's biggest nightmare — a head-to-head Country battle had all of a sudden become two against one, with KMLE being the "one."

What had happened, of course, was that arch rival KNIX had debuted a flanking Country station, "Wild Country" KWCY. That station was largely built around Tim & Willy, one of the city's most successful morning shows, which had returned to Sun City after an ill-fated yearlong stint in Chicago.

Jeff Garrison

The goal was for the pair to surround KMLE, squeezing it for all the audience it was worth. Barely nine months into the endeavor, and much to everyone's surprise, KWCY owner OwensMac pulled the plug on Wild Country in June, moving Tim & Willy to KNIX. The battle was once again mano-a-mano.

### A Tale Of Two Interviews

Ironically, the first interview for this column took place with Garrison soon after the winter Arbitron was released. Those 12+ numbers showed KNIX falling 6.5-5.1 and KWCY declining 2.2-1.9, while KMLE rose 5.2-6.2. Among 25-54s, KMLE was up 6.0-7.0, while KNIX was off 7.6-4.3 and KWCY fell 2.6-2.1. In that book, KMLE laid claim to being No. 1 12+, 25-49, and 25-54. (A spring update comes later.) The winter ARBs were hardly the numbers a "squeeze" is made of. Indeed, the lack of progress for KWCY was a major factor in the decision to change direction with it.

The column's goal back then was to find out how KMLE had managed to weather the storm up until that point. While that particular column idea went south along with KWCY, the fact that two stations weren't able to squash the stand-alone is probably even a bigger story. So, I've used some of the previous interview with Garrison

to provide a perspective on what he was thinking as the battle was being waged, along with thoughts from last week on how the battle is going now that it's back to head-to-head.

A final note about those winter numbers: Garrison acknowledged he certainly didn't expect KNIX to remain in the low fives it had last winter. Asked for his thoughts on KNIX's "wobble," he said, "KNIX's P1s are basically 40-54. If diaries don't fall in there, they don't do well. KMLE's P1s are centered 25-34, yet we're spread out all over the place, so we're not as affected by bad placement. KMLE has a very strong position in this market, one that is very mass-appeal."

### Details And Discipline

Garrison is no stranger to multi-Country station markets, having worked as APD of KKBQ/Houston and PD of WESC/Greenville. Among the lessons he's learned: "The leader in the market gets hurt the least when it comes to being a 'favorite station.' When a new competitor comes in, it takes more P2s and P3s from the weaker station than the stronger station. That's what breeds the philosophy, 'Stay the course and be the leader.' Both KBUQ and KWCY have attacked our younger end, but KMLE fills the hole of fun, new, and young, and it's hard for another Country station to sign on and get on top of that. The key is not to overreact and to stay focused on what it is you are."

"At the end of the day, when you're going for that 'favorite' vote in the station battle, it comes down to music, what's between the music, and what comes out of the speakers. Detail and discipline are two keys to any major battle. While we're in the business of communication, it's the background details that are some of the things we have to work on the hardest — things like music

scheduling, flow, promotion, added-value, and managing clutter."

### Consistency, Backing, Raising The Bar

As you might expect, Garrison is extremely proud of the job the station and its people have done. "Everybody thought Camel was dead when KNIX put on Wild Country and brought back Tim & Willy. But, despite a little dip in the fall, we've not only been able to maintain, we came back real strong in the winter book. One of the things I've learned is that KMLE is an important entity in Phoenix. It's bigger than any one person. Its brand is stronger than perhaps even I thought it was."

"But what it really shows is that consistency pays off. We held off the competition by KMLE's continuing to be what it is and by not changing. I'm ecstatic for the staff and for all the people of KMLE who rose to the challenge that came with this two-sided attack and, instead of crumbling, raised the bar of excellence for KMLE."

As you also might expect, there were some early concerns over how the staff would react to the new double-barreled attack. But any doubts were dispelled at the first staff meeting. Recalled Garrison, "This was a staff that had changed quite a bit in the previous couple of years. It had undergone a metamorphosis beginning in May 1996, when I got here, and then Ben & Brian [KMLE's morning show] came in June '96. But the dynamics of the meeting were incredible. Everybody looked at having two stations against us as a challenge. The attacks were like newspaper clippings on a bulletin board in the locker room that a team uses for motivation. It really brought this staff together and will have the lasting effect of making it stronger than it's ever been."

In our conversation last June, Garrison credited parent company Chancellor for increased backing during the heat of the battle. "When Wild Country debuted and Tim & Willy came in, we knew the heat was on. We knew we had a lot to do. Chancellor stepped up to the plate and increased the marketing budgets and gave us the tools to do what needed to be done. There's no better feeling for a PD than to get that kind of support during the most pressurized of situations."



**DO YOU SEE THEM?** — Arista Records, BMI, and MCA Records played host to a star-studded gathering to celebrate the No. 1 success of the Reba McEntire/Brooks & Dunn single "If You See Her/If You See Her." Enjoying the reception are (l to r, top row) MCA Records' Bruce Hinton, Kix Brooks, BMI's Harry Warner, Still Working For The Man Music's Barbara Orbison, Ronnie Dunn, Terry McBride, Arista Records' Fletcher Foster, Tommy Lee James; (bottom row) BMI's Roger Sovine, Jennifer Kimball, MCA Records' Tony Brown, Reba McEntire, and EMI-Blackwood Music's Gary Overton.

### Stay The Course

Despite the fact that KBUQ had been part of the Phoenix Country fray for about 18 months prior to the debut of Wild Country in September '97, the competition was nothing like what KMLE experienced when both its Country competitors were under the same roof. The orchestrated onslaught notwithstanding, Garrison says the key to KMLE's strength has been an unwavering focus on the things that had made it successful. In fact, he says KMLE really didn't change much when surrounded by the pair. "We tightened up our ship, but we didn't make any changes in KMLE's image, stationality, jingles, etc. We stayed the course and kept KMLE the market leader that it is."

"We tightened up the marketing to make it more focused. Our winter TV campaign was designed to showcase the Ben & Brian morning show. The spots featured them at various Phoenix hot-spots, experiencing the Phoenix lifestyle and interacting with listeners. The billboard campaign focused on the George Strait Country Music Festival, telling people we were the place to get tickets."

As part of the lead-up to the mid-March Strait Festival, KMLE turned itself into "KMLE Country 1-0-Strait" (instead of "1-0-8"), giving away a pair of tickets to the festival every hour between 6am-midnight for the entire month before the show.

Garrison adds that "staying the course" also meant few changes in the station's music. "Except," he says. "I've always maintained that you must hold onto hit records and let hit records generate ratings. In the last seven months, I've been holding onto current records longer — mainly because we've had fewer new records that were big hits."

### The Morning Battle

Garrison turned out to be prophetic in our June interview when asked to characterize the Phoenix morning battle. "Ben & Brian are having their highest ratings since coming here two years ago. They did a fantastic job of staying the course, especially in the face of having the guys who helped build KMLE return to the city. Tim & Willy have historically done well here, but the jury's still out on how well they'll perform on a new Country station with two big Country competitors that are both solid radio stations with solid morning shows. Being 'third-in' is a tough order."

**At the end of the day, when you're going for that 'favorite' vote in the station battle, it comes down to music, what's between the music, and what comes out of the speakers.**

Asked last June to crystal-ball Phoenix's Country future, Garrison opined, "KMLE and KNIX will continue to dominate. Given where the music is today and where competing formats are, it's very difficult for a third Country station to be more than a third choice. Arbitron is a voting game — the most votes wins. With more choices, all of which are playing about the same music, the question for the listener becomes, 'Why do I need a third choice?' The answer may be because of Tim & Willy, but so far that hasn't proven to be the case."

### Music, Promotions, Contests, Jocks

A quick snapshot of KMLE's take on the basics:

- **Music:** KMLE's music mix is more than just singles, and even goes beyond the solid dose of album cuts that are on the air. Explaining KMLE's music philosophy, Garrison says, "We play the best records from the format's biggest stars. We play the best songs out there — no matter where they

Continued on Page 63



## A Tribute To Country's 'First Lady'

□ Rock and country superstars join forces to honor the late Tammy Wynette

What country act would compel rock icons such as **Elton John, Brian Wilson, and Melissa Etheridge** to provide material for a tribute album? The answer comes with the upcoming release of *Tammy Wynette ... Remembered*.

The 12-track compilation is the first album release on the Asylum imprint since **Evelyn Shriver** and **Susan Nadler** took control of the Nashville-based label earlier this year. Featuring an all-star cast of country and rock acts, the project has been a labor of love for Shriver, Wynette's longtime friend and publicist. Ten of the tracks were completed following Wynette's death in April of a blood clot in the lung.

Set for September 8 release, the tracks include Elton John's arrangement of "Stand By Your Man" and Melissa Etheridge's take on "Apt. #9." The album contains Wynette's last recording, which — surprisingly enough — is a collaboration with Brian Wilson on the Beach Boys' classic "In My Room." Wynette and Wilson worked together on the track for inclusion on the second volume of

*Stars & Stripes*, which featured the Beach Boys performing with numerous country acts. That second volume of *Stars & Stripes* was never released, but Wilson took the basic tracks from Wynette's session and added new harmonies following her death.

Other tracks include: "D-I-V-O-R-C-E," **Rosanne Cash**; "Woman To Woman," **Wynonna**; "Take Me To Your World," **George Jones**; "You & Me," **Lorrie Morgan**; "I Don't Wanna Play House," **Sara Evans**; "Golden Ring," **Emmylou Harris** with **Linda Ronstadt** and **Kate & Anna McGarrigle**; and "'Til I Can Make It On My Own," **Faith Hill**.

The tribute also contains **Trisha Yearwood**'s version of "'Til I Get It Right," which previously appeared on her 1995 album, *Thinkin' About You*. Wynette's husband, **George Richey**, served as executive produc-

er of the tribute album. Shriver says, "Every artist and person involved in this disc loved Tammy, and she them. Somehow, I know she is active in every aspect of this record ... I don't recall a 'tribute' project that was done this personally and with this much love."

In a related matter, **Tanya Tucker** has filed a lawsuit against Capitol/Nashville, claiming the label would not allow her to record a track for Asylum's album unless she relinquished a previous \$300,000 claim against Capitol. Tucker, who has repeatedly asked to be released from her Capitol recording contract, recently filed another suit against the label, alleging that the company did not adequately promote her last album, *Complicated*. Last week, Capitol/Nashville President/CEO **Pat Quigley** told *The Tennessean* newspaper that he didn't talk to her about the Wynette project, noting that Tucker is no longer on the label's artist roster.

The bottom line: **K.T. Oslin** will sing "Your Good Girl's Gonna Go

Bad," a song that was previously targeted for Tucker.

### Garth Plays Brazil

**Garth Brooks** has made a final decision to perform his first-ever concert in South America. It's probably too late for you to make travel plans, but the show takes place Saturday (August 22) in Barretos, Brazil as the highlight of Rodeo Barretos, an event that is expected to attract more than 1.5 million visitors during a 10-day period. Billed as the world's largest rodeo, it's second only to Rio's annual Carnival as the biggest public event in Brazil each year. Portions of Brooks' concert at the 50,000-seat arena are being taped by CMT International, which is co-sponsoring the concert with American Airlines. The footage will likely be used in CMT International's rodeo documentary, which will be telecast only in Brazil. Brooks' spokesperson says there are no immediate plans for the concert to be used as a TV special or concert video in the U.S.

## COUNTRY FLASHBACK

### 1 YEAR AGO

• No. 1: "How Do I Live" — **Trisha Yearwood**

### 5 YEARS AGO

• No. 1: "What Might Have Been" — **Little Texas**

### 10 YEARS AGO

• No. 1: "I Couldn't Leave You If I Tried" — **Rodney Crowell**

### 15 YEARS AGO

• No. 1: "You're Gonna Ruin My Bad Reputation" — **Ronnie McDowell**

### 20 YEARS AGO

• No. 1: "Talking In Your Sleep" — **Crystal Gayle** (second week)

## Chad Brock

### NEW ARTIST FACT FILE

**Current Single:** "Evangeline"

**Current Album, Label:** *Chad Brock*, Warner Bros. (tentatively set for October 13 release)

**Influences:** Steve Wariner, Merle Haggard

### Background

Born and raised in Ocala, FL, **Chad Brock** began singing at 6 in a Baptist church where his grandfather led the music and his grandmother played piano. Brock tells *R&R*, "She had the same gig every Sunday for 69 years."

When he was a child, Brock's family frequently traveled to Georgia to attend bluegrass festivals. Although Brock remains a bluegrass fan, one of his biggest influences is Florene Gabriel Reese, his high school choir teacher. "She was about 350 pounds of sweetness," Brock says. "I decided when football season was over that I needed an easy A, so I said, 'Hey, I'll just sing chorus.'"

Brock adds, "My radio has always been on Country as far back as I can remember, listening to Glen Campbell and Merle Haggard and Buck Owens." Brock was 13 when he got his first guitar. Although his teacher was a folk musician, Brock says, "I'd listen to old country songs, take the title, and write my own songs. I still have these spiral notebooks, so I can look back and say, 'Boy, that was awful!'"

Steve Wariner's work from the '80s inspired Brock to start singing in the Ocala area. Aside from participating in nationally sponsored talent shows, he says, "I sang at more weddings than Carter has liver pills." And what wedding song are you least likely to hear him sing again? "Probably 'Wind Beneath My Wings,'" he laughs. "I love that song, but I must have sung it two million times."

Brock also played in Nightshift, a local club band. He says, "They mainly wanted to do Southern rock, but I made them start learning some



Chad Brock

country things, and we started playing at country places." To pay the bills, Brock worked day jobs as a salesman. He says, "You name it, I did it. I sold cars. I worked for a cellular phone company."

### Nashville Base

By 1993, Brock had moved to Nashville, where he formed a band and bought musical gear, a trailer, and a van. Brock and his group then embarked on a year of playing in honky-tonks from Florida to California. His momentum began building when he signed a writer's deal with a publishing company and was named one of the top 10 unsigned country acts by the Nashville Entertainment Association.

With the help of a friend — gospel artist David Mullin — Brock enlisted the assistance of A&R man Donny Kee to record a tape to send to record labels. "I wasn't ready, by any means," Brock admits. "Two years later, we decided to give it a shot."

Brock was finally signed by Warner Bros., but it took a while to find the right songs for his debut album — and to wait for the right time to be introduced to Country radio. "I'm an overnight success," Brock jokes. "I've been signed three years and 10 months. I think I've been in the artist protection program for a long time."

After having conversations with other producers, he realized he'd found the right match with Norro Wilson, who co-produced Brock's album with Buddy Cannon. Wilson and Cannon have enjoyed previous success with a long list of country acts, including George Jones, Sammy Kershaw, Mindy McCready, and Kenny Chesney. "I was amazed at what Norro had accomplished over the past 25 or 30 years," Brock says. "He knows a great song. Buddy does too."

### The Music

When it came time to record, Brock wanted to make sure that he could release an album filled with single-worthy material. Describing his music as "traditional, but with a groove," he explains, "I don't believe in trying to put two or three great songs on a record and then not having the rest of them sound just as good."

Brock wrote three songs for the album, but the first single, "Evangeline," was co-written by songwriting veterans Bob McDill and Carson Chamberlain. The song was originally pitched to Cannon for Chesney. Cannon thought "Evangeline" was a hit, but Chesney decided against recording it. Brock says, "I thank Kenny Chesney from the bottom of my heart for not hearing it for himself. When I first heard the song, the thing that attracted me was what I call the 'sing-along factor.' You can sing the chorus the first time you hear it."

Brock is still in the early stages of his radio visits, but he's looking forward to returning to the stage. Although he has upcoming concerts scheduled in Daytona Beach and Philadelphia, he says, "Right now, we're just concentrating on radio."

## Getting Over The Two-Versus-One Hump

Continued from Page 62

While the bulk of KMLE's gold is early '90s, Garrison says the library does contain some high-testing gold from the '80s for flavor. While most of the music of that era is from artists still considered viable today, some records are played from acts that aren't turning out current hits.

With regard to tempo, Garrison says, "We play the hits. We're careful in scheduling to keep tempo in a good flow, but I don't have an obsession to be real 'hot.' It doesn't bother me when the format's huge hits are down. It's playing the hits that is going to increase the ratings."

• **Jocks:** Garrison characterizes KMLE as a "fun, spontaneous station." To maintain that feeling, he gives the jocks a lot of latitude, and he adds that there are absolutely no liner cards in the studio. "They focus on the market and what the listeners are doing," he explains. "And that means focusing on the 'relatables' appropriate for different dayparts."

Garrison says another plus is having a morning team with a nationally syndicated show. "That allows us to have Ben & Brian on six days a week with fresh material instead of retreads from the last week."

• **Contests:** Garrison says KMLE contests constantly. A "KMLE Kiss" sound effect is used as listeners' cue to call in.

• **Promotions:** Garrison says his staff is constantly on the go, noting that Ben & Brian make over 75 appearances a year and are very active on weekends, doing remotes from local events. KMLE's promotional fleet includes a Hummer sponsored

by Texaco Star Mart; the "Hump-mobile" van, which makes a series of weekly "Hump Stops" to give away prizes; and a hot-air balloon.

### Spring Update

The battle between KMLE and KNIX has long been one of the fiercest head-to-head Country competitions in the nation, and it will most likely remain so well into the future. Prior to the release of the spring ARB, KMLE had beaten KNIX three of last five books 25-54. In the four previous 12+ races, KMLE tied for No. 1 with KNIX in summer '97, while KNIX led the other three sweeps.

The spring ARB exhibited more topsy-turvy ratings action, with KNIX taking the market's 12+ crown, while KMLE is No. 1 25-54 (KNIX ranks third). KNIX took the 12+ race with a 6.4 to KMLE's 5.4. (Winter-spring, KNIX was 5.1-6.4; KMLE 6.2-5.4. 25-54, KNIX moved 4.3-5.9; KMLE 6.5-7.0.) KWCY's final numbers: 12+, 2.1-1.7; 25-54, 1.9-1.4.

The morning battle (12+) saw KNIX up 5.1-6.8, while KMLE was off 6.2-5.4, and KWCY fell 2.2-1.5.

Assessing the battle as it stands today, Garrison says, "KMLE's no longer being 'middled,' and it's back to a head-to-head battle. But the environment of this battle is different now than it's been before. What's different is that Tim & Willy is a younger-targeted morning show that's now on a heritage Country station. The median age for KNIX is 48. The median age for KMLE is 36. It'll be interesting to see how that develops over the next 12 months."



# The New Album Gallery

In Stores: August 25, 1998

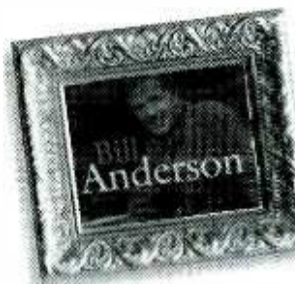


**ALABAMA**

**For The Record (RCA)**

Alabama's Randy Owen was talking about his overall philosophy toward fans when he said, "When they buy that CD, I think they should get their money's worth. I feel real strongly about that." For those in the market for the hits, need you look beyond *For The Record*? It contains 41 No. 1 hits — an accomplishment no living country act can claim. Rather than list every title, you can get a good idea of *For the Record's* track listing by referring to your station's list of gold and recutents. The two-CD package features three new

songs, including the current single, "How Do You Fall In Love." Alabama performs all 41 hits at the Las Vegas Hilton during an October 10 live pay-per-view concert on cable TV.



**BILL ANDERSON**

**Fine Wine (Reprise)**

With little fanfare, Bill Anderson has maintained a successful career for the past four decades. After writing Ray Price's 1958 hit, "City Lights," Anderson embarked on his own recording career, which netted 37 Top 10 hits, including "Still" and "8 X 10." In recent years, Anderson has kept an active touring schedule while regularly performing at the Grand Ole Opry.

Now enjoying a major resurgence as a songwriter, Anderson collaborated with Hal Ketchum, Lee Ann Womack, and other

top writers in preparing *Fine Wine*, his first major label album in several years.

Produced by Steve Wariner, one of the highlights is a remake of "The Tips Of My Fingers," which features guest vocals by Roy Clark, Eddy Arnold, Jean Shepard, and Wariner — who each had hits with the song Anderson wrote in 1960.



**T. GRAHAM BROWN**

**Wine Into Water (Intersound)**

Describing his discussions with Intersound chief George Collier, T. Graham Brown says, "He just said, 'Here's a budget. Make me a T. Graham Brown record.' And so I did — the most honest and the truest album I've ever done." Five years ago, Brown overcame an alcohol problem and discusses it candidly in the title track he co-wrote for his Intersound debut, *Wine Into Water*. Steve Wariner provides harmony vocals on the song, but Brown has also enlisted an impressive list of celebrity contributors on the project. The list includes Marty Stuart, Lee Roy Parnell, Delbert McClinton, and Delaney Bramlett.



**DOLLY PARTON**

**Hungry Again (Decca)**

*Hungry Again* marks the first time in many years that Dolly Parton has written every song on an album. Noting that she's always been a songwriter, Parton says, "Everything I write is based on something in my life. I've had so many life experiences that I can draw from, and this is certainly the most personal album I have ever done. It's almost like starting over. My songs are the door to every dream I've ever had and every success I've ever achieved. My real self is still in my music." The album's 12 songs were selected from 37 Parton

wrote over a three-month period in Tennessee. Parton's "back to the roots"

approach extended to the recording sessions. Rather than use an elaborate studio filled with session musicians, Parton and cousin Richie Owens produced it in his basement — with his band.



**BILLY JOE ROYAL**

**Stay Close to Home (Intersound)**

One of the most expressive vocal stylists in the world of country and pop returns on Intersound with a mixture of new songs and several remakes of previous hits. In recording *Stay Close To Home*, Royal was reunited with Nelson Larkin, who produced Royal's '80s country hits for Atlantic. Royal reprises his pop days of the '60s with three Joe South songs: "Down In The Boondocks," "I Knew You When," and "Hush." The Atlantic years are represented in new versions of "I'll Pin A Note On Your Pillow" and "Til I Can't Take It Anymore."



**BRADY SEALS**

**Brady Seals (Warner Bros.)**

This self-titled project is Brady Seals second solo album, but the opening track — "Country As A Country Boy Can Be" — sums up the former Little Texas member's approach toward the music.

Explaining that he spent a lot of times in a small cabin in Kentucky, Seals says, "When you are out in nature, the last thing you want to see are fences and limits. When I took these songs into the studio to record them, I wanted to capture that feeling of wide open spaces, that freedom to roam where the music takes you."

The album includes guest appearances from Vince Gill, Ricky

Skaggs, Bela Fleck, and the Eagles' Timothy B. Schmit.

## GOING FOR ADDS

August 24, 1998

**Garth Brooks "You Move Me"**

**Capitol:** Following up his contribution to the *Hope Floats* film soundtrack, Garth Brooks returns to his *Sevens* album for his latest single. Folk singer/songwriter Pierce Pettis co-wrote "You Move Me" with Gordon Kennedy, who was one of the co-writers on Eric Clapton's mega-hit "Save The World."

**Rebel Hearts "Everything To Me"**

**House of Tunes:** Rebel Hearts describes its sound as "mountain country," a commercial blend of classic rock and country. Reno-based independent House of Tunes has enlisted several prominent indie promoters to work this new single at Country reporting stations. The love song features Darren Castle on lead vocals.

**Danni Leigh "If The Jukebox Took Teardrops"**

**Decca:** It's hard to escape the promotional push Decca is putting behind Danni Leigh, but it's also hard to deny the honky-tonk energy of the Strasburg, VA native's first single. Leigh has been called "a female Dwight Yoakam," a description that is close to the mark with "If The Jukebox Took Teardrops." Rest assured, Leigh faces no identity crisis on her debut album, set for October release.

**Restless Heart "For Lack Of Better Words"**

**RCA:** The harmonies are always spectacular, but Restless Heart's sound can also be identified by Larry Stewart's lead vocals and Greg Jennings' guitarwork. "For Lack Of Better Words" is one of the new tracks on the band's *Greatest Hits* album, and you can bet they're performing it during their summer tour dates with Vince Gill.

**Warren Brothers "Guilty"**

**BNA:** Explaining the story behind their debut single, Brett and Brad Warren say, "We wrote this song about every man's denial that he actually needs a woman in his life, and every woman's knowledge that we actually do need them. Are we guilty? Yeah, yeah, yeah." The upbeat track was produced by Chris Farren, who found success producing Deana Carter's debut album.

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# COUNTRY REPORTERS

Stations and their adds listed alphabetically by market

<b>KEAN/Abilene, TX</b> PD: Dwayne Alexander MD: Rudy Allen Fernandez 7 DARYLE SINGLETARY 7 DIXIE CHICKS 7 CLAY WALKER	<b>KIZN/Boise, ID</b> APD: Spencer Burke 7 BLACKHAWK 7 TERRI CLARK 7 CLAY WALKER 7 MONTY HOLMES	<b>KRYS/Corpus Christi, TX</b> PD: Clayton Allen MD: Cactus Lou 14 LEANN RIMES 14 LONESTAR 14 SHANIA TWAIN 14 CLINT BLACK 7 WARREN BROTHERS	<b>WQHK/Ft. Wayne, IN</b> OM/PD: Dean McNeil APD/M: Jeff Moore 13 TERRI CLARK 13 DIXIE CHICKS 13 WADE HAYES 13 LEE ANN WOMACK 5 GARY ALLAN	<b>WROO/Jacksonville, FL</b> PD: Buzz Jackson MD: Rhonda Goff 7 CHAD BROCK	<b>KTEX/McAllen, TX</b> OM/PD: Billy Santiago APD/M: Deana Romero 10 LEE ANN WOMACK 10 LONESTAR 10 TERRI CLARK	<b>KXKT/Omaha, NE</b> PD: Tom Goodwin MD: John Glenn 7 DIXIE CHICKS 7 TERRI CLARK	<b>WBEE/Rochester, NY</b> PD: Loyd Ford MD: Coyote Collins 12 KENNY CHESNEY 15 COLLIN RAYE 15 STEVE WARINER...	<b>WBVT/South Bend, IN</b> PD: Ray Cherry MD: Lisa Kost 12 KENNY CHESNEY 12 TRAVIS TRITT 12 CLAY WALKER 5 DIXIE CHICKS 5 TY HERNDON 5 TRINI TRIGGS	<b>WWZD/Wapelo, MS</b> MD: Scott Kelly 12 BRYAN WHITE 7 BLACKHAWK 7 ALLISON MOORER 7 CLAY WALKER
<b>WQMG/Akron, OH</b> PD: Kevin Mason MD: Bill Shiel 18 TERRI CLARK 18 LEANN RIMES 18 TRACY BYRD 18 CLINT BLACK	<b>WKLB/Boston, MA</b> PD: Mike Brophy APD/M: Ginny Rogers 10 LEE ANN WOMACK 5 GARY ALLAN	<b>KPLX/Dallas, TX</b> PD: Brian Phillips APD: Smokey Silvers 50 TERRI CLARK 30 DERYL DODD	<b>KSKS/Fresno, CA</b> PD: Ken Bosan MD: Steve Montgomery 16 SHANIA TWAIN 16 CLINT BLACK 16 DIXIE CHICKS 7 CHAD BROCK	<b>WXBQ/Johnson City, TN</b> PD: Bill Hagy MD: Reggie Neal 8 SHANIA TWAIN	<b>KRWQ/Medford, OR</b> PD: Judi Austin 11 TERRI CLARK 11 DIXIE CHICKS	<b>WOW/Omaha, NE</b> PD: Trish Matthews APD/M: Tom Scott 11 DIXIE CHICKS 11 TERRI CLARK 11 KINLEYS 6 TRAVIS TRITT	<b>WXXQ/Rockford, IL</b> PD: Jesse Garcia MD: Lynn Lacy 5 CHAD BROCK 5 TERRI CLARK 5 CLAY WALKER 5 DIXIE CHICKS	<b>KDRK/Spokane, WA</b> PD: Tim Cotta MD: Tony Travato 19 LONESTAR 8 DARYLE SINGLETARY 8 KINLEYS	<b>KNUE/Tyler, TX</b> OM: Larry Kent PD/M: John Moore 13 LEANN RIMES 13 SHANIA TWAIN 13 TRACY BYRD
<b>WGN/A Albany, NY</b> PD: Buzz Brindle MD: BLACKHAWK 6 DIXIE CHICKS 6 AARON TIPPIN 6 LEE ANN WOMACK	<b>WYRK/Buttalo, NY</b> PD: Justin Case 18 MARK WILLS 8 CLINT BLACK	<b>KYNG/Dallas, TX</b> PD/M: Dan Pearson 20 TY HERNDON 10 SHANIA TWAIN 5 BILLY DEAN	<b>WBCT/Great Rapids, MI</b> OM/PD: Doug Montgomery MD: Kelly Iris 32 GARTH BROOKS 15 BLACKHAWK 15 TRAVIS TRITT 15 DIXIE CHICKS 5 KENNY CHESNEY	<b>KBEO/Kansas City, MO</b> PD: Mike Kennedy MD: T.J. McEntire 18 TERRI CLARK 18 COLLIN RAYE 18 CLAY WALKER 18 TOBY KEITH	<b>WKAY/Orlando, FL</b> PD: Mike Moore MD: Shadow Stevens 20 SHANIA TWAIN	<b>KKNC/Sacramento, CA</b> OM/PD: Mark Evans APD/M: Jennifer Wood 15 SHANIA TWAIN 6 KEVIN SHARP 6 DIXIE CHICKS 6 TY HERNDON	<b>WKCO/Saginaw, MI</b> PD: Rick Walker MD: Neal McCoy 5 DIXIE CHICKS	<b>KNFR/Spokane, WA</b> PD: Scott Shannon MD: Paul Neumann 28 SHANIA TWAIN 14 KENNY CHESNEY 14 ALLISON MOORER 14 BLACKHAWK 7 TRINI TRIGGS	<b>KJUG/Visalia, CA</b> MD: Mark Daniels 22 GARTH BROOKS 15 TERRI CLARK 15 DIXIE CHICKS 15 CLAY WALKER 15 LILA MCCANN
<b>KRST/Albuquerque, NM</b> PD: Jim Patrick MD: Chaz Mailbu 12 LEE ANN WOMACK 5 BRYAN WHITE 5 KENNY CHESNEY	<b>WKHA/Cedar Rapids, IA</b> PD: Jeff Wileid MD: Dawn Johnson 9 CHAD BROCK 9 TRAVIS TRITT 9 BRYAN WHITE 9 BLACKHAWK 9 BILLY DEAN	<b>WGNE/Daytona Beach, FL</b> PD: John Andrews MD: Jim Andrews 20 CLINT BLACK 14 DIXIE CHICKS	<b>WHSL/Greensboro, NC</b> PD: Brian Landrum MD: Jayme Austin 25 CLINT BLACK 5 RICK TREVINO 5 CLAY WALKER 5 DIXIE CHICKS 5 TERRI CLARK 5 ALLISON MOORER 5 BLACKHAWK 5 KEVIN SHARP	<b>KFKF/Kansas City, MO</b> PD: Dale Carter APD/M: Tony Stevens 15 AARON TIPPIN 15 DIXIE CHICKS 15 GARTH BROOKS	<b>KHAY/Oxnard, CA</b> PD/M: Mark Hill 9 TERRI CLARK 6 RICK TREVINO 6 TRINI TRIGGS 5 GARY ALLAN	<b>KWKO/Saginaw, MI</b> PD: Rick Walker MD: Neal McCoy 5 DIXIE CHICKS	<b>WWJQ/St. Cloud, MN</b> PD: Mark Sprunt 11 ALLISON MOORER 14 TERRI CLARK 7 RICK TREVINO 7 TRAVIS TRITT	<b>WPCK/Springfield, MA</b> MD: Kevin Wright 17 ALABAMA 17 CLINT BLACK 11 GARY ALLAN 11 KENNY CHESNEY 11 COLLIN RAYE	<b>WACQ/Waco, TX</b> PD/M: Zack Owen 17 SHANIA TWAIN 17 CLINT BLACK
<b>KRRV/Alexandria, LA</b> OM: Lon Harris MD: Scott Bryant 10 COLLIN RAYE 10 DIXIE CHICKS 5 KENNY CHESNEY 5 TERRI CLARK 5 TRINI TRIGGS	<b>WIXY/Champaign, IL</b> PD: R.W. Smith MD: Nicole Beale 6 CLINT BLACK 6 LEE ANN WOMACK 6 ALABAMA 6 TY HERNDON	<b>KYGO/Denver, CO</b> OM/PD: John St. John MD: Nicole Beale 13 TRAVIS TRITT 13 GARTH BROOKS 5 BLACKHAWK 5 COLLIN RAYE 5 KEITH HARLING	<b>WTQR/Greensboro, NC</b> PD: Paul Franklin MD: Deano St. Clair 15 CLINT BLACK 5 NEAL MCCOY 5 DARYLE SINGLETARY 5 LEE ANN WOMACK	<b>KFKF/Kansas City, MO</b> PD: Dale Carter APD/M: Tony Stevens 15 AARON TIPPIN 15 DIXIE CHICKS 15 GARTH BROOKS	<b>WMOB/Pensacola, FL</b> OM/PD: Bruce Clark PD: Lynn West 14 LEANN RIMES 14 KENNY CHESNEY 5 TRINI TRIGGS	<b>WVWF/Salisbury, MD</b> MD: Kim Werne 25 GARTH BROOKS 15 TY HERNDON 15 COLLIN RAYE 15 CLAY WALKER 5 GARY ALLAN	<b>WWKX/St. Louis, MO</b> PD: Jeff Allen APD/M: Mark Langston 14 TERRI CLARK 14 TY HERNDON 5 BLACKHAWK 5 ALABAMA 5 GARY ALLAN	<b>WDEZ/Pausau, WI</b> PD: Mark Siska MD: Lou Stewart 7 TY HERNDON 7 COLLIN RAYE 7 LEE ANN WOMACK 7 WADE HAYES	
<b>KRRR/Alexandria, LA</b> OM: Lon Harris MD: Scott Bryant 10 COLLIN RAYE 10 DIXIE CHICKS 5 KENNY CHESNEY 5 TERRI CLARK 5 TRINI TRIGGS	<b>WEZL/Charleston, SC</b> PD: Kria Van Dyke MD: Gary Griffin 22 CLINT BLACK 12 COLLIN RAYE 12 TERRI CLARK 12 LEE ANN WOMACK 5 WADE HAYES 5 GARY ALLAN	<b>KJLY/Des Moines, IA</b> OM/PD: Beverly Brannigan MD: Eddie Hatfield 12 BLACKHAWK 12 TERRI CLARK 12 COLLIN RAYE 12 RESTLESS HEART 7 BILLY DEAN	<b>WRNS/Greenville, NC</b> PD: Wayne Carlisle MD: Dale Knipper 20 DIXIE CHICKS 19 RESTLESS HEART 19 ALLISON MOORER 18 RICK TREVINO 18 LILA MCCANN 18 TERRI CLARK 18 TRINI TRIGGS 15 BLACKHAWK	<b>WVWF/Salisbury, MD</b> MD: Kim Werne 25 GARTH BROOKS 15 TY HERNDON 15 COLLIN RAYE 15 CLAY WALKER 5 GARY ALLAN	<b>WVWF/Salisbury, MD</b> MD: Kim Werne 25 GARTH BROOKS 15 TY HERNDON 15 COLLIN RAYE 15 CLAY WALKER 5 GARY ALLAN	<b>WVWF/Salisbury, MD</b> MD: Kim Werne 25 GARTH BROOKS 15 TY HERNDON 15 COLLIN RAYE 15 CLAY WALKER 5 GARY ALLAN	<b>WVWF/Salisbury, MD</b> MD: Kim Werne 25 GARTH BROOKS 15 TY HERNDON 15 COLLIN RAYE 15 CLAY WALKER 5 GARY ALLAN	<b>WVWF/Salisbury, MD</b> MD: Kim Werne 25 GARTH BROOKS 15 TY HERNDON 15 COLLIN RAYE 15 CLAY WALKER 5 GARY ALLAN	<b>WVWF/Salisbury, MD</b> MD: Kim Werne 25 GARTH BROOKS 15 TY HERNDON 15 COLLIN RAYE 15 CLAY WALKER 5 GARY ALLAN

204 Total Reporters  
204 Current Reporters  
197 Current Playlists  
Reported Frozen Playlist (4):  
WKXC/Augusta, GA  
WKOL/Columbus, OH  
KWNH/Las Vegas, NV  
WLLR/Quad Cities, IL  
Did Not Report, Playlist Frozen (3):  
WTCM/NW Michigan  
WYYD/Roanoke, VA  
WIRK/West Palm Beach, FL





COUNTRY PLAYLISTS

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Market #23: WGAR/Cleveland (216) 328-9950. Playlist for Market #23 with columns for plays, artist, and title.

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Market #25: WUBE/Cincinnati (513) 721-1050. Playlist for Market #25 with columns for plays, artist, and title.

Market #25: WYGY/Cincinnati (513) 721-1050. Playlist for Market #25 with columns for plays, artist, and title.

Market #26: KBQK/Kansas City (816) 531-2535. Playlist for Market #26 with columns for plays, artist, and title.

Market #26: KFKF/Kansas City (816) 753-4000. Playlist for Market #26 with columns for plays, artist, and title.

Market #26: WDAF/Kansas City (816) 677-8998. Playlist for Market #26 with columns for plays, artist, and title.

Market #27: KNCI/Sacramento (916) 338-9200. Playlist for Market #27 with columns for plays, artist, and title.

Market #28: KRIV/San Jose (408) 293-8030. Playlist for Market #28 with columns for plays, artist, and title.

Market #29: KFRG/Riverside (909) 825-9525. Playlist for Market #29 with columns for plays, artist, and title.

Market #30: WML/Milwaukee (414) 545-8900. Playlist for Market #30 with columns for plays, artist, and title.

Market #31: WCTK/Providence (401) 467-4366. Playlist for Market #31 with columns for plays, artist, and title.

Market #32: WHOK/Columbus, OH (614) 487-9465. Playlist for Market #32 with columns for plays, artist, and title.

Market #33: KAJA/San Antonio (210) 736-9700. Playlist for Market #33 with columns for plays, artist, and title.







MIKE KINOSHIAN

# Nocturnal Transmissions

□ A Love Songs vet and a rising talk talent on how to light up the night

As we illustrated in last month's AC Special, "Extremes Close Up" (7/17), Love Songs programs continue to flourish and have been the domain of a number of wonderfully creative personalities over the years. People like WNIC/Detroit's Alan Almond, WMJX/Boston's David Allan Boucher, and past/present KOST/Los Angeles talents Liz Kiley, Jan Marie, Laurie Sanders, Karen Sharp, and Ted Ziegenbusch have all made their mark.

But without question, one of the best to ever communicate with a Love Songs/Pillow Talk audience is **Johnny Williams**, who now does middays at Hot AC WQAL/Cleveland.

"If I were doing Love Songs again," Williams says. "I wouldn't do it *exactly* the same way I did it seven or eight years ago. The delivery and style would be very similar, but everything else around the show would change, including the music."

More so than ever, Williams feels audience participation is needed. "It's really good and healthy to get people involved. It's such an easy thing to do for me, because it's me. I sit down and put the show together, and it's fun. It's not work at all — it's almost like therapy."

## Be Yourself

Having a sexy voice isn't a prerequisite for becoming a great Love Songs host. In fact, that particular quality is no guarantee of success at all. "Many people try too hard and force their voice to get low and sexy," Williams explains. "It should be a natural thing. Some ladies sound really good because they're not trying to be sexy. You can usually tell if a person is sincere — it's something you can't fudge."

For the legendary Williams (former-



Rhona

ly of KHJ/Los Angeles, CKLW/Detroit, and WRKO/Boston, among others), the difference between doing a nighttime Love Songs show and middays on a Hot AC is truly night and day. "It was very hard for me to get back into the norm, because Love Songs certainly wasn't a normal thing. It's not what you hear all the time, but I'm having a ball doing this format."

## Hit And Miss

Although happy in his present assignment, Williams confesses that he continues listening to various Love Songs shows. "I hate to say it, but I don't hear anyone doing it the way the show should be done. It's almost like they're taking any kind of love song and throwing together a show."

This contrasts with the way Williams would theme his nightly shows. "I had so many love songs in a row, so many breakup songs in a row, and instrumentals to mix it all up. When you listened, you really didn't realize what was going on. I don't think anyone really caught on to what I did, but that's one thing that helped me tremendously, because it made sense."

While everyone automatically sees Love Songs as a nighttime feature, Williams doesn't dismiss the notion that it could work during the day.

"You just wouldn't call it Love Songs, but it would be that same theme-type thing, and it would be phenomenal. It would be a great way out for so many Soft ACs in trouble right now."

It's often been noted that most people are in a "mood" when they listen to a Love Songs-type show. "They're depressed because they've broken up with somebody or somebody has broken up with them," explains Williams. "Or they don't have anybody and want to find someone, or they're really in love. Those are the things that I play to, and those are the people for whom you're doing the show. Instead of hearing any of that today, I hear Elton John & Kiki Dee ["Don't Go Breaking My Heart"] and wonder what in the world that is. To me, that's not what the show's about."

If the host detracts from the show's "feeling," then Williams opines there's too much talk. "It depends on what you say, but talking two or three times in a half-hour set is plenty. In general, talent are being zipped along too fast."



**Some hosts think their audience wants to be slapped around; I think mine wants to be tickled.**

— Rhona



It's sad, because they're not ready for major-market radio. The audience — not the business — is suffering."

While Broadcast Programming-syndicated host Delilah claims she gets more calls from men than women, Williams says his nightly hard-core audience was female. "But if you make it easy for them, men will listen to a Love Songs show. A guy will be timid when there's another man on the line. Females have a thing for guys on the radio — they just do. It's been that way for a long time, and it's especially true on this kind of show."

Believing there's room for two Love Songs shows in a market, Williams remarks, "The shows need to be different. If I were in a market against Delilah, for example, I certainly wouldn't play the same things. I'd do what I feel would fit my show, and the talk would be different. If these stations just give up to Delilah, they're probably going to get killed anyway."

## Real-Life Relationships

Without reading ahead, guess the identity of our next guest from the following clues. She's (a) based in the Great Northwest, (b) goes by one name, and (c) is building a growing cult audience as a result of her nightly syndicated advice and relationship show. No, the answer *isn't* Delilah.



**Many people try too hard and force their voice to get low and sexy, but it should be a natural thing. You can usually tell if a person is sincere — it's something that you can't fudge.**

— Johnny Williams



Vancouver, British Columbia's **Rhona Raskin** (*Rhona At Night*) is heard on a dozen stations, including Vancouver's 100,000-watt AC 97 Kiss FM. The 18-49-targeted show airs 8-11pm Sunday through Thursday and is nearly 100% open-line entertainment.

"I don't see this as being a talk show," notes the host, who has called Vancouver home since 1991 and been syndicated nationally by Rogers Broadcasting for the past three years. "I have an obligation to try to give good direction to people. Some hosts think their audience wants to be slapped around; I think mine wants to be tickled."

But don't ever expect to hear anything about Rhona's personal life on the air. "The truth is that my listeners don't want to know about that. They want me to be just like them. I try connecting on what we all have in common — which is quite a bit. We've all done embarrassing things and have had to learn how to do things like apologize. Let's talk about those things that we have in common."

Some music-intensive FM ACs may find it difficult to pull the plug for a three-hour nightly talk block. "We do hear that objection from prospective clients," Rhona explains, "but we just show them the ratings. I, myself, happen to listen more to music stations than Talk radio."

## Best Blend

Even on heavily skewed female ACs, Rhona attracts a 50/50 mix of male/female callers. "I really like that and want to know what excites everybody. You can't just live in your own little bubble. Life isn't about hiring people who always agree with you and having friends who are exactly like you."

"All the truckers and taxi drivers on the planet seem to tune into this show. Policemen aren't supposed to have radios in their cars, but I know they're all listening."

Using music only to punctuate emotional statements or for humor, Rhona notes, "We don't play entire songs unless there's a specific reason for it. Our show is a tossed salad of stuff, and we just try doing things differently. It's an educational show without any finger-wagging. I was never taught anything by a person who got close to my face and told me how to do something."

The fact that she's a registered clinical counselor and family therapist distinguishes Rhona from most other on-air personalities. She also happens to be the third member of her family to enter radio. "I had a private practice and an idea about doing a relationships show. The only reason I got the show was that I kept badgering people about it."

## Media Magnate

In addition to the radio show, Rhona hosts her own program on Canada's Women's Television Network, is a Microsoft MSN/Underwire contrib-

utor, authored the book *Ask Me Anything*, and writes a syndicated column that appears in such papers as *The Chicago Sun Times*. It just seems natural, therefore, that her career goal is to interview another multimedia personality, Howard Stern.

"He's my radio god, and regardless of what he says on the air, he knows how to keep his life together. His wife has been there since the beginning, and they maintain their relationship. He may have a fixation on boobs, strippers, and being obnoxious, but he has a wife and children who love him to pieces; he's a solid man."

Topics on *Rhona At Night* are wide-open, but language doesn't get sleazy. "That's when you start talking to a very small audience," Rhona says.

There's no pretense that the show is based on her personal opinions; producer/sidekick/call screener Matthew White expresses the male point of view. "He's an undervalued part of the show and never gets angry about anything," explains Rhona. "I buy *Playboy*, and he buys *Cosmo*. We try to make life's issues lighthearted, but I'm not always right. It's not an arm-wrestling match between the callers and me. I learn things when I have fun, so we try having fun."

Curiosity rather than content, she remarks, usually produces the best calls. "It's important to have someone who can effectively play a ping-pong game with me. We go back and forth, and the best calls are from people who will play with you."

Suicide is hardly a laugh-out-loud subject, but Rhona has fielded calls from people threatening to jump from bridges. "When they get off the phone, they're laughing," she claims. "I tell them I don't want them to jump because I don't want to lose listeners."

## Welcome To The Rubber Room

People phoning with heavy life issues aren't viewed as being downers. "Some of them will sometimes cry on the air, and that's okay with me, but I wouldn't want to air an hour of that. Some people call back and update us on certain things."

After going through a rough personal stretch, Rhona rejected taking time off from the show. "This is the rubber room. I do the show, but it does me too. It's not about me announcing to people what to do with their lives. If I think I'm wrong, I'm very happy to admit it."



**Our show is a tossed salad. Its an educational show without any finger-wagging.**

— Rhona



**Marc Anthony & Tina Arena**

**"I Want To Spend My Lifetime Loving You"**

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**"You can almost sense our swashbuckling hero sweeping away our female listeners as the song hits the air! A smash!"**

**--Steve Kelly & Michael Rivers, KGBY**

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**"Sounds great on the air! Getting phones--Marc and Tina are a hit!"**

**-- Tony Florentino, WTVR**

**COLUMBIA**



# *Bette Midler*

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CAROL ARCHER

## Steve Williams' Journey From Lost Kid To 'Radioactive' Adult

□ KSSJ/Sacramento Station Mgr. overcame obstacles, found his calling, and became a top broadcaster

During his radio career, KSSJ/Sacramento Station Manager Steve Williams has established himself as a programmer with dead-on musical instincts who knows how to win.



Steve Williams

Williams' story is a remarkable one that reads like a Dickens tale of a boy — "Little Stevie" — who conquers adversity and makes his dreams come true. "It was part destiny and part plain, simple hard work," he says today. Born into a poor Cincinnati family, Williams says he was a small, insecure, sensitive, and withdrawn child. "Me and my mother had a rough time," he says. "She was a single mom, going from job to job, trying to take care of me." One bright spot was his early exposure to music, for which he felt a passion. Legendary soul singer Jackie Wilson was a family friend. Several of his cousins were in Otis Williams & The Charms, a group that had national hits including "Ling Ting Tong" and "Hearts Made Of Stone."

"My mom recognized my love of music, and she had broad tastes herself, from Jimi Hendrix to Marvin Gaye. She listened to WEBN, whose moniker then was 'Jelly Pudding,' and she raved about it. Because I asked her to, she bought me Jimi's *Band Of Gypsies* and the Jackson Five's *I'll Be There* for my ninth birthday. They were my first records. I listened to Symphony Sid on WCIN, who played Phoebe Snow, Grover Washington, and Marvin Gaye. That mix of music influenced me and has stayed with me to this day."



**WDET exposed me to the world. I learned about poetry and jazz music and the connection between the two. I learned about Lenny Bruce, the Last Poets, and Nikki Giovanni. Detroit was a tremendously fertile ground for music, art, and creativity. It was a rebirth for me.**

### 'Radioactive'

High school held little interest for Williams. He remembers being a poor student who lacked motivation and often cut classes to drink wine — and talk about music — in a friend's car instead. "One day in 1975, my buddy, Derek Myrick, looked at me and said, 'Man, you know so much about music, you'd be a great DJ.' He told me about a program called the Radio Workshop that provided free training in broadcasting. It was run by Tom Knox, a Cincinnati radio legend and someone my mother admired. I was too young to drive, so Derek picked me up a few nights later and took me to enroll.

"I saw all the activity in the Radio Workshop, all the different kinds of people — white, black, old, young, men, women — and I was instantly hooked. I knew that was where I wanted to be. I wasn't popular, didn't really have a place in the world, and I was looking for some way to express myself. Radio was it! It was a serious turn-on. When I look at where I am now — and the joy I get out of NAC radio because it is a common ground that appeals to everyone — I know that's what turned me on about radio in the first place and what makes me so suited to it.

"As I grew in my craft, Tom Knox was my biggest critic. He knew that, even at 15, I had what it took to get into radio, and he pushed me hard. The workshop allowed selected students to get on the air for a short shift on a community station, WAIF, or on WEBN, which was the big prize. I

was assigned to WEBN and would get up at 5:30am to take the bus to the station. I walked through blizzards and rainstorms, often against my parents' wishes, because I had the radio bug. Tom Knox used to say I was 'radioactive.' I can remember the day I took the Greyhound bus from Cincinnati to Detroit to get my third-class license. When I passed it, I went to the top of a tall building to chart the course of my career in my mind. I realized that to work in radio, I had to be marketable — as broad as I could be."

### Motor City Move

Not long after, Williams met a woman eight years older than he who became his first love and, he says, "had the dubious distinction of being the first to break my heart." He



**When I look at where I am now — and the joy I get out of NAC radio because it is a common ground that appeals to everyone — I know that's what appealed to me about radio in the first place and what makes me so suited to it.**

left home to move with her and ended up in Detroit. "The first station I called was WJZZ. The PD said they might be looking for someone, but when he listened to my tape, he said, 'You seem to have lost the ethnicity in your voice,' and I didn't get the job. He hired a white guy instead.

"Soon after, my relationship ended. I was broke and had nowhere to live. I went to every restaurant in downtown until I found a dishwashing job and went to live with my father's sister about 30 miles away. I took the bus to work every night and walked miles to the house. It was tough, but I learned from my family that tomorrow's another day and that you can't give up. I was inspired to make it because of the things going on around me, not in spite of them.

"I thought if I could find a public radio station and present myself well, maybe I'd get a break. I quit my restaurant job, moved back into Detroit, put on a suit coat, and went to interview at WDET, where I got a job as a board op. I ran the board



**SIMPLY RED RETURNS STATESIDE** — It had been five years since *Simply Red* performed in New York, but Mick Hucknall (in hat) wouldn't miss the Goodwill Games or the chance to hang with this crowd. Seen with Hucknall in Battery Park are (l to r) KRZN/Salt Lake City PD Rob Riesen; guest; KOAI/Dallas PD Mike Fischer; former WLOQ/Orlando PD Steve Huntington and his wife, Chris; Coast To Coast's Susan Levin; WHCD/Syracuse MD Kenny Dees; and Optimum's Bob O'Connor and his friend Rebecca Alfaro.

for taped shows overnight, and I worked my way up. I became the 'everything guy.' I engineered and produced community shows and, finally, went on the air, where I began to find my creative stride. I had a two-hour show called *Classical Guitar* that had only 90 minutes of programming, so I had to fill. I didn't know anything about classical music, but I'd get the Schwann Catalog, pull the music, and talk between the songs. I started getting compliments about my air work, and eventually I was given overnights, where I could play jazz!

"I was on a mission. When I got

"One day in 1985, WJZZ PD Bob Bass called to say that he wanted to bring me over. After being rejected by them in the past, it was poetic justice! I was hired as the production guy and weekend jock. With all due respect to Frank Cody for what he's done to make Smooth Jazz what it is today, WJZZ really set the pace for combining jazz and vocals — and we were getting ratings years before NAC became a format.

"Three months later, they asked me to be PD, an offer I couldn't turn down. What a tremendous experience! The station had never played artists like Sade and Joni Mitchell before — believe me, I had to fight for them with the owners — and I was able to put my stamp on WJZZ. But by 1988, things got very weird there. We had ratings, were making money, and I was pushing to take the station in an even more NAC direction. I knew the market, had the knowledge of music, and was confident in my beliefs."

The owners and management didn't envision the station moving in quite the same direction as Williams did. Eventually, he was fired, but he says what he learned was invaluable: "I came to understand that no matter how much I had done, I could do more. I believe I have been chosen to fulfill the role of bringing enlightenment through music.

"I look at my contemporaries for whom I have such respect and admiration — like Paul Goldstein, Mike Fischer, and Frank Cody. Part of my drive in life is to work on that level. There is something in each of them that I want to be."

[The second part of this story will run next week.]

### TALK BACK TO R&R!

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

Call me at  
(310) 788-1665 or  
e-mail: archer@rronline.com







# NAC/SMOOTH JAZZ TRACKS

AUGUST 21, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	<b>1</b> STEVE COLE When I Think Of You ( <i>Bluemoon/Atlantic</i> )	1007	1001	987	868	48/0
4	3	3	2	<b>2</b> LEE RITENOUR Ooh-Yeah ( <i>I.E./Verve</i> )	980	910	862	797	50/0
6	2	2	3	<b>3</b> FOURPLAY Still The One ( <i>Warner Bros.</i> )	926	952	864	725	49/0
7	5	4	4	<b>4</b> MARC ANTOINE Sunland ( <i>GRP</i> )	843	821	742	692	48/0
3	4	5	5	<b>5</b> KENNY G Baby G ( <i>Arista</i> )	656	786	811	818	40/0
13	11	10	6	<b>6</b> JIM BRICKMAN /DAVE KOZ Partners In Crime ( <i>Windham Hill</i> )	642	594	567	545	45/0
18	10	9	7	<b>7</b> LUTHER VANDROSS I Know ( <i>LV/Virgin</i> )	634	598	568	398	46/1
16	13	12	8	<b>8</b> SOUL BALLET Blu Girl ( <i>Countdown/Unity</i> )	630	569	561	475	47/1
2	7	7	9	<b>9</b> KIM WATERS Nightfall ( <i>Shanachie</i> )	565	647	720	837	42/0
9	8	8	10	<b>10</b> GEORGE BENSON Standing Together ( <i>GRP</i> )	561	621	643	649	43/0
15	14	13	11	<b>11</b> RONAN HARDIMAN Love Song ( <i>Philips</i> )	541	564	538	519	37/0
5	6	6	12	<b>12</b> GREGG KARUKAS Blue Touch ( <i>I.E./Verve</i> )	534	677	721	763	36/0
10	9	11	13	<b>13</b> CHRIS STANDRING Cool Shades ( <i>Instinct</i> )	523	593	599	623	42/0
29	19	18	14	<b>14</b> DOWN TO THE BONE Staten Island Groove ( <i>Nu Groove</i> )	503	444	402	295	39/0
14	16	15	15	<b>15</b> PAUL HARDCASTLE Shelbi ( <i>JVC/JMI</i> )	482	518	520	541	37/0
20	22	20	16	<b>16</b> BONEY JAMES Innocence ( <i>Warner Bros.</i> )	473	442	375	358	44/1
17	18	17	17	<b>17</b> PEACE OF MIND Peace Of Mind ( <i>Nu Groove</i> )	445	447	453	438	40/2
22	20	21	18	<b>18</b> CHUCK LOEB Beneath The Light ( <i>Shanachie</i> )	442	398	392	349	40/0
12	12	14	19	<b>19</b> FOUR 80 EAST Eastside ( <i>Cargo/MCA</i> )	421	540	567	594	33/0
23	23	22	20	<b>20</b> JOE MCBRIDE Midnight In Madrid ( <i>Heads Up</i> )	406	393	371	337	38/0
30	25	23	21	<b>21</b> GEORGE BENSON Fly By Night ( <i>GRP</i> )	398	383	335	272	41/1
11	17	19	22	<b>22</b> CANDY DULFER Smooth ( <i>N2K Encoded Music</i> )	391	443	503	619	33/0
8	15	16	23	<b>23</b> RICHARD ELLIOT In The Groove ( <i>Metro Blue/Blue Note</i> )	348	462	527	663	31/0
28	28	25	24	<b>24</b> JOYCE COOLING Imagine That ( <i>Heads Up</i> )	343	351	319	301	35/0
-	-	28	25	<b>25</b> MARILYN SCOTT The Look Of Love ( <i>Warner Bros.</i> )	327	308	276	245	30/1
<b>DEBUT</b>			26	<b>26</b> BRIAN BROMBERG Hero ( <i>Zebra</i> )	310	223	135	81	36/4
<b>DEBUT</b>			27	<b>27</b> KEIKO MATSUI Forever, Forever ( <i>Countdown/Unity</i> )	303	249	220	183	35/1
26	27	29	28	<b>28</b> SIMPLY RED Mellow My Mind ( <i>EastWest/EEG</i> )	302	303	320	321	25/1
21	24	26	29	<b>29</b> RAMSEY LEWIS Fragile ( <i>GRP</i> )	297	340	363	353	30/0
19	21	24	30	<b>30</b> B-TRIBE Sometimes ( <i>Atlantic</i> )	294	377	376	375	28/0

This chart reflects airplay from August 5-11. Songs ranked by total plays. Highlighted songs indicate Breaker. 53 NAC reporters. 45 current playlists. © 1998, R&R Inc.

## BREAKERS®

No Songs Qualified For Breaker Status This Week

## MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
GABRIELA ANDERS Fire Of Love ( <i>Warner Bros.</i> )	9
BRYAN SAVAGE Soul Temptation ( <i>Higher Octave</i> )	7
FOUR 80 EAST Table For Two ( <i>Cargo/MCA</i> )	5
GRANT GEISSMAN Did I Save? ( <i>Higher Octave</i> )	5
BRIAN BROMBERG Hero ( <i>Zebra</i> )	4
BRIAN CULBERTSON Straight To... ( <i>Bluemoon/Atlantic</i> )	4
JOHN TESH /DALIA Mother I Miss You ( <i>GTSP/Mercury</i> )	4
ALFONZO BLACKWELL Passion ( <i>Street Life/All American</i> )	3
OPEN DOOR The Curved Sky ( <i>Helicon</i> )	3
LOUIE SHELTON Hot & Spicy ( <i>Sin-Drome</i> )	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRIAN BROMBERG Hero ( <i>Zebra</i> )	+87
LEE RITENOUR Ooh-Yeah ( <i>I.E./Verve</i> )	+70
SOUL BALLET Blu Girl ( <i>Countdown/Unity</i> )	+61
DOWN TO THE BONE Staten Island Groove ( <i>Nu Groove</i> )	+59
KEIKO MATSUI Forever, Forever ( <i>Countdown/Unity</i> )	+54
GRANT GEISSMAN Did I Save? ( <i>Higher Octave</i> )	+53
GABRIELA ANDERS Fire Of Love ( <i>Warner Bros.</i> )	+52
JIM BRICKMAN /DAVE KOZ Partners... ( <i>Windham Hill</i> )	+48
CHUCK LOEB Beneath The Light ( <i>Shanachie</i> )	+44
OPEN DOOR The Curved Sky ( <i>Helicon</i> )	+36
LUTHER VANDROSS I Know ( <i>LV/Virgin</i> )	+36

KOAS/Tulsa, OK did not report for a second consecutive week. Their playlist was not included in this week's data. Play totals for all songs were reviewed - and where appropriate, bullets were awarded. Chart positions, however, 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

**ED HAMILTON** Fly Like An Eagle (*Shanachie*)  
Total Plays: 287, Total Stations: 30, Adds: 0

**KHANI COLE** You've Made Me So Very Happy (*Fahrenheit*)  
Total Plays: 200, Total Stations: 18, Adds: 0

**SHAKATAK** Walk In The Night (*Instinct*)  
Total Plays: 184, Total Stations: 17, Adds: 1

**FATBURGER** Spice (*Shanachie*)  
Total Plays: 161, Total Stations: 22, Adds: 2

**JONATHAN BUTLER** New Life (*N2K Encoded Music*)  
Total Plays: 154, Total Stations: 16, Adds: 0

**ALFONZO BLACKWELL** Passion (*Street Life/All American*)  
Total Plays: 144, Total Stations: 14, Adds: 3

**BRYAN SAVAGE** Soul Temptation (*Higher Octave*)  
Total Plays: 140, Total Stations: 19, Adds: 7

**DUNCAN MILLAR** Little Ray Of Sunshine (*Instinct*)  
Total Plays: 140, Total Stations: 15, Adds: 1

**KIRK WHALUM** All I Need (*Warner Bros.*)  
Total Plays: 139, Total Stations: 15, Adds: 0

**SHAHIN & SEPEHR** Cafe L.A. (*Higher Octave*)  
Total Plays: 116, Total Stations: 12, Adds: 1

**KERRY MOY** Jasmine Flower (*Noteworthy*)  
Total Plays: 114, Total Stations: 12, Adds: 0

**OPEN DOOR** The Curved Sky (*Helicon*)  
Total Plays: 100, Total Stations: 14, Adds: 3

**GABRIELA ANDERS** Fire Of Love (*Warner Bros.*)  
Total Plays: 84, Total Stations: 16, Adds: 9

Songs ranked by total plays

## A BRAND NEW CLASSIC

from

# ERIC MARIENTHAL

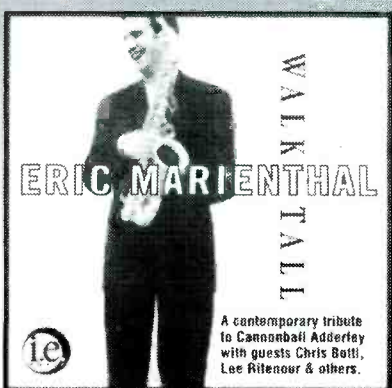
## "Here In My Heart"

from the upcoming album *Walk Tall*

**IMPACT DATE AUGUST 27**

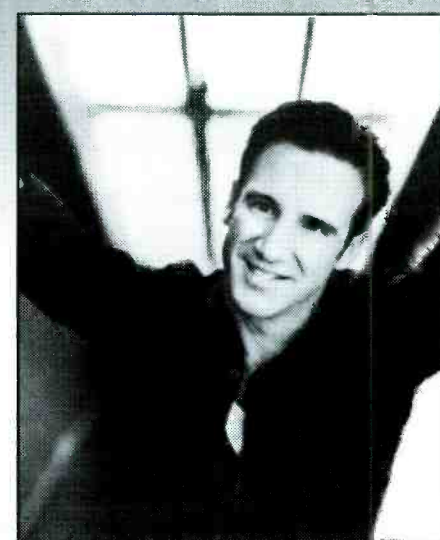


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 8/29 Park City, UT Park City Festival



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AUGUST 21, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	EMPHASIS TRACKS (PLAYS)	
5	3	4	1	<b>LEE RITENOUR</b> This Is Love ( <i>I.E./Verve</i> )	1017	+71	"Ooh-Yeah" (980)	"Dream" (16)
2	2	2	2	<b>STEVE COLE</b> Stay Awhile ( <i>Bluemoon/Atlantic</i> )	1014	+7	"Think" (1007)	"Again" (7)
1	1	1	3	<b>GEORGE BENSON</b> Standing Together ( <i>GRP</i> )	970	-53	"Standing" (561)	"Fly" (398)
7	4	3	4	<b>FOURPLAY 4</b> ( <i>Warner Bros.</i> )	941	-25	"Still" (926)	"Vest" (15)
8	7	5	5	<b>MARC ANTOINE</b> Madrid ( <i>GRP</i> )	851	+21	"Sunland" (843)	"Saravana" (8)
4	5	6	6	<b>KENNY G</b> Greatest Hits ( <i>Arista</i> )	664	-130	"Baby" (656)	"Send" (8)
13	11	9	7	<b>JIM BRICKMAN</b> Visions Of Love ( <i>Windham Hill</i> )	652	+47	"Partners" (642)	"Heart" (10)
19	12	10	8	<b>LUTHER VANDROSS</b> I Know ( <i>LV/Virgin</i> )	634	+36	"Know" (634)	
16	14	12	9	<b>SOUL BALLET</b> Trip The Night Fantastic ( <i>Countdown/Unity</i> )	630	+61	"Blu" (630)	
6	6	7	10	<b>GREGG KARUKAS</b> Blue Touch ( <i>I.E./Verve</i> )	598	-142	"Blue" (534)	"Havana" (26)
20	18	15	11	<b>DOWN TO THE BONE</b> From Manhattan To Staten ( <i>Nu Groove</i> )	594	+48	"Staten" (503)	"Brooklyn" (91)
3	8	8	12	<b>KIM WATERS</b> Love's Melody ( <i>Shanachie</i> )	565	-82	"Nightfall" (565)	
15	15	13	13	<b>RONAN HARDIMAN</b> Solas ( <i>Philips</i> )	541	-23	"Love" (541)	
10	9	11	14	<b>CHRIS STANDRING</b> Velvet ( <i>Instinct</i> )	523	-70	"Shades" (523)	
18	20	18	15	<b>BONEY JAMES</b> Sweet Thing ( <i>Warner Bros.</i> )	520	+21	"Innocence" (473)	"Good" (31)
21	21	21	16	<b>CHUCK LOEB</b> The Moon, The Stars... ( <i>Shanachie</i> )	488	+45	"Beneath" (442)	"Just" (31)
14	16	16	17	<b>PAUL HARDCASTLE</b> Cover To Cover ( <i>JVC/JMI</i> )	486	-42	"Shelbi" (482)	"Paradise" (4)
17	19	20	18	<b>PEACE OF MIND</b> Journey To... ( <i>Nu Groove</i> )	445	-2	"Peace" (445)	
12	10	14	19	<b>FOUR 80 EAST</b> The Album ( <i>Cargo/MCA</i> )	444	-119	"Eastside" (421)	"K-Town" (14)
25	22	22	20	<b>JOE MCBRIDE</b> Double Take ( <i>Heads Up</i> )	428	+9	"Madrid" (406)	"Greenville" (16)
11	17	19	21	<b>CANDY DULFER</b> For The Love Of You ( <i>N2K Encoded Music</i> )	404	-52	"Smooth" (391)	"You" (13)
22	24	23	22	<b>MARILYN SCOTT</b> Avenues Of Love ( <i>Warner Bros.</i> )	398	+16	"Look" (327)	"Starting" (39)
9	13	17	23	<b>RICHARD ELLIOT</b> Jumpin' Off ( <i>Metro Blue/Blue Note</i> )	392	-112	"Groove" (348)	"Kiss" (20)
—	—	29	24	<b>BRIAN BROMBERG</b> You Know That Feeling ( <i>Zebra</i> )	390	+77	"Hero" (310)	"Fireplace" (67)
30	28	25	25	<b>JOYCE COOLING</b> Playing It Cool ( <i>Heads Up</i> )	356	-17	"Imagine" (343)	"Hours" (7)
—	—	28	26	<b>KEIKO MATSUI</b> Full Moon And The Shrine ( <i>Countdown/Unity</i> )	348	+16	"Forever" (303)	"Steps" (28)
27	23	27	27	<b>AVENUE BLUE</b> Nightlife ( <i>Mesa/Bluemoon/Atlantic</i> )	317	-24	"Seventh" (282)	"Always" (25)
26	27	30	28	<b>SIMPLY RED</b> Blue ( <i>EastWest/EEG</i> )	312	0	"Mellow" (302)	"Air" (8)
—	30	—	29	<b>ED HAMILTON</b> Groovology ( <i>Shanachie</i> )	311	+10	"Fly" (287)	"Way" (16)
24	26	26	30	<b>RAMSEY LEWIS</b> Dance Of The Soul ( <i>GRP</i> )	309	-43	"Fragile" (297)	"Sub" (8)

## MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
<b>GABRIELA ANDERS</b> Wanting ( <i>Warner Bros.</i> )	9
<b>GRANT GEISSMAN</b> In With The Out Crowd ( <i>Higher Octave</i> )	5
<b>BRYAN SAVAGE</b> Soul Temptation ( <i>Higher Octave</i> )	5
<b>BRIAN BROMBERG</b> You Know That Feeling ( <i>Zebra</i> )	4
<b>ALFONZO BLACKWELL</b> Passion ( <i>Street Life/All American</i> )	3
<b>JK</b> What's The Word ( <i>Verve</i> )	3
<b>RICKY JONES</b> Ricky Jones ( <i>Cherry/Universal</i> )	3
<b>OPEN DOOR</b> North From Riverside ( <i>Helicon</i> )	3
<b>SHAKATAK</b> Shinin' On ( <i>Instinct</i> )	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>BRIAN BROMBERG</b> You Know That Feeling ( <i>Zebra</i> )	+77
<b>LEE RITENOUR</b> This Is Love ( <i>I.E./Verve</i> )	+71
<b>SOUL BALLET</b> Trip The Night Fantastic ( <i>Countdown/Unity</i> )	+61
<b>GRANT GEISSMAN</b> In With The Out Crowd ( <i>Higher Octave</i> )	+53
<b>GABRIELA ANDERS</b> Wanting ( <i>Warner Bros.</i> )	+52
<b>DOWN TO THE BONE</b> From Manhattan... ( <i>Nu Groove</i> )	+48
<b>JIM BRICKMAN</b> Visions Of Love ( <i>Windham Hill</i> )	+47
<b>CHUCK LOEB</b> The Moon, The Stars... ( <i>Shanachie</i> )	+45
<b>OPEN DOOR</b> North From Riverside ( <i>Helicon</i> )	+41
<b>LUTHER VANDROSS</b> I Know ( <i>LV/Virgin</i> )	+36
<b>FATBURGER</b> Sugar ( <i>Shanachie</i> )	+33
<b>ALFONZO BLACKWELL</b> Passion ( <i>Street Life/All American</i> )	+25
<b>SHAKATAK</b> Shinin' On ( <i>Instinct</i> )	+25
<b>MARC ANTOINE</b> Madrid ( <i>GRP</i> )	+21
<b>BONEY JAMES</b> Sweet Thing ( <i>Warner Bros.</i> )	+21

KOAS/Tulsa, OK did not report for a second consecutive week. Their playlist was not included in this week's data. Play totals for all songs were reviewed - and where appropriate, bullets were awarded. Chart positions, however, were not changed.

This chart reflects airplay from August 5-11. Albums ranked by total plays, with plays from all cuts from an album combined. 53 NAC reporters. 45 current playlists. © 1998, R&R Inc.

## NAC NOTES By Carol Archer

Congratulations to **Lee Ritenour**, whose *This Is Love* (*I.E./Verve*) moves smoothly to the top NAC/Smooth Jazz Albums slot this week, another validation for a his long line of awesome musical accomplishments.

**Gabriela Anders'** sultry "Fire Of Love" (*Warner Bros.*) earns Most Added with nine stations feeling her heat this week. Already getting 23 plays at WHRL/Albany.

**Rick Braun's** aptly-named new CD *Full Stride* (*Atlantic*) clearly reflects the trumpeter's artistic maturity. The first emphasis track, "Hollywood & Vine," is wonderfully infectious with cool acid jazz grooves — an au-

tomatic add, no doubt. But the CD is very deep, so be sure to check out his uptempo "A Very Good Thing," as well as the smokey "Nightfall." *Full Stride's* production, featuring Brian Culbertson and Paul Brown, is impeccable, too.

**Russ Freeman** shaped the face of Smooth Jazz at its beginning and has played a pivotal role ever since; **Craig Chaquico** came to it more recently. Their styles are distinctive, but each is a master. Their collaboration *From The Redwoods To The Rockies* (*Peak/Windham Hill Jazz*) is aural bliss from the first cut to its last. You'll probably want to start with "Riders Of The Ancient Wind," but don't stop there, because this is an amazing record.

**Walter Beasley** certainly sounds fine on his new project *For Your Pleasure*. The track "I Feel You" (*Shanachie*) has everything PDs — and listeners — want, especially a memorable melody and a one great groove.

Along with **Jeff Lorber's** "Watching The Sunset" (*Zebra*), my other current favorite track is **Grant Geissman's** "Did I Save?" (*Higher Octave*). Geissman's racking up significant airplay, too, with stations such as KTWV/LA and WSMJ/Richmond championing it immediately, with new adds at KIFM/San Diego and WJZI/Milwaukee, among others. Already up to 21 plays at KAJZ/Austin in its second week!

# Craig Chaquico & Russ Freeman

"Riders Of The Ancient Winds"

ADD DATE: August 27th

the first single from their upcoming project

FROM THE **REDWOODS**  
to the **ROCKIES**

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Produced by Russ Freeman & Craig Chaquico

For more information contact:

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## Stations and their adds by track listed alphabetically by market

<b>WHRL/Albany, NY</b> <b>OM/PD: Brant Curtiss</b> JIMMY SOMMERS "How" KOBI "Feel"	<b>WVAE/Cincinnati, OH</b> <b>OM: T.J. Holland</b> <b>APD/MD: Steve Wiersman</b> BONEY JAMES "Innocence" PHIL PERRY "Heart" RICHARD ELLIOT "Here"	<b>KEZL/Fresno, CA</b> <b>PD/MD: Mike Vasquez</b> No Adds	<b>WVCO/Myrtle Beach, SC</b> <b>OM/PD: Earl Taylor</b> GABRIELA ANDERS "Fire" GRANT GEISSMAN "Save?" LOUIE SHELTON "Hot" FOUR 80 EAST "Table" INDIGO CITY "Altos" RICKY JONES "Thinkin'" LESLIE DRAYTON "Last"	<b>WSMJ/Richmond, VA</b> <b>PD/MD: Tommy Fleming</b> No Adds	<b>KJZY/Santa Rosa, CA</b> <b>PD: Gordon Zlot</b> <b>MD: Rob Singleton</b> GABRIELA ANDERS "Fire" LUTHER VANDROSS "Know" OPEN DOOR "Curved" FATTBURGER "Sugar" MARILYN SCOTT "Look" LARRY STEELMAN "Enial"
<b>KNIK/Anchorage, AK</b> <b>GM/PD: Dean Williams</b> <b>MD: John Clarke</b> KEIKO MATSUI "Night" BOB JAMES "Hook" CHRISTIAN MCBRIDE "Summer" FOUR 80 EAST "Table" JOHN TESH F/DALIA "Mother" INDIGO CITY "Altos" LESLIE DRAYTON "Last" LOUIE SHELTON "Hot" ROHN LAWRENCE "Spend"	<b>WNWV/Cleveland, OH</b> <b>PD/MD: Bernie Kimble</b> BRIAN CULBERTSON "Straight"	<b>KCIY/Kansas City, MO</b> <b>PD: Tom Land</b> <b>MD: Michelle Chase</b> No Adds	<b>WQCD/New York, NY</b> <b>PD: John Mullen</b> <b>MD: Rick Laboy</b> KEIKO MATSUI "Sunrise"	<b>KCLC/St. Charles, MO</b> <b>PD: Rich Reigert</b> <b>MD: Chris Kurtz</b> LOUIE SHELTON "Hot" JOHN TESH F/DALIA "Mother" FOUR 80 EAST "Table" PHIL SHEERAN "Jungle" RON ESCHETE "Alone"	<b>KWJZ/Seattle, WA</b> <b>PD/MD: Carol Handley</b> PEACE OF MIND "Peace"
<b>WJZF/Atlanta, GA</b> <b>PD/MD: Mark Edwards</b> No Adds	<b>WZJZ/Columbus, OH</b> <b>PD/MD: Bill Harman</b> GABRIELA ANDERS "Fire" RANDY CRAWFORD "Angel" RICKY JONES "Thinkin'"	<b>WEZV/Lafayette, IN</b> <b>PD/MD: Bob Miller</b> BRIAN CULBERTSON "Straight" SOUL BALLET "Blu" SHAKATAK "Azure" CHRIS CAMOZZI "Dancing" FATTBURGER "Spice"	<b>WJCD/Norfolk, VA</b> <b>OM/PD: Maxine Todd</b> <b>MD: Larry Hollowell</b> ALFONZO BLACKWELL "Passion" GEORGE BENSON "Fly"	<b>KBZN/Salt Lake City, UT</b> <b>PD: Rob Riesen</b> ACOUSTIC ALCHEMY "Rain" BRIAN MCKNIGHT "Anytime"	<b>WHCD/Syracuse, NY</b> <b>PD: Butch Charles</b> <b>APD/MD: Kenny Dees</b> GABRIELA ANDERS "Fire" ACOUSTIC ALCHEMY "Rain" ALFONZO BLACKWELL "Passion" BRIAN BROMBERG "Hero" OPEN DOOR "Curved"
<b>KAJZ/Austin, TX</b> <b>PD: Ted Carson</b> <b>MD: Candace Andrews</b> EARL KLUGH "Before" SHAKATAK "Catwalk" JEFF LORBER "Watching"	<b>KOAI/Dallas, TX</b> <b>PD: Michael Fischer</b> No Adds	<b>KTWV/Los Angeles, CA</b> <b>PD: Chris Brodie</b> <b>APD/MD: Ralph Stewart</b> JK "Hook"	<b>KTNT/Oklahoma City, OK</b> <b>PD: Steve English</b> <b>MD: Stephanie Stewart</b> No Adds	<b>KCJZ/San Antonio, TX</b> <b>PD: Norm Miller</b> BRYAN SAVAGE "Temptation" OPEN DOOR "Curved" SIMPLY RED "Mellow"	<b>WJZT/Tallahassee, FL</b> <b>PD: Denny Alexander</b> BRIAN BROMBERG "Hero" JOHN TESH F/DALIA "Mother" ALFONZO BLACKWELL "Passion" BRYAN SAVAGE "Temptation" SHAHIN & SEPEHR "Café"
<b>KSMJ/Bakersfield, CA</b> <b>PD/MD: Joel Widdows</b> BRYAN SAVAGE "Temptation" CRAIG CHAQUICO "Holding"	<b>JRN/Denver, CO</b> <b>PD: Steve Hibbard</b> <b>MD: Greg Allen</b> BRIAN BROMBERG "Hero" ACOUSTIC ALCHEMY "Passion" RIPPINGTONS "Seven"	<b>WJZI/Milwaukee, WI</b> <b>PD: Chris Moreau</b> FATTBURGER "Spice" GABRIELA ANDERS "Fire" JK "Seduction" GRANT GEISSMAN "Save?"	<b>WJZZ/Philadelphia, PA</b> <b>PD: Ann Gress</b> <b>MD: Michael Tozzi</b> No Adds	<b>KIFM/San Diego, CA</b> <b>APD/MD: Kelly Cole</b> BRIAN BROMBERG "Hero" GABRIELA ANDERS "Fire" GRANT GEISSMAN "Save?" JK "Seduction" RICKY JONES "Still" SHAKATAK "Azure"	<b>WJZW/Washington, DC</b> <b>PD: Kenny King</b> BRYAN SAVAGE "Temptation"
<b>WSJZ/Boston, MA</b> <b>PD/MD: Shirley Maldonado</b> No Adds	<b>KHIH/Denver, CO</b> <b>PD: Becky Taylor</b> <b>MD: Cheri Marquart</b> BRYAN SAVAGE "Temptation"	<b>KMJZ/Minneapolis, MN</b> <b>PD: Rob Moore</b> No Adds	<b>KYOT/Phoenix, AZ</b> <b>PD/MD: Nick Francis</b> SHAKATAK "Walk"	<b>KBLX/San Francisco, CA</b> <b>PD: Kevin Brown</b> <b>MD: Ken Glaser</b> JEFF LORBER "Watching" RICK BRAUN "Hollywood"	<b>53 Total Reporters</b> <b>51 Current Reporters</b> <b>45 Current Playlists</b>  <b>Reported Frozen Playlist (3):</b> WLVE/Miami, FL KRVR/Modesto, CA WSJT/Tampa, FL
<b>WCCJ/Charlotte, NC</b> <b>PD/MD: Greg Morgan</b> PAUL HOWARDS "Decadence" FOUR 80 EAST "Table" CRAIG CHAQUICO "Holding" JOHN TESH F/DALIA "Mother"	<b>WVMV/Detroit, MI</b> <b>PD: Tom Sleeker</b> <b>MD: Sandy Kovach</b> AVENUE BLUE "Seventh" PEACE OF MIND "Peace"	<b>KSBR/Mission Viejo, CA</b> <b>OM: Terry Wedel</b> <b>MD: Judy Davila</b> GABRIELA ANDERS "Fire" BOB JAMES "Hook"	<b>WJPP/Pittsburgh, PA</b> <b>PD: Carl Anderson</b> <b>MD: Herschel</b> BRYAN SAVAGE "Temptation"	<b>KKSF/San Francisco, CA</b> <b>PD: Paul Goldstein</b> <b>APD: Roger Coryell</b> <b>MD: Blake Lawrence</b> RAMSEY LEWIS "Serenade" KEIKO MATSUI "Forever"	<b>Did Not Report, Playlist Frozen (3):</b> WFSJ/Jacksonville, FL KSSJ/Sacramento, CA KWSJ/Wichita, KS
<b>WNUA/Chicago, IL</b> <b>VP/Prog: Paul Goldstein</b> <b>PD: Bob Kaake</b> <b>APD/MD: Steve Stiles</b> RAMSEY LEWIS "Serenade"	<b>WGUJ/Ft. Myers, FL</b> <b>PD/MD: John Conrad</b> GRANT GEISSMAN "Save?" GABRIELA ANDERS "Fire"	<b>KXDC/Monterey, CA</b> <b>PD/MD: Scott O'Brien</b> GABRIELA ANDERS "Fire" BRIAN CULBERTSON "Straight" BRYAN SAVAGE "Temptation"	<b>KKJZ/Portland, OR</b> <b>PD: Paul Warren</b> <b>MD: Hal Murray</b> No Adds	<b>KMGQ/Santa Barbara, CA</b> <b>APD/MD: Steve Bauer</b> DUNCAN MILLAR "Ray" FOUR 80 EAST "Table" BRIAN CULBERTSON "Straight" GRANT GEISSMAN "Save?" CHRISTIAN MCBRIDE "Summer"	<b>Did Not Report For Two Consecutive Weeks;</b> <b>Data Not Used (1):</b> KOAS/Tulsa, OK  <b>Did Not Report For Three Consecutive Weeks;</b> <b>Data Not Used (1):</b> WLOQ/Orlando, FL

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CYNDEE MAXWELL

## The Eagle Mends Wings, Soars To Rockin' Highs

□ PD Greg Stevens chronicles the strategy that put the Rocker back on the map

The results of the Spring '98 Arbitron were a healing balm to KEGL (The Eagle)/Dallas, as the station overcame insurmountable odds. In fact, many industry observers were convinced The Eagle's days were numbered when rumors circulated beginning in March '97 that the station would flip to CHR.

In May, then-PD Duane Doherty exited. In July, The Eagle revealed that it wouldn't renew the contract for *The Howard Stern Show*, which expired in September. Although it generated significant ratings, it didn't "translate into the advertising dollars needed to justify the expense," said then-GM Dennis Frawley. The plug was pulled a week later, and KEGL resorted to "Pure Rock, No Talk" in the morning. The public outcry from Stern fans in Dallas was loud and long, fueled by Stern's own on-air remarks.

Then, in late September, KQRC/Kansas City PD Greg Stevens was named PD of The Eagle. But in October, Nationwide disclosed The Eagle was for sale, and in two weeks Jacor struck a deal to buy the chain, which closed last week. So how did The Eagle fly out of such dire straights? The station's 12+ ratings dip began in spring '97 (3.8, No. 11), and continued into fall '97 (2.7, tied at No. 15). Winter '98, however, began a turning point with a 3.3 (tied at No. 12) that surged in spring '98 to 4.4 (No. 6).

Stevens says a thorough research project was the first step. "The first thing it told us was that you could

divide The Eagle audience into three groups: those who listen only for Howard, those who listen to Howard and for the music, and those who listen only for music and never tune in Howard. Obviously, we knew we could keep the music-only people without Howard, but we needed to find a way to keep those who liked Howard and used The Eagle for music the rest of the day. We knew we would lose most of the Howard-only people at the outset, so getting them back would become a priority later."

Auditorium music tests, perceptuals, and focus groups followed, as the station searched for positive aspects of The Eagle that could be reinforced. "We found decent images for The Eagle jocks, though they were totally overshadowed by Stern. We found very strong music images — we were the loudest, hardest, baddest Rock station of the bunch."

Then the game plan unfolded. "We decreased the total number of songs," explains Stevens, "and increased the rotation of currents and recurrenents. We eliminated secondary and tertiary titles. We tried not to over-daypart, and we played the hits as much as possible in a sensible way. We hired Critical Mass

to start weekly callout on the currents, because we knew if we started playing them more often, they had to be the right ones, in the right rotations. We had to know when they started to burn, etc. The weekly callout helped us control the way we use the music to our best advantage."

### Creating Celebrities

Next on Stevens' list were the personalities outside of mornings, who he says were talented, good, and easily recognized by the core listeners. But, in counterpoint to Stern, they had become jukeboxes, seemingly afraid to talk or under the impression that they didn't have to do very much on their shows. Stevens explained to the personalities, "We want the station

□ **We found decent images for The Eagle jocks, though they were totally overshadowed by Stern. We found very strong music images — we were the loudest, hardest, baddest Rock station of the bunch.**

to be entertaining with both music and personality. We want the jocks to step into the spotlight between songs. They're not just a transition between two songs; they're part of the show. In fact, they're the star of the show. And we want the production elements to really stand out and provide entertainment."

Stevens has earned a reputation as a programmer who really works with talent. After taking the reins off the jocks, he began to coach them, providing feedback and suggestions. He didn't tell them what to do, but rather helped them use their individual talents in the best way. He recalls, "Once the music and the jocks were in place, the station started to come alive. It really started to sound much more fun and active and rockin'. There was more energy and excitement. By Christmas, I began to feel the station was starting to fall into place outside of morning drive."

Finally, the timing was right to focus on mornings, which, post-Stern, were board-opped, all music, with a rock star DJing on Thursdays. Stevens supports the station's belief that, after Stern, any personality

□ **I have to credit Nationwide for never withdrawing their financial support. Right up to the last day, they always gave us the budget. We were not hampered by micromanagement. They let us do a lot of things on the local level.**

would have "suffered horribly by comparison and that it would have been a suicide mission." He cheers APD/MD Cindy Scull's efforts during the five months the Eagle was PD-less. "She was doing a lot when she was nine months pregnant: programming the music, acting as PD. She lined up the rock stars for the morning show and did afternoons. They gave away cash on those rock star Thursdays too. She was superhuman."

"The all-music mornings was an emergency crisis management and a good transition. But, as soon as possible, we had to bring morning drive at least up to the same level of personality as the rest of the day. Luckily, we had two people splitting mid-days: Chris Ryan and Russ Martin. Those shift designations were partially due to when Stern first went on the air, as well as the assignment of other duties."

Ryan took over middays and Martin moved to mornings. Martin, along with having worked on The Eagle for nine years in two different stints, had done a personality-driven weekly TV show that aired in Dallas, Houston, and San Antonio. "When he and I discussed it, I said, 'It's a great opportunity. I can't guarantee it'll be long-term, but do you want to try?' He said he'd love to, and we went from there." The show eventually grew to include Brad Baxter (sports, sidekick), Valerie De Ore (news co-host), Scott McClellan (phone screener, stunt boy), and Dan Lewis (producer, voices). Though the morning ratings haven't caught up to where they were with Stern, they have improved significantly. Mon-Fri, 6-10am Arbitron shares are as follows:

	Persons 18-34	Men 18-34
Spring '97	9.5	12.9
Summer '97	9.4	13.9
Fall '97	4.1	6.1
Winter '98	4.7	6.6
Spring '98	7.6	11.8

### Renegade Roots

As for external support, Stevens credits two individuals for their perspectives, beginning with consultant Tom Barnes, who is "very good with helping to define the Active Rock hybrid that can include the rocking alternative hits and traditional rock music. And I found Lee Abrams very interesting conceptually — we'd brainstorm and have a lot of general conversations."

"Early on he said to me, 'You're in a situation that a lot of people would find not very enviable — they've dismantled a major morn-

ing show, then they immediately sell the company. You don't know what's going to happen next. But instead of worrying about it, you should view it as a license to basically do whatever you think is going to work. Don't look back, don't worry, don't overthink it, because you're going to run out of time anyway.' I took that to heart, and it helped me be less calculated and more adventurous than in the past."

"Everybody at the station worked incredibly hard and never stopped believing in it," says Stevens. "It wasn't easy, because they were sold from Sandusky to Nationwide and were still in an LMA with Nationwide running it when Nationwide announced they were selling it. But I have to credit Nationwide for never withdrawing their financial support. Right up to the last day, they always gave us the budget. We were not hampered by micromanagement. They let us do a lot of things on the local level, especially the TV spot, which they were concerned about. That TV spot really helped us with the cume."

### Dead Rock Stars

For the TV spot, Eagle staffers brainstormed with Guerilla Productions to come up with the strategic criteria for the campaign. In turn, Guerilla produced the edgy, controversial "Dead Rock Stars" campaign, which used bad look-alikes to help convey the station's rebellious, attitude-driven image. "Jimi H" said, "If I were alive today, I'd be doing that kind of music. It just rocks, man." The "Kurt C" character generated complaints, as he is depicted blowing away a stack of wimpy music CDs with a shotgun. In another clip he says, "If I listened to that wimpy s\*\*\*, I'd kill myself. The Eagle just rocks."

The spots served their purpose as attention-getters while reinforcing focus group remarks: The Eagle was the only station in Dallas that really rocked.

The spring book turnaround brought The Eagle to No. 1 with men 18-34 and 25-54 and has Stevens singing the praises of his staff. "I can't say enough about how hard the staff worked — air-staff, promotion staff, office people. Everybody who stayed with the station did it at first on blind faith. They believed in it when most of the rest of the world didn't. Some colleagues tried to warn me in a nice way not to take this job, that it wasn't savable, but I've been in challenging situations before. Everything clicked for us. We had enough time and resources and dedicated talented people at the right place and the right time."

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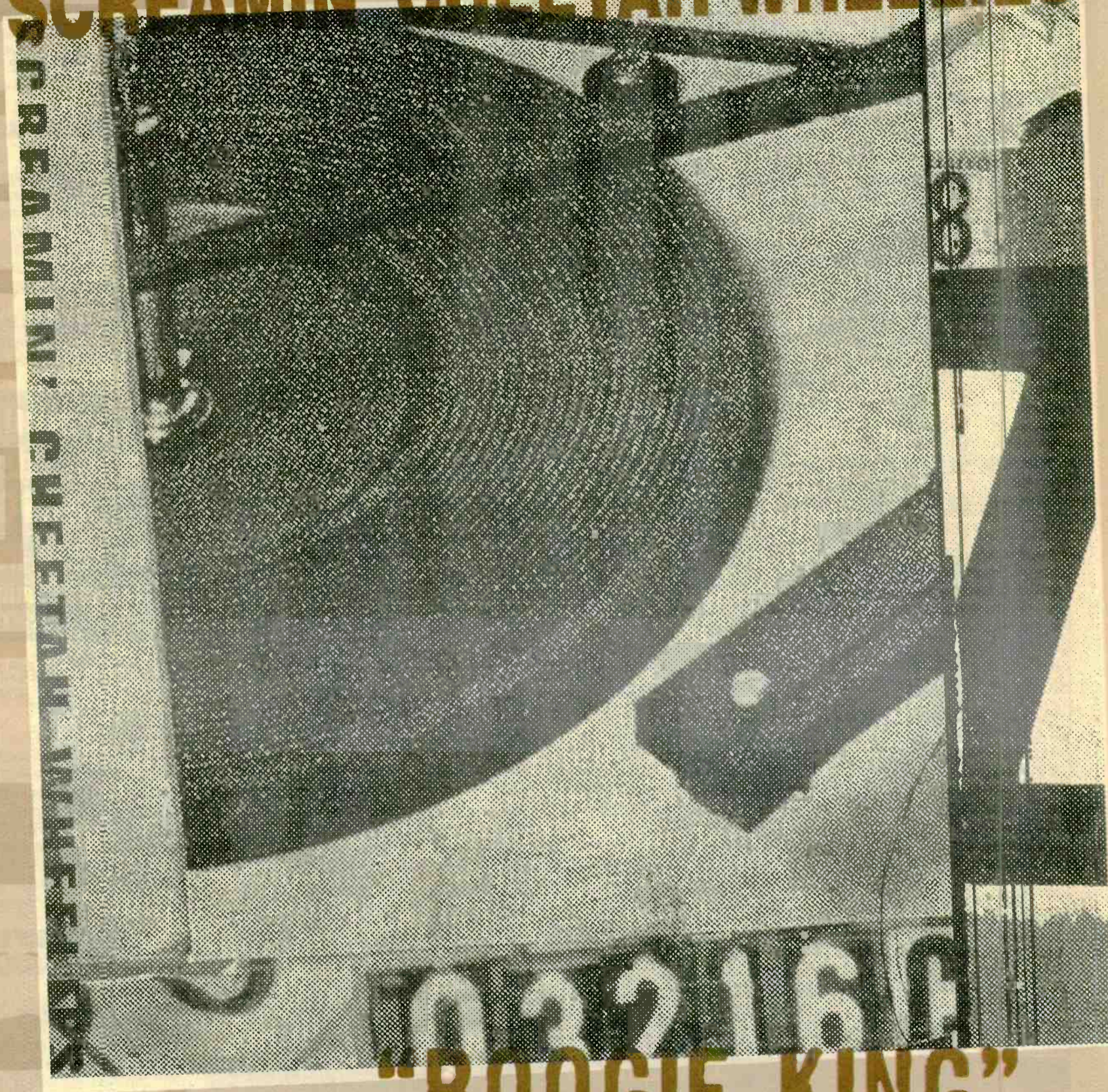
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JIM KERR

## Surveying The Damage

□ With few exceptions, the Arbitron spring survey is best forgotten

It was an interesting, if not particularly positive, spring Arbitron book for the format. While the majority of stations showed at least some audience erosion, the overall losses weren't as bad as first feared. Several stations posted their best books ever, and others rebounded after previous poor results.

Overall, the format lost almost six shares from the previous book on a same-station basis. While the losses are significant, they are far from catastrophic. The real erosion in share on a national basis will be felt when format changes away from Alternative are factored in. This, however, will be tackled in a future column.

There were a number of spectacular ratings stories, including WGBD/Lafayette, IN's lofty 11 share and WRAX/Birmingham's 8.2 share, which was the highest in the top 100 markets. WBCN in Boston also posted its strongest spring share in a long time with a 5.8, up from a 5.5. Heritage Alternative 91X (XTRA) in San Diego posted a nice comeback book, recovering from a 3.0 to a 3.7. The number of strong increases is actually surprising considering the uncertainty felt by many people about this survey. All of the following stations gained at least a full share: KWOD/Sacramento; WQBK/Albany; KFMA/Tucson; WARQ/Columbia; WXZZ/Lexington, KY; KRZQ/Reno; WIXO/Peoria, IL; KQRX/Odessa, TX; WFSM/Wilmington; WGBD/Lafayette, IN; and WGMR/State College.

While there were some strong full-share-plus gains, there were even more losses of at least a share, with the small markets being hit especially hard. The two most painful hits were felt in Atlanta and St. Louis, where WNNX dropped from their best book in history (5.9) to one of their worst in a long time (4.2) and KPNT slid over a share to a 3.8. KNDD/Seattle and KXRK/Salt Lake also suffered in the spring, with KNDD dropping from a 3.9 to a 3.2 and KXRK falling from a 5.2 to a 4.3.

Here are the details, covering Monday-Sunday, 6am-midnight, 12+.

Market rank	Station/Market	Winter '98*	Spring '98
1	WXRK/New York	4.3	3.8
2	KROQ/Los Angeles	3.4	3.3
2	KLYY/Los Angeles	0.8	1.0
3	WKQX/Chicago	3.0	2.8
4	KITS/San Francisco	1.8	1.9
5	WPLY/Philadelphia	2.2	2.3
6	KDGE/Dallas	2.4	2.5
7	WPLT/Detroit	2.7	2.6
7	CIMX/Detroit	1.4	1.5
7	WXDG/Detroit	1.1	1.6
8	WHFS/Washington	2.1	2.5
9	KTBZ/Houston	3.1	3.5
10	WBCN/Boston	5.5	5.8
10	WFNX/Boston	1.2	1.2
12	WNNX/Atlanta	5.9	4.2
13	KNDD/Seattle	3.9	3.2
14	KZMZ/Minneapolis	3.1	3.1
15	XTRA/San Diego	3.0	3.7
15	XHRM/San Diego	1.4	1.3
17	KZON/Phoenix	3.3	3.7
17	KEDJ/Phoenix	3.2	3.2
18	KPNT/St. Louis	4.9	3.8
20	WXDX/Pittsburgh	4.2	5.0
22	KTCL/Denver	2.5	3.0
23	WENZ/Cleveland	2.6	2.5
24	KNRK/Portland	3.0	3.1
25	WAQZ/Cincinnati	2.7	2.3
26	KNRX/Kansas City	1.8	1.8
27	KWOD/Sacramento	3.3	4.5
29	KCXX/Riverside	3.0	2.7
31	WBRU/Providence	3.3	3.9
32	WZAZ/Columbus	3.6	3.9

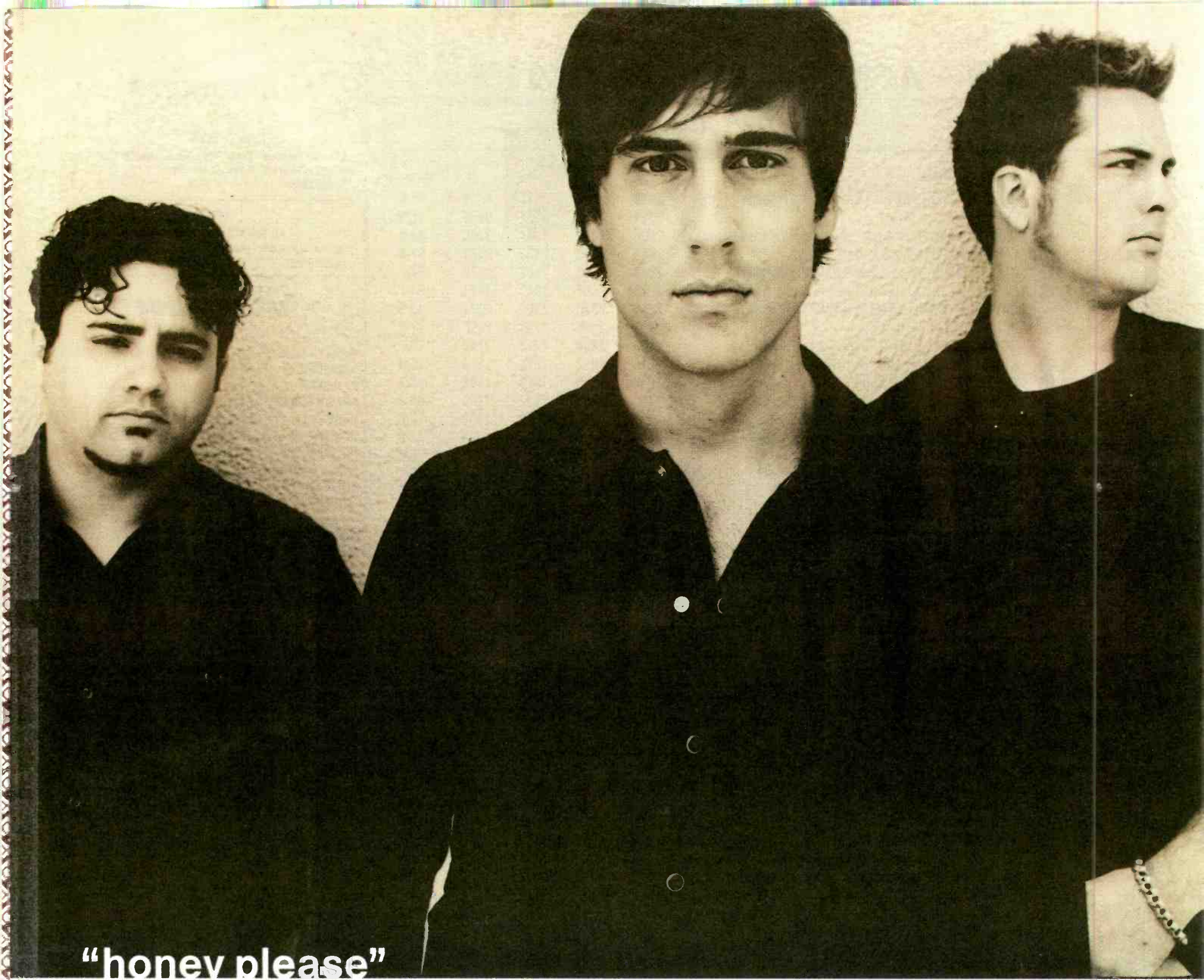
Market rank	Station/Market	Winter '98*	Spring '98
32	WWCD/Columbus	1.4	1.8
35	KXRK/Salt Lake City	5.2	4.3
37	WRZX/Indianapolis	5.0	5.2
39	KKND/New Orleans	4.3	4.6
40	WXRA/Greensboro	2.4	2.7
41	WEDG/Buffalo	4.5	4.6
42	WMRQ/Hartford	4.8	4.8
43	KXTE/Las Vegas	4.9	4.5
44	WKDF/Nashville	4.6	4.0
45	WRXQ/Memphis	1.5	2.1
46	WHTG/Monmouth	2.1	1.1
47	WNVE/Rochester	5.4	5.0
49	WPBZ/West Palm Beach	3.3	3.5
50	KROX/Austin	4.3	3.7
51	WPLA/Jacksonville	4.1	4.9
52	WLRS/Louisville	4.5	3.9
54	WXEG/Dayton	4.7	3.8
55	WRAX/Birmingham	8.3	8.2
56	WBZU/Richmond	3.2	4.0
57	WQBK/Albany	6.1	7.1
57	WEQX/Albany	0.7	1.1
59	KPOI/Honolulu	3.3	2.5
60	KMYZ/Tulsa	5.9	5.2
61	KFMA/Tucson	2.7	3.7
64	KFRF/Fresno	2.7	3.3
65	WGRD/Grand Rapids	6.2	7.0
68	WNFZ/Knoxville	2.7	2.4
70	KTEG/Albuquerque	3.4	4.0
71	WKRL/Syracuse	4.6	5.1
75	WJXB/Ft. Myers	4.6	3.6
77	WHMP/Springfield, MA	2.1	2.2
80	WXNR/Greenville	4.8	4.4
87	KKDM/Des Moines	3.9	4.2
88	KICT/Wichita	4.6	5.5
89	WARQ/Columbia	5.0	6.1
91	WKRO/Daytona Beach	3.1	1.8
96	WAVF/Charleston	4.8	4.9
100	WEJE/Ft. Wayne, IN	4.6	3.9
107	WXZZ/Lexington, KY	2.8	3.9
108	WRXR/Augusta, GA	4.1	4.1
110	WWDX/Lansing, MI	3.5	2.7
119	WMAD/Madison, WI	3.2	4.3
125	KQXR/Boise, ID	3.8	4.9
129	KRZQ/Reno	4.8	6.0
131	KORB/Quad Cities, IL	4.2	3.3
133	WIXO/Peoria, IL	5.7	6.7
135	WJSE/Atlantic City	1.9	1.8
141	WRRV/Newburgh	5.7	4.9
144	KTOZ/Springfield, MO	5.6	4.4
152	WOSC/Salisbury	5.8	3.7
155	KBRS/Fayetteville	3.5	2.6
157	WDST/Poughkeepsie	1.9	1.1
162	WCYY/Portland, ME	7.8	5.4
165	WXSR/Tallahassee	5.7	6.3
174	KQRX/Odessa, TX	2.2	3.5
178	WFSM/Wilmington, NC	6.7	7.8
180	KLZR/Topeka, KS	6.5	5.1
187	KJEE/Santa Barbara	3.9	3.6
187	KHTY/Santa Barbara	3.9	2.9
198	WBZF/Florence	2.8	1.4
206	WPGU/Champaign, IL	7.2	4.7
216	KRBR/Duluth, MN	5.1	5.5
222	WBTZ/Burlington, VT	6.9	4.4
230	WGBD/Lafayette, IN	9.4	11.0
235	WGMR/State College	5.8	8.2
237	KHLR/Bryan-College Station	5.6	3.9
240	KFMZ/Columbia, MO	5.2	5.6

\*Markets under rank 123 show fall '97-spring '98 numbers.

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**WOULD YOUR P1S DO THIS FOR YOU?** — Out of the "You have to see it to believe it" file comes this pic from KTOZ/Springfield, where a particularly rabid P1 listener (center) tattooed the station's slogan, "The Edge," on her tush to win dinner with Sister Hazel. Seen here congratulating her are (l to r) Sister Hazel's Jeff Beres, Ryan Newell, Mark Trojanowski, and Ken Block.



**"honey please"**

The first single from from their debut album *breathe the daylight*

**already on:**

**XHRM WHMP**  
**KWOD KMRX**  
**KNSX WIXO**  
**WOXY KBRS**  
**WMAD WGMR**  
**WDOX KQRX**  
**WARQ WJSE**  
**WHTG and many more!**

# sonichrome

**new this week:**

**KITS WRZX WPLA KFTE WEQX**  
**KLYY WXDX WXHR KHLR WRRV**

Produced by Rick Neigher · Mixes by Tom Lord-Alge and Jack Joseph-Puig · Album mixed by Neal Avron  
Management: Michael Goldberg for Steve Stewart Management

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

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**there's  
something  
about**

# PROPELLERHEADS

**“History Repeating”**

**New this week:**

**WHFS/D.C.  
and more!**

**Millions of Impressions Begin September 1st**



**NBC**

**New Fall Season Promos**



**JAGUAR National Commercial for 98-99 Models**

**In rotation at:**

**KROQ KTCL WFNX 925ive KWOD**

**“HISTORY” AIN'T HISTORY**

**"History Repeating" also appears on the album Decksanddrumsandrockandroll**



**DREAMWORKS  
RECORDS**

# Break Through

## Artist

**LIZ PHAIR**

TRACK: "POLYESTER BRIDE"

LP: WHITECHOCOLATESPACEEGG

PRODUCER: BRAD WOOD

LABEL: MATADOR/CAPITOL

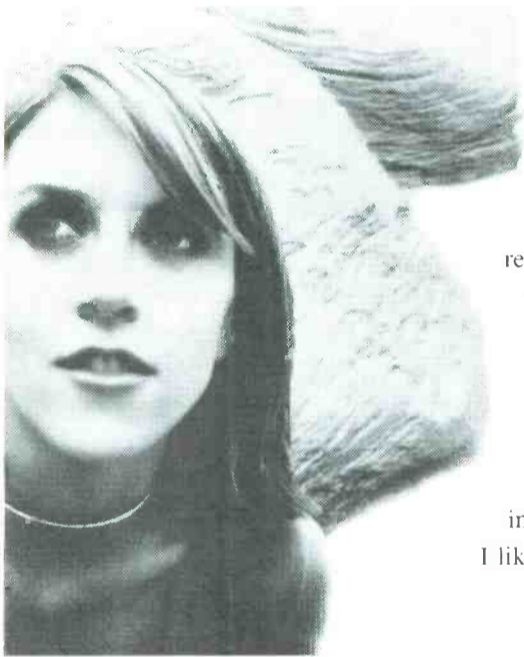
**e**ssentials: What's a poor girl to do when she's got an upper-middle-class background, scholarly but liberal parents, and basically "no way to rebel" against these indignities? Well, after trying Scientology and running away with a boyfriend to San Francisco for a while,

Liz Phair decided to become a rock star. Returning from her oat-sowing West Coast stage to her native Chicago in 1990, Phair began to put together tapes of material under the name **Girly Sound**.

A couple of hipster friends circulated the tapes around industry circles, which resulted in Phair getting signed to supercool indie **Matador**. Her debut, 1992's *Exile In Guyville*, and follow-up, 1994's *Whip-Smart*, won the singer much notice and critical acclaim, mostly for her revealing and blunt lyrics about relationships and sex. Phair's latest, *whitechocolatespaceegg*, has taken a little while to hit the streets, but she's been pretty busy the past couple of years, notably, with baby son Nicholas, who was born right smack in the middle of recording sessions for the new record.

• **Artist POV:** Worried that motherhood has tamed Ms. Liz? Well, could your mom write lyrics like this? "I never realized I was so dirty and dry/till he knocked me down, started dragging me around in the back of his convertible car/and I liked it."

—Rich Michalowski  
Asst. Alternative Editor



Breakthrough Artist highlights breaking artists with strong chart momentum.

Marilyn Manson  
"The Dope Show"  
Chris Ripley, MD  
KXTE/Las Vegas

## Chris Ripley ON THE RECORD

So I hear many of you complain that you don't have any artists to call your own, that the passion level for bands in the Alternative format is fading. What? You mean the kids aren't wearing Barenaked Ladies t-shirts?

After all, they are the No. 1 band in the format right now. It's number No. 1 right? There's gotta be passion there. (Sorry Bob).

■ Now that I have your attention, let's talk about the media monster Marilyn Manson, and the new single "The Dope Show." It shouldn't be this easy, but it is. Who else in your market is going to play it? This song could not be more accessible, and it will get No. 1 phones! Plus, think of all the free publicity Manson generates, and all you have to do is play the record.

What a great week for music! From Marilyn Manson to PJ Harvey to rock-solid follow-ups from Semisonic, the Urge, and Stabbing Westward, it was an embarrassment of riches for music directors. The coming weeks will be equally pleasant for the format's programmers, as new releases from Cake, Hole, and others are on deck ... One concern when riding a trend is to know when to get off of it. From all indications, the swing trend is far from over, with retail continuing to blow out and mainstream America finally starting to come around. Now is the perfect time to ride the crest of this wave, not get off. Luckily, there are a bunch of great swing records out, including one from the founders of the revival, the **Royal Crown Revue**, whose "Zip Gun Bop" has a great signature sound ... The latest band to go the TV commercial route to (renewed) success is **Republica**, whose "Ready To Go" fuels a sales trend of 100-400-900 ... **Orgy** is pulling in requests wherever it is getting played ... **Creed** approaches double platinum as it continues to park itself in the top 10 ... With all of the hustle and bustle of new music, it's easy to forget just how great the **Smashing Pumpkins** album is and what it's doing for the format. The same goes for the **Beastie Boys** ... **RECORD OF THE WEEK:** **Soul Coughing** "Circles."

## ON THE RADIO With Jim Kerr

# New & Active

KNDD 16x

Already Doin' It:

WBCN	WFXN	WNNX	XHRM	WLIR
WOXY	KCXX	WBRU	WWCD	WEDG
WMRQ	WHTG	WPBZ	WRAX	WEQX
KFRR	WKRL	WWDX	WJSE	WRRV
KHTY	WBTZ	WGMR		

On tour with Reverend Horton Heat



120 Minutes



THE AMAZING  
**ROYAL  
CROWNS**

"Do The Devil"



Excellent Callout  
week after week—

WBCN Top 5 four weeks in a row (41X)  
KEDJ #1 18-22/TOP 5 P1's (19X)  
KKND #2 (39X)  
KBPI #1 (33X)  
KIOZ #6 (24X)  
WZTA Top 5 (33X)  
WJRR Top 5 four weeks in a row (35X)  
WXTB #3 (21X)  
WHFS Strong phones after one week (26X)

Growing on over 150 Rock Monitor  
stations including:

KROQ	KEGL	KQRC	KRXQ	KTXQ	WXRA
WFNX	KTBZ	WENZ	Live105	WWCD	WXDX
WCYY	WMMR	WMMS	WRIF	DC101	KISS
WEBN	WLZR	KFTE	KTEG	KTCL	KNRX
KENZ	KXRK	KXTE	91X	WBRU	KHTY

# Fly Away

Modern Rock  
BDS 527 spins  
(+139) chartbound!  
Active Rock BDS 19\*  
Album Rock 24\*

## Lenny Kravitz

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



ON TOUR THIS FALL

9/13	SEATTLE, WA
9/15	BERKELEY, CA
9/16	LOS ANGELES, CA
9/18	SAN DIEGO, CA
9/19	PHOENIX, AZ
9/20	LAS VEGAS, NV
9/23	DALLAS, TX
9/25	AUSTIN, TX
9/26	NEW ORLEANS, LA
9/27	HOUSTON, TX
9/29	OXFORD, MS
10/3	MILWAUKEE, WI
10/4	CHICAGO, IL
10/6	INDIANAPOLIS, IN
10/7	COLUMBUS, OH
10/9	DETROIT, MI
10/10	BLOOMINGTON, IN
10/11	CLEVELAND, OH
10/13	CINCINNATI, OH
10/14	PITTSBURGH, PA
10/16	EASTON
10/17	LEWISTON, ME
10/24	NEW YORK, NY
10/25	WASHINGTON D.C.
10/20	TORONTO





Added  
This Week:

KROQ  
WXRK  
WHFS  
LIVE 105  
WBCN  
WFNX  
99X  
Q101  
KNDD  
KNRK  
X96  
KZNZ  
XHRM  
WLIR

P J HARVEY  
**A PERFECT DAY ELISE**

The First Single From The New Album **Is This Desire?**

Made by Flood, Polly Jean Harvey and Head

Management: Paul McGuinness, Sheila Roche - Principle Management

[www.pjh.org](http://www.pjh.org) • [www.pjharvey.net](http://www.pjharvey.net)



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ALTERNATIVE PLAYLISTS

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

MARKET #1 WXRX/New York (212) 314-9230 Kingston/Peer. Includes KROCK 107.5 logo and playlist table.

MARKET #2 KRQD/Los Angeles (818) 567-1067 Weatherly/Sandbloom/Worden. Includes KRQD 107.7 logo and playlist table.

MARKET #3 WKQX/Chicago (312) 527-8348 Luke/Shuminas. Includes Q101 logo and playlist table.

MARKET #4 KITS/San Francisco (415) 512-1053 Taylor/Axelsen. Includes LIVE 105 logo and playlist table.

MARKET #5 WPLY/Philadelphia (610) 565-8900 McGuinn/Elliott. Includes Y-100 logo and playlist table.

MARKET #6 KDGE/Dallas (972) 770-7777 Doherty/Smith. Includes 94.5 THE EDGE logo and playlist table.

MARKET #7 CIMX/Detroit (313) 961-6397 Brookshaw. Includes 89.3 logo and playlist table.

MARKET #7 WPLT/Detroit (313) 871-3030 Michaels/Delisi. Includes PLANET 96.3 logo and playlist table.

MARKET #7 WXDG/Detroit (248) 355-1051 Doyle/Spike. Includes the edge @105.1 logo and playlist table.

MARKET #8 WHFS/Washington (301) 306-0991 Benjamin/Ferrise. Includes WFS99.1 logo and playlist table.

MARKET #9 KTBT/Houston (713) 968-1000 Trapp/Sadof. Includes 107.5 FM logo and playlist table.

MARKET #10 WBCN/Boston (617) 266-1111 Oedipus/Strick. Includes WBCN 104.1 FM logo and playlist table.

MARKET #10 WFNX/Boston (617) 595-6200 Cruze/Gail. Includes 101.7 WFNX logo and playlist table.

MARKET #12 WNNX/Atlanta (404) 266-0997 Fram/Demery. Includes 99X logo and playlist table.

MARKET #13 KNDD/Seattle (206) 622-3251 Manning/Monroe. Includes THE end 102.7 logo and playlist table.

MARKET #14 KZMZ/Minneapolis (612) 545-5601 Lassman/Allen. Includes ZONE 105 logo and playlist table.

MARKET #15 XHRM/San Diego (619) 336-4900 Halloran/Kelly. Includes 92.5 FM logo and playlist table.

MARKET #15 XTRA/San Diego (619) 291-9191 Schock/Muckley. Includes 91X logo and playlist table.

MARKET #16 WLIR/Long Island (516) 222-1103 Cee/Ferro. Includes WLIR 92.7 logo and playlist table.

MARKET #17 KEDJ/Phoenix (602) 266-1360 Hart/Patyk. Includes the edge 106.3/108.3 logo and playlist table.

11 WEEKS AND STILL GOING STRONG!!!

# sprung monkey



On Conan  
O'Brien  
Tues. 8/25

OVER 85,000 SOUNDSCANNED  
“get ‘em outta here”

99X	Over 150 Spins	Goes to Power
KROQ	Over 400 Spins	Top 10 Callout
LIVE 105	Over 400 Spins	No. 11 Callout
KKND	Over 200 Spins	No. 9 Callout
KXTE	Over 200 Spins	Top 10 Callout
KPNT	Over 275 Spins	No. 7 Callout
91X	Over 700 Spins	Consistently Top Research Top Phones

BREAKOUT SCORES AT: WBCN KNRK WHFS



Produced by Jim Wirt  
Executive Producer: Dave Kaplan  
Mixed by Jean-Marie Horvat and Dave Kaplan



from the album *mr. funny face* Management: Al Guerra Management [www.sprungmonkey.com](http://www.sprungmonkey.com)



**NEW MUSIC SPECIALTY SHOWS**

**Harvey's Day In The Sun**

In a week of fierce competition, **Island's PJ Harvey** outshined some pretty heavy players and found herself high above the chart due to airplay at **KCRW/Los Angeles**, **WOXY/Cincinnati**, and **WXDX/Pittsburgh**, among many others. Meanwhile, last week's No. 1 artists, **Restless' They Might Be Giants**, stay in the game with strong support from **KPNT/St. Louis**, **WEJE/Ft. Wayne**, and **WQXA/Harrisburg**. Nice debuts from **DreamWorks' Elliott Smith**, who waltzes his way to No. 15 and **Interscope's Primus** who jumps in at No. 13. Finally, shouts go out to **Island's Howie Miura** for the invite to the killer **Tricky** show, **Sugar Fix's Doug Tall** and a surreal night at the **Skip Holiday** gig. **Record To Watch: Morrissey.**

By **Rich Michalowski**  
Asst. Alternative Editor

**KITS/San Francisco**  
Soundcheck  
**Aaron Axelsen**  
Sample Hour: **midnight-1am**  
Friday, August 7



- ELLIOTT SMITH *Waltz #2 (DreamWorks)*
- UNKLE *Lonely Soul (Mo Wax/London)*
- SUNNY DAY REAL ESTATE *Pillars (Sub Pop)*
- DEEJAY PUNK-ROC *My Beatbox (Import)*
- BELLE & SEBASTIAN *Boy With The Arab Strap (Matador)*
- AIR *Kelly Watch The Stars (Source/Caroline)*
- KORN *It's On! (Immortal/Epic)*
- EMBRACE *All You Good Good People (DGC/Geffen)*

**SPECIALTY SHOW REPORTERS**

Shows and their Top 5 songs listed alphabetically by market

<b>WEQX/Albany, NY</b> Download Sunday 7-10pm Stephen Bottomley PJ Harvey "A Perfect Day Else" 12 Rounds "Pleasant Smell" Baz Luhrmann "Everybody's Free..." Buffalo Tom "Rachael" Love Spirals Down... "By Your Side"	<b>KTCL/Denver, CO</b> Adventure University Saturday 10pm-midnight Kathleen Valentine Primus "Amos Moses" Skinny "Failure" Smashing Pumpkins "Never Let Me Down..." Brian Jonestown... "Wasting Time" Prissteens "I'd Go The Whole..."	<b>WRXQ/Memphis, TN</b> The Eleventh Hour Sunday 11pm-midnight Maxwell Supergass "We Still Need More..." 2 Skinnee J's "718" Garrison Starr "Grounded" Creepin' Lagoon "Wonderful Love" Failure "Enjoy The Silence"	<b>KCXX/Riverside, CA</b> Music Meeting Sunday 9-10pm Dwight Arnold Morrissey "Sunny" Morrissey "Al Amber" Morrissey "Cosmic Dancer" Morrissey "Nobody Loves Us" Morrissey "A Swallow On My..."
<b>WQGB/Binghamton, NY</b> In Coming Monday 10-11:30pm Tim "Bo" Boland Girls Against Boys "Park Avenue" Joy Drop "Beautiful" Garbage "I Think I'm Paranoid" Possum Dixon "Holding (Lenny's Song)" Rocket From The... "Lipstick"	<b>WBZF/Florence, SC</b> Migrain Medicine Show Monday 8-10pm Neal Douhne Better Than Ezra "One More Murder" Santitas "Factory" Unwritten Law "Holiday" Fys "Got You (Where...)" Monster Magnet "Space Lord"	<b>WHTG/Monmouth-Ocean, NJ</b> Goin' Underground Sunday 9pm-midnight Jeff Raspe Spectacle "Starazing" Sean "C Mon C Mon" Dead Leaves Rising "When This Morning..." Jackdrag "Seems So Tired" Hothouse Flowers "You Can Love Me..."	<b>KITS/San Francisco, CA</b> Soundcheck Friday midnight-1am Aaron "Dookie" Azores Elliott Smith "Waltz #2" Unkle "Lonely Soul" Sunny Day Real... "Pillars" Dee Jay Punk-Roc "My Beatbox" Belle & Sebastian "Boy With The Arab..."
<b>KHLR/Bryan, TX</b> Exposure Sunday 8-9pm Brad Ley Hi-Fi Killers "Pomona" Beastie Boys "Unite" They Might Be Giants "She's Actual Size" Red Elvises "Rocketman" Legendary Jim... "Big Foot"	<b>WEJE/Ft. Wayne, IN</b> New Music Show Sunday 8:30-9:30pm Weasel David Garza "Discoball World" They Might Be Giants "Doctor Worm" Propellerheads "Velvet Pants" Urge "Closer" PJ Harvey "A Perfect Day Else"	<b>WXRK/New York, NY</b> The "Buzz" Sunday midnight-2am Jake Pinfield Shawn Mullins "Lullaby" Finger Eleven "Quicksand" Orgy "Blue Monday" Kid Rock "I Am The Bullgod" Grant Lee Buffalo "Truly, Truly"	<b>KHTY/Santa Barbara, CA</b> Homegrown Sunday 9pm-midnight Phat Joe Econoline Crush "Surrefire" Urge "Closer" Deftones "To Have And To Hold" Grand Street Cryes "Push Erase" Elliott Smith "Waltz #2"
<b>WEDG/Buffalo, NY</b> Over And Beyond Sunday 9-10:30pm Brad Maybe PJ Harvey "A Perfect Day Else" Bob Mould "Who Was Around?" Plastiscene "Big Wheel" Raspitina "The Olde Headboard" 54-40 "Since When"	<b>WXRA/Greensboro, NC</b> The Outer Limits Sunday 10-11:30pm Jim Browski Bad Religion "Biggest Killer In..." Shihad "La La Land" Lisa Hall "Connection 17" Suggs "I Am" Korn "It's Aight Baby"	<b>WPLY/Philadelphia, PA</b> Y Not? Sunday 9-10:30pm Dan Fein Brian Setzer... "Cat On A Hot Tin..." Eels "Last Stop: This Town" Liz Phair "Johnny Feelgood" Lucinda Williams "Right In Time" Beastie Boys "Unite"	<b>KJEE/Santa Barbara, CA</b> Dissonant Tendencies Sunday 10:20pm-midnight John Schroeter Marylin Manson "The Dope Show" PJ Harvey "A Perfect Day Else" Skinny "Failure" Caramel "Halo" Liz Phair "What Makes You..."
<b>WBTV/Burlington, VT</b> Spinning Unrest Sunday 9-10:30pm Steve Picard Rancid "Cash, Culture..." Cirus "Back On A Mission" Cornelius "Star Fruits Surf..." Bob Mould "Who Was Around?" Spinanes "Kid In Candy"	<b>WQXA/Harrisburg, PA</b> The Sunday News Sunday 8-10am Bill Hanson Liz Phair "Polyester Brnde" They Might Be Giants "Doctor Worm" Squirrel Nut Zippers "Suits Are..." Verve "Sonnet" Smooths "Commander 7 To..."	<b>WXDX/Pittsburgh, PA</b> Edge Of The X Sunday 9-11pm Lenny Diana Verve "The Drugs Don't Work" Rob Zombie "Dragula" Bob Mould "Who Was Around?" Sonchrome "Honey Please" Everlast "What It's Like"	<b>KTOZ/Springfield, MO</b> Test Site Sunday 7-8pm Simon Nights Finger Eleven "Quicksand" Everlast "What It's Like" Econoline Crush "Surrefire" Grand Street Cryes "Push Erase" They Might Be Giants "Doctor Worm"
<b>WPGU/Champaign, IL</b> Stork Radio Monday 11pm-midnight Pleasure Boy Pearl Jam "Hard To Imagine" Shawn Mullins "Lullaby" Lisa Hall "Connection 17" Liz Phair "Polyester Brnde" Candyskans "Feed It"	<b>KNRX/Kansas City, MO</b> Living Room Sunday 8-10pm Stan & Joel Tones "Not What It Appears" Plastiscene "Big Wheel" Suncatcher "Trouble" PJ Harvey "A Perfect Day Else" Santitas "Factory"	<b>WCYY/Portland, ME</b> Spinout Thursday 7-9pm Shawn "Facemelter" Jeffrey Dishwalla "Policy Of Truth" Third World "De Do Do Do, De..." Cherry Poppin' Daddies "Jump In The Line" Pearl Jam "Hard To Imagine" Seven Mary Three "Chasing You"	<b>KPNT/St. Louis, MO</b> New Music Sunday Sunday 7-9:30pm Les Aaron Utah Saints "Technology" They Might Be Giants "Doctor Worm" Saxophone None Th... "Kiss Me" Delakota "The Rock" Stereo MCs "Flash"
<b>WAVF/Charleston, SC</b> Cutting Edge Sunday 8-10:30pm Ben The Intern Sublime "All You Need" Gomez "78 Stone Wobble" Everlast "What It's Like" Unwritten Law "Holiday" Econoline Crush "Sure Fire"	<b>KFTE/Lafayette, LA</b> End Of The World Sunday 7-11pm Dave "Planet Man" Hubbell PJ Harvey "A Perfect Day Else" Chocolate Genius "Half A Man" Massive Attack "Angel" Psychobata "Ding Dong Dead" Bomb 20 "Don't You Know"	<b>WDST/Poughkeepsie, NY</b> Indie Flux Thursday 10-11pm J. Habersaat Reverend Horton Heat "Babey I'm Drunk" Primus "The Family And..." Midget "Invisible Balloon" Cramps "Hypno Sex Ray" Jonathan Fire Eater "When The Curtain..."	<b>WGMR/State College, PA</b> Now Hear This Sunday 10pm-midnight Reggie Lutz Catalonia "Road Rage" Grand Street Cryes "Push Erase" Nick Heyward "Stars In Her Eyes" Mark Lanegan "Hospital Roll Call" Litany "When You Gonna Stop?"
<b>WOXY/Cincinnati, OH</b> 11 D'Clock News Tuesday 11-midnight Dorsey Fyffe Propellerheads "Velvet Pants" Leah Andreone "Sunny Day" Adam Cohen "Quarterback" Rob Zombie "Dragula" Primus "Amos Moses"	<b>KCRW/Los Angeles, CA</b> Brave New World Friday midnight-3am Tricia Halkoran Bob Mould "Moving Trucks" Distortion Felix "Super Kiss" Elliott Smith "Bottle Up And..." PJ Harvey "A Perfect Day Else" Saturnine "Painting Of Life"	<b>WBUR/Providence, RI</b> Breaking And Entering Wednesday midnight-2am Seth Massive Attack "Teardrop" Air "Kelly Watch The..." Propellerheads "Velvet Pants" Notwist "Chemicals" Catalonia "Road Rage"	<b>KLZR/Topeka, KS</b> Future Mass Hysteria Monday 10:30pm-midnight Bob Osburn Silkworm "Eff" Elastic "Human" Snowpony "Bad Sister" Brian Setzer... "Massacre Going..." Shihad "La La Land"
<b>WXEG/Dayton, OH</b> The Edge Spin Cycle Sunday 9-10:30pm Allen Rantz Local H "All The Kids Are..." Goat "Great Life" Verve "Sonnet" Dada "California Gold" Everything "Good Thing"	<b>KROQ/Los Angeles, CA</b> Rodney On The Rooq Sunday midnight-3am Rodney Bingenheimer Sean "Money City Maniacs" Beach Boys "Brian's Back" Donnas "School's Out" Ris "Famous" Rialto "Broken Barbie Doll"	<b>WXEX/Providence, RI</b> House Of New X Music Tuesday 11pm-midnight John Ailers Sensonic "Singing In My Sleep" Fatboy Slim "The Rockafeller Skank" Bob Mould "Who Was Around?" Guster "Demons" Everlast "What It's Like"	<b>39 Total Reporters</b>



**TOP 20 ARTISTS**

Ranked by total number of shows reporting artist.

1. **PJ HARVEY** (Island)
2. **THEY MIGHT BE GIANTS** (Restless)
3. **BOB MOULD** (Rykodisc)
4. **LIZ PHAIR** (Matador/Capitol)
5. **CIRRUS** (Moonshine)
6. **PROPELLERHEADS** (DreamWorks/Geffen)
7. **HOOVERPHONIC** (Epic)
8. **RANCID** (Epitaph)
9. **FOR THE MASSES COMPILATION** (1500/A&M)
10. **DEAD MAN ON CAMPUS SOUNDTRACK** (DreamWorks)
11. **EVERLAST** (Tommy Boy) Airplay Includes: KRBR, KTOZ, WEQX
12. **ROB ZOMBIE** (Geffen) Airplay Includes: KJEE, KPNT, WPGU
13. **PRIMUS** (Interscope) Airplay Includes: WBZF, WDST, WOXY
14. **URGE** (Immortal/Epic) Airplay Includes: KHTY, WRXQ, WXEG
15. **ELLIOTT SMITH** (DreamWorks) Airplay Includes: KHLR, KITS, WBRU
16. **CHICAGO CAB SOUNDTRACK** (Loosegroove) Airplay Includes: KRBR, WCYY
17. **LAUGHING US!** (Risk) Airplay Includes: KFTE, KPNT, WBRU
18. **PLASTISCENE** (Mojo/Universal) Airplay Includes: KJEE, KNRX, WQBK
19. **RASPUTINA** (Columbia) Airplay Includes: KHLR, KNRX, WXRA
20. **UNWRITTEN LAW** (Interscope) Airplay Includes: KHTY, WBZF, WEDG



PJ Harvey

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AUGUST 21, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	<b>DAVE MATTHEWS BAND</b> Stay (Wasting Time) (RCA) 721 737 757 733 37/0					
3	3	2	2	<b>BARENAKED LADIES</b> One Week (Reprise) 689 691 664 637 31/0					
8	4	4	3	<b>BRIAN SETZER ORCHESTRA</b> Jump Jive An' Wail (Interscope) 614 610 555 476 33/0					
2	2	3	4	<b>GRANT LEE BUFFALO</b> Truly, Truly (Slash/WB) 594 678 688 664 31/0					
11	11	6	5	<b>EAGLE-EYE CHERRY</b> Save Tonight (Work) 560 500 389 329 32/0					
9	9	8	6	<b>COWBOY JUNKIES</b> Miles From Our Home (Geffen) 499 485 487 465 30/0					
4	5	5	7	<b>GOO GOO DOLLS</b> Iris (Warner Sunset/Reprise) 474 514 513 583 23/0					
7	6	7	8	<b>PATTY GRIFFIN</b> One Big Love (A&M) 473 495 500 477 32/0					
<b>BREAKER</b>	<b>9</b>			<b>CHRIS ISAAK</b> Please (Reprise) 444 117 — — 35/2					
6	7	9	10	<b>EVERYTHING</b> Hooch (Blackbird/Sire) 436 469 497 489 24/0					
14	12	11	11	<b>NEIL FINN</b> Sinner (Work) 394 392 342 306 28/0					
17	15	13	12	<b>SMASHING PUMPKINS</b> Perfect (Virgin) 387 360 318 293 25/0					
5	8	10	13	<b>JOHN FOGERTY</b> Premonition (Reprise) 348 427 494 506 23/0					
16	14	16	14	<b>MARC COHN</b> Lost You In The Canyon (Atlantic) 322 318 319 302 24/0					
12	13	14	15	<b>AGENTS OF GOOD ROOTS</b> Upspin (RCA) 321 336 334 318 22/0					
19	18	17	16	<b>BONNIE RAITT</b> Spit Of Love (Capitol) 299 298 291 283 22/0					
15	16	18	17	<b>LUCINDA WILLIAMS</b> Right In Time (Mercury) 297 268 311 305 24/2					
13	17	15	18	<b>FOO FIGHTERS</b> Walking After You (Elektra/Roswell/Capitol) 283 324 306 311 19/0					
10	10	12	19	<b>NATALIE MERCHANT</b> Kind & Generous (Elektra/EEG) 266 390 398 461 19/0					
22	23	19	20	<b>SONIA DADA</b> Zachary (Capricorn/Mercury) 259 263 241 217 27/1					
26	25	24	21	<b>STORYVILLE</b> Born Without You (Atlantic) 241 226 210 199 20/0					
—	29	23	22	<b>NATALIE MERCHANT</b> Break Your Heart (Elektra/EEG) 238 226 195 141 21/0					
—	30	26	23	<b>FASTBALL</b> Fire Escape (Hollywood) 231 218 193 116 22/1					
23	22	22	24	<b>WILLIAM TOPLEY</b> Wake Up (Your Dream Sounds...) (Mercury) 228 233 244 211 20/0					
18	19	25	25	<b>SEMISONIC</b> Closing Time (MCA) 227 223 285 291 12/0					
28	28	28	26	<b>SMASH MOUTH</b> Can't Get Enough Of You Baby (Elektra/EEG) 212 205 196 189 9/1					
<b>DEBUT</b>	<b>27</b>			<b>KEB' MO'</b> I Was Wrong (550 Music) 207 149 83 19 23/0					
20	20	21	28	<b>SCOTT THOMAS BAND</b> Black Valentine (Elektra/EEG) 205 253 264 279 19/0					
21	21	20	29	<b>MATCHBOX 20</b> Real World (Lava/Atlantic) 198 254 254 269 8/0					
24	24	27	30	<b>SHAWN COLVIN</b> When The Rainbow Comes (Columbia) 192 208 231 211 19/0					

This chart reflects airplay from August 10-16. Songs ranked by total plays. Highlighted songs indicate Breaker.  
39 Adult Alternative reporters. 36 current playlists. © 1998, R&R Inc.

### NEW & ACTIVE

**BILLY BRAGG & WILCO** California Stars (Elektra/EEG)  
Total Plays: 184, Total Stations: 17, Adds: 0

**SUSAN TEDESCHI** It Hurt So Bad (Tone Cool)  
Total Plays: 169, Total Stations: 18, Adds: 0

**TRAGICALLY HIP** Poets (Sire)  
Total Plays: 161, Total Stations: 20, Adds: 1

**KENNY WAYNE SHEPHERD** Somehow... (Revolution/Reprise)  
Total Plays: 153, Total Stations: 12, Adds: 0

**SINEAD LOHAN** No Mermaid (Grapevine/Interscope)  
Total Plays: 139, Total Stations: 16, Adds: 1

**MICHELLE LEWIS** Nowhere And Everywhere (Giant/WB)  
Total Plays: 130, Total Stations: 16, Adds: 0

**TORI AMOS** Jackie's Strength (Atlantic)  
Total Plays: 109, Total Stations: 14, Adds: 1

**TRAIN** Free (Aware)  
Total Plays: 107, Total Stations: 16, Adds: 2

**CPR** Morrison (Samson)  
Total Plays: 107, Total Stations: 13, Adds: 1

**LIZ PHAIR** Polyester Bride (Matador/Capitol)  
Total Plays: 98, Total Stations: 12, Adds: 0

Songs ranked by total plays

### BREAKERS®

**CHRIS ISAAK**  
Please (Reprise)

TOTAL PLAYS/INCREASE 444/327  
TOTAL STATIONS/ADDS 35/2

CHART 9

### MOST ADDED®

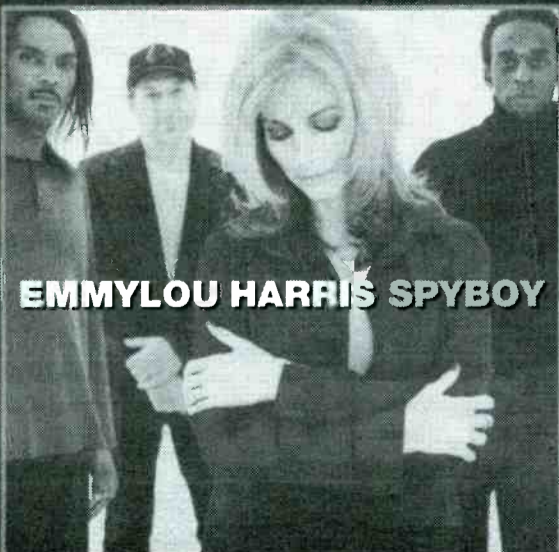
ARTIST TITLE LABEL(S)	ADDS
<b>HOOTIE &amp; THE BLOWFISH</b> I Will Wait (Atlantic)	24
<b>SHAWN MULLINS</b> Lullaby (Columbia)	13
<b>SEMISONIC</b> Singing In My Sleep (MCA)	7
<b>CRACKER</b> The Good Life (Virgin)	5
<b>LOWEN &amp; NAVARRO</b> When The Lights... (Intersound International)	4
<b>MARTIN'S DAM</b> Fear Of Flying (Hybrid)	4
<b>BARENAKED LADIES</b> It's All Been Done (Reprise)	3
<b>DR. JOHN</b> I Don't Wanna Know (Point Blank/Virgin)	3
<b>JAMES MCMURTRY</b> Walk Between The Raindrops (Sugar Hill)	3
<b>DADA</b> California Gold (MCA)	2
<b>DEL AMITRI</b> Driving With The Brakes On (A&M)	2
<b>EBBA FORSBERG</b> Hold Me (Maverick/WB)	2
<b>JOHN HIATT</b> Have A Little Faith In Me (Capitol)	2
<b>CHRIS ISAAK</b> Please (Reprise)	2
<b>STEVE POLTZ</b> Good Morning (Waking Up...) (Mercury)	2
<b>RADNEY FOSTER w/ABRA MOORE</b> I'm In (Arista Austin/Arista)	2
<b>ROOMFUL OF BLUES</b> Backseat Blues (Bullseye/Rounder)	2
<b>SEVEN MARY THREE</b> Over Your Shoulder (Mammoth/Atlantic)	2
<b>SOUL COUGHING</b> Circles (Slash/WB)	2
<b>TRAIN</b> Free (Aware)	2

### MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	PLAY INCREASE TOTAL
<b>CHRIS ISAAK</b> Please (Reprise)	+327
<b>HOOTIE &amp; THE BLOWFISH</b> I Will Wait (Atlantic)	+93
<b>JOHN HIATT</b> Have A Little Faith In Me (Capitol)	+62
<b>EAGLE-EYE CHERRY</b> Save Tonight (Work)	+60
<b>KEB' MO'</b> I Was Wrong (550 Music)	+58
<b>SUSAN TEDESCHI</b> It Hurt So Bad (Tone Cool)	+47
<b>SHAWN MULLINS</b> Lullaby (Columbia)	+46
<b>LUCINDA WILLIAMS</b> Right In Time (Mercury)	+29
<b>SMASHING PUMPKINS</b> Perfect (Virgin)	+27
<b>HARVEY DANGER</b> Flagpole Sitta (Slash/London/Island)	+25
<b>DR. JOHN</b> I Don't Wanna Know (Point Blank/Virgin)	+25

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.

# EMMYLOU HARRIS SPYBOY



## All My Tears

the first single

"Emmylou breaks my heart with each note she sings - her voice conjures up all the care and longing and melancholy of many lifetimes. I can't get enough."

- Sarah McLachlan

ALBUM IN STORES NOW!

Contact: **Jessie Scott 615/386/9444**



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# RUFUS WAINWRIGHT



## "April Fools"

From the Self-Titled Debut Album  
Out Now

Impacting Adult Radio  
August 25th!

New This Week:  
KTHX/Reno

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WFUV	WMNF	WNKU	WNCW
KPFT	KNBA	WXPB	WYEP
KGSR	WDXY	And Many More!	

Performing at the  
A3 Summit August 21st  
@ The Fox Theater- 8:30pm



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Among the "Top 100 Entertainers Of The Year" - *Entertainment Weekly*

"Enchanting and haunting, this record sounds unlike anything else  
you'll hear this year" - *Los Angeles Times*

"Rufus Wainwright is one to watch...he is already becoming pop's favorite new  
artiste...his emergence is a hopeful sign of fashion embracing genuine originality"  
- *New York Times*

AUGUST 21, 1998

Main chart table with columns: 3W, 2W, LW, TW, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, EMPHASIS TRACKS (PLAYS). Lists albums like Dave Matthews Band 'Before These...', Barenaked Ladies 'Stunt', and Brian Setzer Orchestra 'The Dirty Boogie'.

MOST ADDED

Table of 'MOST ADDED' albums. Includes Hootie & The Blowfish 'Musical Chairs', Shawn Mullins 'Soul's Core', and Cracker 'Gentleman's Blues'.

MOST INCREASED PLAYS

Table of 'MOST INCREASED PLAYS' albums. Includes Chris Isaak 'Speak Of The Devil', Hootie & The Blowfish 'Musical Chairs', and John Hiatt 'Best Of John Hiatt'.

This chart reflects airplay from August 10-16. Albums ranked by total plays, with plays from all cuts from an album combined. 39 Adult Alternative reporters. 36 current playlists. © 1998, R&R Inc.

REPORTERS

Stations and their adds by track listed alphabetically by market

Grid of reporter listings for various markets including Albany, NY; Burlington, VT; Columbia, MO; Nashville, TN; Portland, ME; San Diego, CA; Santa Fe, NM; Spokane, WA; Springfield, MA; Santa Rosa, CA; Seattle, WA; Tampa, FL; Albany, NY; Burlington, VT; Columbia, MO; Dallas, TX; Denver, CO; Detroit, MI; Indianapolis, IN; Boston, MA; Chicago, IL; Minneapolis, MN; Nashville, TN; Norfolk, VA; Philadelphia, PA; Reno, NV; St. Louis, MO; Salt Lake City, UT; Santa Fe, NM.

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 e-mail: [info@mediacasting.com](mailto:info@mediacasting.com)  
 (888) 293-1489

### The John & Ken Show

is looking for a **producer**. Originating from L.A. on KFI, we're a nationally syndicated personality-based talk show heard on nearly 100 stations. You will research show ideas, track down guests and occasionally be out and about looking for trouble. Plus, you will probably be personally tormented by J&K on a daily basis. Send resumes and other relevant stuff to: The John & Ken Show, 9595 Wilshire Blvd., Suite 711, Beverly Hills, CA 90212. Phone calls automatically disqualify you. EOE

### EAST

**Future full-time opening** at top-rated Country station. Small market station, big market sound. T&R: Brian Cleary, WMTZ, Box 370, Johnstown, PA 15907 EOE (8/21)

No.1 Country seeks smokin' personalities for midday and evenings. Strong production and remotes. Promotions and imaging experience. Knowledge of Selector. Females encouraged. T&R: Hunter Scott, WKKW, 1251 Earl Core Road, Morgantown, WV 26505.

### ARE YOU A RISING STAR?

Atlantic Star Communications' premier New England Alternative in Springfield, MA, (Mkt. 77), seeks future full-time talent for all dayparts, including mornings. Live in the biggest college town in N.E. and work in a competitive and fun environment. Killer attitude and willingness to give all you've got a must. Min. 2 yrs. pro experience. Digital skills a plus. Absolutely no calls. T&R & photo to: Adam Wright, WHMP 15 Hampton Ave, P.O. 268, Northampton, MA 01060. EOE

## OPENINGS

### GET INSIDE THE MUSIC and on-air at VH1



The channel that puts MUSIC FIRST is looking for a smart, funny, great-looking man (28-35) with star quality, excellent TV skills and a whole lot of MUSIC CRED to join our on-air team.

If you've got an extra helping of charisma and know music inside-out, send your vhs tape/photo/resume **by 9/4** to VH1 Talent Search, 1633 Broadway, 5th Floor, NYC 10019.

No Calls. Submissions will not be returned. EOE

**Leading sports/news/talk network seeks anchor/reporter:** Sports play-by-play, reporting, talk, news anchoring/reporting duties. 65-station network. T&R to: Harvey Kercheval, West Virginia Radio Corporation, 1251 Earl Core Road, Morgantown, WV 26505. EOE

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

## OPENINGS

### WTIC AM Position Open News Anchor

Candidate should be a team player, able to handle multiple tasks at once, be enthusiastic and a self-starter.

Duties primarily are anchoring overnight news, taking in and cutting up network news feeds, writing scripts, and following up on breaking local stories for morning drive.

Send tapes and resumes to:  
 Bill Pearce, News Director, WTIC-AM 1080, One Financial Plaza, Hartford, CT 06103

CBS Radio, Inc is an equal opportunity employer.

Women & minorities are encouraged to apply.

### Program Director

We are a large radio-oriented company seeking a strong, passionate Program Director for Top-20 CHR/Pop. Must have successful programming experience, be community-oriented and knowledgeable about computers and software, including Selector and music research. Good people skills a must. Excellent salary/benefits. Radio & Records, 10100 Santa Monica Blvd., #648, 5th Floor, Los Angeles, CA 90067. EOE

## OPENINGS

We are a well-respected broadcast company looking for a program director who understands adult audiences 25-54 with at least four years experience in medium or large market programming. Selector excellence is required, experience with oldies and outstanding hands-on marketing and promotions experience is a plus! This is a stable environment and exceptional opportunity for the right person; females and minorities encouraged to apply now. Radio & Records, 10100 Santa Monica Blvd., #647, 5th Floor, Los Angeles, CA 90067. EOE

### SOUTH

**Country small market** humorous AM sidekick with sales/production. T&R: WJAT, Box 289, Swainsboro, GA 30401 EOE (8/21)

**Island 106 seeks** midday/music director. T&R: Operations Manager, WILN, 8317 Front Beach Road, Ste. 21, Panama City, FL 32407 EOE (8/21)

**Must have two years on-air** experience, knowledge of Classic Rock, and production skills. T&R: John Rozz, WRXK, 20125 S. Tamiami Trail, Estero, FL 33928 EOE (8/21)

**WTRR seeks help** in nationwide and local sales of advertising. Top pay. Car and phone a must. CALL: (407) 671-9328 or (407) 570-6351 EOE (8/21)



KASE FM 100.7 100,000 watts

## Open Letter to All Morning Show Talent

Even if you aren't looking, you'd better read this!

We want the morning show that will turn our giant into a behemoth.

KASE, Austin has had 44 #1 books prior to my arrival as PD and I'll be damned if it goes to #2 on my watch.

As long as you like Country Music, it doesn't matter if you've never done it before.

We're building the flagship station of the largest radio company in America, and we know that it all starts with mornings.

We're looking for folks who can go toe to toe with Rick Dees, Tim & Willy, Kidd Kraddick, Gerry House and Terry Dorsey.

So, quit reading the trades and send us a tape and resume right away to 705 N. Lamar, Austin, TX 78703.

Of course KASE/Gulfstar/Capstar is an Equal Opportunity Employer.

Sincerely,

Michael Cruise  
 KASE FM Program Director

## OPENINGS

### Southeast Broadcast group seeks Classic Rock PD/PM Drive CHR PD/Daytime talent.

DCS/Sector-Linker/Orban DSE/Saw Plus experience a plus. Send T&R along with salary requirements and recent photo to: Radio & Records, 10100 Santa Monica Blvd., #646, 5th Floor, Los Angeles, CA 90067. EOE

### SOUTHERN STAR IS LOOKING FOR A MORNING STAR IN COLUMBIA, SC

Our guy won "Personality Of The Year" but he's moving to TV. If you're a morning host with IMAGINATION and PASSION send complete air and resume package to: Buddy Scott Capstar VP Programming 7 N. Laurens Suite 700 Greenville, SC 29601 EOE

### AIR PERSONALITY

Immediate opening for a strong air personality. Number one Country 50,000-watt FM in Washington, DC shadow market. All digital studios and incredible staff. Top benefits and income. If you've got the experience, personality and drive to keep us on top, send tape and resume immediately to: Human Resources, WFLS, 616 Amelia Street, Fredericksburg, VA 22401. EOE

### COUNTRY NIGHTS REQUEST/DEDICATIONS

Gainesville/Ocala, Florida's dominant leader. Need country music knowledge, excellent phones, emotion and passion. Rush T&R: Bill Kramer, K-COUNTRY, 3602 N.E. 20th Place, Ocala, FL 34470. EOE M/F. No Calls.

### NEWS TALENT

Anchors, reporters. M/F, if you do news, call us. ALSO personalities needed for mornings, nites, phones. Stations want us to fill their openings. We've found jobs for talent coast to coast and have openings now. The ONLY service placing talent throughout the '90s.

**NETWORK**  
(407) 977 2900

### WANTED: MASTER SOUND CHEF

Highly creative, extremely busy, exceptionally productive national radio commercial production company seeks engineer/producer with the following ingredients:

- 1) More than a dash of talent.
- 2) More than a pinch of pride.
- 3) Tons of enthusiasm.
- 4) Covered with experience.

There's room for one more cook in our kitchen. If this sounds like an appetizing opportunity to you, send your demo tape showcasing your main entrees and resume to: Chris Porter, ProComm Studios, 3 White Oak Road, Arden, NC 28804. EOE

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

## OPENINGS

### MIDWEST

Sought...Country Programmer with experience! Airshift included. T&R: Chad Elliot, WOOZ-FM, 1415 Country Air Dr., Carterville, IL 62918 EOE (8/21)

Morning show sidekick sought. Be topical, funny, with a good work ethic and a team player. T&R: WCRZ, J. Patrick, Box 1080, Flint, MI 48501 EOE (8/21)

Hiring sports/news director. Lake area. T&R: Randy, KDKD, Box 448, Clinton, MO 64735, (606) 885-6141 EOE (8/21)

Central Wisc. Rockers accepting T&R's for all dayparts - if you have experience, great phones & production. T&R: Steve Resnick, WMZK, Box 1451, Wasau, WI 54402-1451 EOE (8/21)

WLPO-AM, WAJK-FM has a full-time opening for news reporter. We're located in Illinois River Valley, about 1/2 hr—from Chicago, Rockford, Quad Cities, and Peoria. Stable company. Good pay and benefits — great work environment! Send tape and resume to: Joe Hogan, WLPO/WAJK, P.O. Box 215, LaSalle, IL 61301. EOE

SPORTS: If you're the BEST radio sports talk host, sports reporter, sports producer, sports imaging producer... the BEST RADIO SPORTS TALENT IN AMERICA (M&F) with at least 3 years experience... your time has come. Send T&R to: Radio & Records, 10100 Santa Monica Blvd., #626, 5th Floor, Los Angeles, CA 90067. EOE

Madison's Most Country Most Fun The Big Y-105 has full-time positions available with potential MD and Promotion Director duties. Strong appearances and phones a must. Want to work for a great people-oriented company? Prove it to me! T&R: Jeff Lynn, Program Director, WYZM, 7601 Ganser Way, Madison, WI 53719. Woodward Communications Inc. is an EEO/AA employer. Women and minorities are encouraged to apply.

### STABILITY ... RESOURCES ... FUN ... EXCITEMENT

Leading Morning Show in Springfield, IL, Saga Communications WDBR Radio, is searching for the anchor of three-headed team. Can you do a reality-based, lifestyle-oriented, yet still entertaining and fun show for winning CHR? We have plenty of resources and numbers to back you up. Express your package to Rik Blade, Program Director, WDBR Radio, 3501 E. Sangamon Ave., Springfield, IL 62707. Females and Minorities encouraged!

### NEWS/TALK PROGRAM DIRECTOR

KTOK/WKY Oklahoma City has an immediate opportunity for an experienced news/talk Program Director. Candidates should possess great leadership skills in talent development, news judgment, promotion/marketing, budget preparation and adherence and overall organization. Please send resume and brief letter stating your success, overview and vision of NEWS/TALK radio to:

John Moen  
VP/Market Manager  
Clear Channel Radio, Inc., Oklahoma, City  
P.O. Box 1000  
Oklahoma City, OK 73101-1000  
Clear Channel Radio, Inc., is an equal opportunity employer.

## OPENINGS

### WEST

New HAC in rated market seeks Morning Talent able to connect with 32-year-old women. T&R: Paul Browning, KQSN, 114 S. 4th St., Yakima, WA 98907 EOE (8/21)

Continous Cricket Country 99.9 KRKT has part-time positions open now! T&R: Mike Peterson, 2840 Marion St., Albany, OR 97321 EOE (8/21)

### EXCITING OPPORTUNITY IN A RATED MARKET WITH AN ESTABLISHED WINNING COMPANY

Mountain States Radio is hiring additional staff for our newly acquired 3 FM combo in Casper, WY. Openings for all on-air positions, news, production and sales. Positions will be filled in early September. Rush resume and tapes to: 7901 Stoneridge Drive, Cheyenne, WY 82009. EOE

### CHANCELLOR MEDIA CORPORATION KKBT (92.3 THE BEAT)

Looking for a Production Director. Must have major market skills, be intensely creative, know Hip-Hop & R&B music and be open to direction. Send resumes to:

Maxine Morrow  
KKBT Radio  
5900 Wilshire Blvd. #1900  
Los Angeles, CA 90036

Chancellor Media Corporation is an equal opportunity employer.

Anchors/Reporters: major Western U.S. news operation wants T&Rs for future openings. Writing, sound, creativity, energy, passion. Possible opportunity to work with the best. Radio & Records, 10100 Santa Monica Blvd., #644, 5th Floor, Los Angeles, CA 90067. EOE

### PROGRAM DIRECTOR/Mainstream CHR

An on-air PD and a morning host are wanted in Eugene, OR. Rush your package and salary requirements to: KDUK/ (morning or program director position), 1345 Olive St., Eugene, OR 97401. EOE

### JACOR PHOENIX/MORNINGS

Jacor Phoenix is looking for a morning talent/team that understands "real entertainment". We're not looking for "morning DJs", we're looking for personalities! What's unique about your show? Send your stuff to: Jacor Phoenix, Attention Dan Persigehl, P.O. Box 5159, Mesa, AZ 85211. EEO

### POSITIONS SOUGHT

Kevin Machado, formerly of KCBS/Los Angeles, searching for a new challenge. Experienced in Classic Rock, Oldies, HAC. KEVIN: (760) 946-4660 (8/21)

Available: Young, cheap superstar. Quit dreaming. Better choice: Seasoned, believable, affordable AT, news anchor, production talent, engineer. ALEX: (513) 777-8423 (8/21)

## POSITIONS SOUGHT

FILL-IN PRODUCTION GURU he's imaged KDWB, WLWL, WENS and others. Let him fill the shoes 'til you get the right fit! David Christian 651-351-7727

Nine years of morning experience with three years in the majors. Hot AC/Modern AC/Classic Rock/Rock. I've got proven success in all of them. Your competition will say, "Why the F\*\*k didn't we think of that?" on a daily basis. Wanna demo CD? Call Rob Carson (612) 821-0664.

### R&R Opportunities Advertising

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Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's web site. (www.ronline.com)

### Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

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Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

### Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

### Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

### R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

### Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by email-kmumaw@ronline.com. Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

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10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$299.00 per year (plus applicable sales tax) in the United States or \$695.00 overnight delivery (U.S. funds only), \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two Rating Report & Directory issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher. The terms Back Page, Breakers, Most Added, R&R, Compact Data, and Street Talk are registered trademarks of Radio & Records. POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067.

# MARKETPLACE

## AIRCHECKS

### AUDIO & VIDEO AIRCHECKS!

CURRENT #220, KYSR/Ryan Seacrest, KLDS/Stevens & Pruett, WPLJ/Kristie McEntire, WAMV/Toss Swaid, KALC/ChaCha, WKRD/WXRX, WNCI/WEBN, \$7.50  
 CURRENT #219, Z100/Lisa Taylor-Kid Kelly, KRTH/Charlie Van Dyke, KVIL/Larry Dixon, WCBS-FM/Dan Daniel, KHKS/Kid Kraddick, KYLD/Evris & J.V., CKQB/Darren Stevens, \$7.50  
 PERSONALITY PLUS#PP-128, KRTH/Dan Ingram, KLSY/Murdock, Hunter & Alice, KLSX/Jonathan Brandmeier, Shelley & Chainsaw, KIIS/Rick Dees, KGB/Dave, \$7.50  
 PERSONALITY PLUS#PP-127, WFLZ/M.J. & B.J., KLOS/Mark & Brian, KDWB/Dave Ryan, KSCS/Terry Dorsey, \$7.50  
 PERSONALITY PLUS#PP-126, Z100/Evris & Elliott, WBIX/Danny Bonaioce, WFBQ-WSFR/Bob & Tom, WDOX/Trapper Jack Elliott, \$7.50  
 ALL COUNTRY #CY-75, KEYE, KJYY, KWJL, KFKE, KBEO, WHOK, \$7.50  
 ALL AC #AC-53, KKDW, WBIX, WYXR, KFMB-FM, KZST, \$7.50  
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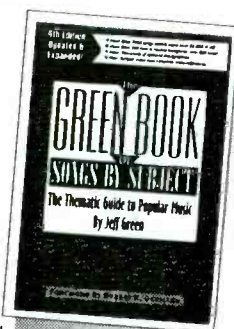
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CHR/POP

Table with columns LW, TW and song titles/labels for CHR/POP charts.

CHR/RHYTHMIC

Table with columns LW, TW and song titles/labels for CHR/Rhythmic charts.

URBAN

Table with columns LW, TW and song titles/labels for Urban charts.

CHR begins on Page 34.

CHR begins on Page 34.

URBAN begins on Page 48.

HOT AC

Table with columns LW, TW and song titles/labels for Hot AC charts.

AC

Table with columns LW, TW and song titles/labels for AC charts.

ACTIVE ROCK

Table with columns LW, TW and song titles/labels for Active Rock charts.

AC begins on Page 71.

AC begins on Page 71.

ROCK begins on Page 83.

Advertisement for Semisonic's 'Singing In My Sleep' single, featuring the band members and promotional text.





# Publisher's Profile

By Erica Farber



**ED CHRISTIAN**  
President/CEO Saga Communications

**E**d Christian treats the people in his company the way he would expect to be treated if he was working for someone else. At a time when many individuals believe that they are not being respected by top management, Christian is quick to give credit to the many people who manage, program, and work for his company. He believes that if you have quality employees with great morale and a clear idea of the vision of the company, you are going to be the best broadcaster in the markets in which you operate.

Christian started his radio career as a teenager and has never looked back. He built Saga up to its current position as the 20th highest-billing company, with 37 stations. Saga's holdings also include state radio networks, TV stations, and a major radio investment in Iceland. It was one of the very first broadcast companies to go public. Christian was ahead of the curve in getting his company out into the marketplace.

A radio junkie, Christian has said that he will never again own a radio station in a market in which he lives, due to his competitive nature. As a GM, he was so consumed from the moment he woke up until the time he went to bed, he doesn't feel it would be fair to the manager of the station.

He is also Honorary Consul of Iceland for Michigan, Ohio, and Indiana. His job is to promote tourism, commerce, and industry between Iceland and the U.S. As this region is one of the smaller postings, he likens his position to that of the Maytag repairman.

**How Saga was started:** "I was running a company for International Creative Management, the broadcast division. The parent company was Josephson International. Josephson had gotten into several other divisions, and they decided they wanted to sell the radio division. I realized when I was 40 that I really knew how to run radio stations very well, but I didn't understand how money behaved. I got on a couple of Kagan panels and started meeting some bankers. Two years later, Marvin Josephson said he was going to sell the company. I was prepared then to talk with him about doing a leveraged buyout. Like any venture fund, there's always a timetable [five years, with a two-year extension], and they never become emotional about assets. They're in there strictly looking for a return on their investment. I had a very unusual arrangement in

terms of venture companies, in that I held voting stock in the company. I had to make some decisions. I could either shrink the company and end up with Ed's Little Radio Company and a couple of the smaller assets, or I could try to take the company public. We did that."

**On the name Saga:** "My heritage is Icelandic, and if you look in the Nordic language, *saga* means an ongoing adventure. This is how I view my company and my life. That's how we try to envision things here. Our company is really an ongoing adventure."

**Philosophy for growth:** "We're kind of contrarian and have been for a number of years. We believe, as broadcasters, you have a financial responsibility to your shareholders and also to the company. If you borrow money, you pay it back. We're very disciplined in our approach. We're not in it strictly for the sake of growth. I don't really believe that you can go out and buy 50 radio stations and assimilate them and bring them in and operate them all. This is not an industry like McDonald's, where you have a manual that says your French fries take three and a half minutes. It's a very individualized business. There are differences in each of the communities. It is a very people-responsive business. Your assets walk home every night."

**The effect of deregulation:** "It's certainly allowed other companies to grow very quickly. The fundamentals and the dynamics of the industry have obviously changed. Whether it's to the good, I'm not so sure. As a broadcaster, you have to remember that you're a trustee for a license. Even though it is a business — and it is a business in which to make money — you have a responsibility as a trustee of the license. The government grants you a license to serve the public interest, convenience, and necessity. As trite as that is, that really is the mantra you should operate under. If you make money, which you should, that's an added bonus."

**Investing in Iceland:** "Last year we had a contest for our managers: If they hit their budget plus X, they got to go salmon fishing up in Iceland. We went up there and had a board of directors meeting. We started looking at radio opportunities, and a number of months later one of them came to fruition. The bulk of the population is in Reykjavik, the capital. There are 10 commercial radio stations, and we have six of them. What's funny is — and I don't mean to say this in a disrespectful way of the industry — but in some ways our industry has gotten so processed, it's like Cheez Whiz. There is no spirit anymore. Everything is very safe and conservative. For us to go over there and start radio stations from scratch and do new marketing ideas and see how responsive a country can be, you feel like you're contributing again and doing something really meaningful in radio."

**Saga's mission statement:** "It's quality radio with quality people, bearing in mind that we have a responsibility to our shareholders never to compromise the financial integrity of the company and, at the same time, to run these stations as if they were your own."

**Career highlight:** "Starting a company. I grew up in this business, and when I started, all I wanted to do is be on the air. I realized at a very tender age that I would always be a Triple A ballplayer and never be called up to the Majors. I just didn't have the talent, and that's always a harsh reality you have to deal with. So, I got into sales. I'm kind of in awe of what the industry has allowed me to do. And I still believe — even though it's much harder with the barriers to entry — if you have desire, conviction,

and commitment, you can succeed in this business. You're only limited by your own negatives."

**Career disappointment:** "More with the industry than anything else. We see consolidation now in so many industries. I was watching MSNBC the other day, and they had a guy on who's consolidating hair salons. Give me a break. We have funeral home consolidators, cemetery consolidators, and now we have a guy who's going to be the king of hair salons. This is losing touch. I guess I'm disappointed because the commission really killed mom-and-pop radio in America."

**Individual who has most influenced him:** "If you look at my wall [in his office], I have a decent collection of ephemera and autographed letters. I look at Ayn Rand. It's very hard to get an autographed letter from her. I think her book *Atlas Shrugged* was probably one of the things that crystallized my youth."

**Favorite book:** "I like mystery and science fiction, but, again, reading *Atlas Shrugged* as a kid, it really stuck in my mind as something very important for me as a credo for understanding capitalism."

**Favorite radio format:** "I enjoy all types of music. I guess my age is showing a little bit, because I'm not as familiar with the younger demo product as I once was. I like classical music a lot."

**Favorite song:** "Any of the music from *The Fantasticks*."

**Favorite TV show:** "I'm a *Law & Order* junkie. My wife gets crazed with me. It's on reruns on A&E, so on Wednesday night, if I'm home, I'll watch the rerun on A&E and then watch it on network TV."

**Favorite movie:** "*Network*."

**Hobbies:** "Reading, and I collect Toby jugs, those character jugs. They look like a big beer mug, but they're all characters. They have a series from *Alice In Wonderland*. I also collect antique radios and microphones."

**Beverage of choice:** "Wine — French Bordeaux and champagne. I'm a closet bubble head."

**Stock recommendation:** "SGE. Buy it and hold it. It won't disappoint you."

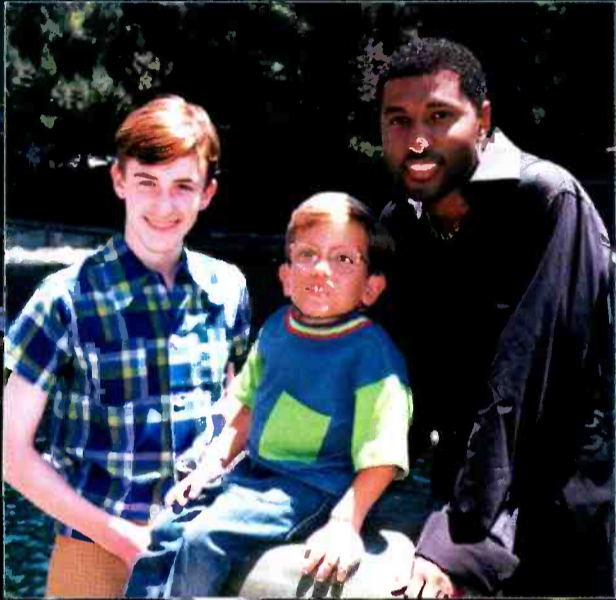
**Favorite website:** "*Iceland.org*, the website for the Icelandic embassy here in the U.S. They have a lot of neat links. The Internet is an incredible time-waster, but the thing I like is that we have Real Audio on some of our stations in Iceland, so I don't have to use dial-up buttons anymore."

**On radio's future:** "I think a couple of things are going to happen. One is that some of the nouveau companies could hit the wall, those that have expanded without purpose for the sake of expansion. I think that at some point in time some of these mega-groups will look around and say, 'What do we really have here?' If you're a public company, what the public looks at is growth, growth, growth. People come to me and say, 'Why aren't you out there buying?' I could go buy, and it's going to raise the stock price, and you're going to see all these things happen to it, but what happens when I have to operate them? Even though radio is recession-resistant, there will be a downturn. I do not believe in the new economics, that we've had a paradigm shift and all the old economic rules are no longer in place. You do have to operate them, you do have to pay for them. At some point in time, banks might not want their money back, but they want to know you have the ability to pay it back."

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