

NOW THAT THE LATEST RATINGS ARE HERE ...

What do you do when the new ratings arrive? While consultant **Mike McVay** essays the question from a programming perspective, consultant **Irwin Pollack** tackles the topic from a sales viewpoint.

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RESEARCH ROUNDTABLE

This week, **R&R's** format editors train their collective sights on the latest trends in radio research:

- **NEWS/TALK**
Researching the researchers
- **OLDIES**
Delving into new demos
- **CHR**
Checking out the new Birch
- **URBAN**
Getting more from callout
- **COUNTRY**
Minding your Ps and cumes
- **AC**
Looking at diary reviews
- **NAC**
Learning from perceptual
- **ROCK**
Using the right test hooks
- **ALTERNATIVE**
Combining risk with analysis
- **ADULT ALTERNATIVE**
Putting variety to the test

Begins Page 37

PEOPLE IN THE NEWS

- **Pam Somers** appointed GM for Baltimore 'quombo'
- **Dave Pugh** becomes VP/GM at KZZP/Phoenix

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THIS #1 WEEK

CHR/POP

- **NO DOUBT** Don't Speak (Trauma/Interscope)

CHR/RHYTHMIC

- **TONI BRAXTON** Un-break My Heart (LaFace/Arista)

URBAN

- **AALIYAH** One In A Million (BlackGround/Atlantic)

URBAN AC

- **WHITNEY HOUSTON** I Believe In You And Me (Arista)

COUNTRY

- **KEVIN SHARP** Nobody Knows (143/Asylum/EEG)

NAC

- **KEIKO MATSUI** Bridge Over The Stars (Countdown/Unity)

HOT AC

- **NO DOUBT** Don't Speak (Trauma/Interscope)

AC

- **TONI BRAXTON** Un-break My Heart (LaFace/Arista)

ACTIVE ROCK

- **SOUNGGARDEN** Blow Up The Outside World (A&M)

ROCK

- **STONE TEMPLE PILOTS** Lady Picture Show (Atlantic)

ALTERNATIVE

- **GARBAGE #1** Crush (Capitol)

ADULT ALTERNATIVE

- **WALLFLOWERS** One Headlight (Interscope)

NEWSSTAND PRICE \$6.50



THE INDUSTRY'S NEWSPAPER

Capstar Shopping Spree Nets Benchmark, Community Pacific

Deals aim for medium, small markets

BY JEFFREY YORKE
R&R WASHINGTON BUREAU CHIEF

Capstar Broadcasting Partners has been on a coast-to-coast buying frenzy this month, picking up the 32-station operation held by **Benchmark Communications** on Tuesday (1/14) and the 11-station **Community Pacific Broadcasting Co. L.P.** last week.

The \$173 million Benchmark deal caps months of rumors that Capstar's parent company — **Hicks, Muse, Tate & Furst** — coveted the group with outlets in the Southeast and Middle Atlantic states. Benchmark general partner **Joe Mathias** will rise to President when the company becomes a wholly owned sub-



Mathias

sidiary of Capstar, set for June 30.

"The stations Capstar will acquire from Benchmark complement very well those we acquired in October from **Commodore Media** and those currently owned by **Osborn Communications**, which we will be acquiring in a transaction scheduled to close in February," said Capstar's **Steven Hicks**. "The completion of these three transactions, along with the acquisition of **Community Pacific Broadcasting**, will establish Capstar's position as the leading consolidator of middle-market radio properties throughout the

CAPSTAR/See Page 33

Myrick Now OM At Chicago UAC V103

WVAZ-FM (V103)/Chicago PD Maxx Myrick has ascended to the station's newly created OM post. In this new role, he'll oversee programming, production, and promotions at the **Evergreen Media Urban AC**.



Myrick

"Maxx has been the real driving force behind the success the station's had in the last year, and I wanted to recognize his achievement." **WEJMF-M & WVAZ Sr. VP/GM Don Moore** told R&R. "I also wanted to give more responsibility to the person driving the ratings."

After an on-air stint at the station back in 1988, Myrick began his second tour of duty at 'VAZ as MD in 1993 before rising to PD. Stations Myrick has programmed

MYRICK/See Page 33

R&R EXCLUSIVE INTERVIEW

Birch Stages Ratings Comeback

BY TONY NOVIA
R&R CHR EDITOR

Tom Birch, formerly of **Birch Ratings** fame, is back. On December 19, he unveiled plans to launch what he'll call **Birch Research Corporation (BRC)**. This new seven-day, diary-based radio ratings service will begin in Fall 1997 in selected markets.

The new service will feature virtually the same sampling procedures, weighting and sizes, respondent incentives, diary methodology, metro geographies, and measurement frequency as **Arbitron**. But it will be offered to broadcasters at prices 40%-50% lower.

After his initial battle against the Arbitron monop-



Birch

ly, Birch sold his company and then bought and sold a group of radio stations, making enough money to easily retire. So why would he do it again?

"I'm still young and I don't want to retire," he says. "I don't think I ever will. I want to do something meaningful that will create profit."

Birch Roots

To understand where Tom Birch's drive comes from, you need to examine his background. In the '70s he was an air talent/MD at **WHYI (Y100)/Miami**, APD at **WNOE/New Orleans**, and held PD gigs at **KOMA/Oklahoma City** and **WQAM/Miami**.

INTERVIEW/See Page 41



Richards

WRCX Promotes Richards To Station Mgr.

He retains programming duties at the Rocker

WRCX/Chicago PD Dave Richards has been promoted to Station Manager of the **Evergreen Media Rock** outlet. He will continue with his programming duties as he takes on additional management responsibilities.

"Dave and I have worked together over the past five years, and in that time I've witnessed the various aspects of his talents," GM **Mike Fowler** told R&R. "Now

we've found a way to further utilize his talent by promoting him to areas outside of programming. I'm pleased to formally recognize the integral role he has played during the creation, building, and success of 'Rock 103.5' by promoting him to a post where he will appreciate his Kettle One martinis more than ever."

Richards added, "I'm really

RICHARDS/See Page 33

Little Makes Big Move As Power 99 Operations Dir.

WUSL-FM (Power 99)/Philadelphia Asst. PD/middayer Helen Little

has been promoted to Operations Director of the Urban outlet, recently acquired by **Evergreen Media**. She succeeds **Dave Allan**, who will continue to consult



Little

WUSL as OM/PD of co-owned **WYXR-FM**.

WUSL VP/GM **Chester Schofield** commented, "Helen brings a tremendous store of vision and creativity to this key position."

"I'm definitely honored and excited at the challenge of taking a great radio station to even a higher level," Little told R&R.

LITTLE/See Page 33

WORK



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Premiere Acquires After MidNite Ent.

■ Weiss joins board of dirs.; West AME Prez

Premiere Radio Networks' aggressive acquisition strategy has continued into 1997 with the \$9.2 million purchase of Country program supplier After MidNite Entertainment. The deal — which has already closed — follows Premiere's recent takeovers of



Weiss

Cutler Productions, Philadelphia Music Works, and Broadcast Results Group as well as a significant investment in AudioNet, a provider of realtime audio on the Internet.

As part of the deal, former Westwood One Exec. VP Eric Weiss — who recently purchased an equity interest in After MidNite and became its Chairman/CEO — will join Premiere's board of directors and serve as a Premiere consultant. AME exec Rod West will serve as President of AME, which will function as a Premiere division; AME VP/Affiliate Relations Cindy Grogan has exited.

"This acquisition is a perfect fit with Premiere's core businesses and demonstrates our commitment to acquire successful program producers and distributors," remarked Premiere President/CEO Steve Lehman.

The transaction called for Premiere to shell out \$3.9 million in cash for AME plus 400,000 shares of Premiere stock (assuming it is priced at least \$16 per share one year from now). Premiere has now used \$17 million of the \$22.5 million it raised in a follow-up offering early last year.

After MidNite's cornerstone offering is "After MidNite with Blair Garner," a daily syndicated overnight program airing to 250 affiliates.

R&R Observes King Holiday

In observance of the Martin Luther King Jr. Day federal holiday, R&R's Los Angeles, Nashville, and Washington, DC offices will be closed Monday, January 20.

Honky Plateau



Elton John (c) recently accepted a lifetime achievement award for the more than 52 million records he's sold for MCA Records, in addition to receiving a gold plaque for "Love Songs," his current greatest-hits album. Pictured at the New York ceremony are (l-r) MCA Sr. VP/Promotion Skip Bishop and Exec. VP Abbey Konowitch, Universal Music Group Chairman/CEO Doug Morris, and MCA President Jay Boberg, Sr. VP/Marketing & Sales Jayne Simon and VP/Product Management Robbie Snow.

Somers Set As Radio One/Baltimore GM

Pam Somers has been promoted to GM of Talk WOLB-AM, Gospel-Urban AC combo WWIN-AM & FM, and CHR/Rhythmic WERQ-FM/Baltimore. Somers — most recently WERQ's Station Manager — replaces Radio One owner Cathy Hughes, who had been acting GM.

"I am very excited and challenged to have this opportunity," Somers told R&R. "We have a very talented team at all of our stations and a winning atmosphere. Our investors are very pleased with the ratings and revenue performance of these radio stations."

"I am also very lucky to work for incredible owners. Cathy Hughes and Alfred Liggins have paved the way in the radio industry for success for Urban properties. Cathy is the community, Alfred is the business, and together they are an unbelievable team and wonderful to work for."

Somers has been with Radio One for five years. Prior to joining Radio One, she was AE, LSM, and GM at WXTR/Washington. She's also worked at Tulsa outlets KMOD and KAYI.

Nationwide Flips KFSD As Classical Format Relocates To KOWF/San Diego

Nationwide Communications has announced it will drop KFSD-FM's Classical format and call letters early Thursday (1/16). In anticipation of the move, Astor Broadcast Group Country KOWF-FM/Escondido, CA began airing Sony's SW Networks' Classic FM format on New Year's Day; KOWF plans to adopt the KFSD calls.

"We agonized over this literally for months," said Nationwide President Steve Berger. "Obviously, the easy business decision was to immediately change the format at 94.1 kHz, which has San Diego's strongest full-market signal. Our commitment to the San Diego community, however, made us look at all the possibilities, including keeping the Classical format ourselves. The absence of major corporations, banks, and airlines based in San Diego — plus the escalating value of radio stations — made it financially impossible to keep the Classical format."

As for KFSD's present airstaff, GM Paul Palmer commented, "We're continuing to work with them to help them move to the next step. We hope they will experience seamless transitions: most will remain with Nationwide." Nationwide also owns News/Talk-Country combo KCEO-AM & KUPR-FM/San Diego.

Palmer would not comment on KFSD's new format or any personnel moves before R&R's Tuesday (1/14) deadline. However, former KPWR/Los Angeles MD Bruce St. James has been interviewed in San Diego and could possibly become KFSD's new PD. Furthermore, it appears likely that KTFM/San Antonio MD Charlie Huero — who once worked with St. James and, interestingly, is a onetime XHTZ-FM/San Diego MD — could join KFSD as MD.

Meanwhile, Alternative-leaning Hot AC KFMB-FM added rhythmic titles last week from such acts as Madonna, No Mercy, and Gina G. in apparent anticipation of KFSD's new incarnation. But PD Tracy Johnson told R&R the musical shift came as a result of its own station evaluation at

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Pugh's The New VP/GM At KZZP/Phoenix

On the heels of Classic Rock KSLX-AM & FM/Phoenix's sale to Sandusky Radio, three-year VP/GM Dave Pugh shifts to similar duties at crosstown Nationwide Hot AC KZZP-FM. He succeeds Paul Talbot, who remains with the company to direct its newly launched, Phoenix-based Marketing Information Center.

"GMs today [have] the most insecure job in radio," Pugh told R&R. "Provided you performed well, it used to be the one job you could count on. Doing your job these days isn't enough."

Regarding KZZP, Pugh told R&R, "I'm more about company than format, and I'm very excited to be working for Nationwide. It didn't matter if they asked me to do B/EZ or Hot AC — I'm very happy to have the opportunity to work for them. [VP/Radio Western Operations] Clancy Woods is fun to be around and very infectious. I came from a company [Citicasters] that was very much like Nationwide. They're not the biggest companies, but you can get to know their people and feel wanted."

Pugh — who starts at KZZP on February 3 — previously was GSM, then VP/GM, at WLZR/Milwaukee.

The White House's Ears For 40 Years

When Bill Clinton is sworn in again as President on January 20, it will mark the first time in more than 50 years the same Democrat has begun two consecutive terms in the White House. But that won't be the only milestone of the day: For Charlie Brotman — who began his career in the early '50s as a sportscaster on WDBO-AM/Orlando — it will mark the 40th anniversary (or the 11th straight inauguration) he has served as the official announcer for the Presidential Inaugural Parade.

And one thing the 69-year-old Brotman has learned — like some of radio's best performers — is "the best ad-



BROTMAN/See Page 33

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McCain Anxious To Auction Radio Spectrum

As the new Commerce Committee Chair, Sen. **John McCain** (R-AZ) has indicated in a letter to FCC Chairman **Reed Hundt** that he would like to see analog radio and television spectrum auctioned off.

"In my judgment it would be unconscionable for the Commission to give away new television and radio licenses without a guarantee that the public would receive the benefits to which it is entitled for the use of its property," McCain wrote.

His letter was in response to Hundt's recent paper, "The Hard Road Ahead — An Agenda for the FCC in 1997," in which Hundt said he was in favor of auctions for granting future analog licenses. Congress, however, must first give the Commission the authority to do so.

In his paper Hundt suggested, "One way to decide among qualified competing applicants for new analog broadcast channels is by putting those channels on the auction block. As we've seen repeatedly since Congress granted us auction authority, competitive bidding is the fastest and fairest way of getting licenses into the hands of those who will put them to the best use."

McCain has promised to introduce legislation early this year that would do that and has asked Hundt to hold off on creating new rules

until his bill is passed. "[Although] I understand that a number of applications will remain pending in the interim, I do not believe this interim period will add significantly to the length of time this matter has already been before the Commission," McCain said.

The comparative hearing process has been frozen since 1993 when the DC Circuit Court struck down the FCC's criteria for deciding among competing broadcast applicants. In addition to auctions, Hundt suggested using the current criteria; giving licenses to those "whose programming will add the most to their communities"; and lotteries. Hundt, however, only showed a willingness to consider the programming or auction options.

RTNDA Petitions FCC On Personal Attack Rules

The **Radio-Television News Directors Association** (RTNDA) last week asked a U.S. Appeals Court to force the FCC to act on the association's recent petition to repeal the personal attack and political editorial rules without a comment and reply period.

The battle over these two rules has been brewing for some time — RTNDA first filed a petition with the FCC nine years ago. The Commission initiated a rulemaking proceeding 13 years ago. Since then, the U.S. Court of Appeals for the District of Columbia has ordered the Commission to act on the petition. In response, the Commission initiated a comment and reply period for the issue.

According to RTNDA Freedom of Information Chairman **Bill Yeager**, the comment and reply period is unnecessary. "If the FCC doesn't know the mood of the industry by now, then it's not in the communications business," he told R&R. "We've been through the appropriate hearing process ... and it's wrong now to lengthen the process further.

Just deal with it and move on."

Yeager said while he doesn't think the members of the Commission necessarily want the rules in place, they have been lazy about repealing them.

'No Higher Priority'

In a reply to the FCC filed last September, the RTNDA addressed the heart of its opposition to the rules. "[There] can exist no higher priority for the Commission than to resolve the uncertainty concerning the validity of its regulations under the First Amendment. Because of the serious constitutional infirmities present in the personal attack and political editorial rules, their speech-inhibiting effects, and the significant burdens of compliance they place on broadcasters, the electronic media

has been seriously prejudiced by the failure of the Commission to act on RTNDA's petition within a reasonable period of time."

One Commission source said although the RTNDA's complaint about how long the FCC has taken in addressing the issue is legitimate, the lengthy delay indicates a need for a comment and reply period. Comments are due February 10; reply comments are due March 12.

The personal attack rule requires that if a discussion of a controversial issue of public importance is taking place on-air, and a personal attack is made, that person must be notified within a week and given a chance to respond.

Under the political editorial rule, if a station takes an editorial position in support of a candidate, the candidate it did not endorse must be notified within 24 hours and given an opportunity to respond. A candidate must also be allowed to respond when a station takes a position opposing him or her.

BUSINESS BRIEFS

Beasley, Clear Channel's Big Deals

Beasley Broadcasting bought **Mercury Radio Communications' WWDB-FM/Philly** for \$65 million this week. Mercury had acquired the all-Talk outlet about a year ago for \$48 million.

Meanwhile, **Clear Channel Communications** (NYSE: CCU) has purchased **WOKY-AM & WMIL-FM/Milwaukee** for \$40 million from **Chancellor Broadcasting** (Nasdaq: CBCA). Clear Channel already owns **WKKV-FM/Milwaukee**.

Broadcasters Back NAB

Broadcasters' associations from 18 states have told the **FCC** they support the **NAB's** proposed regulatory fee structure for radio stations. The NAB's fee structure bases the amount paid on the size of the market and the class of station (R&R 1/3).

The broadcasters' associations were not enthusiastic about a proposal by the **Montana Broadcasters Association** that based fees on **Arbitron** markets, rather than population.

"The NAB proposal constitutes an appropriate refinement of the Montana proposal and an equitable basis for assessing fees," they wrote. "[The NAB's proposal] is a workable and fair methodology."

VS&A Forms Company; Invests In Spring

VS&A Communications Partners II L.P. has formed **Broadcasting Partners Holdings L.P.**, which earlier this week announced its first investment in **Spring Broadcasting L.L.C.** Spring Broadcasting recently closed its \$14.1 million acquisition of **H&D Broadcasting Group's** eight stations in four markets.

VS&A is a \$330 million private equity fund affiliated with investment bank **Veronis, Suhler & Associates Inc.** Broadcasting Partners CFO **Phillip Thune** told R&R the company will have an approximately 50% investment in Spring.

Broadcasting Partners Chairman/CEO **Lee Simonson** — founder of **Broadcasting Partners Inc.**, which merged with **Evergreen Media** in 1995 — said Broadcasting Partners was created to "supply small and medium market radio stations and groups with major market tools."

Spring now operates **WFPG-AM & FM/Atlantic City, NJ**; **WBSM-AM & WFHN-FM/New Bedford, MA**; **WSUB-AM & WQGN-FM/New London, CT**; and **WKRS-AM & WLXC-FM/Waukegan, IL**; the group will also hold an LMA and purchase option on **WKOE-FM/Atlantic City**.

The closing marks a three-year legal odyssey for Spring President **Bill Sherard**, who told R&R, "I feel like the last mouse to get onto the ark."

Lehman Bros.: ARS A 'Buy'

Lehman Bros. has started coverage of **American Radio Systems** (Nasdaq: AMRD), giving it a "buy" rating and setting a price target of \$43 for the company's stock. Lehman estimated ARS will report a loss of 52 cents per share for 1997.

Triathlon Closes In Wichita; Gets FTC Clearance

Triathlon Broadcasting (Nasdaq: TBCOA) closed its purchase (1/10) of **KZSN-AM & FM/Wichita** for \$11 million from **Southern Skies Corp.** Southern Skies will also receive 22,464 shares of Triathlon stock.

Continued on Page 11

Long after the polar ice caps melt and Manhattan vanishes beneath the waves and Minneapolis gets warm enough to grow oranges and the last tree on earth is made into a postage & label bumper stickers will still look good.



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AccuRatings

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listening behavior on a weekly basis. AccuRatings allows programmers to make smarter decisions, and it allows salespeople to introduce newer, fresher and better information into the sales process.

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DEAL OF THE WEEK

- **WWDB-FM/Philadelphia**
\$65 million

1997 DEALS TO DATE

Dollars To Date: \$234,016,874

(Last Year: n/a*)

This Week's Action: \$171,876,874

(Last Year: n/a*)

Stations Traded This Year: 75

(Last Year: n/a*)

Stations Traded This Week: 43

(Last Year: n/a*)

* No transactions were filed at this time last year due to the federal government shutdown.

TRANSACTIONS AT A GLANCE

- Community Pacific Broadcasting Co. L.P. \$35 million
 - KENI-AM, KASH-AM & FM & KBFX-FM/Anchorage, AK
 - KDMI-AM, KGGO-FM & KHKI-FM/Des Moines
 - KFIV-AM & KJSN-FM/Modesto, CA
 - KJAX-AM & KVFX-FM/Stockton
- KDEW-FM/DeWitt, AR \$150,000
- KLOB-FM/Thousand Palms (Palm Springs), CA
No cash consideration
- WKZE-AM/Sharon & WKZE-FM/Salisbury, CT \$2 million
- WNVY-AM/Cantonment (Pensacola), FL No cash consideration
- KGEM-AM, KCID-FM, KJOT-FM & KQXR-FM/Boise, ID \$8 million
- WZNX-FM/Sullivan, IL \$750,000
- WSEZ-AM & WUME-FM/Paoli, IN \$436,000
- WQCK-FM/Canton, LA \$2,025,000
- WJTO-AM/Bath, ME \$150,000
- KLGR-AM & FM/Redwood Falls, MN \$1.1 million
- WCPR-FM/Biloxi-Gulfport, MS \$1.65 million
- WXBD-AM, WXLS-FM, WXR-FM & WXYK-FM/Biloxi-Gulfport, MS \$2 million
- WNBX-FM/Lebanon, NH \$925,000
- WBZO-FM/Bay Shore (Nassau-Suffolk), NY \$10 million
- WKMC-AM/Holidaysburg & WHPA-FM/Roaring Springs (Altoona), PA \$2 million
- WCTA-AM/Alamo, TN \$42,874
- WJIG-AM/Tulahoma, TN \$163,000
- KTAE-AM/Taylor (Austin), TX \$400,000
- KCYN-FM/Moab, UT \$85,000
- WOKY-AM & WMIL-FM/Milwaukee, \$40 million

TRANSACTIONS

Mercury Drops In Philadelphia: WWDB To Beasley

- **Banta's group leaves Philly in \$65 million deal for FM News/Talker**

Deal Of The Week

WWDB-FM/
Philadelphia

PRICE: \$65 million

TERMS: Asset sale for cash

BUYER: Beasley Broadcast Group, headed by President George Beasley. It owns WTEL-AM & WXTU-FM/Philadelphia. Phone: (941) 495-2100

SELLER: Mercury Communications L.P., headed by President Charles Banta. Phone: (716) 881-4555

FREQUENCY: 96.5 MHz

POWER: 17kw at 866 feet

FORMAT: Talk

BROKER: Peter Handy of Star Media Group and Goldman Sachs

Jeffreys Sr., and George Otwell of Media Venture Partners

KENI-AM, KASH-AM &
FM & KBFX-FM/
Anchorage, AK

FREQUENCY: 550 kHz; 1080 kHz; 107.5 MHz; 100.5 MHz

POWER: 5kw; 10kw; 100kw at -289 feet; 25kw at 174 feet

FORMAT: News/Talk; Country; Country; Rock

KDMI-AM, KGGO-FM &
KHKI-FM/Des Moines

FREQUENCY: 1460 kHz; 94.9 MHz; 97.3 MHz

POWER: 5kw; 100kw at 1066 feet; 115kw at 449 feet

FORMAT: Gospel; Rock; Country

KFIV-AM & KJSN-FM/
Modesto, CA

FREQUENCY: 1360 kHz; 102.3 MHz

POWER: 4kw day/950 watts night; 6kw at 299 feet

FORMAT: News/Talk; AC

KJAX-AM & KVFX-FM/
Stockton

FREQUENCY: 1280 kHz; 96.7 MHz

POWER: 1kw; 3kw at 328 feet

FORMAT: News/Talk; Rock

Arkansas

KDEW-FM/DeWitt

PRICE: \$150,000

TERMS: Asset sale for cash

BUYER: Arkansas County Broadcasters Inc., headed by President Bobby Caldwell. It owns KWAK-AM & FM/Stuttgart, AR. Phone: (501) 238-8141

SELLER: First National Bank of Arkansas, receiver for Quadras Inc., headed by President Warren Jennings. Phone: (501) 946-3551

California

KLOB-FM/Thousand
Palms (Palm Springs)

PRICE: No cash consideration

TERMS: The purpose of this transaction is to establish a new entity. The consideration consists of the interests in the new L.L.C. that the assignor will receive.

BUYER: Entravision Holdings L.L.C., headed by President Walter Ulloa. Phone: (310) 820-5355

SELLER: Las Tres Palmas Corp., headed by President Walter Ulloa.

Phone: (310) 454-8673

FREQUENCY: 94.7 MHz

POWER: 1.8kw at 807 feet

FORMAT: Spanish

Connecticut

WKZE-AM/Sharon &
WKZE-FM/Salisbury

PRICE: \$2 million

TERMS: Asset sale for cash

BUYER: Johnson Development Inc., headed by President Scott Johnson. Phone: (860) 364-5800

SELLER: Tri-State Broadcasting, headed by co-owners Stan Gurell and Ira Levy. Phone: (203) 364-5800

FREQUENCY: 1020 kHz; 98.1 MHz

POWER: 2.5kw; 1.8kw at 604 feet

FORMAT: Country; Variety

BROKER: Dick Foreman of Richard A. Foreman Assoc. Inc.

Florida

WNVY-AM/Cantonment
(Pensacola)

PRICE: No cash consideration

TERMS: Assumption of \$105,000 loan

BUYER: Bay City Broadcasting Inc., headed by President Richard Lott. Phone: (904) 469-0088

SELLER: Bayshore Broadcasting Corp. Inc., headed by President Ann Lyons. Phone: (603) 863-2545

FREQUENCY: 1090 kHz

POWER: 5kw


FORMAT: This station is dark.

Idaho

KGEM-AM, KCID-FM,
KJOT-FM & KQXR-FM/
Boise

PRICE: \$8 million

Continued on Page 11




Wouldn't you know it, just when you were getting used to LMAs and duopolies, the rules of the game have changed again.

So now how do you win?

Well, we've been around the board a few times ourselves — identifying popular programming to fill desirable niches no one else had noticed, grouping several stations together with formats that dominate their market, helping our clients succeed.

We think that finding the right answers in this new radio game is a function of asking the right questions. And that's exactly what we do: we identify formats that are prime for development, and then help you develop the strategic blueprints to build them...all of them.

If you're interested in cornering your market, please call Mike Henderson, our Director of Sales. We promise that when you pass GO with Paragon, you'll pick up a lot more than \$200.



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◆ Auditorium Music Tests ◆ Tracking Studies ◆ Focus Groups

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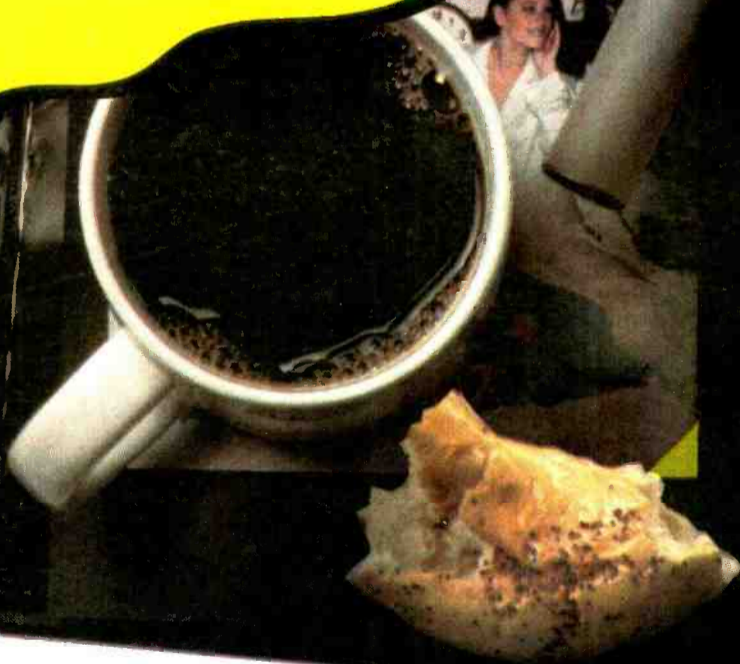
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STARRING JOHN LANDER

*Rod Stewart drops by
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*Kevin Bacon gives us
an eye opener.*

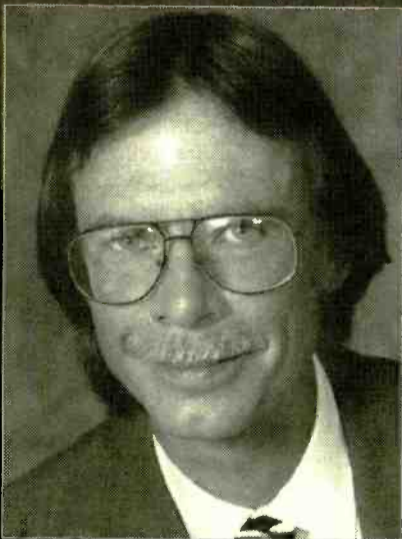
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- ★ A great Lead-in to your morning show!!!
- ★ Satellite delivered Monday - Friday.

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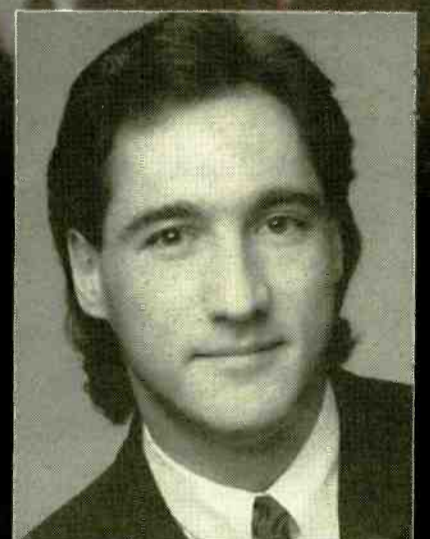
Dr. Roger Wimmer



Matt Hudson



Gerry Hartshorn



Joel Reish

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TRANSACTIONS

Continued from Page 8

TERMS: Asset sale for cash
BUYER: Lartique Multimedia Systems Inc., headed by President John Lynch
SELLER: American General Media of Nevada Inc., headed by President Anthony Brandon. Phone: (410) 832-5870
FREQUENCY: 1140 kHz; 107.1 MHz; 105.1 MHz; 100.3 MHz
POWER: 10kw; 49kw at 2654 feet; 53kw at 2589 feet; 100kw at 705 feet
FORMAT: Nostalgia; Country; Rock; Alternative
BROKER: Greg Merrill of Media Services Group for AGM; Tom McKinley and Austin Walsh of Media Services Group for Lartique

Illinois

WZNX-FM/Sullivan
PRICE: \$750,000
TERMS: Asset sale for cash
BUYER: WSHY Inc., headed by President Bayard Walters. It owns WSHY-AM/Shelbyville, IL. Phone: (615) 361-7560
SELLER: Rollings Communications of Charleston/Mattoon Inc., headed by President Mark Rollings. Phone: (314) 968-9917

Indiana

WSEZ-AM & WUME-FM/Paoli
PRICE: \$436,000
TERMS: Asset sale for \$400,000 cash and a \$36,000 promissory note at 9% interest
BUYER: Ironic Broadcasting Inc., headed by President Imojean Apple. Phone: (812) 723-4484
SELLER: Indiana Pakota Development Corp., headed by President Sharon Reynolds. Phone: (812) 723-4484

Louisiana

WQCK-FM/Clinton (Baton Rouge)
PRICE: \$2,025,000
TERMS: Asset sale for cash
BUYER: Bethany World Prayer Center Inc., headed by President Larry Stockstill. Phone: (504) 774-1700
SELLER: Hoffman Media of Louisiana Inc., headed by President Hubert Hoffman. Phone: (703) 960-1752
FREQUENCY: 92.7 MHz
POWER: 32kw at 604 feet
FORMAT: Religious
BROKER: Media Services Group

Maine

WJTO-AM/Bath
PRICE: \$150,000
TERMS: Asset sale for cash
BUYER: Robert Bittner
SELLER: Carl Strube
BROKER: Mel Stone of Kozacko Media Services

Minnesota

KLGR-AM & FM/Redwood Falls
PRICE: \$1.1 million

TERMS: Asset sale for cash
BUYER: Rabbitt Enterprises Corp., headed by President Donald Rabbitt. Phone: (414) 921-1135
SELLER: CD Broadcasting Corp. of Redwood Falls, headed by President Christopher Dahl. Phone: (612) 338-3300
FREQUENCY: 1490 kHz; 97.7 MHz
POWER: 1kw; 3kw at 299 feet
FORMAT: Country; Oldies

Mississippi

WCPR-FM/Biloxi-Gulfport
PRICE: \$1.65 million
TERMS: Asset sale for cash
BUYER: Gulf Coast Radio Partners
SELLER: White Broadcasting Co., headed by President Jack White. Phone: (601) 388-1490
FREQUENCY: 97.9 MHz
POWER: 50kw at 466 feet
FORMAT: Rock
BROKER: Michael Bergner of Bergner & Co.

WXBD-AM, WXLS-FM, WXRQ-FM & WXYK-FM/Biloxi-Gulfport
PRICE: \$2 million
TERMS: Asset sale for cash
BUYER: Gulf Coast Radio Partners, headed by President Steve Fender
SELLER: Southern Horizons Broadcasting Co., headed by President Lawrence Steelman. Phone: (601) 864-5700
FREQUENCY: 1490 kHz; 107.1 MHz; 96.7 MHz; 105.9 MHz
POWER: 1kw; 2.8kw at 400 feet; 4.4kw at 384 feet; 25kw at 312 feet
FORMAT: Nostalgia; B/EZ; Rock; CHR
BROKER: Michael Bergner of Bergner & Co.

New Hampshire

WNBX-FM/Lebanon
PRICE: \$925,000
TERMS: Asset sale for cash
BUYER: Mountain View Broadcasting Co. Inc., headed by President Robert Frisch. It owns WTSL-AM & WXGL-FM/Hanover, NH & WXXX-FM/Newport, NH. Phone: (603) 543-1511
SELLER: Radio South Burlington Inc., headed by President Dennis Jackson. Phone: (603) 448-0500
BROKER: New England Media Inc.

New York

WBZO-FM/Bay Shore (Nassau-Suffolk)
PRICE: \$10 million
TERMS: Asset sale for cash
BUYER: Barnstable Broadcasting Inc., headed by President David Gingold. It owns WHLI-AM & WKJY-FM/Nassau-Suffolk and has agreed to purchase WGSM-AM, WMJC-FM and WRCN-FM/Nassau-Suffolk. Phone: (617) 527-0062
SELLER: Shore Media Inc., headed by President Betty Fox. Phone: (516) 666-3900

FREQUENCY: 103.1 MHz
POWER: 3kw at 285 feet
FORMAT: Oldies
BROKER: Tony Rizzo of Blackburn & Co.

Pennsylvania

WKMC-AM/Hollidaysburg & WHPA-FM/Roaring Springs (Altoona)
PRICE: \$2 million
TERMS: Asset sale for cash
BUYER: Forever of PA L.L.C., a wholly owned subsidiary of Forever of PA Inc., headed by President Carol O'Leary. It owns WFBG-AM & WFGY-FM/Altoona, PA. Phone: (202) 682-3500
SELLER: WHPA/WKMC Inc., headed by President Don Ambrose. Phone: (804) 964-1076
FREQUENCY: 1370 kHz; 104.9 MHz
POWER: 5kw day/38 watts night; 340 watts at 1368 feet
FORMAT: Nostalgia; AC

Tennessee

WCTA-AM/Alamo
PRICE: \$42,874
TERMS: Asset sale for cash; upon closing, seller will also assume buyer's \$77,058 loan
BUYER: Billy Williams. Phone: (901) 696-5941
SELLER: Gary Reasons. Phone: (901) 696-2069

WJIG-AM/Tullahoma
PRICE: \$163,000
TERMS: Stock sale for cash
BUYER: 740 AM WJIG Miracle Network Inc., headed by Chairman Dale Carroll, is acquiring NRS Enterprises Inc. Phone: (615) 455-7426
SELLER: Billy and Patricia Freeze. Phone: (615) 728-0547

Texas

KTAE-AM/Taylor (Austin)
PRICE: \$400,000
TERMS: Asset sale for \$320,000 and a two-year \$80,000 promissory note at 8% interest
BUYER: Vie Dansante Broadcasting Inc., headed by President Fernando Zee Zepeda. Phone: (210) 686-2300
SELLER: KTAE Inc., headed by President Gillis Conoley. Phone: (512) 352-3631
FREQUENCY: 1260 kHz
POWER: 1kw
FORMAT: Country

Utah

KCYN-FM/Moab
PRICE: \$85,000
TERMS: Stock sale for cash
BUYER: Ralph Carlson is acquiring Moab L.L.C. Phone: (801) 268-8181
SELLER: William Konopnicki. Phone: (520) 428-2217

EARNINGS

Emmis Posts Third-Quarter Results, Rated 'Outperform'

Emmis Broadcasting (Nasdaq: EMMS), which announced its fiscal year earnings for the quarter ended November 30, 1996, saw an 8% increase in broadcast cash flow. Earlier this week Lehman Brothers began coverage of Emmis's stock, giving it an "outperform" rating. Lehman also gave Emmis's stock a price target of \$42 and estimated earnings for fiscal 1997 at \$1.28 per share. The company reported earnings of \$4.6 million (41 cents per share) on revenues of \$27.5 million for third-quarter 1996, compared to earnings of \$4.9 million (40 cents) on revenues of \$26.6 million for the same period a year earlier. Broadcast cash flow continued its

upward momentum for the twelfth consecutive quarter, Emmis said. Cash flow increased to \$13.5 million from \$12.5 million for third-quarter 1995. "We are excited about the prospects of our recently announced acquisitions in St. Louis," said Emmis Chairman/CEO Jeff Smulyan. "We have operated KSHE-FM/St. Louis for years and think the prospective synergies with these new stations will enhance our presence in St. Louis and create value for our shareholders." Emmis in November agreed to acquire WKBQ-AM & FM & WKXX-FM/St. Louis for \$42.5 million from Zimco Inc.

BUSINESS BRIEFS

Continued from Page 4

The second part of the deal, Triathlon's acquisition of KMVK-FM & KSSN-FM/Little Rock, is expected to close in April. Also on Friday, the Federal Trade Commission granted Triathlon early antitrust clearance for its purchase of KFAB-AM & KGOR-FM/Omaha from American Radio Systems (Nasdaq: AMRD) for \$39 million.

J-P Does Denver Deal

Jefferson-Pilot Communications Co. (NYSE: JP) has closed its \$15 million purchase of Western Cities Broadcasting's KQKS-FM/Denver (Longmont, CO). The broker was Blackburn & Co.

Radio AAHS Is Growing Up

Children's Broadcasting Corp.'s (CBC) (Nasdaq: AAHS) Radio AAHS has signed Flinn Broadcasting Corp.'s WNWZ-AM/Memphis as its 31st affiliate. Radio AAHS now claims 28 markets. WNWZ will launch the new format on February 15. On January 1, WAUR-AM/Sandwich, IL began broadcasting Radio AAHS into Chicago. CBC is expected to close its purchase of the station next week.

Jacor Debt Rating Cut

Duff & Phelps Credit Rating Co. has lowered its rating on Jacor Communications Inc.'s (Nasdaq: JCOR) 15-year liquid yield option notes from double B-minus to single B. It also lowered its rating from double-B to single B-plus on Jacor Communications Co.'s senior subordinated notes. The ratings affect \$400 million of debt. The lowered ratings are the result of Jacor's increased leverage after its acquisition of Citicasters Inc.

FCC Grants Infinity Political Exemption

The FCC has exempted Infinity Broadcasting Corp. of Illinois from the equal time provision of the Communications Act for its program "Ed Vrdolyak & Ty Wansley," which airs on WJJD-AM/Chicago. The Commission agreed with Infinity that the program's bona fide news interviews should not be subject to the rule that says a station must afford equal time to a political candidate when it grants time to that candidate's opponent.

Compiled from reports by the Associated Press, Dow Jones News Service, Reuters, United Press International, and R&R staff writers.

Wisconsin

WOKY-AM & WMIL-FM/Milwaukee
PRICE: \$40 million
TERMS: Asset sale for cash
BUYER: Clear Channel Communications, headed by President Lowry Mays. It owns WKKV-FM/Milwaukee. Phone: (210) 822-2828

SELLER: Chancellor Broadcasting Co., headed by President Steve Dinetz. Phone: (214) 239-6220
FREQUENCY: 920 kHz; 106.1 MHz
POWER: 5kw day/1kw night; 13kw at 974 feet
FORMAT: Nostalgia; Country
BROKER: William Steding of Star Media Group

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*Suggested retail prices: \$2995 for 4 hours of storage; \$3495 for 8 hours of storage and \$3995 for 16 hours of storage. 360 Systems Instant Replay is a registered trademark of 360 Systems. ©1996 360 Systems.

'DAE/Tampa Becomes 'The Sports Animal'

Jacor Broadcasting's WDAE-AM/Tampa ended its longtime simulcast with Hot AC sister WUKS-FM Monday (1/13) at 6am to become "The Sports Animal." Jacor Director/Programming, Sector "A" **Gabe Hobbs** is supervising station development and will hire a PD in the near future.

According to a release issued by Hobbs, "[WDAE] is designed as a sports alternative to '820, The Team' [WZTM-AM]. WDAE will not air any 'clinical' discussions of sports, no stats, no fantasy leagues. The station is designed to emulate a sports bar atmosphere and incor-

WDAE/See Page 33

Lopes Returns To Mercury As VP/Pop Promo, West Coast

Chris Lopes has returned to Mercury Records as VP/Pop Promotion, West Coast. Most recently VP/Promotion at **EMI Records**, Lopes had previously served as Local Promotion Representative for Mercury in New York, Seattle, and Charlotte.



Lopes

"I'm very happy to bring Chris back to Mercury," said Exec. VP/GM **David Leach**. "His strong promotion background, experience, and relationships at radio will make him a real asset to our team."

Lopes began his career in 1987 as Manager/College & Alternative Promotion for **PolyGram Records**. He also has served as **Hollywood Records'** Director/National Promotion and **Capitol Records'** Sr. Director/National Promotion.

Rosie In The Skybox With Diamond



Sharing a moment backstage at New Jersey's Continental Arena before a Neil Diamond concert are (l-r) Columbia VP/AC Promotion **Jerry Lembo** and National Dir./Sales **Rich Yaffa**, Sony Music Distribution Sr. VP/Sales **Craig Applequist**, Columbia President **Don Jenner**, **Diamond**, **Rosie O'Donnell**, and Columbia NY rep **Pete Cosenza**, Sr. VP/Promotion **Jerry Blair**, Associate Dir./National Promotion **Cheryl Khaner** and Sr. Dir./Promotion **Elaine Locatelli**.

Goldstone Now Will Co-Head DreamWorks

Former **Epic Records** VP/A&R **Michael Goldstone** has segued to **DreamWorks Records**, which he will co-head with founders **Mo Ostin**, **Lenny Waronker**, and **Michael Ostin** as a principal executive.

"It's hard to define Michael's responsibilities because we don't specifically define anyone's in the company," said Mo Ostin. "But he's a multidimensional guy, and with DreamWorks he'll have much broader responsibilities than A&R. He'll be involved in every aspect of the company — a true creative executive."

Goldstone — who initially will be based at the company's Beverly Hills headquarters and will then spearhead the establishment of a New York office — commented, "I've always admired Mo, Lenny, and Michael. They've already built one family of artists and employees [at **Warner Bros. Records**] that achieved what all other labels hope to. To be their partner in building a new company is clearly a once-in-a-lifetime opportunity."

Goldstone started in the music business as an assistant in the **Chrysalis Records** publicity department while still in high school. He eventually rose to Manager/Artist Development & Marketing and moved to **Backstreet/MCA Records** as Director/Marketing in 1983. Goldstone was named MCA's Manager/A&R a year later and in 1988 segued to **PolyGram Records** as VP/A&R, West Coast. He joined Epic as VP/A&R in 1990.



Goldstone

Fries Promoted To WOCL/Orlando PD

Oldies **WOCL-FM/Orlando** OM **Bill Fries** has been promoted to PD. He assumes the programming duties from **Scott "Scooter" Sherwood**, a 10-year WOCL vet who continues as morning show host.

"During his seven years here, Bill has really done an outstanding job," WOCL VP/GM **Dan Wachs** told R&R. "He's been studying under the tutelage of Scooter Sherwood, who has decided to hand over the reins. It's a very natural progression."

Growing up in the Orlando area, Fries was hired in 1989 as a WOCL intern. In addition to his most recent work as OM of the **Chancellor** station, Fries has also served as Promotions Director and Creative Director.

UPDATE

Alan Joins Commodore As Dir./Rock Programming

Classic Rock **WZGC/Atlanta** PD **Harve Alan** has joined **Commodore Media** as Director/Rock Programming, effective February 3. He'll be based out of Commodore's **WEFX/Stamford-Norwalk, CT** offices.

"Commodore Media represented an incredible opportunity to join a growing company and work with a group of excellent radio stations," Alan told R&R. "I'm also extremely pleased to be working with a management team that I'm familiar with and have a great deal of respect for."

Prior to WZGC, Alan worked at **DeMers Programming Media Consultants**. His programming credits include **WAKR & WONE/Akron**, **WAAF/Boston**, and **WCCC/Hartford**.



Alan

Metro Nets Ups Shulman, Hanson, Wittenberg

Metro Networks has elevated VP/Marketing **Ivan Shulman** to Sr. VP/Marketing. Meanwhile, Metro's Chicago office has upped Marketing Manager **Mark Hanson** to GM and Director/Affiliate Relations **Harvey Wittenberg** to VP/Affiliate Relations.

Metro Networks President **Chuck Bortnick** commented on Shulman's promotion: "We're very pleased to provide Ivan with this new opportunity. He brings the dedication and leadership necessary to propel Metro into the future. Ivan has been and will continue to be an asset to our company."

Hanson and Wittenberg report to Metro VP/GM, Midwest Region **Gary Lee**, who added, "These appointments further strengthen our commitment to provide the best programming and services to our affiliates and clients."

Shulman recently celebrated his 10th anniversary with Metro. He joined the company's marketing team in 1988 and, subsequently, served as National Merchandising Manager before being upped to his most recent post. Hanson joined Metro in September 1996 following various GM stints in Columbus, OH; Wittenberg came aboard in September 1995 after spending 35 years in Chicago radio station management.

ABC Bows Personal Achievement Radio Format

ABC Radio Networks has signed a contract with **Personal Achievement Radio** to launch a 24-hour format comprised of motivational programming. The new format debuted last Monday (1/13).

The programming service includes a lineup of authors and motivational speakers from **Nightingale-Conant Corp.**, a personal development company. Experts cover such topics as business and success skills, healthy lifestyles, relationships, nutrition, and personal finance.

According to PAR President/CEO **John Douglas**, "This programming format provides listeners with a personal trainer for the mind for a new and higher level of mental fitness."

The Most Important Event In Radio

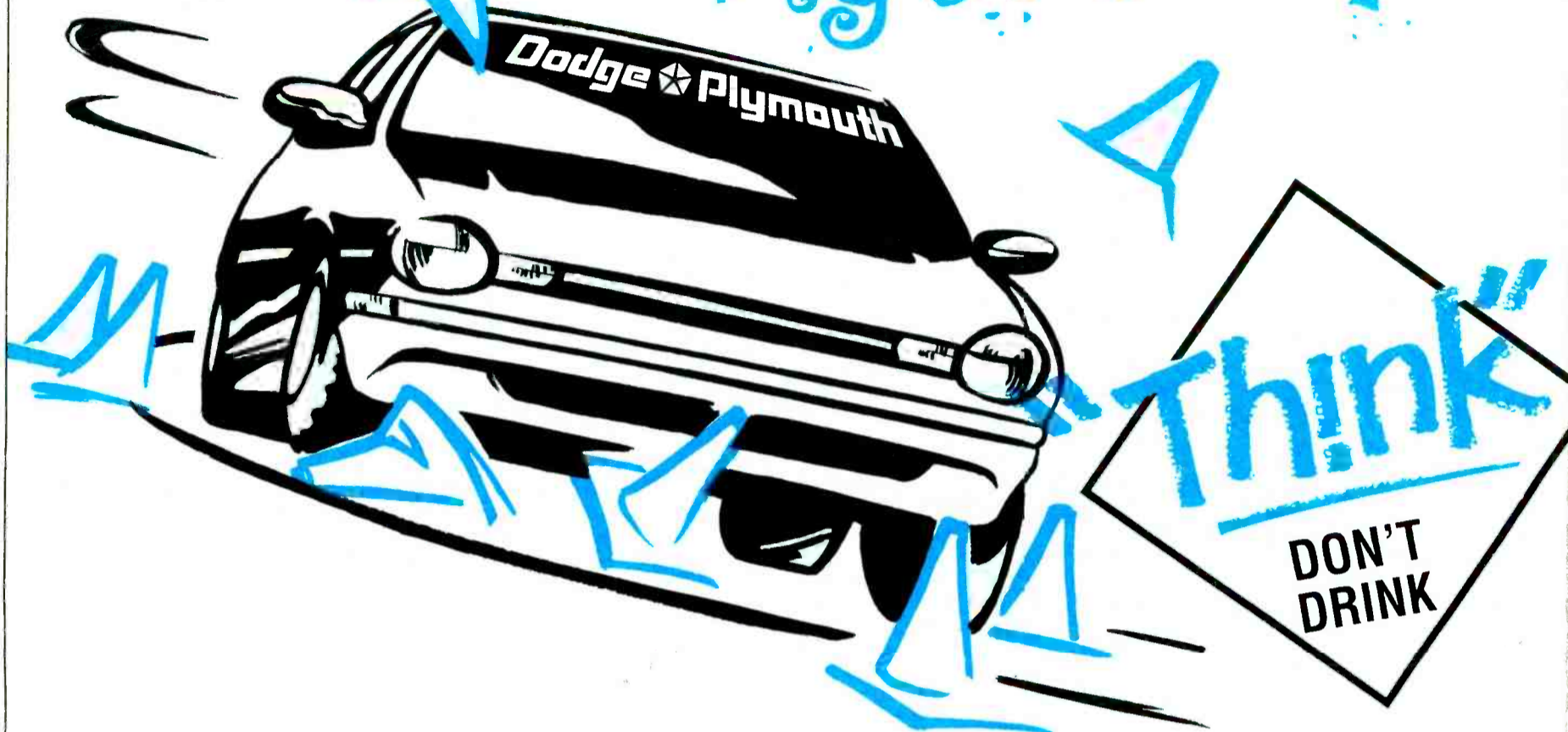
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GREAT COMMUNITY EVENT!!

DRUNK Driving Simulator



MADD and Chrysler have teamed up to promote responsible driving and your station can join them!

The Chrysler Drunk Driving Simulator tour features a '97 Dodge/Plymouth Neon with an on-board computer program that delays the car's steering and braking. The car is programmed so your listeners can feel the effects of drunk driving without consuming alcohol.

This is the perfect way for your station to increase its community involvement and gain positive personality exposure. You can interview local police and spokespersons, announce hotline numbers and give away station promotion items supporting the event!

This free promotion is now available in these markets:

- | | | |
|----------------|------------------|------------------|
| Abilene | Ft. Myers, FL | Oklahoma City |
| Atlanta | Gainesville | Port Huron, MI |
| Augusta, GA | Greensboro | Savannah, GA |
| Austin, TX | Gulfport, MS | Shreveport |
| Baton Rouge | Hannibal, MO | Spartanburg, SC |
| Birmingham, AL | Houston | Springfield, MO |
| Charleston, SC | Jackson, MS | St Petersburg |
| Chattanooga | Kansas City | St Augustine, FL |
| Chicago | Lake Charles, LA | Tallahassee |
| Columbia, SC | Lubbock, TX | Thibodaux, LA |
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New Arbitron Market Ranks

Arbitron has just released the new market sizes of all 263 markets. Those markets that have changed rank are listed below, with their previous ranking in the left column.

'96	'97	
1	1	New York
2	2	Los Angeles
3	3	Chicago
4	4	San Francisco
5	5	Philadelphia
6	6	Detroit
7	7	Dallas-Ft. Worth
8	8	Washington, DC
9	9	Houston-Galveston
10	10	Boston
11	11	Miami-Ft. Lauderdale
12	12	Atlanta
13	13	Seattle-Tacoma
15	14	San Diego
14	15	Nassau-Suffolk
16	16	Minneapolis-St. Paul
17	17	St. Louis
20	18	Phoenix
18	19	Baltimore
19	20	Pittsburgh
21	21	Tampa-St. Petersburg
22	22	Cleveland
23	23	Denver-Boulder
24	24	Portland, OR
25	25	Cincinnati
27	26	Riverside-San Bernardino
26	27	Kansas City
29	28	Sacramento
28	29	Milwaukee-Racine
30	30	San Jose
31	31	Providence-Warwick
32	32	Columbus, OH
33	33	Norfolk-Virginia Beach
34	34	San Antonio
35	35	Salt Lake City-Ogden
36	36	Indianapolis
37	37	Charlotte-Gastonia
39	38	Orlando
38	39	New Orleans
40	40	Buffalo-Niagara Falls
42	41	Greensboro-Winston Salem
41	42	Hartford-New Britain
43	43	Memphis
44	44	Nashville
48	45	Las Vegas
45	46	Rochester
46	47	Monmouth-Ocean, NJ
50	48	Raleigh-Durham
47	49	West Palm Beach-Boca Raton
49	50	Louisville
54	51	Austin
51	52	Oklahoma City
53	53	Jacksonville
52	54	Dayton
55	55	Birmingham
56	56	Richmond
57	57	Albany-Schenectady-Troy
58	58	Honolulu
59	59	Greenville-Spartanburg
62	60	Tucson
60	61	Tulsa
61	62	Wilkes Barre-Scranton
63	63	McAllen-Brownsville
65	64	Fresno

'96	'97	
64	65	Allentown-Bethlehem
66	66	Grand Rapids
67	67	Akron
69	68	Knoxville
70	69	El Paso
68	70	Syracuse
71	71	Albuquerque
72	72	Omaha-Council Bluffs
73	73	Harrisburg-Lebanon-Carlisle
74	74	Wilmington, DE
75	75	Toledo
77	76	Ft. Myers-Naples
76	77	Springfield, MA
78	78	Monterey-Salinas-Santa Cruz
79	79	Sarasota-Bradenton
80	80	Greenville-New Bern
81	81	Baton Rouge
82	82	Little Rock
83	83	New Bedford-Fall River
84	84	Mobile
85	85	Stockton
86	86	Bakersfield
92	87	Spokane
88	88	Columbia, SC [tie]
89	88	Des Moines [tie]
91	90	Wichita
87	91	Charleston, SC
90	92	Youngstown-Warren
93	93	Daytona Beach
94	94	Johnson City-Kingsport-Bristol
98	95	Colorado Springs
96	96	Melbourne-Titusville
94	97	New Haven
97	98	Lafayette, LA
99	99	Ft. Wayne
100	100	Chattanooga
102	101	Morristown, NJ
101	102	Roanoke-Lynchburg, VA
103	103	York, PA
104	104	Lakeland-Winter Haven, FL
105	105	Lexington-Fayette, KY
109	106	Visalia-Tulare-Hanford, CA
106	107	Worcester, MA
109	108	Gainesville-Ocala, FL
111	109	Oxnard-Ventura, CA
108	110	Lancaster, PA
107	111	Augusta, GA
112	112	Bridgeport, CT
113	113	Lansing-East Lansing, MI
114	114	Santa Rosa, CA
114	115	Huntsville, AL
115	116	Flint, MI
117	117	Portsmouth-Dover-Rochester, NH
118	118	Jackson, MS
121	119	Ft. Pierce-Stuart-Vero Beach, FL
119	120	Canton, OH
120	121	Madison, WI
121	122	Modesto, CA
124	123	Fayetteville, NC
123	124	Saginaw-Bay City, MI
125	125	Pensacola, FL
128	126	Corpus Christi, TX
126	127	Shreveport, LA

'96	'97	
127	128	Beaumont-Port Arthur, TX
130	129	Boise, ID
129	130	Reading, PA
133	131	Reno, NV
131	132	Quad Cities IA-IL
134	133	Biloxi-Gulfport, MS
132	134	Stamford-Norwalk, CT
134	135	Peoria, IL
136	136	Atlantic City-Cape May, NJ
137	137	Trenton, NJ
138	138	Appleton-Oshkosh, WI
139	139	Huntington-Ashland, WV-KY
142	140	Montgomery, AL
141	141	Newburgh-Middletown, NY
140	142	Utica-Rome, NY
149	143	Killeen-Temple, TX
143	144	Tyler-Longview, TX
145	145	Springfield, MO
144	146	Eugene-Springfield, OR
148	147	Ann Arbor, MI
147	148	Macon, GA
146	149	Rockford, IL
151	150	Palm Springs, CA
150	151	Evansville, IN
152	152	Erie, PA
153	153	Savannah, GA
153	154	Salisbury-Ocean City, MD
161	155	Fayetteville, AR
156	156	Charleston, WV
158	157	South Bend, IN
160	158	Wassau-Stevens Point, WI
158	159	Hagerstown-Chambersburg-Waynesboro, MD-PA
155	160	Poughkeepsie, NY
157	161	Binghamton, NY
162	162	Portland, ME
164	163	New London, CT
163	164	Columbus, GA
165	165	Anchorage, AK
166	166	Johnstown, PA
167	167	Tallahassee, FL
168	168	San Luis Obispo, CA
172	169	Lincoln, NE
169	170	Ft. Smith, AR
170	171	Kalamazoo, MI
171	172	Lubbock, TX
173	173	Odessa-Midland, TX
175	174	Tupelo, MS
174	175	Waterbury, CT
179	176	Asheville, NC
176	177	Topeka, KS
176	178	Dothan, AL
178	179	Morgantown-Clarksburg-Fairmont, WV
182	180	Wilmington, NC
181	181	Green Bay, WI
183	182	Cape Cod, MA [tie]
180	182	Terre Haute, IN [tie]
183	184	Santa Barbara, CA
185	185	Myrtle Beach, SC
186	186	Chico, CA
186	187	Yakima, WA
188	188	Merced, CA
189	189	Amarillo, TX
190	190	Waco, TX
191	191	Danbury, CT
192	192	Springfield, IL
193	193	Manchester, NH
194	194	Elmira-Corning, NY
195	195	Northwest Michigan
196	196	Florence, SC

'96	'97	
197	197	Cedar Rapids, IA
198	198	Frederick, MD
199	199	Alexandria, LA
200	200	Tri-Cities, WA
201	201	Medford-Ashland, OR
202	202	Lake Charles, LA
203	203	Laurel-Hattiesburg, MS
204	204	Marion-Carbondale, IL
205	205	Ft. Walton Beach, FL
206	206	Blacksburg-Christianburg-Radford-Pulaski, VA
209	207	Fargo-Moorhead, MN
211	208	Sioux Falls, SD
208	209	Redding, CA
216	210	Laredo, TX
205	211	Champaign, IL
212	212	Tuscaloosa, AL
214	213	St. Cloud, MN
209	214	Duluth-Superior, MN-WI
213	215	Wheeling, WV
215	216	Dubuque, IA
217	217	Parkersburg-Marietta, WV-OH
219	218	Winchester, VA
218	219	Lima, OH
220	220	Burlington, VT
221	221	Charlottesville, VA
---	222	Abilene, TX
223	223	Joplin, MO
222	224	Waterloo-Cedar Falls, IA
224	225	Panama City, FL
225	226	Monroe, LA
226	227	Bloomington, IL
227	228	Eau Claire, WI
228	229	Battle Creek, MI
229	230	Lafayette, IN
231	231	Santa Fe, NM
230	232	State College, PA
232	233	Bryan-College Station, TX
233	234	Altoona, PA
234	235	Wichita Falls, TX
235	236	Pueblo, CO
236	237	Columbia, MO
237	238	Billings, MT
238	239	Texarkana, TX-AR
239	240	Williamsport, PA
240	241	Augusta-Waterville, ME
241	242	Sioux City, IA
242	243	Albany, GA
243	244	Watertown, NY
245	245	Rochester, MN
244	246	Lawton, OK
246	247	Grand Junction, CO
247	248	Rapid City, SD
248	249	La Crosse, WI
249	250	San Angelo, TX
249	251	Grand Forks, ND-MN
251	252	Ithaca, NY
252	253	Harrisonburg, VA
253	254	Owensboro, KY
254	255	Danville, IL
255	256	Bismarck, ND
256	257	Jackson, TN
257	258	Bangor, ME
258	259	Great Falls, MT
258	260	Beckley, WV
260	261	Cheyenne, WY
261	262	Meridian, MS
262	263	Casper, WY

Radio

• **SCOTT SOUHRADA** has added OM duties at Citadel Communications' News/Talk combo KGA-AM & KJRB-FM/Spokane. He will remain OM/PD of sister Alternative KAEP-FM, but drops his midday shift.

• **DAN MASUCCI** has become OM for Madison Radio Group's WTSO-AM, WMLI-FM & WZEE-FM/Madison, WI, replacing **DANA LUNDON**. He previously held PD duties at WTSO.

• **J. DON HALL** has joined Media America Inc. as Managing Director. Hall most recently served as VP & Director/Sales for Inspark Inc., a sports-oriented media and marketing company he formed in 1996.

Records



Libby

• **DALE LIBBY** has been upped to VP/Sales for Sony/Nashville, reporting to VP/Sales & Marketing Mike Kraski. He most recently served as Sales Manager for Sony/New York.

• **KEVIN PATRICK** has become VP/A&R for Columbia Records. Patrick is the founder of the Medicine Label, which he will continue to oversee. In related news, **ROBERT COHEN** has been elevated from Director/Business



Patrick



Cohen

Affairs to VP/Sr. West Coast Counsel for Sony Music Entertainment.

• **KEN LEVY** has been promoted from VP/Creative Services to Sr. VP/Creative Services at Arista Records.

• **KEVIN WELK** and **MEG MACDONALD** have been elevated from Director/Artist Development and Pub-

CHRONICLE

BIRTHS

William Morris Agency/Nashville agent **Bernie Driscoll**, wife Ann, daughter Kelsey Grace, January 11.

Loud Records Sr. VP/GM **Rich Issacson**, wife Marianne, son Ezra Samuelson, January 5.

Ben Manilla Productions President **Ben Manilla**, wife Sandra, son Griffin, December 31.

REO Speedwagon lead singer **Kevin Cronin**, wife Lisa, daughter Holly Patrice, December 20.

Throwing Muses Manager **Billy O'Connell**, wife Throwing Muses lead singer **Kristin Hersh**, son Wyatt True, December 18.

CONDOLENCES

WSGL-FM/Ft. Myers-Naples GM **Joe Landon's** father, **Joe Labuzinski**, December 22.

WHAR-AM & WVHF-FM/Clarksburg, WV PD **Mike Shirley**, December 21.

PROS ON THE LOOSE

Dave Corrigan — Morning sidekick **WRQX-FM/Washington** (301) 540-5765

Tony Florentino — PD **WKJY-FM/Nassau-Suffolk** (516) 261-3132

Rick Rice — Mornings **WTRF-FM** (Formerly **WRBT-FM**)/**Evansville, IN** (812) 471-1565

Tim Tobin — PD **WNBX-FM/Lebanon, NH** (603) 298-6681

licity Director to VP/GM and Director/Promotions, respectively, at Vanguard Records. Additionally, **AARON YEAGLE** and **LORY KASCHMITTER** have become National Sales & Marketing Coordinator and Advertising Coordinator, respectively. Yeagle had most recently been OM of Sam Goody; Kaschmitter had previously served in a similar post at Bayside Distribution.

• **E'LYSE MURRAY** and **MICHAEL SCHWEIGER** have risen from Manag-



Murray



Schweiger

ing Director and Head/Dance Department to VP and Managing Director, respectively, at Pyramid Entertainment Group. Additionally, **STEPHANIE FRIEDMAN** has been named Director/Public Relations for Pyramid. Her company, S.F.M./P.R., will consult Pyramid on special projects and handle all media-related events.

National Radio

• **BRUCE VIDAL** and **RON SHAPIRO** have formed a partnership to voice and produce TV and radio station imagery. Vidal most recently held swings at **KIIS-AM & FM/Los Angeles**; Shapiro was formerly **KIIS's** Production Director; (805) 522-9384.

• **WESTWOOD ONE RADIO NETWORKS** has announced this week's "Celebrity Connection" schedule:

- Bruce Jenner, January 22
- "Seinfeld" inspiration Kenny Kramer, January 22
- Country singer Kevin Sharp, January 23
- Country singer Mark Willis, January 24

For booking information, publicists should call (212) 641-2066; stations should call (212) 641-2039.

Industry

• **JERRY BROWN** has been appointed Sales Manager/Southeastern Region and **JOHN MONAHAN** has become RF Customer Service Engineer at Broadcast Electronics Inc. Brown formerly served as Director/Engineering for Benchmark Communications' Baltimore facilities; Monahan had previously been Sr. Field Maintenance Analyst at Lockheed Martin.

Changes

AC: **Frank Brinsley** departs the **WMC-FM/Memphis MD** post for nights at **WMTX/Tampa** ... Eighteen-year morning veteran **Jim Welch** exits **KLTH-FM/Kansas City** following **Bonneville Broadcasting's** announcement it will sell the station to Entercom. Former crosstown **KFKF-FM** morning host/**Kansas City Chiefs** PA Announcer **Dan Roberts** succeeds **Welch** at the mainstream AC ... **Kat Simons** returns to **WMXB/Richmond** as MD ... **WYI/ Greenville, SC** midday host **Chris Scott** rises to MD, replacing **Eric Rogers**, who segues to the Promotion Director slot ... Hot AC simulcast **WVMJ & WXBX/ Roanoke, VA** adds the syndicated (**Jack**) "Murphy In The Morning" show ... At **WQMZ/Charlottesville, VA**, **Mark Perry** joins for nights ... **WVHF-FM/Clarksburg, WV** morning host **Bill Mahoney** ascends to PD of the Hot AC and sister News/Talk **WHAR-AM** in the wake of **Mike Shirley's** passing.

Adult Alternative: **WRLT/Nashville** Station Manager **David Hall** assumes PD duties following **Jon Anderson's** departure for **Arista/Nashville** ... **WMAX/Rochester** co-PD/MD/middays **Jennifer Sciarabba** exits. Afternoon host **David Joslin** assumes Sciarabba's responsibilities, while weekender **Jeff Kurzrock** ups to Asst. MD. Night-timer **Mike Gately** rises to afternoons ... **WERU/Bangor, ME** has a new business address: P.O. Box 170, East Orland, ME 04472 ... For the record: **WJBX/Ft. Myers's** new PD is **Stephanie Davis**.

Alternative: **Alex Tear** ascends from MD to APD at **WHYT-FM/Detroit** ... **KNNC/Austin MD** **Drew Bennett** is the new morning host/Production Director at **KCHZ/Kansas City** ... **WTKX/Pensacola, FL** welcomes **Scott Gentle** as MD/afternoons ... Former **KNNC/Austin** APD **Melody Lee** joins **KTOZ/Springfield, MO** as PD.

Classic Rock: **Scott Kaye** joins **KRKQ/Des Moines** for middays.

CHR: **Mike Freeman** joins **KKFR/Phoenix** as MD/nights. Former MD **Brian Douglas** becomes APD/afternoons ... **KGGL/Riverside-San Bernardino** grabs **Victor Cruz** from nights at **KWNZ/Reno, NV** ... Former **KQKQ** (Sweet 98)/**Omaha** morning driver **Rockett** has returned for wake-ups ... **Marcus D** joins **KBOS/Fresno** for afternoons. Former **KWIN/Stockton MD**/nights **C.K.** comes aboard for nights, while middayer **Sherry Knight** adds APD duties ... **KDON/Monterey-Salinas** PD **Jennifer Wilde** returns to work from maternity leave on January 27 ... **WAVF/Charleston, SC** MD **Hollie Anderson** segues to mornings at crosstown **WSSX:** morning drivers **Brian, Mary** and **Rick** exit ...

KSMB/Lafayette, LA APD/MD **Bubba Boudreaux** is replaced by "Nervous" **Mitch Palmer** ... **WZYP/Huntsville, AL** ups night jock **Chris Callaway** to MD ... **WSTE-FM/Gainesville, GA** welcomes new PD **Brian Landrum**, formerly PD at **WOKI/Knoxville** ... **KPER/Hobbs, NM** welcomes new PD/mornings **David Baxter**, coming from nights at **KFMS/Las Vegas**.

Country: **KRAK-FM/Sacramento** to PD **Ray Knight** takes the midday shift. **Greg Kodiak** moves from nights to afternoons while **Monica Griffin** takes Kodiak's former shift. At crosstown sister **KNCI-FM**, **Mark The Shark** is new to nights ... **WQCB-FM/Bangor, ME** GM **Bob Duchesne** returns to mornings as **Paul Dupuis** joins as co-host. **Rob Greene** rises from swings to overnights.

News/Talk: Former **KFI/L.A.** evening personality **Mr. KFI** segues to the same shift at crosstown **KABC** as **Mr. KABC** ... **Greg Sher** joins **WBAL/Baltimore** as host of its evening "Sportsline" program ... **Dan Clinkscales** is the new evening Sports talk host and reporter at **KMBZ/Kansas City** ... **Michael Bandy & Jason Bailey** join **WTVN/Columbus** for weekends ... **WGYY/Albany** hires veteran reporter **Doug Myers** as its new afternoon news anchor ... Suburban **NYC** **WRKL/Spring Valley, NY** replaces the syndicated **Dr. Laura Schlessinger** by moving "The Phil Stern Show" from middays to the 2-5pm shift.

Rock: **WBZX/Columbus, OH** picks up **Howard Stern's** syndicated morning show ... **Lucas Foxx** joins **WRXL (XL102)/Richmond** for late-nights ... Freelancer **Brandon Caldwell** becomes Production Director for **WVIC/Lansing** ... **Jim Clarke** returns to **WRKI/Danbury, CT** for nights ... **WDHA/Morristown, NJ** middayer **Terrie Carr** replaces **Kevin Thompson** as APD/MD ... **KZGL/Flagstaff, AZ** MD **Wendi Roades** exits ... **Howard Scott** joins **WIBB & WQBZ/Macon, GA** as APD/morning news anchor/swings ... **WHDQ/Claremont, NH** names **Scott Fontaine** MD.

Sports: **XTRA-AM/San Diego** morning hosts **Steve Mason & John Ireland** will begin simulcasting the last two hours of their show on Fox Sports West 2 when the cable channel launches on January 27.

Records: **Melanne Mueller** rises to Director/Media Relations at **RCA Red Seal/BMG Classics** ... **Andrea Wright** is now Director/International at Relativity ... **Huge & Jolly** Public Relations co-head **Carol Burnham** becomes VP/Publicity at Capricorn.

National Radio: Sen. **Fred Thompson (R-TN)** replaces retiring Sen. **Alan Simpson (R-WY)** on Westwood One Radio Networks' "Face Off," a two-minute daily feature that pits Thompson

against Sen. **Edward Kennedy (D-MA)**.

Industry: **Hal Rood** has joined Broadcast Architecture as Research & Marketing Associate ... **Joyce Castagnola** is appointed Sr. VP/Sales & Distribution at Universal Music & Video Distribution ... **Andrew Stephanopoulos** is elevated to VP/A&R at the Track Factory, the music arm of the Bubble Factory.

NATIONAL RADIO FORMATS

ADDED THIS WEEK

ABC RADIO NETWORKS

Robert Hall • (214) 991-9200

Starstation — Peter Stewart
JIM BRICKMAN Valentine

Hot AC — Robert Hall

CARDIGANS Lovefool
COUNTING CROWS A Long December

Classic Rock — Chris Miller

COUNTING CROWS A Long December
JOURNEY Can't Tame The Lion
U2 Discotheque
WIDESPREAD PANIC Hope In A Hopeless World

MR-35 — Cary Pall

U2 Discotheque
WIDESPREAD PANIC Hope In A Hopeless World

ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

CHR/Rock

SHERYL CROW Everyday Is A Winding Road
LUSCIOUS JACKSON Naked Eye
JOHN MULLEN CAMP Just Another Day
TOM PETTY & THE HEARTBREAKERS Change The ...

UC

BOYZ II MEN You're Not Alone
FUGEES No Woman, No Cry
MC LYTE Cold Rock A Party
TOTAL When Boy Meets Girl

BROADCAST PROGRAMMING

Walter Powers • (800) 426-9082

CHR — J.J. Cook

MADONNA Don't Cry For Me Argentina
SPICE GIRLS Wannabe

Digital AC — J.J. Cook

BABYFACE Everytime I Close My Eyes
JIM BRICKMAN Valentine
CELINE DION Send Me A Lover

Hot AC — J.J. Cook

MADONNA Don't Cry For Me Argentina
JEWEL You Were Meant For Me

Digital Soft AC — Mike Bettelli

JIM BRICKMAN Valentine

Digital AC Mix — Mike Bettelli

BABYFACE Everytime I Close My Eyes

Alternative — Leslie Cohan

OFFSPRING All I Want
SUICIDE MACHINES No Face
U2 Discotheque

JONES SATELLITE NETWORKS

Phil Barry • (303) 784-8700

Adult Hit Radio — JJ McKay

MADONNA Don't Cry For Me Argentina

Soft Hits — Rick Brady

JIM BRICKMAN Valentine
KENNY LOGGINS For The First Time

PAULETTE WILLIAMS GRAFMAN

President

DUNCAN PAYTON

Program Director

SANDY LIPOWSKI

General Sales Manager

AND THE ENTIRE STAFF OF



THANK SANTA BARBARA FOR MAKING US

#1

Adults 18-24*

Women 18-24*

Women 18-34*

Women 18-44*

Women 18-49*

Women 18-54*

11.2 Middays

Adults 18-54**

10.6 Afternoon Drive

Adults 18-44**

9.1 Nights

Women 18-34**

*Source: Arbitron Fall 1996 AQH Share, Mon-Sun 6am-Mid.
**Source: Arbitron Fall 1996 AQH Share, Mon-Fri.

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What To Do When The New Arbitrons Arrive

By Mike McVay

Standing at the computer waiting for your Arbitron numbers to download is a feeling matched only by entering a principal's office when you're a senior in high school. Palms are clammy, there's that funny feeling in the pit of your stomach, and the anticipation builds as you wait to find out what career path you'll take next.

All too often programmers run up and down the hall screaming with delight when the numbers are up — or hanging their head in disappointment when they're down — without ever taking the time to analyze the book and determine whether or not the celebration or disappointment is deserved.

Following is a detailed outline of everything you should consider when you get the Arbitron in your hands. Included are ideas on what to do if you have a good report card, no growth, or a bad report.

The First Glance

Refer to the MSA-Average Share Trend screen to determine your station's gains or losses for 12+, Monday-Saturday, 6am-midnight, and the four major dayparts. Some say that these are ego numbers, but 12+ provides you with the largest sample cell.

Do the same evaluation of your direct competitors. Create a side-by-side spread sheet.

Using copies of the past four books, determine the gains and losses in AQH share and cume for your target (i.e., 35-44) and overall demos (i.e., 25-49).

Examine the AQH, cume, and time spent listening estimates for men, women, and adults — and do it by demos, too — for every change of .2 or more.

Check the hour-by-hour averages for consistency. This information is no longer available in the printed book and must be retrieved via computer.

Look at the market totals to determine the validity of Arbitron's sample. Review the distribution data on page three of the hard copy of the Arbitron book.

Celebrate A Good Book

If it's a good book ... congratulations! Your station was effectively and competitively promoted and programmed — or you were just lucky. Either way, celebrate the event with your staff. You never know when the next good book will be.

Management should examine your rate card. Yield management would suggest you raise your rates.

Examine the book closely and be honest in your evaluation. Flukes carry you upward, too.

Status Quo

No growth is only positive if you're already No. 1 in your target. Not every sweep will show an increase. If that was true, some stations would have a 100.0 share.

Focus more on the details of programming. Fall back to the basics, and — when the product is 100% on target — market it.

Map the actions of your competitors. What did they do during each week of the sweep? (If you kept track during the survey, it's easier to reconstruct the market's activities.)

All too often programmers run up and down the hall screaming with delight — or hanging their head in disappointment — without ever taking the time to analyze the book.

Oops!

If the report card is bad, then you need to review every aspect of the station, starting with the strategy. Is your strategy still valid? Are your goals realistic?

Critique the total product. Is the music on track? The news properly targeted? What about the air talent? Did your marketing work?

Compare your station year to year. Your decrease may be seasonal. Were you the victim of one bad month? Or is your station truly in decline?

Music, News & Personalities

The music on the radio station should be well tested. Play only those songs that have the highest positive scores with the lowest burn factor. Tighten rotations and eliminate any tertiary songs. When a station has a down book, the tighter the music turnover, the greater the opportunity you have to increase time spent listening. (I know it seems contradictory to say that you'll improve poor TSL by playing songs more frequently, but people tune out the songs they don't like as opposed to the ones they do. You can always decrease music turnover when you see your TSL increase.)

The news and information presented on your radio station has to pass the "who cares" test. If the content that's being disseminated fails to appeal to your listeners, you can be sure that your news package will be a tuneout. What about sports? It's generally accepted that sports are a male-leaning feature, but too much sports presented on a music radio station will cause both sexes to tune out. Are you providing the service elements your listeners need (i.e., traffic, weather, and details on local community activities)? The last thing you want is for your audience to go searching for the information that they need.

The personalities on the radio station need to be entertaining without getting in the way of the music. I've always believed that morning shows

need to be highly interactive, truly entertaining, and present lots of information of local interest. "More Music" morning shows work in situations where the market is already dominated by several big personalities, but generally a personality-oriented morning show is required to win. The worst thing you can do is let someone who isn't a personality talk a lot, but if you have someone "special" in the morning, take advantage of his or her value by promoting that person heavily throughout the day.

Contesting & Promotion

Did you present too many images when promoting your radio station? Some broadcasters seem compelled to run different slogans on various billboards throughout their community. Repetition is important if a message is to break through and become memorable. Does your marketing have a call to action? Was your promotion and marketing campaign well thought-out prior to its presentation? It makes no sense to present a time spent listening contest on-air if what you're trying to do is increase cume.

Do you have too many contests on the air? Or did you present too low of a contesting profile? I've had experience in the past with radio stations that gave away houses, cars, trips for two, and weekend giveaways — and still they saw their ratings go down. These were people who cluttered their station and thus decreased their TSL. One major and two minor promotions are generally accepted levels for listeners. The broadcaster's focus should be on selling one thing at a time.

Over-commercialization of the radio station also can be damaging. Did you air too many commercials? What about the same commercials over and over again? Did you present remote broadcasts during times that the station shouldn't be intrusive? Is the content of your commercials offensive?

Were there any stunts or major events that the station presented during this survey period? There are stations that present fireworks every Independence Day, and I see an increase in their monthly extrapolated figures. This annual event becomes a bellwether for the station and is nearly impossible for other stations to combat. Rather than getting into a battle of one-upmanship — unless you can truly dominate the competitor's event — plan an event of your own that'll take place shortly after your competitor's ends, so you can sway listeners back in favor of your station.

'Push Button Wars'

Play the program director game known as "push button wars." Lock yourself up away from the radio station, preferably in a hotel room, and punch between your station and the competition's. Keep score of how many things they do right and how many things you do right. This is an excellent exercise to conduct at least once each month.

DATELINE

• **January 2 (through March 26)** — Winter '97 Arbitron.

• **January 26** — Super Bowl XXXI. New Orleans Superdome.

• **January 27** — American Music Awards. Shrine Auditorium, Los Angeles; (213) 931-8200.

• **February 3** — Deadline for NAB Crystal Radio Award Entries; (202) 775-3510.

• **February 6-9** — RAB '97 Mktg. Leadership Conference & Exec. Symposium. Marriott Marquis, Atlanta; (800) 722-7355.

• **February 21-22** — Dan O'Day's PD Grad School. Summit Hotel Bel-Air, Los Angeles; (310) 476-8111.

• **February 26** — '97 Grammy Awards. Madison Square Garden, New York; (310) 392-3777.

• **February 27-March 1** — R&R Talk Radio Seminar '97. Grand Hyatt Hotel, Washington, DC; (202) 783-3822.

• **March 5-8** — 28th Country Radio Seminar. Opryland Hotel, Nashville; (615) 327-4487.

• **March 8-11** — 39th Annual NARM Convention. Orlando World Center; (609) 596-2221.

• **March 12-16** — South By Southwest Conference. Austin Convention Center; (512) 467-7979.

• **March 27** — NABOB 13th Annual Communications Awards Dinner. Sheraton Washington Hotel; (202) 463-8970.

• **March 27 (through June 18)** — Spring Arbitron.

• **April 4-7** — Broadcast Education Assn. 42nd Annual Convention "Reinventing Electronic Media: Multimedia in the New Millennium." Las Vegas Convention Center; (202) 429-5354.

• **April 5-10** — NAB '97. Las Vegas Convention Center; (202) 775-4970.

• **April 5-10** — NAB Multimedia World. Las Vegas Convention Center; (202) 775-4970.

• **April 23** — Academy of Country Music Awards. Universal Amphitheatre, Los Angeles; (213) 462-2351.

• **April 30-May 2** — Radio Only Management Conference. Phoenician Hotel, Scottsdale, AZ; (609) 424-6800.

• **May 21-24** — 37th Annual Broadcast Cable Financial Mgmt. Convention. Hyatt Regency, San Francisco; (708) 296-0200.

• **June 4-7** — PROMAX Convention. Chicago Navy Pier; (310) 788-7600.

• **June 11-14** — 46th Annual AWRT Convention. Adolphus Hotel, Dallas; (818) 783-7886.

• **June 16-22** — International Country Music Fan Fair. Tennessee State Fairgrounds, Nashville; (615) 244-2840.

• **June 26 (through September 7)** — Summer Arbitron.

• **July 8** — Major League Baseball All-Star Game. Jacobs Field, Cleveland.

• **July 16-20** — Upper Midwest Conclave. St. Paul Radisson, Minnesota; (612) 927-4487.

• **August 14-16** — Talentmasters Morning Show Boot Camp. Westin Canal Place Hotel, New Orleans; (770) 926-7573.

• **August 23-26** — Jack The Rapper Convention. Site TBA.

• **September 17-20** — NAB Radio Show. New Orleans Convention Center; (202) 429-5420.

• **September 17-20** — 52nd International Conference & Exhibition. New Orleans Convention Center; (202) 659-6510.

• **September 18 (through December 10)** — Fall Arbitron.

• **September 24** — CMA Awards. Grand Ole Opry, Nashville; (615) 244-2840.

Work with the general manager and the general sales manager in creating a sales strategy to "sell around" the bad rating book you've just received. Point out the good points, but remember that the sales department's story must be credible. Average the number over the past four books if necessary. Compare year-to-date if necessary, or pull out a weak daypart (i.e., 7pm-midnight) and sell 6am-7pm.

Consider a market study from a reputable research company. Having research in the form of a full market study is as different as walking into a room with the lights on or off. Work closely with the research company in constructing the

questionnaire, building the sample of who'll be surveyed, and providing all of the background information and airchecks that the company needs to be fully informed about your market.

Take a few days off and an aspirin. This is not the time to check out. A programmer's job is to affect listener's radio habits. Get busy.

Mike McVay is President of **McVay Media**, a full-service consultancy that serves Adult Contemporary, Oldies, Country, and CHR radio stations. He can be reached at (216)892-1910.

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More Than Research—Answers.

How To Analyze The Latest Ratings Book

By Irwin Pollack

As much as the best way to sell your station's audience to the retail community is with a focus and slant on how you can increase their store traffic, help them move more product, and make their cash registers ring more often, there's still the reality of what "the latest book" says.

And — as much as managers preach selling CPR (Cost Per Result) instead of CPP (Cost Per Point) — we need to have comebacks ready, a consistent station position on the book, and the ability to educate the retail community on what really happened.

Following is a six-step guideline to what market leaders will want to do the week the numbers come out. *Most important:* appearing proac-

tive in what's generally a reactive week for radio station salespeople and their managers.

Check The Market

Put together an honest, unbiased "market analysis" of "what really happened" in the most recent book. First, analyze the sample. Was it up or down?

Next, check if there was any weighting done. For what demos?

Who did that help? Who did that hurt?

Then look at the diary placement. Which stations should've benefited? Which ones should've suffered? (When analyzing diary placement, see if those are the same areas that've been given strong attention from the ratings service in the past. Then ask yourself, do these zip codes traditionally return the most books? Are they worth your station super-serving?)

Now check the metro ethnic composition. Is the market shifting?

Then identify available audience during the week vs. the audience that's available during the weekend. Do this on a daypart by daypart basis.

Finally — on a combined basis — look at which formats went up and which ones went down.

Check Yourself

After you analyze the market, you must now make an honest assessment of your own station's performance in the book. Take the current book as well as each of the books from the past year. Completely analyze your current performance, past performance, and trends in every "narrow-graphic" as well as every day and daypart possible. Determine upward or downward movement wherever possible. Design spreadsheets for easier reference.

Check With Sales

The general manager, sales manager, and program director should make a team presentation to the sales staff on the station's performance in the most recent book. Each should be familiar enough with what happened to answer any and all questions.

Check The Competition

The evening immediately following the release of the report, each salesperson should be assigned one of the station's closest competitors to completely analyze. Each salesperson should be required to present this material in as thorough a manner as his or her station's management team just did.

Each station analysis should include:

- Performance 12+ in the most recent book and in the same survey period last year.

- Performance 25-54 in the most recent book and in the same sur-

Salespeople On The Move

- **Debbie Yu** and **Norma Rivera** rise from AEs to Sr. AEs at **WCBS-FM/New York**.

- **Jeff Marcero** is upped from NSM to GSM at **ABC Inc.'s WHYT-FM (Planet 96.3)/Detroit**.

- **Bob Freeman** is named GSM of **KFSD/San Diego**. He most recently served as GSM of **KKCS-AM & FM/Colorado Springs**.

- **Dave Willner** joins **WOCT-FM/Baltimore** as GSM. He had previously been LSM for **WNAP/Indianapolis**.

- **WLVQ-FM/Columbus, OH** GSM **Gary Mincer** adds similar duties at **Jacor** crosstown siblings **WAZU-FM & WZAZ-FM**. He has been 'LVQ's GSM for six years.

- **Ken Kowalcek** is promoted from GSM to Director/Sales and **Janice West** is appointed Business Manager for **Rex Broadcasting's KCUB-AM, KHIT-FM & KIIM-FM/Tucson**. West replaces **Jim Davis**, who retires but stays on for parttime duties. Additionally, **Cathy Green** rises from LSM to GSM and **Betsy Leader** and **Carole Mendoza** join KCUB & KIIM as AEs, while **Steve Diebolt** joins KHIT as an AE.

- **Terrence Higham** is promoted to Corporate Retail Marketing Manager for **Nassau Broadcasting Partners**. He joined the company as an intern in 1980, and later held the Sr. AE, Sales Development Manager, and LSM posts for the company. In related news, **John Spahn** is now a Sr. AE at Nassau's **WHWH-AM & WPST-FM/Trenton, NJ**. Spahn formerly served in a similar position at **WOBM-FM/Monmouth-Ocean**.

- **John Sloan** is the new Sales Manager at **WEJE-FM/Ft. Wayne**.

- **Jones Satellite Networks** Manager/Marketing & Promotions **Debbie Stark** is upped to Director/Advertising Sales & Marketing.

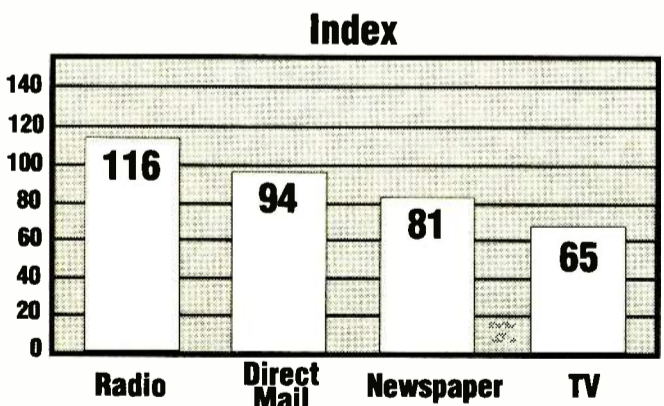
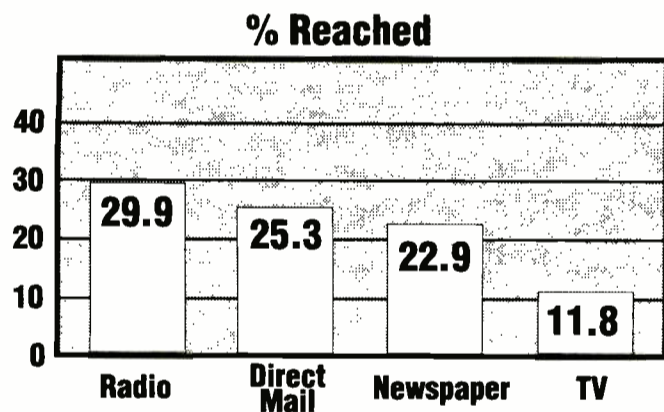
- **Karen Comatas-Miller** and **Tom Skaja** become Sales Managers for **CBS Radio Representatives'** Atlanta and Minneapolis offices, respectively. Comatas-Miller transfers from a similar position in the Minneapolis office; Skaja previously served as a Twin Cities-based AE.

Media Audit Sale\$ Factoid

Here's another sales fact from the resources of The Media Audit.

Adults Who Flew Three Or More Domestic Flights In The Past Year

Radio is more efficient at reaching frequent fliers who are heavy consumers of the following media:



Source: The Media Audit 60-market compilation, Jan.-Aug. '96. Sample size: 66,023. For further details, contact **Phillip Beswick** at (800) 324-9921.

vey period last year.

- Key demo strength.
- Any noticeable fluctuations in any area.
- A well-written, one-paragraph narrative about the station.

Dig Deeper

Going back to your own station, now start to dig deeper. Look at these Top 5 issues:

- Male-to-female audience ratio.
- Traditional format breakout by sex and demo compared with the current book.
- Hour-by-hour breakouts.
- Cume, shared cume, and exclusive cume.
- Metro/total survey area. Are you gaining or losing ground in any one area?

Rural areas: Should the sales department be making sales calls further away from the station than they've done in the past? Is there a story to tell here?

Redesign Your Material

Once the story has been told inside the station and your "market analysis" has been distributed all around the marketplace, it's time to redesign your one-sheets and your station's kit.

Even if you had a miserable report, there are three one-sheets that always work.

1) Show your station's 12+ weekly cume (total survey area) on a bar graph. Compare that audience to cities — with smaller populations than your audience — that are within your region.

2) Have an aerial shot taken of the stadium that houses the most-popular sports team in your market. Use a headline on the one-sheet that tells how many times your cume could fill the stadium.

3) Even if you rank last in your key demos, show every conceivable "narrow-graphic," then list what percentage of each station's cume — or average quarter hour — is reflected in each of those demos.

Irwin Pollack is President of New Hampshire-based Radio Sales Intelligence. He consults radio stations and broadcast groups, and can be reached by phone at (603) 598-9300 or at his website: www.irwinpollack.com



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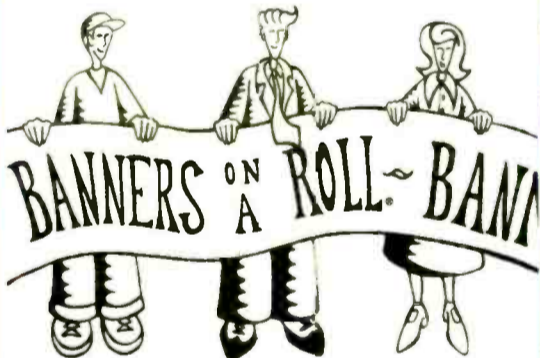


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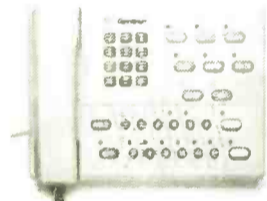
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Licensing Perils Await On The Web

□ New 'net clearances needed for music, other copyrighted materials

“Congratulations on becoming one of the growing number of radio stations that have decided to create a presence on the Internet,” read the letter that appeared on **KHTT/Tulsa GM Doc Holliday’s** desk shortly after his station debuted its web site.

“We’ve noticed that you have included real audio in your web site,” the letter continued. “You may or may not be aware of the fact that by doing so, you have created a retransmission, and we have a fee structure for stations that want to have real audio, and we have enclosed the following licensing agreement for you to sign.”

Holliday had encountered one of the unexpected potholes on the so-called information superhighway: licensing. The letter he’d received was from ASCAP, which had come across his station’s real-time signal feed via an employee surfing the web.

At first, Holliday didn’t quite know what to make of the letter and essentially ignored it. He was already paying ASCAP for airing its music, he figured, and this was the same live signal going out over the wires. It took the arrival of a second letter to make Holliday realize that ASCAP was serious about assessing a separate fee for Internet audio.

Signal Extension Or Retransmission?

“I have never questioned their legal right, based on the way they define retransmission, to demand fees,” Holliday says. “My disagreement is that I feel that the very nature of real-time audio is not a true retransmission. It is one single broadcast in real time, partially going out through the airwaves and partially going out through the phone lines.”

But ASCAP and BMI argue that’s not the case.

“We do see it as a separate transmission, a different medium with a different reach, and our radio license applies only to the broadcast activity of the station,” according to BMI VP/Marketing & New Business Development **Richard Conlon**. “It’s very much defined for the analog broadcasting world.”

ASCAP Director/Legal Affairs,



They should negotiate an agreement that web site retransmission of a radio station’s signal where no additional revenue is being made is covered by the blanket license fee that you pay.

—**Dave Oxenford**



New Media **Bennett Lincoff** adds, “We’re treating all web sites in the same manner: They’re transmitting performances of music in the ASCAP repertory. We offer them a license agreement which would authorize those performances. It doesn’t matter to us whether the site is operated by a radio station, a car company, or a technology firm.”

So who’s right? **Dave Oxenford**, an attorney at the Washington, DC-based **Fisher Wayland Cooper Leader & Zaragoza** law firm, reveals that the law sides with the licensor. “Under the law, any time there’s a performance, you’ve got a copyright fee that could be due, and this is viewed as a performance.”

Citing several cases in which retailers who play radio stations through speaker systems have been liable for licensing fees, Oxenford adds, “It’s been upheld by several courts: This is something beyond what you would normally have in, say, your home stereo receiver. If you use the music in a bigger way, you’re subject to a copyright fee.”

“If you were to take your signal and put it on another station in another city, you’d have to pay an additional ASCAP/BMI fee for the retransmission there, based on the

revenue you made off that signal. They view the Internet as basically the same thing. It’s another way of transmitting your signal, and they charge a fee. There’s a minimum fee, even if you’re not making any revenue. If you were to retransmit your signal to another station — even if it’s not making any revenue — you’d have to pay that minimum station fee that they charge for guys that are going broke.”

Protecting The Future

The harsh reality of today’s Internet is that very few web sites are making money, but ASCAP’s Experimental License Agreement still carries a \$500 minimum fee. Holliday, whose station’s site falls into the non-profit category, complains. “I object strongly to being charged fees for a web site that is not generating any revenues. They’re making it cost-prohibitive for this industry to participate in those new technologies.”

Oxenford counters, “As the Internet evolves, people will be making money off the retransmission, and not just from your local audience, but from people outside your local service area.”

Referring to the **WNNX (99X)/Atlanta** web site, which has generated over \$1 million in revenue, he points out, “They’re using music and making money off the music. ASCAP and BMI, representing the composers, are entitled under the copyright laws to collect a percentage of the money made by the transmission of that music. The \$500 they’re charging now is just a way of showing that there is a protectable copyrightable right ... to protect their future interests when people start making money.”

“You’re paying \$500, and to a degree, I can understand the frustration of paying for something you’re not making any money out of. ASCAP and BMI, on the other hand, are going to say, ‘We’re just charging you some fee to show that we have a copyright on that music you have on your site.’ If you don’t want to pay the fee, don’t put the music on your site.”

Not Just Music

As the Internet’s economic pendulum swings into the black, Oxenford cautions that licensing fees will become the norm. “This issue goes far beyond ASCAP and BMI. Other copyrighted material that’s used by radio stations. I expect, will end up facing fees as the Internet becomes a source of revenue. As people start making money off their web sites, you will start seeing more and more people charging or including [clauses] in their syndication agreements stating that not only do you get per-

Getting Clearance Through ASCAP, BMI

You want to put music on your World Wide Web site. You don’t want to get into trouble. So what are the requirements? **ASCAP’s Bennett Lincoff** and **BMI’s Richard Conlon** detail their respective organizations’ plans.

ASCAP

“We’ve had an existing form of license agreement in the marketplace for over a year,” explains Lincoff. “We offer our online customers four distinct rate schedules, and we give them the opportunity to choose the one that best meets their online business model and music use pattern. To one extent or another, each is based on online revenue. If there is no traditional ‘revenue’ on the service, there’s still a minimum fee.”

The plans are:

- **A** — Based on total revenue derived from operation of the service (online advertising revenue, connect time charges, subscriber fees, etc.). “For radio, it’s really a matter of ‘Is there online advertising or not?’ The revenue they derive as FCC broadcast radio stations is not counted again when they’re paying a web site fee. There’s no so-called ‘double-dipping.’”

- **B** — Based on revenue directly attributable to the performance of music on the site. “If they can demonstrate that music alone doesn’t attract visitors to the web site, we give them an opportunity to reduce that base.”

- **C** — Based on revenue attributable to the performance of ASCAP music on the web site.

- **D** — For non-profit organizations, based on operating budgets.

“In order to take advantage of B or C,” Lincoff points out, “you have to be able to track web site usage. Plan A seems to be the best for music-intensive stations, but we’re offering the customer the opportunity to make an election and minimize their fees by doing the math themselves.”

BMI

“We’re in the process of putting together a number of different proposals that will specifically address radio stations on the web,” says Conlon. “We anticipate having a special radio station license available in the near future.”

“We’ve been asking that stations notify us when they do go on the web. Most stations have been terrific; they’ve come to us and sent us letters of notification that they’re going on the web. We have been writing back, confirming that we’re putting together a proposal and that — by virtue of the fact that they’ve notified us — we wouldn’t be taking any kind of action. Informally, we consider them covered until we get a proposal out to the industry.”

mission to put it on your radio station, but also on the web site.

“We recently had a client who called because some publicity photos taken by a photographer for use in local sales materials had been put up on the Internet. The photographer saw that and said, ‘Hey, you owe me more money because I own the copyright to those pictures.’ And there are various doctrines and copyright laws saying that somebody who’s created a work — a photographer, a writer — owns the copyright to that work if he is not an employee of the station. And some other use beyond what was originally anticipated gives rights to additional fees.”

Avoiding Problems

To steer clear of potential legal troubles, stations that are considering using music on their web site should contact the licensing organizations first. “It’s always the responsibility of the user of a copyright to obtain permission,” explains ASCAP’s Lincoff. “We monitor uses of music on the web, and we contact users, but it’s the user’s responsibility. Without advance authorization, your use is an infringement. Ignorance is never an excuse.”

“Take a look at any licensing

agreement you have, particularly in the ‘grant of license’ clause,” advises Fisher Wayland attorney **Cynthia Greer**. “That will tell you — and often it’s very narrowly drawn — that you’re granted a license for a very specific purpose, and anything outside that purpose will be a violation of a license agreement. So any time a station considers a new use for the music, go back to your existing license agreement and check that out to see whether it’s allowed.”

“And not just your music,” Oxenford adds, “but any material you use that’s subject to a license agreement.”

In the long term, what can radio do to resolve the Internet licensing issue? Oxenford suggests, “If this becomes more of a problem, which no doubt it will, there’s a music licensing committee that negotiates with ASCAP and BMI over the fees they’re going to charge the radio stations. In the next round of negotiations, they should negotiate an agreement that web site retransmission of a radio station’s signal where no additional revenue is being made is covered by the blanket license fee that you pay. That would make sense. Unfortunately, last time around, they didn’t negotiate that.”

Pro:Motions

- **Kevin Cox** rises from Promotion Coordinator to Promotion Dir. at **WQHT-FM (Hot 97)/NY**.

- **Loren Condren** is the new Promotions Dir. at **KXTE-FM/Las Vegas**.

- **Darryl Brandt** replaces **Raye Kimberlin** as Promotion Dir. at **WXEG/Dayton**.

- **KHTQ/Spokane** partimer **Brian Scott** ascends to Promotions Dir.



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'ZINE SCENE

'Spin' '96 Readers Poll Results!

And the BIG winners of the 1996 *Spin* Readers' Poll are ... **Beck** (Best Artist, Best Single, Best Male Singer), **Smashing Pumpkins** (Best Album, Best Video), and **Alanis Morissette** (Worst Album, Worst Video, Most Overrated Artist).

Monkey Business

The guy who managed **Michael Jackson's** Neverland ranch for three years is trying to get a \$24 million book deal, claiming he witnessed Jackson fondling numerous young boys, visiting a London surgeon to have identifying marks on his penis removed, and performing sex acts with his favorite pet monkey (*Globe*).

Courtney's Corner

Courtney Love's ailing grandmother, 80-year-old **Edith Harrison**, is begging the rocker to let her see great-granddaughter — 4-year-old **Francis Bean Cobain** — "just once before I die" (*National Enquirer*). Meanwhile, the *Star* says Love — who's moved into galpal **Drew Barrymore's** NYC apartment — is planning to quit her punk band, **Hole**, for a solo career and a softer musical repertoire.

Madonnarama!

Unmarried mother **Madonna** had daughter **Lourdes** baptized in a Miami Catholic church (*Globe*). Meanwhile, the baby's father, **Carlos Leon**, is telling Lady Madonna he wants to be married if she wants to have any more of his children (*Star*). The *Star* also reports that Madonna is the sexiest woman in the world, according to a recent poll conducted by condom manufacturer Durex.

Death Watch

The *National Enquirer* and the *Globe* carry cover stories saying **Frank Sinatra** is too weak to undergo the heart operation he needs. The *Stars* says he's just been in for bladder cancer tests.

We Are Family

Devastated by her recent and third miscarriage, **Whitney Houston** is thinking about adopting a child (*Star*). The *Star* also says the **Artist** (aka **Prince**) and his wife, **Mayte**, are considering adopting a child to replace their severely deformed son who died within a week of birth.

Victor Willis — the former **Village People** singer and ex-hubby of TV actress **Phylicia Rashad** — is frequently found selling odds 'n' ends on the street in front of his San Francisco apartment, telling passersby that the clothes used to be-

long to **Rashad** (*Star*). **Mariah Carey** is begging hubby/**Sony** bigwig **Thomas Mottola** to make her a movie star. If he can, she'll find time to have that baby he wants so much (*Star*).

Celine Dion recently gave each one of her 13 brothers 'n' sisters a \$100,000 check and handed her mom 'n' dad the keys to a \$1 million-plus estate in West Palm Beach (*Star*).

Speaking of West Palm Beach, that's where ex-**E Street Band** saxman **Clarence Clemons** was arrested for assault 'n' battery of his girlfriend on January 3 (*Entertainment Weekly*).

Pamela Anderson Lee has been going to prayer meetings at the Self-Realization Fellowship — a yoga 'n' meditation cult founded by Indian guru **Paramahansa Yogananda** in 1920 (*Globe, Star*).

"You can't build a marriage like that when the man gets up off his sick bed and says, 'Want to do a line with me, honey?' And the woman says, 'Sure, why not'" — **Tanya Tucker**, whose coming autobiography, "Nickel Dreams," is excerpted in the *Star*.

After getting dumped by **Winona Ryder**, "X-Files" star **David Duchovny** is now dating **Lisa Loeb** (*Star*).

Deep Thoughts

"You don't always have to think of anything that you're personally going through in order to write about it. For me, the melody usually describes the feeling more than anything, and the lyrics come second" — **Babyface** explains the art of songwriting (*Us*).

"Some of the stuff that's big for us lately seems less rock and has more of a beat influence. **Beck** stays away from the typical rock sound" — **KROQ/L.A. MD Lisa Worden** analyzes Beck's appeal (*Time*).

"I don't know why sales shouldn't be more or less the same. Are there more movie tickets, or more of anything, being sold?" — **Mercury** President **Danny Goldberg** assesses the record industry's minimal sales growth in *Entertainment Weekly*, which notes the film business was, in fact, up 8% in 1996.

BIG Questions

"I don't think there'll be any banjos" — **Johnny Cash** answers the "What kind of music do you think they'll have in Heaven" question (*Us*).

"Change? Change? We're not gonna change for anyone!" — *Spin* cover stars/eight-page interview subjects **Pearl Jam** frontman **Eddie Vedder** answers the "How many members of Pearl Jam does it take to change a lightbulb?" question.

MUSIC & MOVIES

CURRENT

- **EVITA** (Warner Bros.)
Single: Don't Cry For Me Argentina/Madonna
Other Featured Artists: Antonio Banderas, Jonathan Pryce
- **MICHAEL** (Revolution)
Singles: Through Your Hands/Don Henley
I Don't Care If You Love Me Anymore/Mavericks
Other Featured Artists: Kenny Wayne Shepherd, Bonnie Raitt
- **SCREAM** (TVT Soundtrax)
Featured Artists: Nick Cave & The Bad Seeds, Moby, Connells
- **JERRY MAGUIRE** (Epic Soundtrax)
Featured Artists: Neil Young, Aimee Mann, Bruce Springsteen
- **THE PEOPLE VS. LARRY FLYNT** (Angel)
Featured Artists: Gary Wright, KC & The Sunshine Band, McCoys
- **ONE FINE DAY** (Columbia)
Single: For The First Time/Kenny Loggins
Other Featured Artists: Keb'Mo', Tina Arena, Natalie Merchant
- **BEAVIS AND BUTT-HEAD DO AMERICA** (Geffen)
Single: Love Rollercoaster/Red Hot Chili Peppers
Other Featured Artists: No Doubt, White Zombie, L.L. Cool J
- **GHOSTS OF MISSISSIPPI** (Columbia)
Featured Artists: Dionne Farris, B.B. King, Muddy Waters
- **THE PREACHER'S WIFE** (Arista)
Singles: I Believe In You And Me/Whitney Houston
Somebody Bigger Than You Or I/Whitney Houston
- **DAYLIGHT**
Single: Whenever There Is Love/Bruce Roberts & Donna Summer (Universal)
- **SPACE JAM** (Warner Sunset/Atlantic)
Singles: Fly Like An Eagle/Seal
I Believe I Can Fly/R. Kelly (Jive)
For You I Will/Monica
Space Jam/Quad City DJ's
Other Featured Artists: Coolio, D'Angelo, All-4-One
- **ROMEO & JULIET** (Capitol)
Singles: Lovelife/Cardigans (Mercury)
Number One Crush/Garbage
Other Featured Artists: Radiohead, Everclear, Des'ree
- **SET IT OFF** (EastWest/EEG)
Single: Don't Let Go (Love)/En Vogue
Other Featured Artists: Brandy, Queen Latifah, Seal
- **THE MIRROR HAS TWO FACES** (Columbia)
Single: I Finally Found Someone/Barbra Streisand & Bryan Adams

COMING

- **BEVERLY HILLS NINJA** (EMI)
Featured Artists: Patti Rothberg, Hazies, Blondie
- **WHEN WE WERE KINGS**
Single: Fugees/Rumble In The Jungle (Mercury)

CYBERSPACE

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

'Net Chats

Partridge Family alumni **Shirley Jones** and (now-**WKQI/Detroit** morning man) **Danny Bonaduce**, Tuesday (1/21) at 9pm ET/6pm PT, America Online (keyword: LIVE).

Cake, Wednesday (1/22) at 9pm ET/6pm PT, America Online (keyword: LIVE).

Moby, Wednesday at 10pm ET/7pm PT, Prodigy (jump: CHAT).

On The Web

A show featuring **Jon Anderson** of **Yes** and **John Entwistle** of the **Who** will be cybercast Saturday (1/18), beginning at 10:45pm ET/7:45pm PT (<http://www.lalive.com>).

Catch a **Black Crowes** performance Sunday (1/19) at 6:30pm ET/3:30pm PT and a **No Doubt/Goldfinger** show Wednesday at 9:30pm ET/5:30pm PT (<http://www.LiveConcerts.com>).

Radio Free L.A., featuring **Beck**, **Cypress Hill**, and members of **Pearl Jam** and **Rage Against The Machine**, beams into your PC Monday night (1/20) at 11pm ET/8pm PT (<http://www.audionet.com> and <http://www.radiofreela.com>).

MUSIC DATEBOOK

MONDAY, JANUARY 27

- 1956/**Elvis Presley** releases "Heart-break Hotel."
- 1968/**Otis Redding** releases "(Sittin' On) The Dock Of The Bay"
Also... The **Bee Gees** give their first-ever U.S. show, performing at the Anaheim Convention Center.
- 1977/**Patti Smith** is seriously injured when she falls off a stage in Tampa, FL.
- 1984/**Michael Jackson's** hair catches fire while filming a **Pepsi** commercial.
- 1991/**Whitney Houston** sings the National Anthem at Super Bowl XXV.
- Born: **Bobby "Blue" Bland** 1930

TUESDAY, JANUARY 28

- 1956/**Elvis Presley** makes his national TV debut on "The **Dorsey Brothers** Stage Show."
- 1978/The **Doobie Brothers** make the first of two appearances on "What's Happening!"
- 1985/A veritable galaxy of superstars record "We Are The World" at the **A&M** studios in Hollywood.
- 1996/**Chris Isaak** makes a guest appearance on "Friends."

WEDNESDAY, JANUARY 29

- 1958/The **Champs** release "Tequila."
- 1979/**Emerson, Lake & Palmer** break up.

1979/**Brenda Spencer** kills two people in San Diego, saying she did it because "I don't like Mondays." Profoundly inspired, the **Boomtown Rats** write a song about her motive.
Born: **Eddie Jackson** (**Queensryche**) 1958

THURSDAY, JANUARY 30

- 1969/The **Beatles** give their last public performance, playing on the roof of **Apple** studios. The set is filmed as part of the "Let It Be" movie.
- 1973/**Kiss** perform their first gig, playing New York's Coventry Club.
- Born: **Ruth Brown** 1928, **Marty Balin** (**Jefferson Airplane**) 1943, **Jody Watley** 1961

FRIDAY, JANUARY 31

- 1986/"Down & Out In Beverly Hills," co-starring **Bette Midler** and **Little Richard**, opens.
- 1989/**Playboy** publishes nude photos of **LaToya Jackson**.
- 1993/**Garth Brooks** performs the National Anthem at Super Bowl XXVII, and **Michael Jackson's** performance garners the highest rating ever for the game's halftime show.
- Born: The late **Terry Kath** (**Chicago**) 1946, **Phil Collins** 1951, **K.C.** (**K.C. & The Sunshine Band**) 1951, **John Lydon** (aka **Johnny Rotten**) 1956

SATURDAY, FEBRUARY 1

1950/**RCA** introduces the 45rpm record player.



The Kingsmen — pornographic evidence.

1964/The **Kingsmen's** "Louie Louie" is declared "pornographic" by Indiana Mayor **Matthew Welsh**.

1985/**Glenn Frey** makes his acting debut, playing a pilot in a "Miami Vice" episode that's based on his song "Smuggler's Blues."

1988/The **Cars** break up.
Born: **Don Everly** 1937, **Rick James** 1952, **Lisa Marie Presley** 1968

SUNDAY, FEBRUARY 2

1959/**Buddy Holly**, **Richie Valens**, and the **Big Bopper** give what will be their final earthly performances in Clear Lake, IA.

1978/**Van Halen** signs with **Warner Bros**.

1981/**Duran Duran** release their first single, "Planet Earth."
Born: **Graham Nash** 1943

— Paul Colbert

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



STREET TALK®

Cavanaugh Becomes KTBZ/Houston GM

Veteran Houston broadcaster **Ellen Cavanaugh** has been named GM at Alternative **KTBZ/Houston**.

Cavanaugh previously held GSM posts at crosstown Hot AC **KHMX** and Oldies **KLDE**.

WBAB/Nassau-Suffolk Program Coordinator **Eric Wellman** has been named Ops Dir. for the Rock station. Wellman succeeds **Jeff Levine**, who exited in December.

ST hears **WXYV-FM (V-103)/Baltimore** PD **Steve Crumbley** has left the station. Will **WPGC-FM/Washington's Dr. Dave Ferguson** be Crumbley's replacement?

Two New Promo Doms

Expect **Johnny Barbis** to relocate from NYC to L.A. and be appointed President of **A&M Associated** labels next week.

And ... look for **Mercury** to elevate VP/Top 40 & Pop Promo **Steve Ellis** to VP/Promo in the near future.

In the wake of **WVAZ/Chicago** PD **Maxx Myrick's** recent elevation to OM (See Page 1), station MD **Jamillah Muhammad** is expected to officially add APD duties shortly.

Look for the sister of Denver's longtime Country leader — **Jefferson-Pilot**-owned **KYGO-FM** — to become the market's second Country FM shortly. Here's how it's going to happen:

- The programming and calls of recently acquired CHR/Rhythmic **KQKS-FM** will move from 104.3 to 107.5. (The new KQKS consultant will be **New Century** VP/Ops & Programming **Bob Case**. The new slogan will be "KS 107.5, The Beat of Denver." KQKS is currently airing 5000 songs in a row without commercials.)

Rumors

- Is former **WXKS/Boston** MD **Tad Bonvie** now doing swing at crosstown competitor **WBMX**?
- Is **WDJX/Louisville** PD **C.C. Matthews** about to be promoted to OM? Will APD **Karen Rite** cop the then-vacant PD slot?
- Look for veteran Country programmer **Barry Mardit** to leave his DC-based **Metro Traffic** job for a Country PD gig in Michigan.

- The CHR/Pop format presently on **KHHT-FM** (at 107.5) will go away.
- The new format on 104.3 will be Country, but **KYGO-AM & FM OM John St. John** said it won't be Classic Country, the live and local format currently heard on **KYGO-AM**. The PD of the forthcoming Country outlet will be **KYGO-AM PD Chuck St. John**.

You Learn

CHR **WSSX/Charleston, SC** morning drivers **Ryan Walker, Ric Rush & Mary Russell** accidentally found out they were being let go — thanks to a phone call placed by the **Critic** (aka the morning co-host on crosstown Alternative **WAVR**.)

WSSX PD Calvin Hicks told ST he was quietly negotiating with **WAVR** night bloomer **Holly Anderson**, but the word got out after she went to hand in her resignation, telling her GM that she was going to do mornings on **WSSX** with Hicks.

Before Hicks had an opportunity to meet with Walker, Rush & Russell, the **WAVR** morning team let the proverbial cat out of the bag on-air. They also invited the ex-**WSSX** morning stars to join them on-air the next morning.

Hicks told ST that the morning trio were let go because of ratings performance and attitude. Hicks has also hired **WAVR** parttimer **Frank Bucci** for nights.

The all-Talk programming heard on **KEWS-FM/Dallas** at 94.9 shifted to **KDFX's** 1190 AM frequency and the new calls **KOOO** on Monday (1/13). The change follows **Salem's** purchase of **KEWS** from **Infinity** last October; **Salem** gave up **KDFX** as part of the deal.

The on-air lineup includes **Don Imus** (5-9am), **Dr. Joy Browne** (9am-noon), the **Dolans** (noon-2pm), **Don & Mike** (2-6pm), **Tom Leykis** (6-9pm) and "Ferrall On The Bench" (9pm-midnight).

Adieu Ron & Ron?

While the *Ft. Lauderdale Sun-Sentinel* reported Friday (1/10) that **Ron & Ron** co-host

Continued on Page 29

cat scratch fever
january 27th

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STREET TALK®

Continued from Page 26

Ron Diaz is taking two weeks off with plans to return to work, partner **Ron Bennington** says Diaz is burned out and will leave the show. (Reportedly, a new host is being sought to replace Diaz.) ST's calls to the **Ron & Ron Radio Network** went unreturned.

KLOS/L.A. has moved from Active Rock to more of a mainstream Rock stance. Morning drivers **Mark & Brian** also will be adding music to their show.

Rumbles, Pt. 1

- **WAKX/Grand Rapids** promotes News/PSA Dir. **Rod Kackley** to PD. He replaces **Jay Towers**, who becomes MD at **Viacom CHR/Rhythmic WDRQ/Detroit**. Meanwhile, **WZJM/Cleveland** morning driver **Joe Mama** rejoins his former PD, **Lisa Rodman-Rose**, at WDRQ.

- **KHEY-FM/EI Paso** welcomes new PD/morning man **Danny White**, coming from the **KATS-FM/Yakima, WA** PD post.

- 100,000-watt Country **KRCS/Rapid City, SD** flips to CHR "Hot 93.1." **Charlie O'Douglas** is the new OM; **Left Erickson** is the new PD.

- **KCHX/Odessa-Midland, TX** MD **Leo Caro** is officially promoted to PD. He'll retain his MD duties as well.

- Rock **WCIZ-FM/Watertown, NY** hopped to Country **WFRY-FM** and the "Froggy 97" moniker last week. **L.B. Green** will be the PD; **James Pond** the MD.

- **WAYZ-FM/Waynesboro, PA** PD **David Burd** exits the Country outlet, citing philosophical differences with GM **Marge Martin**. He'll continue subbing at Country **WMZQ-FM/Washington**.

- **KYLD/SF** ups mixer **Jazzy Jim** to MD. He replaces **Jose Mein**, who'll remain with the station as Asst. Production Dir.

- **KKFR/Phoenix** late-nighter **Roxanne** returns to late-nights at **WBBM-FM/Chicago**.

- After six months, **Dave Corrigan** has parted ways with **WRQX-FM/Washington** and morning co-host **Jack Diamond**.

- **KJQY/San Diego** night jammer **Tony Miranda** picks up weekends at crosstown **XHTZ**.

- **KMLE-FM/Phoenix** welcomes new APD/MD/midday maven **Jon Allen**, coming from the PD post at **WQIK-FM/Jacksonville**.

- **KMXV/KC** welcomes new morning show producer **Kevin Cross**, coming from similar duties at **KTHT/Fresno**.

- **KGGI/Riverside** welcomes new night jammer **Ricky Fuentes**, coming from a similar slot at **KKSS/Albuquerque**, and new overnighter **Victor Cruz**, coming from **KWNZ/Reno**.

- **WWKX/Providence** welcomes former crosstown **WPRO-FM** morning show producer **Kim Reis** as morning co-host. She'll replace **B.B. Goode**, who'll retain her **WJMN/Boston** duties.

- **WNVZ/Norfolk** midday maven **Paul McCoy** segues to morning co-host and overnight sensation **Troy Shannon** is upped to middays. Shannon also does swing at **WPGC/Washington**.

- **WWSN/Charlotte** APD/midday maven (and former PD) **John McFadden** exits.

Records

- **Priority** Exec. VP/GM **Art Jaeger** exits.
- Look for **Epic** promo domo **Patricia Bock** to be named **MJJ** VP/West Coast Promo next week.

- After 20 years with the company — the first 18 as its L.A. local promo rep — **Capitol** Dir./Nat'l Promo **Susan Epstein** exits.

- **Discovery** VP/Promo **Jack Ashton** has resigned, effective January 24. He'll form his own promotion consultancy and retain **Discovery** as a client. Meanwhile, **Discovery** Dir./AAA Nat'l Promo **Rene Magallon** also exits.

- **MCA** SF local promo rep **Anthony Miles** shifts to Nat'l Promo duties for **Beyond Records** and its yet-to-be-titled promotion company, based in SF. **Beyond** is looking for three more national promo people as well.

- Former **Zoo Entertainment** West Coast promo rep **Jim Parsons** becomes the Atlanta-based Southeast Regional Promo Mgr. for the **Work Group**. He replaces **Michele Block**, who segued to similar regional duties, based out of NYC. **Work** also eliminates the Washington, DC Regional Promo Mgr. post, held by **Leo Collins**; **Block** now will handle that region.

- **Curb** Chicago rep **Hal Leineck** segues to **EMI** in the Windy City.

- **Arista/Nashville** welcomes **Jon Peterson**, coming from the Adult Alternative **WRLT/Nashville** PD post.

- **Magnatone** welcomes new Midwest Regional promo dude **Bob Reeves**, formerly with **River North Nashville**. **Dan Nelson** exits.

'GRD Wants MTV

The first song played on **MTV** was the **Buggles'** "Video Killed The Radio Star," but in Grand Rapids it's **WGRD** morning stars **Rick, Darla & Scott** who've rallied 150 listeners to protest cable systems operator **TCI's** recent decision to stop carrying **MTV** locally. **WGRD** has gathered more than 1000 signatures on an "I want my **MTV**" petition, but no word on whether **TCI** will rescind its decision ... yet.

KRAK-FM/Sacramento will become "Gold Country" on Friday (1/17), leaving **ARS** sister **KNCI-FM** to carry the current-Country banner. Combo OM **Mark Evans** will oversee both stations and **KRAK-FM** PD **Ray Knight** retains his programming/midday duties. **KRAK-FM** morning dude **Dan Cheatam** exits — though **ARS** is trying to find a place for him elsewhere in the company.

WNAV-AM/Annapolis, MD owner **Jake Einstein** pulls the plug on his marketing agreement with **Adams Communications** to run the station himself. The 79-years-young

Continued on Page 31

BETTER THAN EZRA "DESPERATELY WANTING"

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Airplay=Sales

	T.W.	Last Week	2 Weeks Ago	3 Weeks Ago
St Louis				
KPNT-30X	323 units	286	178	152
WKBQ-18X				
KSHE-10X				
Boston				
WBCN-21X	632 units	568	383	171
WFNX-15X				
WXKS-10X				
Cleveland				
WMMS-27X	406 units	296	189	141
WENZ-21X				
WZJM-10X				
Atlanta				
99X-15X	418 units	371	267	183
Pittsburgh				
WXDX-34X	205 units	144	124	89
Denver				
KXPK-18X	307 units	160	130	76
KTCL-24X				
KALC-27X				
KBPI-12X				
Hartford				
WMRQ-15X	198 units	139	101	60
WKSS-10X				
WPLR-15X				
Kansas City				
KISF-28X	211 units	162	103	53
KLZR-24X				
KMXV (just added)				
New Orleans				
KKND-47X	750 units	585	567	320
WZRH-36X				
WEZB-13X				
KHOM-10X				
WCKW-9X				
National				
Soundscan	17,407 units	15,264	10,222	7,150

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WMYK/Norfolk
V103/Baltimore

The first single from the album **Travelling Without Moving** **WORK**

STREET TALK®

Continued from Page 29

Einstein will take over as Ops Mgr., replacing **Bob Duckman**. Einstein — who also operates crosstown **WYRE-AM & WRNR-FM** — has begun adding Talk to **WNAV-AM's** Nostalgia and Sports programming.

KFMX-FM, KKAM-AM, KFYO-AM, KZII-FM & KRLB-FM/Lubbock, TX GM Scott Parsons has been elevated to VP/Regional Mgr. for **Gulfstar Communications Lubbock Inc.** Parsons — who retains his GM responsibilities — will oversee Gulfstar's Lubbock properties as well as its Farmington, NM stations.

Ice Ice Baby

After being knocked off-air for three days by an ice storm, Country **KYKR-FM/Beaumont, TX** and AC sibling **KKMY-FM** resumed broadcasting on Tuesday (1/14). The **Gulfstar**-owned outlets were both silenced by continued ice buildup that caused severe tower damage.

Gulfstar Regional VP/GM **Jim Ray** told ST the Beaumont facilities are running on a diesel-powered generator meant for hurricane-created outages, noting that sister **KLVI-AM** and co-owned **KIOC-FM** suffered brief, intermittent power outages on Sunday (1/12) as well. Meanwhile, the market's **KQXY-FM** went off-air on Monday morning and hadn't returned to the airwaves at press time.

Condolences to **Mercury** VP/Promo **Chris Lopes**, whose 58-year-old father, **Joe Lopes**, passed away on January 2 after suffering a heart attack.

Rumbles, Pt. 2

• **WKXJ/Chattanooga** welcomes former **KQIZ/Amarillo, NM** night slammer **Hollywood Hayes** and overnight sensation **Chico Banana**. Meanwhile, **KQIZ** Production Dir. **Eric Michaels** segues to similar duties at **WEBN/Cincy**.

• Classic Rock **KOZZ/Reno, NV** names **Max Volume MD**.

• **WCHX/Savannah, GA** morning driver **Debbie Bolton** exits. No replacement named.

• **KFRX/Lincoln, NE** morning driver **Dan Tooker** exits.

• **WPST/Trenton, NJ** elevates Promotion Dir. **Mike Kaplan** to APD/MD, afternoon driver **Joel Katz** adds Promotion Dir. duties, and overnigher **Jason Barsky** segues to nights.

RADIO & RECORDS



1

- **Val Azzoli** upped to **Atlantic Records** co-Chairman/co-CEO.
- **Heavy D** elevated to **Uptown Records** President.
- **Heritage Media** names **Randy Grossert** Prez/GM of **WVAE/Cincy** and **Carey Mertz** Prez/GM of **WEMP-AM, WAMG-FM & WMYX-FM/Milwaukee**.
- **Ted Jordan** becomes **WBZ-AM/Boston** VP/GM.
- **Paul Talbot** appointed **KVRY/Phoenix** GM.

5

- **Larry Stessel** named **Mercury Records** Sr. VP/GM, Mktg., Sales, & Promo.
- **Rick Bleiwiss** appointed **BMG Distribution** Sr. VP/Mktg.
- **Dave Herman** exits **WNEW-FM/NY** for afternoons at crosstown **WXRK**.

10

- **Joe Dorton** becomes **Sky Broadcasting** President/COO.
- **Stu Olds** elevated to **Katz Radio** President.
- **WLOL/Minneapolis** ups **Tac Hammer** to GM and **Tom Gowan** to Station Mgr.
- **Bob Hughes** promoted to **WXTR/Washington** VP/GM.

15

- **Marty Greenberg** joins **Belo Broadcasting** as VP/Radio.
- **Rich Robertson** named **KJR/Seattle** GM.
- **Steve Harris** becomes **KRLY/Houston** PD.
- **Ed Chandler** returns to **KSON-FM/San Diego** as PD.

20

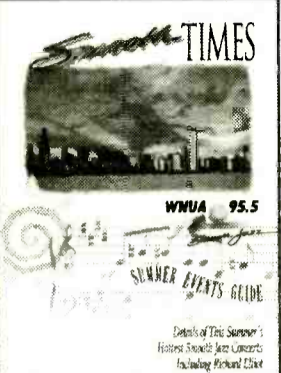
- **Rochelle Staab** becomes **KIIS-AM & FM/L.A.** PD.

Leap O' The Week

WBHT/Wilkes Barre-Scranton (Market 61) night jammer **Billy Hammond** jumps to nights at **WIOQ/Philly** (Market 5).

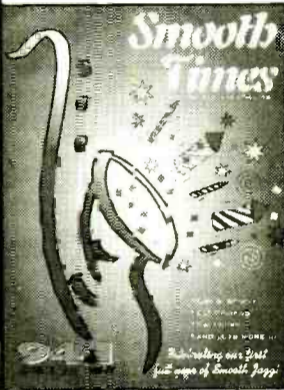
Kudos 'n' superlatives to the **Island Records** promo staff, whose efforts on behalf of **U2's** "Discotheque" captured "Most Added" honors on all four of **R&R's** Rock-based charts — including 100% of our Alternative reporters.

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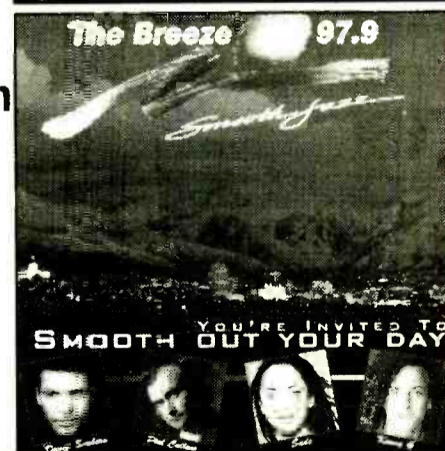


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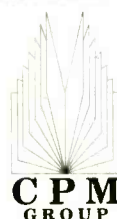
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—Lorin Palagi, WPNT Chicago



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WDAE

Continued from Page 13

porate very casual, frank, and conversational sports discussions."

News/Talk sister **WFLA-AM/Tampa** afternoon host **Brian James** will host mornings at 'DAE, while 'FLA nighttimer and market veteran **Bob Lassiter** replaces James in afternoons. Other hosts include **WFLA-TV** sports anchor **Chris Thomas** (1-3pm), the syndicated **Gary Burbank** (3-5pm), and former crosstown **WFNS-AM** and **WSUN-AM** host **Steve Duemig** (5-8pm).

Tampa Bay Lightning coach **Phil Esposito's** show will preempt Duemig on Tuesday nights from 5-7pm. The station will also serve as an **ESPN Radio Network** and **Prime Sports Network** affiliate.



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MARKETPLACE SALES: **Matt Parvis**
OPPORTUNITIES SALES: **Dawn Garrett**
WASHINGTON: 202-783-3826, FAX: 202-783-0260
VICE PRESIDENT/SALES: **Barry O'Brien**
SALES REPRESENTATIVE: **Lauren Belcher**
ADMINISTRATIVE ASSISTANT: **Shannon Weiner**

NASHVILLE: 615-244-8822, FAX: 615-248-6655
DIRECTOR/SALES: **Jennifer Scruggs**

A Perry Corp. Company

Building Brickman



Sharing a smile on the set of the electronic press kit for Jim Brickman's new "Picture This" album are (l-r) Windham Hill/High Street Records VP/Marketing **Ron McCarrell**, artist **Martina McBride**, **Brickman**, **Martina McBride's manager Kim Blake**, **Windham Hill/High Street President Steve Vining**, and **Brickman's manager David Pringle**.

Capstar

Continued from Page 1

U.S."

Capstar announced on January 8 it would pay \$35 million for Community Pacific, a chain of medium-market outlets in Anchorage, AK; Des Moines; Modesto, CA; and Stockton, CA. That deal is expected to close in the fourth quarter of 1997. Capstar and Community Pacific have agreed to enter into an LMA, which will go into effect upon the expiration of the Hart-Scott-Rodino waiting period.

As part of the Community Pacific deal, **Commonwealth Broadcasting L.P.** Managing Partner **Dex Allen** will become President/COO of Capstar's newly formed West Coast subsidiary, effective immediately; Community Pacific CEO **David Benjamin** will become Chairman/CEO of the subsidiary upon completion of the transaction.

'Buy-And-Build' Strategy

The deals are part of a national trend to invest in and build small- and medium-market groups into broadcasting behemoths that mirror large-market success stories, while frequently offering much less risk due to reduced market competition.

Hicks, Muse Chairman/CEO **Thomas Hicks** said the deals are ev-

idence that Capstar will "continue to actively pursue our buy-and-build strategy to create value in the rapidly consolidating radio broadcasting industry, as Hicks. Muse has been doing very successfully and will continue to do in many other industries."

For Mathias, it's a marriage made in radio heaven: "I'm really excited about the deal. It enables us to realize our goals and keep the group moving forward. It's an exciting vision that Capstar has — to be the largest operator in small and medium markets. It's a radio Walmart strategy."

Mathias said Benchmark's 32 stations in 10 markets — including **WVOC-AM, WCOS-AM & FM & WHKZ-FM/Greenville-Spartanburg; WOSC-FM & WWFG-FM/Salisbury-Ocean City, MD; and KRMD-AM & FM/Shreveport, LA** — will help Capstar raise the profile for middle-market stations and will play an important role in the eight-month-old company's intended growth to an up-to-200-station group. It now owns or is purchasing 103 stations.

Mathias will open an office for the new company in Atlanta while Benchmark's corporate operation will remain in Baltimore. **Bruce Spector**, Mathias's fellow general partner, told *The Baltimore Sun* he will leave the company at closing.

Band Of Gypsies



Gypsy Soul recently visited the **Westwood One Radio Networks** to drop off copies of their recent **Cabana Boy** release, "A Test Of Time," and to perform for the employees. Shown are (l-r) **Cabana Boy's Brian Porizek**, **WW1 Brite AC PD Bill Michaels**, **Gypsy Soul's Roman Morykit and Cilette Swann**, **Cabana Boy's David Lipson and Alan Oken**, and **WW1 Soft AC PD Andy Fuller**.

Richards

Continued from Page 1

proud to have been part of the creation and success of WRCX since its inception two and a half years ago. Now I'm even more excited to have a bigger role in our future. We've assembled the best team in America, and we're all poised for total world domination. Yipee!"

Richards joined WRCX as PD in June 1994 after two years of programming **Classic Rock KZOK/Seattle**. He previously programmed **WWRX/Providence** and has also worked at **WZLX/Boston, WMMR/Philadelphia, WBAB/Long Island, and WZZO/Allentown**.

Little

Continued from Page 1

"It's going to be fun, exciting, and something I'm really looking forward to."

Little, who joined **Power 99** last April, will be giving up her airshift to concentrate on the new position. This is the first programming job in Little's 14-year industry career. She has been Asst. PD/MD at **KJMZ/Dallas, MD for WBLS/New York** and **WPEG/Charlotte**, and News Director at **WCKZ/Charlotte**; she also worked on-air at those stations.

Myrick

Continued from Page 1

during his 19-year radio career include **WALR/Atlanta, WJMO/Cleveland, WCIN/Cincinnati, WPLZ/Richmond, WVOI/Toledo, and KDKS/Shreveport, LA**.

KFSD

Continued from Page 3

the end of last year. "Anything we've done is never in response to competition or potential competition. We started making some music adjustments following the holidays, saying to ourselves, 'Where does one go from here?'"

"We've never labeled our station as anything... we wanted to be a Pop radio station for adults in San Diego." Johnson adds he reduced the '80s titles on **KFMB** due to increased burn, and points to such acts as **311** and **Sublime** as prime examples of how musical directions are evolving.

'K-Bach' Coming

Mount Wilson Broadcasters has also moved to fill the Classical void in San Diego by announcing plans to flip **KNNZ-AM/Anaheim, CA & XTIN-AM/Tijuana-San Diego** — both currently simulcasting **KGIL-AM/Los Angeles's** all-Beatles format — to Classical as "K-Bach" in early February. The high-powered signal is expected to cover San Diego, Riverside-San Bernardino, Orange County, and Barstow, CA during the day.

Brotman

Continued from Page 3

libs are written down. You just make them sound like they are spontaneous." He's assembled a three-inch-thick binder that scripts out every step and gives him background on all performing groups who will march along Pennsylvania Ave. past the White House re-

viewing stand.

"I love doing it," said Brotman, one of the nation capital's best-known public relations men (his clients include **Sugar Ray Leonard, Riddick Bowe**, the Baltimore Orioles, and the Washington Redskins). "It's an honor and never mundane, ordinary, or ho-hum. Every parade is the most exciting time I've ever had."



STEVE WONSIEWICZ

SOUND DECISIONS

Urban, Rhythmic Vibin' To A Jazz Beat

□ Current crop of jazz-flavored singles has some programmers moving to a new groove

Urban and CHR/Rhythmic will sound a little jazzier this year if a handful of music pros have their way.

The early returns from jazz-flavored records by **DGC/Geffen's Roots** ("What They Do") and **Kedar/Universal's Erykah Badu** ("On And On") have some programmers and promotion execs optimistic about the future for the music. They see these acts following in the footsteps of **D'Angelo** and **Maxwell**, artists whose music convinced many programmers that it was time to embrace songs that might not have fit squarely in the format box.

One strong supporter is **CHR/Rhythmic K M E L / S a n Francisco PD Michelle Santoso**, who predicted previously in this column (1/10) that Urban is about to get more "sophisticated" in '97, and that the acid jazz and/

□ **The audience is ready for something different. Everything sounds the same; not many people are being creative so the music stands out. That's why artists like Maxwell and D'Angelo have done so well.**
— **Kedar Massenburg**

or jazzier hip-hop tracks breaking from the street are on the verge of receiving some major exposure at mainstream radio. "Commercial mainstream urban will always be strong. But this is a completely different form coming from the street and it's hit music."

For Urban **WGCI/Chicago PD Elroy Smith**, "On And On" already is making an impact. He reports the single was the number-two most-requested record last week. "It's one of a couple of very eclectic records that really stands out and give us a more diverse sound, making radio exciting. **Peggy-Scott Adams's** 'Bill,' which is a very controversial blues record, is another one. These are songs that are out of the norm and beginning to happen. They also are songs that we will find out very quickly if they are going to succeed or fail."

Smith, who candidly notes the

Badu track took him by surprise, says both upper and lower demos are responding to the vocalist's jazz beat. "For the older people the song reminds them of **Ella Fitzgerald**, and with the younger kids it's all about an incredible groove."

Smith hedges his bets, however, when it comes to predictions that

about those artists and **Us3** and **Guru**, who are incredible artists in their own right. You're talking about MCs versus rich, soulful vocalists."

Since the music is less focused on rap, Massenburg believes it has a better chance of mainstream acceptance. "Some parents find hip-hop artists or MCs offensive because they don't understand the music or what they're saying. So they end up closing the door to the music. These new artists has a crooner or diva type of vibe so it's more acceptable. And the kids are into it because it still has a very credible hip-hop element."

Massenburg says he's been "very pleased" with the way Urban radio has responded. "Initially they told me it was okay. But I could tell they weren't sure what format it would fit in. Once they played it, the response was immediate."

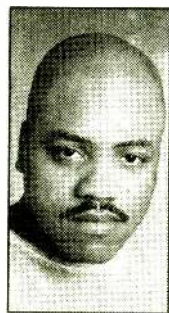
He also credits **Universal's** work at the mix shows, clubs, and specialty shows with building a firm base. "You have to let it marinate in the streets first in order to get the kids. You have to build that base and make sure the kids are picking up on the vibe. I didn't want to go directly to radio because they might think it was too jazzy and more appropriate for [NAC]."

Does Roots Have Legs?

Geffen Head/Promotion Bob Catania agrees with Massenburg that radio is still feeling out listeners. "Right now programmers are a little confused. The music doesn't fit one genre or another, especially 'What They Do.' It's slightly urban and slightly rap. Like a lot of original music, it's somewhere in the middle, and programmers are still finding their way with it. There's definitely been more of an openness, even though some of the very hip-hop stations are having a little problem with it because it's not a total street record."

Yet he's encouraged that major market stations like **KMEL** and format colleague **KUBE/Seattle** are early supporters of the **Roots** single. He also believes it's going to be major markets that lead the way. "Having two musically trend-setting stations like these that have people known for picking hits is very exciting. It's also encouraging that a couple of West Coast stations have stepped out on an East Coast band. That's a very positive sign."

The wild card, adds Catania, could be **MTV**. "I don't work MTV, but I have to believe that anything they are making a buzz clip has to be a part of the new direction they're taking. That in itself is a pretty adventurous and bold statement from them."



Elroy Smith

Kedar Massenburg



Bob Catania

more similar-sounding records are going to get airplay because of **Badu's** initial success. "We're going to take it hit by hit. It would be dangerous to play more right now. You don't want to go overboard. It's like when we first started playing **Kirk Franklin**. All of a sudden everybody wanted us to play gospel songs. The same with **Peggy-Scott Adams**. Just because we're playing that song doesn't mean we're going to be playing more blues."

'Underground Buzz'

That's an opinion held by many other Urban and Rhythmic PDs, who feel it's still more of an underground buzz. Even though it's picking up steam, many programmers haven't felt the urgent need to jump out on more records.

Nevertheless, the fact that a station like **WGCI** is supporting the single indicates that the rest of the country should be ready, says **Kedar Massenburg**, **Kedar Entertainment** owner and the man who executive produced **D'Angelo's** breakthrough album and **Badu's** debut disc. "The audience is ready for something different. Everything sounds the same; not many people are being creative so the music stands out. That's why artists like **Maxwell** and **D'Angelo** have done so well and why **Roots** and **Erykah** are coming around. These are the sounds that are going to break through in '97 and be around for a while. It's going to be harder for the synthesized stuff to break."

Even though jazz-flavored urban records caught the attention of the industry a couple of years ago, Massenburg says the current style is very different. "You're comparing apples to oranges when you talk

For Adults Only

■ 40- and 50-something artists find AC success
by Jay J. Levy

As the rock era matures, so do its artists and listeners. Bypassing the traditionally youth-oriented pop music market, 40- and 50-something artists are coming up with impressive numbers at AC.

Last year alone, we saw **Elton John** miss the Pop chart with both "You Can Make History (Young Again)" and "Blessed," only to claim victory at AC with a No. 1 and No. 3 hit, respectively. **Rod Stewart's** "So Far Away" was barely perceptible on CHR but went No. 1 on AC for six weeks, becoming one of the top five songs of the year on that format. And **Tina Turner**, the roaring inferno herself, went top 10 on AC with her remake of **John Waite's** "Missing You" and is currently enjoying a top 10 hit on UAC with her **Barry White** duet "In Your Wildest Dreams."

In each of these cases, these artists' music bypassed the Pop chart, but found their audiences waiting to embrace them at more adult-oriented formats. And embrace them they have.

One Clear Voice

Peter Cetera was reported as "Carving Out An AC Identity" in an article by AC Editor **Mike Kinosian** (R&R 3/1/96). That identity he carved has since become a well-ingrained trench. In a little over a year, the former **Chicago** vocalist quietly amassed three consecutive top 10 hits ("Forever Tonight," "Faithfully," and "One Clear Voice") with a fourth one, "S.O.S." (a duet with **Ronna Reeves**), on its way.

River North Records VP/GM Ed Mascolo recounts the first few steps taken with "One Clear Voice": "I serviced the album to CHR when it initially hit the streets. But I talked with AC indies and every one indicated this was the right way to go with this record." Was there a concern whether or not he still had a strong fanbase? Mascolo blunts any skepticism, recalling, "Promoters and others explained how important Peter was to the format."

It was the viewpoint of several whom Mascolo talked to that Cetera was (and is) one of the core AC artists in the country. Mascolo says, "That kind of made our life a lot easier. Also, I was amazed when he came here and did his show in Nashville. So many young songwriters in this town were going nuts to get tickets. They would do anything just to get a chance to go backstage and meet him. He has really survived the trends and fads the country has gone through."

Stuck On Lionel

Lionel Richie has had similar success. His much-awaited comeback was met with a certain amount of trepidation over whether the '80s hit-maker still had an audience. The answer has been, well, "Louder Than Words." Since its release, "Don't Want To Lose You" has gone top 10 at UCR, AC, and NAC and No. 1 at UAC. The follow-ups, "Ordinary Girl" and "Still In Love," have both gone top 10 at AC, with "... In Love" still climbing.

Mercury VP/Promotion Steve Ellis explains whether or not there was a conscious effort to focus the music toward the AC crowd: "We sent the album out to all formats. After working a record for a period of time, you see a definite trend as to which way it's going, and this music gravitated to the AC and UAC side. That's where we got the most acceptance and that's what its strength became. So we pursued those formats."

But what about winning back the all-powerful Pop radio listener? Ellis sees it as just a question of time: "We did work the music at Pop, and I do think we made some great inroads with people who may not have been **Commodores** fans or even born when Lionel was a **Commodore**. I think we're going to see the rewards of those inroads when he puts out his next album."

The goal is for **Richie** to go back in the studio at the end of the year and have something new for 1998. And there's more on the way from **Peter Cetera** as well. According to **Mascolo**, a greatest hits package is in the works for a potential July '97 release, including classic Cetera duets from the '80s, selected hits from the current album, and even a couple of new tracks.

These artists have weathered the storm of changing tastes over the decades and are still here to sing the tale. It will be interesting to see which of today's music stars will be able to claim the same a couple of decades from now. Perhaps we will be marveling at the stamina and skill of a 50-something **Hootie & The Blowfish** or the passion and perseverance of a 40-something **Alanis Morissette**.

It could happen.

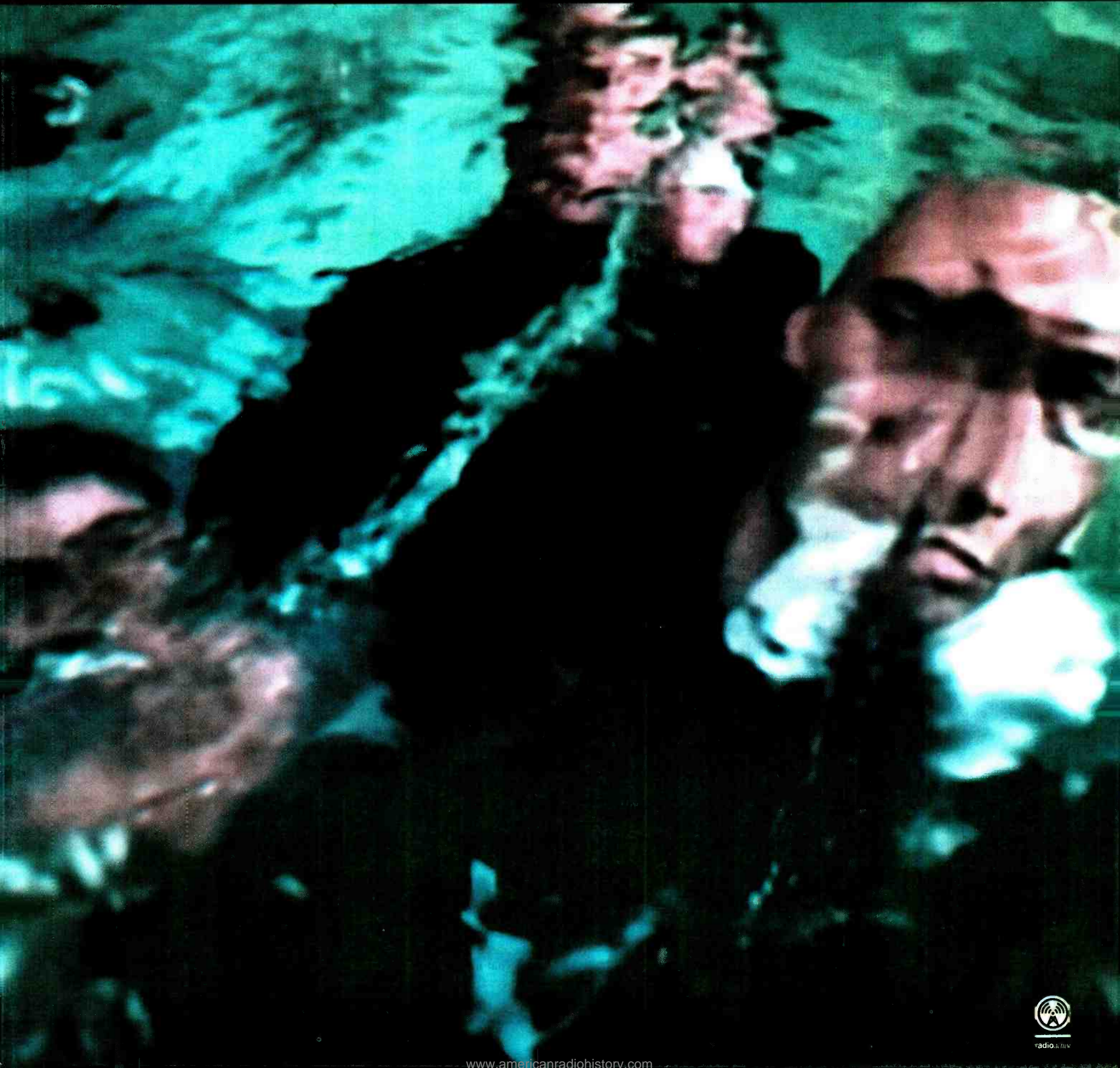
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RR LAUNCHING PAD

Urban Happy To Receive 'Bill'

Man leaves woman for another man. That's pretty much the gist of vocalist **Peggy Scott-Adams's** "Bill," a cheatin' song for the '90s causing quite a commotion at Urban and Urban AC.

Taken from Scott-Adams's **Mardi Gras/Miss Butch** album "Help Yourself," the track is currently being played at such Urban stations as **WGCI/Chicago, WQQK/Nashville,**

Records, a 20-year old catalog label specializing in Louisiana blues, zydeco, gospel, jazz, and other genres. **Mardi Gras** has a P&D deal with **Miss Butch Records,** which is owned by **James Lewis,** who wrote the single and produced the album.

Hildebrand released the album in the beginning of October. "We serviced mostly blues-formatted stations around the South and instantly started hearing they were getting a reaction."

Based on that response, Hildebrand then hired indie promoters to work the record to Urban and started getting thumbs-up signs from PDs by early December. The next step: retail. "We're in the middle of setting up some big retail promotions. We have the momentum going on the single. Now we have to make our presence felt in the stores. We're hopefully

going to release a cassette single, which should increase awareness.

"We have about 100,000 albums shipped. We really want to keep building on this. We think we can get a lot more Urban stations and then, ultimately, take it to mainstream and Pop."

Alternative 'Bestows' Hit Upon Mundy

Add Irish singer/songwriter **Mundy** to the list of alternative acts getting a nice boost from their inclusion on blockbuster soundtracks. The artist's debut U.S. single on **Epic,** "To You I Bestow" — from the album "Jelly Legs" — appears on the "Romeo & Juliet" disc, a record many programmers have embraced.

Alternative was so taken by the 21-year-old newcomer's cut that 26 stations officially added it out of the

box. Major-market believers include **KITS/San Francisco, WFNX/Boston, KNDD/Seattle, KZON/Phoenix, WENZ/Cleveland, and KTCL/Denver.**

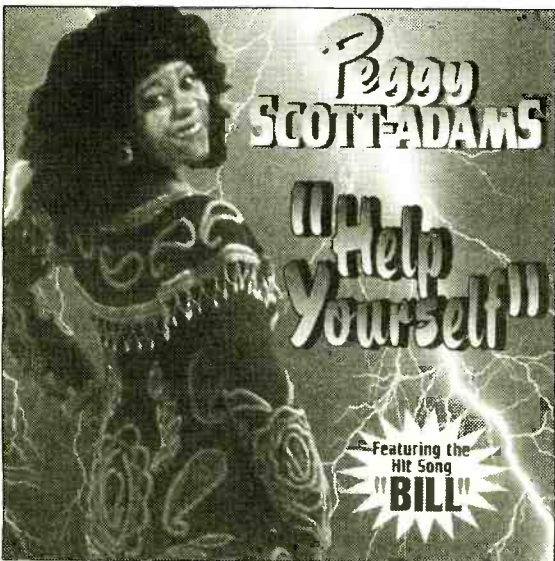
While the "Romeo & Juliet" inclusion was a plus, it wasn't part of the original game plan. Comments **Epic VP/Alternative Promotion Stu Bergen,** "Not many people could have predicted how well that soundtrack was going to do. We simply thought of him as a great artist who deserved to be played at Alternative and Adult Alternative. Everyone was very excited about the music. We definitely see the focus moving beyond the soundtrack and onto the album, which we think has several singles on it."

Bergen, who tips his hat to **KNDD MD Marco Collins** for being a big champion of the record, says **Epic** purposely targeted the beginning of the year to begin working the single. "We didn't start working it until the first of December, letting radio hear the music and getting their feedback. We had our eyes on launching it in the new year because we wanted to let the holiday rush go by. We also knew we wouldn't have an album out until February, so it didn't make much sense to go earlier."

One big believer in the single is **KZON PD Bill Pugh,** who was turned onto the record by **MD Erika Smith.** In fact, Pugh's decision to add the single had less to do with the soundtrack and more to do with how it fit in with his decision to give the station more of a pop flavor.

"I'm a big fan of a three-minute pop song and onto the next record. This one has the sound and texture we need and fits in well with our library cuts. It also fits in with the fact that we like to be more adventurous and play things like **Ashley MacIsaac.** We have to play the hits, but we're not a hard, low-end-driven Alternative. We jettisoned most of those records back in August."

Look for **Mundy** — who opened a handful of dates for **Alanis Morissette's** first UK tour — to begin a U.S. tour in March.



Peggy Scott-Adams

WGZB/Louisville, and **WPLZ/Richmond.** UACs on the track include **KMJQ/Houston, WYLD/New Orleans,** and **WMJM/Louisville.**

WGCI PD Elroy Smith goes so far as calling the song "historic" in that it's the "first time I've seen a record generate this kind of response on our Oldies AM and FM. To appeal to those diverse audiences is quite something. It's a controversial blues record that has people talking."

Smith is so convinced the single is a hit that two weeks ago he officially added it into power rotation (31 weekly plays). "It's another example of us trying to stay ahead of the game," he says, adding that it's part of a growing number of unique songs starting to break at the format (see *Sound Decisions*, page 34).

WQQK PD/MD Tony Wright agrees. He put the record on the station's midday request show over the holidays "and the phones haven't stopped ringing since. And it's all been positive. It's along the lines of a **Michael Jackson** record as far as phones."

The reason it's reacting and becoming more than just a novelty song is simple, say programmers. "I think a lot of it is true," observes **Wright.**

"It has to be the lyrics because it's not about [the beat]. Most of the calls or faxes are from women who tell us it either happened to them or to someone they know. It really hits close to home."

The person who's making things happen for the record is **Warren Hildebrand,** owner of **Mardi Gras**



Mundy

MUSIC NEWS & VIEWS

Manson Not Okie-Dokie By Gov

Local do-good politicians once again are testing the patience of **Marilyn Manson's** concert promoter, **Pace.** This time around Oklahoma Governor **Frank Keating** has jumped on the bandwagon, issuing

a public statement asking people not to attend the platinum-plus band's February 5 concert in Oklahoma City. Keating reportedly wrote that the band promotes "satanic worship, child abuse, and drug use." It's the



Marilyn Manson

second time local politicians have spoken out against the band this year. Promoters ran into similar obstacles in Salt Lake City in January. Interestingly, and to the credit of the band's fans, all shows have gone off without any problems.

Nowell Benefit A Blast

A tip of the ol' hat to **No Doubt, Pennywise, Voodoo**

Glowskulls, the Vandals, and the **Ziggens** for their performances on January 10 at the Hollywood Palladium in honor of late **Sublime** frontman

Brad Nowell. The benefit concert raised an estimated \$20,000 each for a scholarship fund for **Nowell's** 19-month-old son and the **Musicians Assistance Program,** a drug counseling organization.



No Doubt

Blondie To Re-form (Again)?

Seems the on-again-off-again reports of **Blondie** re-forming are back on. The grapevine has the seminal New York

new wave band in the Big Apple working on new material. There's no word on when or if an album will be released since the band is without a record deal.

Odds-N'-Ends: Nike has signed up to sponsor the **Airwalk Sno-Core**

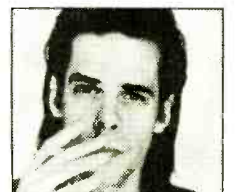
Tour, a music and snowboard festival that kicks off on February 14 in Providence. Acts set to perform during the one-month tour of ski resorts and clubs are **Face To Face, Pharcyde, Less Than Jake,** and the **Voodoo Glowskulls** ... Long-time **Nine Inch Nails** drummer **Chris Vrenna** has left the band and is currently on the road working with the **Smashing Pumpkins.**

Electronic fans take notice: the **Chemical Brothers'** new album, "Dig Your Own Hole," is slated to hit retail in April. The band also will tour in the U.S. in support of the 11-song disc. In other notable album release news, word is that **Columbia** is eyeing a February release for the new **Toad The Wet Sprocket** disc while **A&M** hopes to drop **Van Morrison's** "The Healing Game."

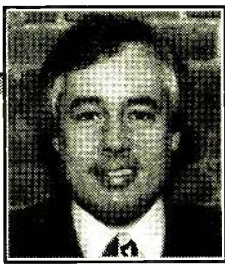
Crazed/Megaforce goes to retail on February 4 with **Ace Frehley's** solo set "12 Picks" ... On February 28 **Elektra** delivers singer/songwriter **Fredy Johnston's** "Never Home" and **Reprise** rockers **L7's** release "The Beauty Process" ... **Epic** drops **Brownstone's** new album "Still Climbing" on March 4 ... **A&M's** the **Caulfields** will issue their new set on March 18.

Tour News: Nick Cave will make a brief U.S. solo appearance, visiting six cities in support of his forthcoming "The Boatman's Call" album, due in stores on March 4 ... **Bruce Sonneborn**

and indie Florida rockers the **Sundogs** take off on a two-month string of club and radio concerts beginning on February 22 in Biloxi, MS and wrapping up on March 23 in Manchester, NH. More dates are expected to be added ... **Enclave** duo **September 67** open for **Wilco** beginning on February 10 in Charleston.



Nick Cave



JOHN MAINELLI

Researching The Researchers

■ Probing 'Rush fatigue' and the rise of Dr. Laura

It wasn't easy, but I tried to pry as much information as I could from several Talk radio researchers for this week's research-themed issue. Naturally, they're hesitant to dispense "proprietary information" commissioned and paid for by their client stations.

But I had a number of interesting conversations and, hopefully, gleaned some insights on where the format's headed for 1997 and beyond. Later in this column, all the researchers will discuss, in varying degrees, what they've learned lately about **Rush Limbaugh** and **Dr. Laura Schlessinger**.

Entertainment Vs. Information

Critical Mass Media's Joel Lind says his company's Talk radio research is showing a continuation of what's been going on for some time. Says Lind, "Stations that serve the entertainment needs of their audiences are prospering, while those not doing compelling entertainment, regardless of the information services they provide, are not doing so well."

Lind also notes that there's been an "ideological narrowing of the format. Stations that think they're the great big soap box of their market are really the soap box of the right wing in their market. But it shouldn't be simplified as just a left-right spectrum. We weren't surprised by **Pat Buchanan's** success because we saw the *populist* trend coming.

"Buchanan understands the world a lot better than many, and it's upsetting to the lefties and liberals programming the format. Liberals may try to embrace libertari-

anism, but it doesn't resonate nearly as well as populism ... PDs who say, 'We've got our liberal on to balance Rush' are missing the boat altogether."

Lind says last November's general elections were a bit of a dud for Talk radio and the media in general. He also notes that the "ascent of Dr. Laura into the pantheon of national talk stars" is another indication that politics isn't the driving force it used to be. "Of course, Rush was the big phenomenon in the early '90s, targeting the angry white male." Lind and other researchers believe "white males" aren't quite so angry anymore since the election upheavals of 1994 pretty much went their way.

Political Burnout?

On the other hand, the **Research Group's Dick Springfield** thinks there's mileage left in politics for Talk radio. "We're not burning out on politics in spite of the last election — it's just the way politics is being presented. Rush and [Howard] Stern have the art on how to do it. They're full of surprises and unique insights."

Springfield also feels there's no end to the desire for information, as long as it's the information listeners want, presented in a manner they can relate to. "When you look at the baby boomers, which I'm a part of (the higher end), there's an

increasing thirst for information. But it varies by region."

For example, Springfield observes, "On the East Coast, the focus in politics is the 'party.' In the west, it's the personality, not the party. California people often aren't even sure what party someone's in."

Lind says Dr. Laura isn't the only sign of movement away from traditional politics. "Sports radio has also come into its own as an individual format, losing the old-line statistics and moving toward shoot-from-the-hip entertainment. Limbaugh and, more recently, Sports-talk, built a younger male core for the format. Laura's come is chang-



It's baloney to say Rush is cooling off. He can develop and work an audience like nobody can, cut to the quick, get people's emotions going, and make great theatre of the mind.

—**Dick Springfield**



ing the chemistry for many stations. Stations that make general assumptions about the Talk audience are taking huge risks."

Coleman Research's Chris Ackerman agrees that Talk radio serves males, both young and old, with Limbaugh and Sports Talk,

Researcher Quotes Too Good To Pass Up

• Here's a potpourri of additional comments (and free advice) from some of the research people interviewed for this week's column:

"The more high-tech we become, the more 'high-touch' is wanted. Where are the new people coming from? You don't get personalities from a computer." — **Dick Springfield**

"Too often stations are told to get rid of compelling personalities because they're not 'popular.' If he's vanilla, he'd better be your morning man with a really good news machine behind him." — **Joel Lind**

"A developing trend is that many people are becoming insulated, not having interests outside their immediate community." — **Richard Harker**

"People who are into Talk programming will tolerate news and information segments, but the die-hard news and info people don't always have an interest in the talk side." — **Chris Ackerman**

and adds that so does FM Talk, like **WJFK-FM/Washington** with **Stern** and **G. Gordon Liddy**. "We ask, 'Where's the female version of JFK? There's a need and an opportunity for such a station.'"

Ackerman agrees with others that "information-only Talk shows are declining somewhat while the Limbaugh/[Don] Imus/Stern-type shows are gaining compellingness. Successful personalities are polarizing and have a definite slant. It's that specific type of identity that makes them work.

"Even though a majority of research subjects might say they don't like someone, a minority — a strong minority — will give personalities like Howard Stern huge TSL. It's the two out of 10 that really love Stern who make him so successful. The trick is not pleasing everyone, but having an appeal to a significant — not necessarily big — group that spends significant time with radio."

Ackerman has some thoughts on the inherent differences between Stern and Imus, both of whom work for the Group Formerly Known As **Infinity** (now a part of the **Westinghouse/CBS** family). "Stern is much more stream-of-consciousness, very topical, almost unscripted with maybe some planned spontaneity. Imus is more like a sitcom. You know that there's

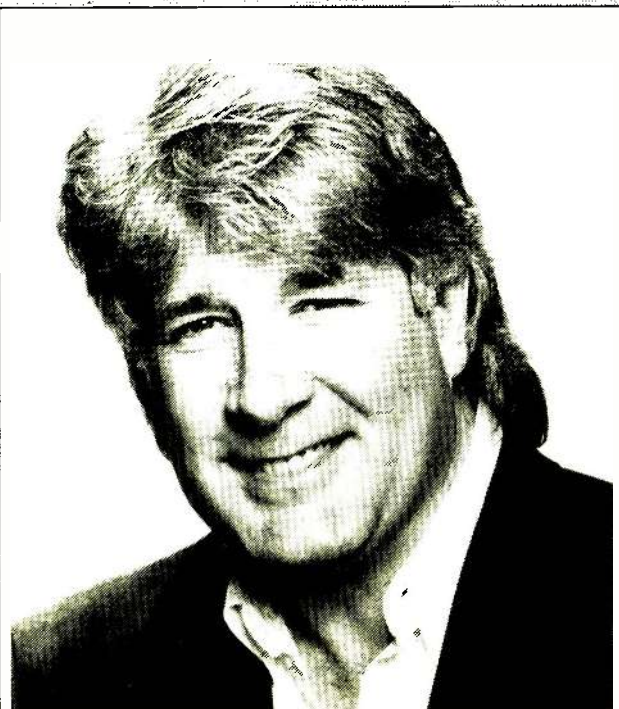
a lot of pre-production, planning, produced bits, and cast members who do different characters and character voices. Imus's show has more 'craftsmanship' than Stern's. Stern is just Stern, letting it happen. Both succeed, but are fundamentally different."

'Phantom Cumer' Emergence

The **Benchmark Co.'s Rob Balon** surveys the scene and has some encouraging words for sales departments everywhere. "There seems to be an emerging 35-44 audience that's becoming more involved with Talk radio. They used to be 'phantom cumers' but weren't product-oriented enough to know to report it. It's a good sign that there's more [young demo] awareness of talk hosts and the listeners' relationship to the station they're listening to."

Balon says he's not sure if it's a "blip on the radar screen, but there now seems to be two different kinds of Talk stations in the country — traditional vs. 'hot talk' or 'young talk.' The more traditional Talk models, like **KGO/San Francisco**, are the 'sum of its parts type.' They could withstand the loss of major talent as opposed to a totally talent-driven station. Their audience

Continued on Page 39



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Researching The Researchers

Continued from Page 37

identifies first with the station, then with the personalities."

The bottom line, according to Balon, is, "Do listeners say of KAAA: 'Joe Blow or Fred Fish.' Or do they say 'Talk or News?' In KGO's case, it's the latter. WRKO/Boston is a good example of the personality/name station as opposed to being identified as News or Talk."

Balon warns, "Stations that are talent-driven tend to rise and fall faster based on the fortunes of the talent." On the other hand, if you're thinking of starting a KGO-style information station, Balon observes, "I'm not sure it's doable anymore, certainly not against an established station. If you're the first on the block, be prepared to wait 10 or more years for solid success."

Somehow, I think terms like "10 or more years" have been removed from corporate dictionaries everywhere, except in Japan. And I worry about Japan.

Limbaugh Fatigue?

Stations with and without Rush Limbaugh wonder about his staying power, especially in the light of a hefty fee and inventory increases sought by his radio syndicator, EFM Media. Sometime next month, this column will track Limbaugh's long-term ratings trends nationwide. In the meantime, I asked the various researchers to weigh in on the topic of his perceived durability.

Lind sees no immediate cause for alarm. "There's some Rush fatigue in some markets, but we saw that a few years ago and I don't see that it's accelerating lately. The fatigue is not salient enough to wave any flags. It's valid to ask if his appeal is less, but, like Garth Brooks, he's still on top of the mountain even if his appeal is down a bit."

Edison Media Research's Joe Lenski — who used to do political polling for CBS — says his company is on the case. "We're testing any changes in feelings toward Limbaugh right now, but we don't have results yet. The lack of interest in the last election had to hurt him a bit. On the other hand, Clinton's reelection lets him keep his punching bag.

"My opinion is the GOP succeeding in '94 took some wind out of his sails. But when he moves toward commentaries on social events like the Singapore caning, it's a different story. I think he's more interesting when he's on those kinds of topics rather than ethics scandals in Washington. Yes, people are worried about Rush fatigue. We're checking to see if it's real and if it's personal or content-based."

Harker Research's Rich Harker says things are changing on the

ent times ahead for issue-oriented Talk, especially now that the elections are over. In Limbaugh's case, there have been changes in the way he's perceived, especially by Liberals. On some level, he's now accepted by them. There isn't the polarization you had a few years ago. I'm not sure if it's his style or some outside factor. In any event, it's not Rush and the liberals linking arms — rather a quieting down."

On the matter of Limbaugh fatigue, Harker says it has to be put in perspective. "It's a little premature [to be worrying about it]. It's cyclical, like music formats. Issues have a lot to do with it. Potential issues could play into Rush's style of Talk. If Limbaugh fatigue exists, it could be cyclical. I'm not sure it exists."

Ackerman agrees. "His appeal is as strong as it's ever been. His hard core fans don't appear to have waned. P2 and P3 listeners have produced some erosion — the fringe, not the core. A few years ago, when his TV show was going great and radio ratings were super strong, it was the height of his popularity on a global basis. Now, the curiosity factor and the fringe people who contributed to his success — some of that is gone. It looks like he's holding up."

Springfield is more emphatic. "It's baloney to say Rush is cooling off. He's a radio person. He knows good radio. He can develop and work an audience like nobody can, cut to the quick, get people's emotions going, and make great theater of the mind. He's kind of caught in the doldrums of the election, but he delivers consistent ratings because of talent and the ability to communicate."

Benchmark recently released a general Talk radio research project that included several questions about Limbaugh. Balon isn't quite as optimistic as other researchers.

Limbaugh is still the most dramatic talent in radio today, but even among conservatives, there's a bit of a slippage, even among hard-core fans.

—Rob Balon

Limbaugh scene, but not to worry. "We've entered a period where the issues are somewhat muddled, which makes it more difficult for him to galvanize an audience. It's harder to determine between the white hats and the black hats. He's still head and shoulders above everyone else and still the lightning rod for Talk radio in general."

Harker adds, "There are differ-

☐

Yes, people are worried about Rush fatigue. We're checking to see if it's real and if it's personal or content-based.

—Joe Lenski

☐

"Limbaugh is still the most dynamic talent in radio today, but, even among conservatives, there's a bit of a slippage, even among hard-core fans."

Balon says his study showed people tiring of "politicizing and the Hillary [Clinton] and Bill bashing. It's hard to say how that'll go, but we're seeing more of it than two years ago. 'Rushistas' have shown some slippage, not that they don't like him, but they're tired of the 'overpoliticization.'"

Balon says it's not just Limbaugh's politics that some listeners are tiring of. "It's Talk radio in general. Not just him, but he's the poster boy for it. Too many others try to do it without a modicum of the talent Rush has. Everyone who can afford to have him should have him. But he would be well advised to look at the potential downside of the political arena. As for long-term predictions, Rush has reached a point that few have ever reached. He will be a force as long as he wants to be."

Dr. Laura's Hot Streak

Everyone agrees that Schlessinger is this year's hot Talk talent. CMM's Joel Lind is one of them. "Laura breaks the mold of previous advice-type talk hosts. Until Laura, they were taken from the archetype Dr. Joyce Brothers and constituencies were different. Laura is not a left-liberal in her appeal profile. Her message is conservative."

"Once she becomes familiar in a market, her perception doesn't tend to change. People like to get to know her. She's perceived as a supporter of values and responsibility — not a whiny, touchy-feely type." Richard Harker agrees. "She re-

ally talks to people. For a time she was a secret weapon for a lot of stations because people underestimated her appeal. She reaches a broad range of people, over and above the subject matter. We haven't detected people seeing her in a political way — certainly not like Rush, etc., who wear their political leanings on their sleeve."

Ackerman is a little more guarded. "I don't know if Laura has shown the ability to save a station like Rush has, but she seems to do very well when she gets a platform. She's created a whole new interest in Talk radio, but I'm not sure she's in his league yet."

Says Balon, "Dr. Laura is absolutely very hot, bringing in a whole new audience of females. She [tests] lots of positives and lots of negatives — the most liked and most disliked on a station. I'm not sure how long she'll be able to ride the wave."

"Many listeners see her as being too strident, but significant numbers think she's right on the money and kicks butt. If she softens her act just a bit, it'll extend her big run. Unfortunately, if her high negatives continue, she can't fall back on the national political scene like Rush can. Her gig is more limiting than his. Rush could have created buzz by doing gardening talk."

If you'll pardon the plug for next month's R&R Talk Radio Seminar in Washington, one of the aforementioned research companies, Edison, will link with McVay Media for a presentation called "Seven Habits of Highly Successful Radio Stations." May they use your station as an example.

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CALVIN GILBERT

Format Gets Older — And Younger

□ Research companies delve into both sides of core demos

As the first wave of baby boomers moves ever-closer to retirement age, Oldies radio research extends its demographic.

Concurrently, researchers are quite aware that the format also carries a continued appeal among those who are too young to have first-hand recollections of the magic of the '50s and '60s.

Perceptual Matter

As the boomers age, current studies have begun to place a greater emphasis on the over-55 crowd. Says **Coleman Research VP Warren Kurtzman**, "In the past, you would very rarely do perceptual research with listeners over the age of 54. We're now recommending to our clients that if you're not including the 55-59 cell in any research you do, you're missing a big chunk of the Oldies audience."

On the other hand, researchers are aware that the Oldies audience also encompasses a more youthful demo. **Harker Research President Richard Harker** explains, "Given that Oldies seem to appeal to a slightly younger demo than the music's era itself would indicate, we're trying to tap into that and keep the demo a little younger than you might think."

Acknowledging that the older demo is essential for Oldies radio, **Critical Mass Media Exec. VP/Strategic Analysis Joel Lind** says, "If you assume the general core of Oldies is now about 40-49, that puts you solidly into a 35-54. Not too many stations are going to be interested in 55-plus until the baby boomers get significantly 55-plus and it becomes a significantly more important ad demo."

Segregating Oldies Studies

The age of consolidation is beginning to create some unique challeng-

es to research firms. Says Kurtzman, "We're starting to run into more clients who own both a '60s and a '70s Oldies station, and they're trying to do some economy of scale by doing one study to cover the needs of both stations. While it's certainly very feasible, and we've done it successfully on a number of occasions, I don't know if you can get to all the questions you need to have answered when you consolidate those studies."

"To really get into the musical issues, and to give full justice to both stations, is really a challenge to do. There's an assumption that 'We're doing '60s Oldies on this station and we're doing '70s Oldies on that station. There's no reason we probably can't accomplish that in one research study.'"

While Lind hasn't personally witnessed a similar ownership situation, he realizes the scenario is a distinct possibility. Regarding such combined research, Lind asserts, "You could have a broader screen and make sure you have more people in your sample. What's scary is anytime you try to hold down your sample size to have them represent more than one type of format. With volume, though, anything's possible."

Old Wax, New Tracks

While the major hits of the '60s remain staples of Oldies programmers, the listener's tastes are changing. "Subtly, there are a few songs going to the wayside. There's kind of a return to even more traditional music," Harker explains. "A lot of the 'Mersey' [British Invasion] stuff is a little spotty. Even with the **Beatles**, you have to be more selective

today than you did before.

"There's a culling out of secondary material. All the power stuff continues to test with very low burn. That's the great thing. AC is showing more burn than Oldies is now, even with music that's 20-30 years older."

To replace music that's become charred, Harker says programmers must try to introduce other titles of the era. "The library has gotten a little smaller. We're trying to compensate somewhat by finding other music to replace it — maybe a secondary track that wasn't testing is testing better than it had before. There's kind of a churning within the '60s. On top of that, there's some addition of select '70s [tracks] that have a '60s feel."

Musical Compatibility

Playing the hits still matters, but Kurtzman says studies indicate that musical compatibility is key among listeners. "There's a tendency in music testing to just find the titles that test best and don't seem burned out. I think it's a lot more complicated than that."

"Oldies programmers who are not looking at cluster compatibility data may be missing a big piece of the pie. In music tests, over and over again, there are bodies of tastes within the core audience that really need to be paid attention to. If you're not making sure you're playing records that not only test well and aren't burned, but are also very compatible with those tastes, you may not be servicing the Oldies listeners as well as you think you are. There's a lot of debate over the value of compatibility data in music testing, but Oldies is one format where it's really very important."

The State Of The Seventies

When it comes to '70s-based Oldies stations, researchers point to **WNAP-FM/Indianapolis** and **WOCT-FM (The Colt)/Baltimore** as prime success stories.

Admitting that the format hasn't delivered strong numbers in all markets, however, **Harker Research President Richard Harker** comments, "The '70s format hasn't really proved itself, but I wonder if that's as much about execution as it is something intrinsic within the format."

A Real Format

Harker continues, "There are successful '70s stations, but in a lot of cases they seem to be a second station in a duopoly. The format will not have a full test until the owners of those stations say, 'This is a real radio station. We're going to invest in it just like we have in other formats.' That's marketing dollars, a morning show, and the services that successful stations have."

The advent of '70s has created a blurred line within the Oldies format. Says **Coleman Research VP Warren Kurtzman**, "It's more musical genre-based than chronological. A lot of '70s stations have successfully added late '60s material to their libraries, but it depends on what material they're adding. In general, the more Classic Rock-based '70s stations have been able to add Classic Rock music from the '60s, but not really any of the pop."

Adds Harker, "A traditional Oldies station doesn't have to play a lot of '70s, but I think it's beneficial to play some that are more '60s in tone. A '70s station can dip into the '60s from time to time for tempo or texture."

Respectable Changes

Harker says there's a potential danger when Oldies stations strive to create a narrow niche in the market. Admitting that the situation is different in the Top 5 markets, he adds, "When you're talking about a billion-dollar market, a 2.0 share is a pretty respectable piece of change."

In most markets, however, a two share usually isn't acceptable to the corporate office. "There's a real danger in trying to niche a format or trying to focus too much on clustering

and things like comparability," Harker continues. "What we find is that the very successful Oldies stations are really playing multiple clusters. Obviously, a programmer's skill in selecting those clusters is critical. There's a lot that goes into making a successful station, but the bottom line is you can't niche an Oldies station so narrow that it doesn't attract a large enough audience. I think a lot of '70s stations have fallen into that trap of trying to niche themselves and end up with a two or three share."

Transcending An Era

Why have '70s-based stations had a minimal effect on '60s stations? Harker responds, "I think that's because a lot of the music that came from the '60s transcends that era. There's a good-time, happy-times feel to the music. The '70s, in contrast, is a highly polar period for Oldies. It's much harder to get any kind of consensus. Quite honestly, I think the '60s-based stations have little to fear from the '70s stations."

"The pop side of the '70s is really pretty disposable music. The rock of that period has stood the test of time — I'm not quite sure the pop side has. That's why the rock-leaning '70s stations have been successful."

Kurtzman recently completed a study for a client that added a '70s Classic Rock/Classic Hits station to an existing Oldies station in the same Northeast market. He observes, "They bought this station, which has only been in existence for a year or two, and did some damage to their Oldies station."

"It wasn't because the station came on the scene, but the Oldies station had been playing a lot of '70s — and then it lost that '70s audience to the new station. Had they been concentrating on the '60s all along, their share probably would have been just as good because they were satisfying the '60s audience a lot more frequently."

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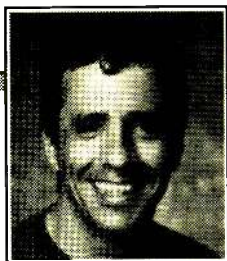
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Continued from Page 1

Discovering there wasn't a lot of market research for radio stations, Birch decided to figure out how to get scientific measurement of audience perception in-house. He realized even if he could find vendors, that type of work would be cost-prohibitive. So in 1977 Birch contracted with a local computer programmer and wrote software to tabulate both music research and a preference share-type study, which ran on an IBM 370 mainframe. He underwrote the cost of the programming, data acquisition, and processing by trading out computer time with a local Country station.

He began callout research in 1976 and installed music research at legendary stations such as WRBQ (Q105)/Tampa and Y100. But while doing taxes on what he calls his "paltry \$30,000 salary," he realized he could make a lot more money doing research than programming radio stations. So in early 1979 he left WQAM and started Radio Marketing Research, which was later changed to Birch Radio.

Birch signed up an eclectic group of markets including Rochester, Baltimore, and several in his home state of Florida. Throughout the '80s, Birch Ratings was successful in competing against Arbitron, servicing over 260 markets, and drawing close to \$25 million in annual revenue.

However, directly competing with Arbitron wasn't his original game plan. He had intended to compete against Media Stat and RAM — Jack McCoy's service in the early '80s.

But RAM went out of business and Birch bought Media Stat in 1981, emerging as the only company still standing. By 1983 all the smaller players were out of the ratings business and by default, it became Birch vs. Arbitron. Birch sold his business in 1986, and made a complete exit in 1990.

In part one of a two-part interview, Tom Birch candidly discusses his newest and perhaps biggest project to date.

R&R: What did you do after selling Birch?

Tom Birch: In 1990 my partner Ray Quinn and I bought stations in Destin, FL; Savannah, GA; Jackson, MS; and Monroe, LA. We operated them for five years and recently divested them. So at this moment I'm out of the business as an owner-operator. I still own the Florida station. So right now I'm a free agent.

R&R: How did the idea for the Birch Research Corporation come about?

TB: It dawned on me last summer, while watching Mel Karmazin at a news conference with Michael Jordan, that the industry's consolidation

has brought broadcasters much more leverage than before. While I don't think consolidation will cause radio ad rates to skyrocket, it will bring the opportunity for an operator to take a more powerful stance with vendors.

Arbitron ratings continue to be the most expensive item in a radio station's budget. They've been able to get the prices they get because they've been around for 30 years and have had a monopoly for the last five years. The actual cost of producing their service is far below [the prices they charge].

R&R: How did you research this?

TB: I spent last summer doing a careful analysis of the economics of today's marketplace. I started with [Arbitron parent company] Ceridian's annual report. Arbitron produced approximately \$135 million. The radio ratings make up most of that — probably 90%-95%.

R&R: What kind of profit margins are we talking about?

TB: I estimate that division (Arbitron Radio Ratings) produces gross margins in excess of 50%. So you've got an extremely profitable company sitting alone in a marketplace that is rapidly consolidating. Think of the power a company like CBS has when it negotiates its contract with Arbitron! Someone who owned an AM-FM combo two years ago might own eight stations in a market now. They have a lot more power as a buyer.

R&R: But at the same time, if they want radio ratings, Arbitron is the only place to go.

TB: You just fast-forwarded to where my interest has peaked. They [owners] can be as cantankerous as they want. But lacking a viable competitor, Arbitron can say "take it or leave it." So some kind of deal would be made.

There's another consolidation by-product. Over the last 30 years, a station's decision to buy a ratings service has been driven by agency utilization. The agencies have been dictating Arbitron [usage]. For a few years, some of them used Birch. But whoever had the most agencies got the most buys. Today that's less important because broadcasters can now drive the ratings service.

R&R: Can you provide an example?

TB: Say tomorrow Clear Channel and SFX vacated Arbitron and used our new service. Those two companies comprise 80% of the radio sale inventory for Richmond. If they decide to use something other than Arbitron, they will.

R&R: So the real deal here is the radio station's bottom line?

TB: Right. Additionally, many expanding radio companies are publicly traded or powered by venture cap-

ital, with high demand for increased yearly earnings. So of course everyone will be looking for ways to improve the bottom line. If your company spends \$10 million a year on audience ratings and you can cut your costs 40%-50%, imagine the savings in shareholder value.

R&R: It sounds tempting. Will Arbitron cut its rates to compete with you?

TB: Arbitron is also publicly traded. I'll bet Ceridian is looking for a 15% per annum increase in Arbitron's earnings. So there's a lot of pressure on Arbitron's management and sales staffs to get the highest rates. This will be harder to do in a shrinking, consolidated marketplace. The number of clients is dropping, so they'll have to get higher rates per client to stay even. So this is a wonderful time to come in with a new ratings service in a local market setting.

R&R: How will you be able to charge 40%-50% less than Arbitron?

TB: My cost savings will come from having a lower margin than Arbitron. I'll be less profitable by a large margin. I'll be happy with a 30% operating margin. Right now Arbitron is over 50%. I can make the service available for less money because we're a much smaller organization with lower overhead. Most important, I don't have any requirement to achieve the operating margins they do. I can be happy making a lower margin than Arbitron.

R&R: Did you conduct any market research?

TB: Yes, in September I hired Doug Jones Research in Atlanta. We fielded a study with about 75 CEOs, CFOs, and GMs in the Top 100 markets. We asked about their perception of Arbitron and other methodologies, as well as pricing scenarios. When we got it back it was clear this was a great time to resurrect our service in a different way.

R&R: There are several differing opinions about Arbitron's ratings and costs. What are the vulnerabilities your research has uncovered?

TB: The biggest one is price. Arbitron is seen as being way overpriced.

R&R: Are users happy with the product?

TB: Yes. Nobody is singing their praises, but for the most part they're satisfied. The combination of Steve Morris and Pierre Bouvard has softened the animosity that was there [at Arbitron] in the '80s.

R&R: I remember you passionately praising the old Birch system's superiority over Arbitron at many meetings and conventions. So I was stunned when you announced Birch Research Corpora-

The New Birch Vs. Arbitron

Tom Birch claims his new ratings service will mirror Arbitron's current diary system, but will be priced 40% to 50% below Arbitron in the Top 100 markets. Here's a side-by-side comparison of the two companies, supplied to us by Birch.

The New Birch Research Corporation Service Overview: Comparison To Arbitron

	BRC	Arbitron
Measurement Instrument	7-Day Diary	7-Day Diary
Sample Frame	Listed and unlisted telephone households Source: Metromail	Listed and unlisted telephone households Source: Metromail
Sample Weighting	Sample balancing to geographic, age/sex, and ethnic marginals	Sample balancing to geographic, age/sex, and ethnic marginals
Sample Geography	Metro	Metro, ADI, TSA
Survey Cycle	12, three-month rolling average reports in continuously measured markets.	Four Quarterly Reports (Jan-Mar, Apr-Jun, Jul-Sept, Oct-Dec) in continuously measured markets.
	Common survey period for all markets.	Common survey period for all markets.
Data Types	AQH and Cume persons, AQH ratings and shares, Cume ratings, Composition, Index	AQH and Cume persons, AQH ratings and shares, Cume ratings, Composition, Index
Demographics	Men, Women, Persons: 12-17, 18-24, 25-34, 35-44, 45-49, 50-54, 55-64, 65+ and all combinations thereof.	Men, Women, Persons: 12-17, 18-24, 25-34, 35-44, 45-49, 50-54, 55-64, 65+ and all combinations thereof.
Qualitative Data	HH size, income, life group, respondent education, employment, occupation; consumer behavior: auto purchase intent, grocery store purchase amounts, beer and soft drink consumption, banking service usage; Newspaper readership	HH size, income, life group, respondent education, occupation; consumer behavior: auto purchase intent, grocery store purchase amounts, beer and soft drink consumption, banking service usage
Dayparts	6A-10A, 10A-3P, 3P-7P, 7P-12A, 12A-6A reported for Monday-Friday, Saturday, Sunday and all combinations thereof.	6A-10A, 10A-3P, 3P-7P, 7P-12A, 12A-6A reported for Monday-Friday, Saturday, Sunday and all combinations thereof.
Data Distribution	Available on all third-party processor analysis systems (i.e., Strata, Tapscan); no extra fees required. Proprietary respondent-base analysis system included free with subscription.	Printed Reports. Available on all third-party processor analysis systems (i.e., Strata, Tapscan); requires extra fee. Respondent-base analysis available through Maximiser, requires extra fee.

tion would almost clone Arbitron's diary method. Are you conceding defeat?

TB: No. This is me conceding reality. My joke line is "I'm not out to make history anymore, I'm out to make money." If I came in with a new methodology, we'd have to re-educate the agencies, which is very risky and expensive. It's much easier to stipulate methodology.

I still think the telephone is a great method and has many advantages over the diary. But I do take my hat off to Arbitron. They've closed the gap on their biggest vulnerability in the '80s, which was response rate. When we were competing with Arbitron, our response rate was around 60%. theirs was around 30%. Now theirs is around 40%, while telephone response rates have dropped slightly.

R&R: Why didn't you launch with a totally new technology?

TB: Arbitron has looked at new technologies, as have other companies, but these technologies haven't been debugged. There are so many

things that can go wrong with a passive meter — like a watch or beeper. The technology is only as good as the person using it. A person could forget to take it with him.

The other problem is that both the agencies and broadcasters would have to accept the new technology. There could be huge differences in acceptance. It's very expensive to power up a new methodology. Any methodology that goes beyond the diary or telephone would be much more expensive than what Arbitron is charging today. The industry won't shoulder those expenses, and I'm not willing to take that kind of financial risk.

Next Week: In part two, Tom Birch discusses his timetable for expansion, and compares his new service's methodology to Arbitron's.

Birch can be reached at 11971 Glenmore Drive, Coral Springs, FL 33071; voice mail: (954) 255-9024; fax: (954) 341-5559; or e-mail: [Birch-Radio@worldnet.att.net](mailto: Birch-Radio@worldnet.att.net).

CHR/POP

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL% FAMILIARITY	TOTAL% BURN
	TW	LW	5W	6W		
NO DOUBT Don't Speak (<i>Trauma/Interscope</i>)	4.14	4.14	4.05	4.02	92.3%	21.8%
KEITH SWEAT Nobody (<i>Elektra/EEG</i>)	3.90	3.84	—	—	52.3%	10.5%
BLACKSTREET No Diggity (<i>Interscope</i>)	3.87	3.83	3.93	3.94	67.0%	16.0%
TONI BRAXTON Un-break My Heart (<i>LaFace/Arista</i>)	3.87	3.74	3.77	3.92	92.0%	25.5%
JEWEL You Were Meant For Me (<i>Atlantic</i>)	3.86	3.80	3.87	3.73	55.8%	8.5%
CELINE DION It's All Coming Back To Me Now (<i>550 Music</i>)	3.85	3.65	3.87	4.02	91.3%	34.0%
EN VOGUE Don't Let Go (Love) (<i>EastWest/EEG</i>)	3.84	3.84	3.94	3.87	78.8%	16.5%
CARDIGANS Lovefool (<i>Mercury</i>)	3.82	3.94	—	—	69.5%	14.3%
ALANIS MORISSETTE Head Over Feet (<i>Maverick/Reprise</i>)	3.80	3.87	3.91	3.95	93.3%	38.3%
R. KELLY I Believe I Can Fly (<i>Jive</i>)	3.76	3.77	3.84	3.88	63.8%	13.3%
NEW EDITION I'm Still In Love With You (<i>MCA</i>)	3.75	3.73	3.87	3.78	54.8%	15.0%
KEITH SWEAT Twisted (<i>Elektra/EEG</i>)	3.73	3.70	3.88	3.95	68.3%	20.8%
GREASE MEGAMIX Grease Megamix (<i>Polydor/A&M</i>)	3.68	3.75	3.76	3.71	85.5%	16.5%
BABYFACE Every Time I Close My Eyes (<i>Epic</i>)	3.61	—	—	—	38.3%	5.5%
MERRIL BAINBRIDGE Mouth (<i>Universal</i>)	3.61	3.52	3.68	3.63	81.8%	27.3%
COUNTING CROWS A Long December (<i>DGC/Geffen</i>)	3.52	3.66	3.42	—	56.5%	10.3%
CRANBERRIES When You're Gone (<i>Island</i>)	3.47	3.56	—	—	45.8%	9.3%
GHOST TOWN DJ'S My Boo (<i>So So Def/Columbia</i>)	3.44	3.38	3.54	3.48	74.8%	27.8%
SHERYL CROW If It Makes You Happy (<i>A&M</i>)	3.44	3.53	3.49	3.53	87.8%	35.0%
STREISAND & ADAMS I Finally Found Someone (<i>Columbia</i>)	3.44	3.31	3.65	3.58	41.3%	10.5%
GINA G Ooh Aah...Just A Little Bit (<i>Eternal/WB</i>)	3.36	3.43	—	—	47.3%	12.0%
JOURNEY When You Love A Woman (<i>Columbia</i>)	3.36	3.40	3.31	3.41	63.0%	20.5%
AMBER This Is Your Night (<i>Tommy Boy</i>)	3.23	3.27	3.26	3.29	73.0%	27.0%
DONNA LEWIS Without Love (<i>Atlantic</i>)	3.19	3.23	—	—	31.0%	7.5%
HOOTIE & THE BLOWFISH I Go Blind (<i>Reprise</i>)	3.19	3.26	—	—	69.8%	29.0%
DC TALK Just Between You And Me (<i>Virgin</i>)	3.16	3.20	3.13	3.24	42.0%	15.5%
RED HOT CHILI PEPPERS Love Rollercoaster (<i>Geffen</i>)	3.16	3.26	3.12	3.03	68.5%	19.3%
SEAL Fly Like An Eagle (<i>Warner Sunset/Atlantic</i>)	3.01	3.17	3.20	3.25	83.5%	33.8%
"AFKAP" Betcha By Golly Wow! (<i>NPG/EMI</i>)	3.00	3.00	3.17	—	44.0%	13.0%

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:** Boston, Buffalo, Hartford, New York, Philadelphia, Pittsburgh, Providence, Washington. **SOUTH:** Atlanta, Charlotte, Dallas, Houston, Miami, New Orleans, Norfolk, Orlando, Tampa. **MIDWEST:** Cincinnati, Cleveland, Columbus, Indianapolis, Kansas City, Minneapolis, St. Louis. **WEST:** Denver, Los Angeles, Portland, San Diego. Songs are removed from Callout America after 20 weeks of testing. © 1997, R&R Inc.

CALLOUT AMERICA® Hot Scores

By KEVIN McCABE

Jewel's "You Were Meant For Me" (*Atlantic*) continues to post strong **Callout America** scores across the board. It ranks No. 5 overall with a 3.86 and pulls a 3.89 among teens and women 18-24. "Meant" is the top tester in the West and in the South **WSTR/Atlanta** reports 64 plays, **WFLZ/Tampa** 43 plays, and **WXXL/Orlando** 37 plays.

"Every Time I Close My Eyes" by **Babyface** (*Epic*) debuts at No. 14 overall with a 3.61. With 12 Grammy nominations for his work as an artist and producer, Babyface is receiving a nice dose of well-deserved media exposure. "Eyes" ranks No. 11 in the 18-24 cell with a 3.65. Performing best in the South region with a 3.92, the song is getting 46 reported plays at **WNVZ/Norfolk**, 28 at **WHYI/Miami**, and 21 at **WAPE/Jacksonville**.

The "Grease Megamix" (*Polydor/A&M*) remains a solid **Callout America** performer — most notably among women 18-24, where it ranks second with a 3.99. "Grease" is also fourth in the East region with a 3.87.

"I Go Blind" by **Hootie & The Blowfish** (*Reprise*) receives a 3.72 among women 25-34, illustrating the band's continued strength in the adult female demos. **WZJM/Cleveland** reports 52 plays, **WEZB/New Orleans** 40 plays, and **KDWB/Minneapolis** 34 plays.

"When You're Gone" by **Cranberries** (*Island*) registers a 3.59 among females 18-24. **WKRC/Cincinnati** reports 63 plays, and **WZPL/Indianapolis** reports 35 plays.

If you'd like detailed **Callout America** information — including demo and regional breakouts, please call (310) 788-1695 or (310) 788-1648.

Babyface

"every time i close my eyes"

CALLOUT AMERICA

OVERALL SCORE	3.61
WOMEN 12-17	3.58
WOMEN 18-24	3.65
WOMEN 25-34	3.59 (#11)
SOUTH REGION	3.92 (#6)



STRESS
ROTATION!

12 GRAMMY
NOMINATIONS

Babyface every time i close my eyes





CHR/POP TOP 50

JANUARY 17, 1997

5W	4W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	4W	5W	
1	1	1	1	NO DOUBT Don't Speak (Trauma/Interscope) 6576 6280 6503 6245 126/0					
6	3	3	2	TONI BRAXTON Un-break My Heart (LaFace/Arista) 5838 5298 4950 4318 120/0					
5	2	2	3	EN VOGUE Don't Let Go (Love) (EastWest/EEG) 5817 5430 5138 4817 120/0					
23	16	7	4	CARDIGANS Lovefool (Mercury) 4667 3905 2709 1931 122/2					
3	5	5	5	SHERYL CROW If It Makes You Happy (A&M) 4146 4295 4867 4926 110/0					
2	4	4	6	MERRIL BAINBRIDGE Mouth (Universal) 4123 4340 4888 5130 106/0					
4	6	6	7	ALANIS MORISSETTE Head Over Feet (Maverick/Reprise) 4033 4053 4614 4919 108/0					
20	14	8	8	GINA G Ooh Aah...Just A Little Bit (Eternal/WB) 4007 3528 2772 1992 116/0					
18	19	9	9	JEWEL You Were Meant For Me (Atlantic) 3578 2996 2444 2194 108/5					
28	25	19	10	COUNTING CROWS A Long December (DGC/Geffen) 2784 2318 1914 1574 109/1					
24	24	18	11	R. KELLY I Believe I Can Fly (Jive) 2727 2354 2124 1930 106/8					
22	22	15	12	BLACKSTREET No Diggity (Interscope) 2702 2497 2179 1946 102/2					
8	8	11	13	KEITH SWEAT Twisted (Elektra/EEG) 2571 2704 3219 3661 78/0					
7	7	10	14	CELINE DION It's All Coming Back To Me Now (550 Music) 2533 2820 3455 3905 86/0					
13	13	14	15	AMBER This Is Your Night (Tommy Boy) 2504 2561 2874 2981 78/1					
19	20	17	16	NEW EDITION I'm Still In Love With You (MCA) 2472 2402 2288 2171 89/0					
21	21	20	17	DONNA LEWIS Without Love (Atlantic) 2468 2303 2247 1989 97/3					
9	10	13	18	DONNA LEWIS I Love You Always Forever (Atlantic) 2325 2593 3148 3553 85/0					
10	9	12	19	JOURNEY When You Love A Woman (Columbia) 2305 2679 3196 3492 72/0					
BREAKER	20			SPICE GIRLS Wannabe (Virgin) 2264 1114 213 — 113/16					
15	12	16	21	GREASE MEGAMIX Grease Megamix (Polydor/A&M) 2258 2490 2942 2772 77/1					
BREAKER	22			KEITH SWEAT Nobody (Elektra/EEG) 2245 1844 1215 834 83/2					
BREAKER	23			MADONNA Don't Cry For Me Argentina (Warner Bros.) 2213 1381 101 — 104/22					
BREAKER	24			RED HOT CHILI PEPPERS Love Rollercoaster (Geffen) 2058 1886 1752 1598 102/1					
12	15	21	25	NO MERCY Where Do You Go (Arista) 2014 2210 2750 3082 71/0					
11	11	22	26	SEAL Fly Like An Eagle (Warner Sunset/Atlantic) 1943 2095 3090 3357 63/0					
29	28	25	27	HOOTIE & THE BLOWFISH I Go Blind (Reprise) 1808 1743 1622 1571 68/3					
32	29	29	28	CRANBERRIES When You're Gone (Island) 1650 1463 1333 1272 84/4					
40	35	30	29	JOHN MELLENCAMP Just Another Day (Mercury) 1567 1454 1047 896 73/4					
42	33	34	30	DUNCAN SHEIK Barely Breathing (Atlantic) 1520 1364 1055 839 69/6					
39	31	33	31	WHITNEY HOUSTON I Believe In You And Me (Arista) 1505 1368 1140 901 82/2					
17	23	26	32	GHOST TOWN DJ'S My Boo (So So Def/Columbia) 1357 1619 2130 2228 52/0					
38	36	35	33	GINUWINE Pony (550 Music) 1324 1247 1046 944 71/3					
14	18	27	34	DC TALK Just Between You And Me (Virgin) 1321 1616 2623 2845 48/0					
—	41	36	35	BABYFACE Every Time I Close My Eyes (Epic) 1316 1123 882 520 71/3					
46	42	38	36	BETTER THAN EZRA Desperately Wanting (Swell/Elektra/EEG) 1092 1020 827 656 76/3					
25	26	31	37	BARBRA STRESAND & BRYAN ADAMS I Finally Found... (Columbia) 1038 1431 1828 1820 51/0					
31	32	39	38	JOHN MELLENCAMP Key West Intermezzo (I Saw...) (Mercury) 939 1002 1129 1282 43/0					
DEBUT	39			SHERYL CROW Everyday Is A Winding Road (A&M) 886 259 1 — 84/63					
—	—	45	40	GARBAGE #1 Crush (Capitol) 870 689 294 171 62/8					
37	37	40	41	BODEANS Hurt By Love (Slash/Reprise) 863 948 1035 952 45/0					
30	34	41	42	NO DOUBT Spiderwebs (Trauma/Interscope) 816 887 1049 1309 32/0					
35	38	42	43	AZ YET Last Night (LaFace/Arista) 807 882 1024 1013 35/0					
44	43	44	44	DAVE MATTHEWS BAND Crash Into Me (RCA) 750 701 770 723 41/0					
—	48	49	45	311 All Mixed Up (Capricorn/Mercury) 741 599 543 478 50/6					
16	17	28	46	"AFKAP" Betcha By Golly Wow! (NPG/EMI) 729 1532 2672 2564 32/0					
49	46	47	47	TONY TONI TONE Let's Get Down (Mercury) 672 624 573 565 37/0					
45	45	46	48	SUBLIME What I Got (Gasoline Alley/MCA) 654 628 685 711 33/0					
—	49	48	49	GLORIA ESTEFAN I'm Not Giving You Up (Epic) 615 600 514 438 37/0					
DEBUT	50			BUSH Swallowed (Trauma/Interscope) 581 484 331 160 37/1					

This chart reflects airplay from January 6-12. Songs ranked by total plays. Highlighted songs indicate Breaker.
127 CHR/Pop reporters. 125 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

BREAKERS®

SPICE GIRLS
Wannabe (Virgin)

TOTAL PLAYS/INCREASE: 2264/1150
TOTAL STATIONS/ADDS: 113/16
CHART: 20

KEITH SWEAT

Nobody (Elektra/EEG)

TOTAL PLAYS/INCREASE: 2245/401
TOTAL STATIONS/ADDS: 83/2
CHART: 22

MADONNA

Don't Cry For Me Argentina (Warner Bros.)

TOTAL PLAYS/INCREASE: 2213/832
TOTAL STATIONS/ADDS: 104/22
CHART: 23

RED HOT CHILI PEPPERS

Love Rollercoaster (Geffen)

TOTAL PLAYS/INCREASE: 2058/172
TOTAL STATIONS/ADDS: 102/1
CHART: 24

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
"AFKAP" The Holy River (NPG/EMI)	77
SHERYL CROW Everyday Is A Winding Road (A&M)	63
U2 Discotheque (Island)	45
NO MERCY Please Don't Go (Arista)	40
CRYSTAL WATERS Say...If You Feel Alright (Mercury)	24
AMANDA MAFSHALL Fall From Grace (Epic)	23
MADONNA Don't Cry For Me Argentina (Warner Bros.)	22
DON HENLEY Through Your Hands (Revolution)	19
SPICE GIRLS Wannabe (Virgin)	16
MONICA For You I Will (Warner Sunset/Atlantic)	13

MOST INCREASED PLAYS

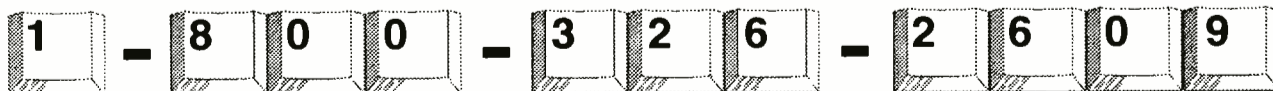
ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SPICE GIRLS Wannabe (Virgin)	+1150
MADONNA Don't Cry For Me Argentina (Warner Bros.)	+832
CARDIGANS Lovefool (Mercury)	+762
SHERYL CROW Everyday Is A Winding Road (A&M)	+627
JEWEL You Were Meant For Me (Atlantic)	+582
TONI BRAXTON Un-break My Heart (LaFace/Arista)	+540
GINA G Ooh Aah...Just A Little Bit (Eternal/WB)	+479
COUNTING CROWS A Long December (DGC/Geffen)	+466
"AFKAP" The Holy River (NPG/EMI)	+423
KEITH SWEAT Nobody (Elektra/EEG)	+401

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
TONI BRAXTON You're Makin' Me High (LaFace/Arista)
DISHWALLA Counting Blue Cars (A&M)
QUAD CITY DJ'S C'mon 'N Ride... (Quadra Sound/Big Beat/Atlantic)
ALANIS MORISSETTE You Learn (Maverick/Reprise)
R. KELLY I Can't Sleep Baby (If I) (Jive)
EVERYTHING BUT THE GIRL Missing (Atlantic)
LA BOUCHE Be My Lover (RCA)
ERIC CLAPTON Change The World (Reprise)
LA BOUCHE Sweet Dreams (RCA)
JEWEL Who Will Save Your Soul (Atlantic)

Breakers: Songs registering 2000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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POP/ALTERNATIVE TOP 20

3W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	3W	
1	1	NO DOUBT Don't Speak (<i>Trauma/Interscope</i>)	8598	8855	194/1
2	2	CARDIGANS Lovefool (<i>Mercury</i>)	6275	5274	185/6
4	3	COUNTING CROWS A Long December (<i>DGC/Geffen</i>)	5018	4405	194/2
3	4	SHERYL CROW If It Makes You Happy (<i>A&M</i>)	4494	4745	130/0
5	5	ALANIS MORISSETTE Head Over Feet (<i>Maverick/Reprise</i>)	4243	4374	119/0
6	6	GARBAGE #1 Crush (<i>Capitol</i>)	3983	3838	155/9
7	7	RED HOT CHILI PEPPERS Love Rollercoaster (<i>Geffen</i>)	3676	3548	169/2
8	8	JEWEL You Were Meant For Me (<i>Atlantic</i>)	3669	3085	113/6
11	9	311 All Mixed Up (<i>Capricorn/Mercury</i>)	3137	2925	134/6
10	10	BETTER THAN EZRA Desperately Wanting (<i>Swell/Elektra/EEG</i>)	3084	3010	160/4
12	11	SMASHING PUMPKINS Thirty-Three (<i>Virgin</i>)	2829	2614	105/3
—	12	U2 Discotheque (<i>Island</i>)	2744	—	142
9	13	BUSH Swallowed (<i>Trauma/Interscope</i>)	2650	3083	115/1
15	14	DAVE MATTHEWS BAND Crash Into Me (<i>RCA</i>)	2276	2189	118/3
13	15	STONE TEMPLE PILOTS Lady Picture Show (<i>Atlantic</i>)	2235	2459	80/0
16	16	SUBLIME What I Got (<i>Gasoline Alley/MCA</i>)	2054	2183	93/0
20	17	WALLFLOWERS One Headlight (<i>Interscope</i>)	1990	1830	87/4
14	18	SOUNDGARDEN Blow Up The Outside World (<i>A&M</i>)	1980	2275	76/0
—	19	FOUNTAINS OF WAYNE Radiation Vibe (<i>Tag/Atlantic</i>)	1892	1784	79/0
19	20	POE Hello (<i>Modern/Atlantic</i>)	1888	1870	88/0

This chart reflects airplay from January 6-12. Songs ranked by total plays. 127 CHR/Pop reporters and 97 Alternative reporters combine from the custom chart function on R&R ONLINE. Alternative titles are manually extrapolated. For complete reporter lists refer to Pop and Alternative sections. © 1997, R&R Inc.



"CRAPPY CHRISTMAS EXCHANGE" — WHTS/Quad Cities, IA gave its listeners a chance to trade their less-than-desirable Christmas presents for goodies from the station's prize vault. Pictured with some of the rejected presents are (l-r) station staffers Cori Stone, Brian Scott, Mark Manuel, and PD Tony Waitekus.



TALENTED TRIO — Jon Secada (c) recently put the finishing touches on his upcoming release with super producers Jimmy Jam (l) and Terry Lewis.

NEW & ACTIVE

CRUSH Jellyhead (*Robbins*)

Total Plays: 480, Total Stations: 19, Adds: 3

LUSCIOUS JACKSON Naked Eye (*Grand Royal/Capricorn*)

Total Plays: 470, Total Stations: 44, Adds: 8

ELEANOR MCEVOY Precious Little (*Columbia*)

Total Plays: 460, Total Stations: 29, Adds: 3

"AFKAP" The Holy River (*NPG/EMI*)

Total Plays: 452, Total Stations: 80, Adds: 77

LEAH ANDREONE It's Alright, It's OK (*RCA*)

Total Plays: 428, Total Stations: 38, Adds: 10

LE CLICK Tonight Is The Night (*Logic*)

Total Plays: 389, Total Stations: 24, Adds: 8

BLACKOUT ALLSTARS I Like It (*Columbia*)

Total Plays: 371, Total Stations: 24, Adds: 9

U2 Discotheque (*Island*)

Total Plays: 327, Total Stations: 45, Adds: 45

AMBER Colour Of Love (*Tommy Boy*)

Total Plays: 316, Total Stations: 14, Adds: 2

JOCELYN ENRIQUEZ Do You Miss Me (*Classified*)

Total Plays: 280, Total Stations: 8, Adds: 0

ROCKELL I Fell In Love (*Robbins*)

Total Plays: 246, Total Stations: 11, Adds: 0

ASHLEY MACISAAC Sleepy Maggie (*A&M*)

Total Plays: 196, Total Stations: 22, Adds: 6

CRYSTAL WATERS Say...If You Feel Alright (*Mercury*)

Total Plays: 195, Total Stations: 25, Adds: 24

SARAH MCLACHLAN Possession (*Nettwerk/Arista*)

Total Plays: 186, Total Stations: 5, Adds: 0

SMASHING PUMPKINS Thirty-Three (*Virgin*)

Total Plays: 173, Total Stations: 12, Adds: 2

AMANDA MARSHALL Fall From Grace (*Epic*)

Total Plays: 168, Total Stations: 25, Adds: 23

CAKE The Distance (*Capricorn/Mercury*)

Total Plays: 168, Total Stations: 10, Adds: 0

STONE TEMPLE PILOTS Lady Picture Show (*Atlantic*)

Total Plays: 161, Total Stations: 6, Adds: 0

OUTHERE BROTHERS Boom Boom Boom (*Aureus*)

Total Plays: 151, Total Stations: 6, Adds: 0

DON HENLEY Through Your Hands (*Revolution*)

Total Plays: 149, Total Stations: 25, Adds: 19

Songs ranked by total plays

NEW RELEASES

ADDS JANUARY 21

Allure	"Head Over Heels" (<i>Crave</i>)
Tori Amos	"Silent All These Years" (<i>Atlantic</i>)
Apex	"Let Me Be" (<i>Critique</i>)
Camp Lo	"Luchini" (<i>Profile</i>)
Livin' Joy	"Don't Stop Movin'" (<i>MCA</i>)
Kim Stockwood	"Jerk" (<i>Curb</i>)
Wallflowers	"One Headlight" (<i>Interscope</i>)



STORAGE ROOM TOUR '97 — The members of Qkumba Zoo were dying to take a picture inside one of KRBE's supply rooms. Helping count envelopes are (l-r) KRBE MD Jay Michaels, group members Tziki, Levannah, and Al, and KRBE overnigher Amy Ashley.

Stations and their adds listed alphabetically by market

<p>WFLY/Albany, NY PD: Michael Morgan MD: Ron Williams 23 CRYSTAL WATERS "Say" 6 NO MERCY "Please" 3 DON HENLEY "Hands" 2 U2 "Disco" JOHN MELLENCAMP "Day" "AFKAP" "River" SHERYL CROW "Everyday"</p>	<p>WRQK/Canton, OH PD/MD: Rick Michaels APD: Todd Downer 23 SHERYL CROW "Everyday" 22 U2 "Disco" AMANDA MARSHALL "Grace" DON HENLEY "Hands"</p>	<p>WLVY/Elmira, NY PD: Mike Strobel APD/MD: Brian Stoll SHERYL CROW "Everyday" "AFKAP" "River" AMANDA MARSHALL "Grace" NO MERCY "Please" U2 "Disco"</p>	<p>WNNK/Harrisburg, PA PD: John D'Dea MD: Scott Shaw 19 CRYSTAL WATERS "Say" "AFKAP" "River" ALANIS MORISSETTE "Mary" LIVIN' JOY "Movin'" 311 "Mixed" FUEL "Shimmer"</p>	<p>KZII/Lubbock, TX PD: Jay Shannon MD: Chris Kelly No Adds</p>	<p>WNVZ/Norfolk, VA PD: Don London MD: Scott Shaw 20 CRUSH "Jellyhead" NO MERCY "Please" ALANIS MORISSETTE "House" MADONNA "Cry" BLACKOUT ALLSTARS "Like" LUSCIOUS JACKSON "Naked"</p>	<p>WPRO/Providence, RI PD: Chris Shebel MD: Tony Maccaro NO MERCY "Please" LUSCIOUS JACKSON "Naked" BLACKOUT ALLSTARS "Like"</p>	<p>WVNU/South Bend, IN PD/MD: Bill Mitchell 14 DON HENLEY "Hands" 13 SHERYL CROW "Everyday" 11 U2 "Disco" "MADONNA" "Cry" "AFKAP" "River"</p>	<p>WWKZ/Tupelo, MS PD/MD: Rick Stevens SHERYL CROW "Everyday" DON HENLEY "Hands" "AFKAP" "River" LIVIN' JOY "Movin'" RARE BLEND "Swang" NO MERCY "Please"</p>
<p>WAEB/Allentown, PA PD: Brian Check MD: Chuck McGee 13 NO MERCY "Please" SHERYL CROW "Everyday"</p>	<p>WSSX/Charleston, SC PD/MD: Calvin Hicks 24 ELEANOR MCEVOY "Precious" 19 KEITH SWEAT "Nobody" 19 BUSH "Swallowed" 16 SHERYL CROW "Everyday" 16 CRYSTAL WATERS "Say" 16 SPICE GIRLS "Wannabe" 15 GARBAGE "Crush" 13 ASHLEY MACISAAC "Maggie" 10 BABYFACE "Close" 00N HENLEY "Hands" AMANDA MARSHALL "Grace" MADONNA "Cry" U2 "Disco" DON HENLEY "Hands" "AFKAP" "River" CRYSTAL WATERS "Say"</p>	<p>WJET/Erie, PA PD: Dana Lundon MD: J.J. Fox MADONNA "Cry" R. KELLY "Fly"</p>	<p>WKSS/Hartford, CT PD: Jay Beau Jones MD: Christine Fox 23 U2 "Disco" 13 "AFKAP" "River" NO MERCY "Please" AMANDA MARSHALL "Grace" SHERYL CROW "Everyday"</p>	<p>KBFM/McAllen, TX PD: Billy Santiago MD: Jeff DeWitt 18 CRYSTAL WATERS "Say" 12 LOUIE CORDERO "Say" 11 NO MERCY "Please" DONNA LEWIS "Without" MONICA "For" FUNKY GREEN DOGS "Fired" "AFKAP" "River"</p>	<p>WKPK/NW, MI PD: Rob Weaver MD: Jason Young "AFKAP" "River" BUNCAN SHEIK "Barely" BABYFACE "Close"</p>	<p>WDCG/Raleigh, NC DM: Brian Burns PD: Kip Taylor 12 U2 "Disco" 11 BUSH "Greedy" 4 SMASH NG PUMPKINS "Thirty"</p>	<p>KZSU/Spokane, WA PD: Ken Hopkins 38 CRYSTAL WATERS "Say" 30 MADONNA "Cry" 9 R. KELLY "Fly"</p>	<p>WWSK/Utica, NY PD: Bill Chatter MD: Diane Chase 18 AMANDA MARSHALL "Grace" U2 "Disco" GARBAGE "Crush"</p>
<p>KQIZ/Amarillo, TX PD/MD: Ted Kelly "AFKAP" "River" NO MERCY "Please" LIVIN' JOY "Movin'" DON HENLEY "Hands" LEAH ANDREONE "Alright"</p>	<p>WVSR/Charleston, WV PD: Bill Shahan APD: Mike Edwards 21 AMANDA MARSHALL "Grace" 19 "AFKAP" "River" 3 GARBAGE "Crush" 2 U2 "Disco" SHERYL CROW "Everyday" DON HENLEY "Hands"</p>	<p>WSTO/Evansville, IN PD: Barry Witherspoon "AFKAP" "River" SHERYL CROW "Everyday" R. KELLY "Fly"</p>	<p>KRBE/Houston, TX PD: John Peake APD: Scotty Sparks MD: Jay Michaels 10 FUNKY GREEN DOGS "Fired" 8 "AFKAP" "River" 7 SPICE GIRLS "Wannabe" 6 U2 "Disco" NO MERCY "Please" SHERYL CROW "Everyday" LUSCIOUS JACKSON "Naked"</p>	<p>WAOA/Melbourne, FL PD: Scott Chase MD: J.T. Daniels 8 R. KELLY "Fly" MADONNA "Cry" COUNTING CROWS "Decemoe"</p>	<p>KJYO/Oklahoma City, OK MD: Jimmy Barreda "AFKAP" "River" SHERYL CROW "Everyday" U2 "Disco" LUSCIOUS JACKSON "Naked" LIVIN' JOY "Movin'"</p>	<p>WRFY/Reading, PA PD: Al Burke MD: Mike Browne 22 U2 "Disco" 21 SHERYL CROW "Everyday" 16 AMANDA MARSHALL "Grace" 11 BIG HEAD TODD... "Superman" 11 PHIL COLLINS "Eyes" 11 TOM PETTY & HB "Locks" 10 HOOTIE & BLOWFISH "Blind"</p>	<p>WVZZ/Washington, DC PD: Dale O'Brian APD/MD: Ron Ross No Adds</p>	<p>WWTX/Waco, TX PD: Flash Phillips 34 SHERYL CROW "Everyday" 26 BLACKOUT ALLSTARS "Like" 25 MONICA "For" BETTER THAN EZRA "Wanting" "AFKAP" "River" ASHLEY MACISAAC "Maggie"</p>
<p>KGOT/Anchorage, AK DM: Mark Murphy PD: Paul Walker 13 "AFKAP" "River" 13 CRANBERRIES "Gone" SHERYL CROW "Everyday"</p>	<p>WNKS/Charlotte, NC PD: Brian Bridgman MD: Marcie Crescente U2 "Disco" CELINE DION "Myself"</p>	<p>WZPL/Indianapolis, IN PD: Tom Gjerdrum MD: Dave Decker 30 "AFKAP" "River" U2 "Disco"</p>	<p>WZYP/Huntsville, AL PD: Marc Summers MD: Chris Callaway 14 LE CLICK "Tonight" WHITNEY HOUSTON "Believe"</p>	<p>WABW/Mobile, AL PD: Wayne Coy MD: Darrin Stone "AFKAP" "River" BLACKOUT ALLSTARS "Like" DUNCAN SHEIK "Barely"</p>	<p>WXXL/Orlando, FL DM: Adam Cook APD/MD: Pete DeGraff SHERYL CROW "Everyday" MONICA "For"</p>	<p>WVWZ/Wichita, KS PD: Jack Oliver MD: Craig Hubbard 15 "AFKAP" "River" SHERYL CROW "Everyday"</p>	<p>WVWZ/Washington, DC PD: Dale O'Brian APD/MD: Ron Ross No Adds</p>	<p>WVWZ/Wichita, KS PD: Jack Oliver MD: Craig Hubbard 15 "AFKAP" "River" SHERYL CROW "Everyday"</p>
<p>WSTR/Atlanta, GA PD: Kevin Peterson MD: J.R. Ammons "AFKAP" "River" CRYSTAL WATERS "Say"</p>	<p>WVWZ/Wichita, KS PD: Jack Oliver MD: Craig Hubbard 15 "AFKAP" "River" SHERYL CROW "Everyday"</p>	<p>WVWZ/Wichita, KS PD: Jack Oliver MD: Craig Hubbard 15 "AFKAP" "River" SHERYL CROW "Everyday"</p>	<p>WVWZ/Wichita, KS PD: Jack Oliver MD: Craig Hubbard 15 "AFKAP" "River" SHERYL CROW "Everyday"</p>	<p>WVWZ/Wichita, KS PD: Jack Oliver MD: Craig Hubbard 15 "AFKAP" "River" SHERYL CROW "Everyday"</p>	<p>WVWZ/Wichita, KS PD: Jack Oliver MD: Craig Hubbard 15 "AFKAP" "River" SHERYL CROW "Everyday"</p>	<p>WVWZ/Wichita, KS PD: Jack Oliver MD: Craig Hubbard 15 "AFKAP" "River" SHERYL CROW "Everyday"</p>	<p>WVWZ/Wichita, KS PD: Jack Oliver MD: Craig Hubbard 15 "AFKAP" "River" SHERYL CROW "Everyday"</p>	<p>WVWZ/Wichita, KS PD: Jack Oliver MD: Craig Hubbard 15 "AFKAP" "River" SHERYL CROW "Everyday"</p>



CHR/RHYTHMIC TOP 50

JANUARY 17, 1997

SW	4W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	4W	5W	
				TONI BRAXTON Un-break My Heart (<i>LaFace/Arista</i>)	2064	2138	2258	2204	38/0
4	3	3	2	EN VOGUE Don't Let Go (Love) (<i>EastWest/EEG</i>)	1981	1888	1939	1773	42/2
2	2	2	3	KEITH SWEAT Nobody (<i>Elektra/EEG</i>)	1974	2031	2112	2172	39/0
3	4	4	4	BLACKSTREET No Diggity (<i>Interscope</i>)	1759	1805	1827	1829	38/0
7	7	6	5	R. KELLY I Believe I Can Fly (<i>Jive</i>)	1442	1358	1329	1378	36/1
8	8	5	6	TONY TONI TONE Let's Get Down (<i>Mercury</i>)	1395	1419	1325	1210	33/0
26	20	11	7	AALIYAH One In A Million (<i>BlackGround/Atlantic</i>)	1238	943	632	523	34/5
6	6	8	8	GINUWINE Pony (<i>550 Music</i>)	1143	1249	1373	1543	33/0
5	5	7	9	NEW EDITION I'm Still In Love With You (<i>MCA</i>)	1078	1270	1424	1546	32/0
16	14	10	10	FOXY BROWN Get Me Home (<i>Violator/Def Jam/RAL/Mercury</i>)	977	951	868	754	29/1
13	12	12	11	MINT CONDITION What Kind Of Man Would I Be (<i>Perspective/A&M</i>)	920	940	968	991	28/0
24	18	14	12	BABYFACE Every Time I Close My Eyes (<i>Epic</i>)	906	798	639	528	34/3
—	—	26	13	SPICE GIRLS Wannabe (<i>Virgin</i>)	905	500	153	14	31/8
10	10	9	14	KEITH SWEAT Twisted (<i>Elektra/EEG</i>)	853	972	1135	1085	23/0
44	30	17	15	NO DOUBT Don't Speak (<i>Trauma/Interscope</i>)	837	691	487	293	17/3
22	17	16	16	WHITNEY HOUSTON I Believe In You And Me (<i>Arista</i>)	803	723	674	630	32/0
9	11	13	17	AZ YET Last Night (<i>LaFace/Arista</i>)	774	894	1024	1114	23/0
29	21	15	18	GINA G Ooh Aah...Just A Little Bit (<i>Eternal/WB</i>)	755	746	617	461	22/0
BREAKER			19	MONICA For You I Will (<i>Warner Sunset/Atlantic</i>)	712	291	77	50	30/15
BREAKER			20	MC LYTE Cold Rock A Party (<i>EastWest/EEG</i>)	585	471	470	387	26/1
12	13	19	21	BABYFACE This Is For The Lover In You (<i>Epic</i>)	584	665	937	1050	17/0
BREAKER			22	AZ YET Hard To Say I'm Sorry (<i>LaFace/Arista</i>)	576	324	157	151	20/3
36	32	27	23	QUAD CITY DJ'S Space Jam (<i>Warner Sunset/Atlantic</i>)	575	500	460	377	20/2
21	23	23	24	ROCKELL I Fell In Love (<i>Robbins</i>)	533	535	596	632	15/0
BREAKER			25	NATE DOGG /SNOOP DOGGY DOGG Never... (<i>Death Row/Interscope</i>)	513	447	490	453	19/2
19	25	20	26	DONNA LEWIS I Love You Always Forever (<i>Atlantic</i>)	484	578	580	643	14/0
18	19	21	27	CELINE DION It's All Coming Back To Me Now (<i>550 Music</i>)	483	570	633	649	15/0
—	—	42	28	MADONNA Don't Cry For Me Argentina (<i>Warner Bros.</i>)	473	326	59	—	20/4
—	40	31	29	IMMATURE Watch Me Do My Thing (<i>Loud/RCA</i>)	463	420	322	178	22/4
15	16	25	30	DRU HILL Tell Me (<i>Island</i>)	438	509	738	791	15/0
11	9	18	31	"AFKAP" Betcha By Golly Wow! (<i>NPG/EMI</i>)	434	668	1198	1069	11/0
25	22	28	32	MERRIL BAINBRIDGE Mouth (<i>Universal</i>)	429	495	603	527	13/0
23	26	22	33	SWV It's All About U (<i>RCA</i>)	419	547	577	584	13/0
49	45	39	34	LIL' KIM No Time (<i>Undeas/Big Beat/Atlantic</i>)	409	330	268	228	9/1
—	43	36	35	E-40 Things'll Never Change (<i>Sick Wid' It/Jive</i>)	408	349	285	189	22/3
—	—	45	36	BLACKOUT ALLSTARS I Like It (<i>Columbia</i>)	377	304	156	91	15/3
DEBUT			37	DRU HILL In My Bed (<i>Island</i>)	340	89	46	29	15/12
32	38	35	38	ANGELINA I Don't Need Your Love (<i>Upstairs</i>)	322	358	359	422	11/0
DEBUT			39	FREAK NASTY Da Dip (<i>Power</i>)	312	221	85	64	9/2
—	—	49	40	MACK 10 & DOGG POUND Nothin' But... (<i>Buzztone/Priority</i>)	305	265	192	159	14/0
33	36	37	41	L.L. COOL J Ain't Nobody (<i>Geffen</i>)	300	349	385	404	14/1
39	35	41	42	GLORIA ESTEFAN I'm Not Giving You Up (<i>Epic</i>)	294	326	386	331	13/0
40	41	44	43	SNOOP DOGGY DOGG Snoop's Upside... (<i>Death Row/Interscope</i>)	289	311	304	309	10/0
20	24	32	44	MONTELL JORDAN Falling (<i>Def Jam/RAL/Mercury</i>)	289	407	589	634	10/0
27	28	34	45	AALIYAH If Your Girl Only Knew (<i>BlackGround/Atlantic</i>)	271	384	500	514	7/0
37	33	38	46	AMBER This Is Your Night (<i>Tommy Boy</i>)	270	341	412	356	9/0
—	48	—	47	MAKAVELI Toss It Up (<i>Death Row/Interscope</i>)	249	235	242	214	7/2
DEBUT			48	JONNY Z No Senior (<i>Quality</i>)	245	241	217	186	12/3
DEBUT			49	MAKAVELI Hail Mary (<i>Death Row/Interscope</i>)	243	227	129	79	5/0
—	—	50	50	GOODFELLAZ Sugar Honey Ice Tea (<i>Avatar/Polydor/A&M</i>)	227	262	221	206	10/0

This chart reflects airplay from January 6-12. Songs ranked by total plays. Highlighted songs indicate Breaker. 44 CHR/Rhythmic reporters. 44 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

BREAKERS®

MONICA			CHART
For You I Will (<i>Warner Sunset/Atlantic</i>)			
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS		
712/421	30/15		19
MC LYTE			CHART
Cold Rock A Party (<i>EastWest/EEG</i>)			
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS		
585/114	26/1		20
AZ YET			CHART
Hard To Say I'm Sorry (<i>LaFace/Arista</i>)			
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS		
576/252	20/3		22
NATE DOGG /SNOOP DOGGY DOGG			CHART
Never Leave Me Alone (<i>Death Row/Interscope</i>)			
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS		
513/66	19/2		25

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
"AFKAP" Somebody's Somebody (<i>NPG/EMI</i>)	16
MONICA For You I Will (<i>Warner Sunset/Atlantic</i>)	15
DRU HILL In My Bed (<i>Island</i>)	12
NO MERCY Please Don't Go (<i>Arista</i>)	11
CRYSTAL WATERS Say...If You Feel Alright (<i>Mercury</i>)	10
SPICE GIRLS Wannabe (<i>Virgin</i>)	8
LIVIN' JOY Don't Stop Movin' (<i>MCA</i>)	6
AALIYAH One In A Million (<i>BlackGround/Atlantic</i>)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MONICA For You I Will (<i>Warner Sunset/Atlantic</i>)	+421
SPICE GIRLS Wannabe (<i>Virgin</i>)	+405
AALIYAH One In A Million (<i>BlackGround/Atlantic</i>)	+295
AZ YET Hard To Say I'm Sorry (<i>LaFace/Arista</i>)	+252
DRU HILL In My Bed (<i>Island</i>)	+251
CRYSTAL WATERS Say...If You Feel Alright (<i>Mercury</i>)	+169
LIVIN' JOY Don't Stop Movin' (<i>MCA</i>)	+148
MADONNA Don't Cry For Me Argentina (<i>Warner Bros.</i>)	+147
NO DOUBT Don't Speak (<i>Trauma/Interscope</i>)	+146
MC LYTE Cold Rock A Party (<i>EastWest/EEG</i>)	+114

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
NO MERCY Where Do You Go (<i>Arista</i>)
GHOST TOWN DJ'S My Boo (<i>So So Def/Columbia</i>)
TONI BRAXTON You're Makin' Me High (<i>LaFace/Arista</i>)
L.L. COOL J Loungin' (<i>Def Jam/RAL/Mercury</i>)
QUAD CITY DJ'S C'mon 'N Ride...(<i>Quadra Sound/Big Beat/Atlantic</i>)
MARIAH CAREY Forever (<i>Columbia</i>)
MARIAH CAREY Always Be My Baby (<i>Columbia</i>)
EVERYTHING BUT THE GIRL Missing (<i>Atlantic</i>)
BRANDY Sittin' Up In My Room (<i>Arista</i>)
R. KELLY I Can't Sleep Baby (If I) (<i>Jive</i>)

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

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But A Bad Sticker Can Ruin A Good Station.



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HIP HOP TOP 20

3W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS TW	3W	TOTAL STATIONS/ADDS
1	1	FOXY BROWN Get... (Violator/Def Jam/RAL/Mercury)	2929	2829	108/1
2	2	MC LYTE Cold Rock A Party (EastWest/EEG)	1835	1579	91/1
3	3	LIL' KIM No Time (Undeas/Big Beat/Atlantic)	1590	1429	71/4
4	4	NAS Street Dreams (Columbia)	1334	1295	74/5
10	5	PUFF DADDY Can't Nobody Hold Me Down (Bad Boy/Arista)	1107	812	73/7
7	6	DO OR DIE Playa Like Me And You (Rap-A-Lot)	1075	1061	65/4
6	7	FLESH & BONE World So Cruel (Def Jam/Mercury)	895	1169	50/0
5	8	SNOOP DOGGY DOGG Snoop's... (Death Row/Interscope)	893	1207	49/0
11	9	MAACK 10 & DOGG POUND Nothin' But... (Buzztone/Priority)	817	723	46/0
8	10	MO THUGS FAMILY Thug Devotion (Mo Thug/Relativity)	809	1013	44/1
—	11	E-40 Things'll Never Change (Sick Wid' It/Jive)	700	408	72/49
14	12	NATE DOGG F/SNOOP DOGGY DOGG Never... (Death Row/Interscope)	611	569	25/2
15	13	LOST BOYZ Get Up (Uptown/Universal)	605	546	48/2
9	14	DR. DRE Been There Done That (Aftermath/Interscope)	593	981	38/0
—	15	FREAK NASTY Da Dip (Power)	546	418	19/4
17	16	L.L. COOL J Ain't Nobody (Geffen)	520	532	28/2
—	17	ROOTS What They Do (DGC/Geffen)	492	448	49/9
12	18	MAKAVELI Toss It Up (Death Row/Interscope)	476	695	20/3
—	19	FUGEES Rumble In The Jungle (Mercury)	442	171	56/16
—	20	MAKAVELI Hail Mary (Death Row/Interscope)	431	347	17/6

This chart reflects airplay from January 6-12. Songs ranked by total plays. 44 CHR/Rhythmic reporters and 80 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. © 1997, R&R Inc.



SIGNED, SEALED, DELIVERED — WBBM-FM (B96)/Chicago morning talents Eddie & Jobo recently reupped with the station. Celebrating the signing are (l-r) Ed Volkman, PD Todd Cavanah, GM Don Marion, and Joe Bahannon.

NEW & ACTIVE

CRYSTAL WATERS Say... If You Feel Alright (Mercury) Total Plays: 220, Total Stations: 12, Adds: 10	LE CLICK Tonight Is The Night (Logic) Total Plays: 142, Total Stations: 5, Adds: 0
MAXWELL Sumthin' Sumthin' (Columbia) Total Plays: 209, Total Stations: 13, Adds: 2	112 Come See Me (Bad Boy/Arista) Total Plays: 135, Total Stations: 4, Adds: 0
GREASE MEGAMIX Grease Megamix (Polydor/A&M) Total Plays: 189, Total Stations: 6, Adds: 0	CARDIGANS Lovefool (Mercury) Total Plays: 126, Total Stations: 4, Adds: 1
LIVIN' JOY Don't Stop Movin' (MCA) Total Plays: 186, Total Stations: 17, Adds: 6	ROOTS What They Do (DGC/Geffen) Total Plays: 100, Total Stations: 9, Adds: 2
ERYKAH BADU On And On (Kedar/Universal) Total Plays: 180, Total Stations: 7, Adds: 4	FUGEES Rumble In The Jungle (Mercury) Total Plays: 100, Total Stations: 5, Adds: 0
TOTAL When Boy Meets Girl (Bad Boy/Arista) Total Plays: 173, Total Stations: 5, Adds: 0	BUFFY First Love (Velocity) Total Plays: 97, Total Stations: 2, Adds: 1
DONNA LEWIS Without Love (Atlantic) Total Plays: 166, Total Stations: 8, Adds: 1	TELA Sho 'Nuff (Suav House/Relativity) Total Plays: 89, Total Stations: 2, Adds: 1
RICHIE RICH Let's Ride (Def Jam/Mercury) Total Plays: 165, Total Stations: 5, Adds: 1	BARBRA STREISAND & BRYAN ADAMS Finally Found... (Columbia) Total Plays: 88, Total Stations: 4, Adds: 2
DONELL JONES Knocks Me Off My Feet (Untouchables/LaFace) Total Plays: 161, Total Stations: 4, Adds: 0	BRAT F/T-BOZ Ghetto Love (So So Def/Columbia) Total Plays: 83, Total Stations: 4, Adds: 1
PUFF DADDY Can't Nobody Hold Me Down (Bad Boy/Arista) Total Plays: 144, Total Stations: 8, Adds: 3	BLACKSTREET Don't Leave Me (Interscope) Total Plays: 80, Total Stations: 3, Adds: 2

Songs ranked by total plays

NEW RELEASES

ADDS JANUARY 21

Apex	"Let Me Be" (Critique)
Eryka Badu	"On & On" (Kedar/Universal)
Brat f/T-Boz	"Ghetto Love" (So So Def/Columbia)
Ice Cube	"The World Is Mine" (Jive)
Lil' Suzy	"Just Can't Get Over You" (Metropolitan)
Mark Morrison	"Return Of The Mack" (Atlantic)
Redman	"Whatever Man" (Def Jam/RAL/Mercury)
Sabelle	"One O'Clock" (Work)
Truth	"Everyday" (Priority)

CHR/RHYTHMIC REPORTERS

Stations and their adds listed alphabetically by market

KKSS/Albuquerque, NM PD: Jeff Andrews MD: Jacques James NO MERCY "Please" SPICE GIRLS Wannabe MADONNA "Crush" LIVIN' JOY "Movin'" AFKAP "Somebody" PROJECT UNO "Pumpin'"	WKXJ/Chattanooga, TN PD: Roy Jaynes MD: Bobby Corona 51 "QUAD CITY DJ'S" Space 8 "BABYFACE" Close DRE "HILL" Bed NATE DOGG F/SNOOP "Never" MONICA "For" TUNJER & WHITE "Wides"	KBOS/Fresno, CA PD/MD: Mark Adams 25 MONICA "For" 30 BOBBY CORONA "JONNY 7" Senior WJMH/Greensboro, NC PD: Brian Douglas MD: Mary Kay 50 LIL' KIM "Crush" KIKI/Honolulu, HI PD: Alan Oda MD: James Cotes 46 SHADES "Eventually" 32 MARK MORRISON "Return" 11 STREISAND & ADAMS "Finally"	KLUC/Las Vegas, NV PD: Cal Thomas MD: Melissa Stefan 18 KATALINA "Sonic" 16 "AUDI FACTOR" Fantasy MONICA "For" AFKAP "Somebody"	WFHN/New Bedford, MA PD: Jim Reitz MD: Kevin Palano "AFKAP" "River" CRYSTAL WATERS "Say" MONICA "For" AALIYAH "Million"	WWKX/Providence, RI (cont.) FUNKY GREEN DOGS "Fired" AFKAP "Somebody" NO MERCY "Please" "WETIE MICHELLE" Feeling JAMIROQUAI "Cosmic" KWNZ/Reno, NV APD: Bill Shakespeare 18 NO DOUBT "Please" NO MERCY "Please" MONICA "For" AZ YET "Sorry" MADONNA "Crush" KGGI/Riverside, CA PD: Diana Laird 30 DRU HILL "Bed" 4 NO DOUBT "Speak" WJJS/Roanoke, VA PD: David Lee Michaels MD: Melissa Morgan 21 CRYSTAL WATERS "Say" 12 DRU HILL "Bed" 17 "LOST BOYZ" Get 11 "BABYFACE" Close 11 "IMMATURE" Thing 10 "ROOTS" What 15 MONICA "For" 9 E 40 "Never" AFKAP "River" SPICE GIRLS "Wannabe" JAMIROQUAI "Cosmic" LIVIN' JOY "Movin'" KFSM/Sacramento, CA PD: Bob West APD/MD: Trejo "FREAK NASTY" "Da Dip" BLACKOUT ALLSTARS "Like" KATALINA "Sonic" WDCQ/Salisbury, MD PD: Wootie MD: Marlene 45 CRYSTAL WATERS "Say" 30 SPICE GIRLS "Wannabe" 20 LIL' KIM "Time" 5 "JONNY 7" Senior NO MERCY "Please" AFKAP "Somebody" DRU HILL "Bed" ERYKAH BADU "On"	KZHT/Salt Lake City, UT PD: Chel Buchanan MD: Dr. Doug 37 "AFKAP" "River" AALIYAH "Million" DONNA LEWIS "Without" SWEETBACK "Rise" NO MERCY "Please" KTFM/San Antonio, TX PD: Cliff Trethewey MD: Charlie Huerfo BLACKOUT ALLSTARS "Like" AALIYAH "Million" NO MERCY "Please" AFKAP "Somebody" KHTS/San Diego, CA PD: Todd Shannon MD: Ron Gerardo 21 NO MERCY "Please" 15 CRYSTAL WATERS "Say" 10 FUNKY GREEN DOGS "Fired" 5 AFKAP "Somebody" 5 "RELLY" Fly XHTZ/San Diego, CA OM/PD: Lisa Varquez APD/MD: Jeff Neilson 21 "NAS" Street 20 DRU HILL "Bed" 15 "TRUTH" "Everyday" 9 AFKAP "Somebody" NO MERCY "Please" MADONNA "Crush" CRYSTAL WATERS "Say" KMEL/San Francisco, CA PD: Michael Santobonno MD: Joey Anagony 18 "SWEETBACK" "Rise" 18 "BLACKSTREET" "Leave" 10 LIL' KIM "Time" 10 CAMP LEO "Luchin" 6 MONICA "For" 5 MAKAVELI "Live" 5 ERYKAH BADU "On"	KYLD/San Francisco, CA PD: Michael Martin MD: Jazzy Jim 36 AALIYAH "Million" 25 "AUDI FACTOR" Fantasy 11 "IMMATURE" Thing 10 CAMP LEO "Luchin" MONICA "For" KUBE/Seattle, WA PD: Mike Tierney MD: Lindsey Clippic 59 CRYSTAL WATERS "Say" MONICA "For" MARK MORRISON "Return" AFKAP "Somebody" KWIN/Stockton, CA PD: Steve Wall MD: C.K. No Adds WPGC/Washington, DC PD: Jay Stevens MD: Albie D 41 PEGGY SCOTT ADAMS "Bill" 36 ERYKAH BADU "On" 18 "RARE ESSENCE" "Bang" KDGS/Wichita, KS PD: AJ Willoughby MD: A.J. Jones RARE 3, PND "Swang" FREAK NASTY "Da Dip" K5 "Nothin' MD/MD "Crush" CRYSTAL WATERS "Say" DRU HILL "Bed" AFKAP "Somebody"
WJMN/Boston, MA PD: Cadillac Jack McCartney APD/MD: Cat Collins SPICE GIRLS "Wannabe" CRYSTAL WATERS "Say" MADONNA "Crush"	WJMN/Boston, MA PD: John Candelina 29 "BUFFY" First NO MERCY "Please" LIVIN' JOY "Movin'" MONICA "For"	WJBT/Jacksonville, FL PD: Dave Wyster MD: Jeff Lee 33 DRU HILL "Bed" 19 2PAC "Mad" 16 ERYKAH BADU "On" 14 MONICA "For" 8 "ROOTS" What 7 PUFF DADDY "Nobody"	KDON/Monterey, CA PD: Jennifer Wilde interim MD: Marcus D 29 "SPICE GIRLS" Wannabe 29 "AZ YET" "Sorry" 28 "QUAD CITY DJ'S" Spare 16 "RICHIE RICH" Ride" 16 MAKAVELI "Toss"	WQHT/New York, NY PD: Franke Blue MD: Andy Shane No Adds WQHT/New York, NY PD: Steve Smith APD/MD: Tracy Claherty 30 DRU HILL "Bed" 29 MAKAVELI "Toss" 29 "EN VOIGUE" "Don't" 17 "LOST BOYZ" Get 11 "BABYFACE" Close 11 "IMMATURE" Thing 10 "ROOTS" What KCAQ/Oxnard, CA PD: Dan Garito APD: Keith McKay MD: Steve Perez SHADILLE "O'Neil" Straight AFKAP "Somebody" PUFF DADDY "Nobody" "FRE" Take" KKFR/Phoenix, AZ PD: Don Parker MD: Mike Franeman 42 MARK MORRISON "Return" 24 "AFKAP" "Somebody" AZ YET "Sorry" E 40 "Never" NO DOUBT "Speak" WWKX/Providence, RI PD: Joe Dawson MD: Becky Iannone 15 "DJ KOOK" "Clear" 15 "OUTTA CONTROL" "Sinful" 8 CRYSTAL WATERS "Say"	WPOW/Miami, FL PD: Kid Curry MD: Phil Jones 19 "ACID FACTOR" Fantasy 16 LIVIN' JOY "Movin'" 16 MONICA "For" 12 LIL' COOL J "Nobody" 3 "BUCKWEE" ROYZ "Gotta" 4 "DJ TRANS" "Suk" KHTN/Modesto, CA PD: Pete Jones MD: Mark Medina 22 "LWELL" "Yes" AFKAP "Somebody" DRU HILL "Bed" JAMIROQUAI "Cosmic" NO MERCY "Please" LIVIN' JOY "Movin'" TRUTH "Everyday"	WBBM/Chicago, IL PD: Todd Cavanah MD: Erik Bradley 11 "CARDIGANS" "Lovefool" 7 "SPICE GIRLS" Wannabe KZFM/Corpus Christi, TX PD: Ed Ocasnas MD: Tony Manero CRUSH "Jellyhead" MONICA "For" SPICE GIRLS "Wannabe" STREISAND & ADAMS "Finally" AFKAP "Somebody" KJMN/Denver, CO PD: Mark Feather APD: Michael Hayes MD: John Dickinson 14 MONICA "For" 9 "FOXY BROWN" "Get" LIVIN' JOY "Movin'" CRUSH "Bed" KQKS/Denver, CO PD: Dan Bowth MD: Lee Cagle 40 "SPICE GIRLS" Wannabe 26 CRYSTAL WATERS "Say" 25 "BLACKSTREET" "Leave" 24 "NEW EDITION" "Worry"	

44 Total Reporters
44 Current Reporters
44 Current Playlists



WALT LOVE

Implementing Callout For Maximum Results

□ Reaching the right people is key to success

A number of stations in the UC format have started to use callout research as a method of research to help identify who their listeners are and what music they want to hear. To find out a little more about this type of research and how to get it up and running at your station, I talked with **Critical Mass Media Exec. VP/Research Carolyn Gilbert** and **Exec. VP/Strategic Analysis Joel Lind** and **Strategic Media Research VP/Client Services Amy Vokes**.

According to Gilbert, good research is good research and no distinction needs to be made in terms of what goes into it. "Being sensitive to your respondents and understanding your particular needs make



Carolyn Gilbert

every project unique and contribute to quality research every time. You have to start with the right people in your screen. You must have the right people in your panel. If you do not have the right people in your panel and you're asking the wrong questions to the wrong people, you're going to get garbage ... period!"

Establishing The Correct Vision

"One of the ways Joel and I work together," Gilbert continues, "is that Joel helps a radio station establish a vision. What do they want to be? What are they? Where do they want to be? Then and only then are we equipped to look at that sub-sample of the universe and develop the correct music screener to achieve the set goals. The easiest thing for a research company to do is to call any 18-54-year-old breathing adult, and there are research companies who use this approach as a screener."

Lind adds, "Or let's make it more specific: an 18-54-year-old breathing African-American adult. That's not sufficient!"

"We're firm believers in using



If you do not have the right people in your panel and you're asking the wrong questions to the wrong people, you're going to get garbage ... period!

— Carolyn Gilbert



Joel Lind

what's called listening behavior as a perimeter for radio research, as opposed to hook clusters and artist clusters," Gilbert explains. "What is important to listeners? The only exception to that would be in a market where

nothing competitive exists and you're trying to debut a new station. I only come into the picture after we've established that vision and those goals. Then it's my job to make sure the right people are in every sample. So this has nothing to do with Urban research. It has to do with radio research."

Among Critical Mass's Urban clients are **WJLB & WMXD/Detroit**, **WJBT & WSOL/Jacksonville**, and recent sign-on **KMJM/St. Louis**. The company worked with **KRBV/Dallas** on the design and inception of its Urban AC format. Says Lind, who is based out of Cincinnati, "We really enjoy working with duopolies most of all because of the challenge of coming up with the ideal configuration for the stations. That is what we do in the perceptual studies before we get into the callout. We try to determine: Where's the right coalition? What combination of demos? Where is the peak of this radio station on the age spectrum?"

"It varies tremendously from market to market. There are markets where the Urban AC really kicks in big-time at 25+. Then there are others where the 25-34s belong to — and ought to belong to — the mainstream Urban. To go into callout research without first scoping out the lay of the land can get a radio station asking the wrong questions to the wrong people. Not only will the station not achieve its goals, it doesn't know why it didn't achieve them. And the reason is they went in looking at the wrong coalition."

Relatability An Advantage

One method Gilbert mentions as essential to establishing a good response is relatability. "Urban [re-

search] isn't different from any other type of research," she says. "At Critical Mass we have a large percentage of African-American interviewers, and we look for relatability between our interviewers and their respondents. You get better results when people can talk to each other. I don't have males call young girls. If we're doing a young female sample, they can be intimidated when a strange man calls the house."

"We also want to be market-sensitive and place song calls when it make sense. In Detroit, for example, there is a large percentage of shift workers, white and black." What Lind and Gilbert discovered via perceptual research was a majority couldn't respond to questions about morning radio habits because they did shift work. So evening calls seemed to be the way to go.

"We did a lot of callout research during the day in Detroit," she explains. "We try and call when it's convenient for people because any callout music research you do is intrusive by nature. The friendlier it can be, the more you can have the same interviewer handling a project consistently, the better your research is going to be."

Lind adds, "And the more you understand people are doing you a favor when they give their time to give their opinion on music research [the better]. So, the more you're approaching them with the right attitude, the more cooperation you will get. There's no question there are culture factors involved in terms of researching to minority communities that often make it more difficult to get a strange voice on the phone and keep them on the phone to give you information. So we try very hard to establish that kind of rapport."

Setting Up Callout

Gilbert and Lind recommend these "top five" pointers to correctly set up your callout music research:

- **Always begin with a clear vision.** You establish this via market knowledge, tangible goals, and a high-quality perceptual study to develop a road map. This vision will allow you to develop the right screen so you are sure to recruit the right people into your sample. Do anything less and you could have misleading results.

- **Understand that your respondents are doing you a favor.** You are a "guest" on their telephone. Understand their life-

Mapping Your Strategy

Critical Mass Media Exec. VP/Research Carolyn Gilbert and **Exec. VP/Strategic Analysis Joel Lind** recommend following these five pointers when putting together a callout research plan:

- Always begin with a clear vision.
- Understand that your respondents are doing you a favor.
- Train your interviewers.
- Assign the right interviewers to every project.
- Know your market and watch your calendar.

styles, respect their wishes in terms of time of contact, and never push for information that will result in them saying anything just to get you off the phone. *Remember*, you want their honest opinions. Anything else is garbage. Respect is key here!



We really enjoy working with duopolies most of all because of the challenge of coming up with the ideal configuration for the stations.

— Joel Lind



- **Train your interviewers.** Let them know the mandatory nature of honesty, integrity, and quality. Every interview is one person talking with another. Consistently. Honestly. Only after intelligent interviews are conducted can data be quantified and evaluated in any meaningful way.

- **Assign the right interviewers to every project.** Just as younger females might feel more comfortable speaking with female interviewers, African-American respondents may feel more comfortable speaking with African-American interviewers (and again, you might want to assign a young female sample to female interviewers).

- **Know your market and watch your calendar.** Some markets are comprised of a significant number of shift workers. Don't call males in Chicago during a Bulls game.

Another Point Of View

One thing Amy Vokes is adamant about with callout research: "In terms of doing this research in-house — no way! Seriously, people should know they need to hire a professional company to do something this important and this involved."

"At radio, you have a PD who needs to worry about what is on the air; the MD is focused on the selection of music. Unless somebody has a fulltime staff member as the research coordinator who supervises a staff of professionally trained interviewers, etc., that's pretty rare in our business."

Strategic's Urban client list includes **KKBT/Los Angeles**, **WEJM & WVAZ/Chicago**, **WHTA/Atlanta**, **WKYS & WMMJ/Washington**, **WWIN-AM & FM/Baltimore**, and **ABC's "The Touch" format**.

"To do any good research you have to do it every week or once a month," Vokes stresses. "But the bottom line is, if you aren't on the phones talking to the right people, it doesn't matter how much you do it. And you really have to make a good decision regarding who you hire to do your research. And no matter who you hire, make sure the program is being done frequently enough so you can stay on top of the music in your power current category."

"Also, when you have an Urban AC-formatted station for example, you don't need to do callout music research every week because they don't rotate their records that fast to necessitate weekly research. So save some money."

Vokes agrees with Lind and Gilbert regarding the importance of having the correct people in your sample to collect quality information that will be usable in your programming efforts. And what will these pros really find out for you with callout research? "The fact that they are music-based radio stations and music is their product, what we're going to do for them is find a way to fine-tune their product on an on-going basis. [It's our job to] stay on top of the changing musical taste of their audience."



The bottom line is, if you aren't on the phones talking to the right people, it doesn't matter how much you do [research]. And you really have to make a good decision regarding who you hire to do your research.

— Amy Vokes

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WGCI	WAMO	WOWI
WJLB	WIZF	KSJL
WEDR	KPRS	WTLC
WVEE	WNOV	WPEG
WXYV	WCKX	WHRK

...and many more!



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Management: Larkin Arnold, Esq.

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MINT CONDITION

Urban AC most added!

WDAS WILD KXOK KMJK WSOJ
WDLT WNHC WNFQ WJKX

URBAN PLAYLISTS

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

Market #2: THE BEAT 92.3, KKBT/Los Angeles (213) 634-1800, Austin/Snyder

Market #3: 105.1, WEJM/Chicago (312) 360-9000, Alan

Market #3: WGCI/Chicago (312) 427-4800, Smith/Cologne

Market #5: POWER 99.1, WUSL/Philadelphia (215) 483-8900, Young/Cooper

Market #6: WJLB/98, WJLB/Detroit (313) 965-2000, Saunders/Darcell

Market #7: K104, KKDA/Dallas (214) 263-9911, Cheatham

Market #8: 33.3, WKYS/Washington (202) 686-9300, Williams/Fox

Market #11: WEDR-FM 99 JAMZ, WEDR/Miami (305) 623-7711, Thomas

Market #12: HOT 97.5, WHTA/Atlanta (404) 765-9750, Hegwood/Zulu

Market #12: V103, WVEE/Atlanta (404) 898-8900, Brown/Shabazz

Market #17: 100.8, KMJM/St. Louis (314) 692-5108, Atkins

Market #18: 103.3, WXYV/Baltimore (410) 653-2200, Crumley/Thomas

Market #19: WAMO, WAMO/Pittsburgh (412) 471-2161, Atkins/Kelley

Market #22: 93.1 FM, WZAK/Cleveland (216) 621-9300, Rush/Stephens

Market #25: WJZZ/100.9, WJZZ/Cincinnati (513) 351-5900, Bailey

Market #26: HOT 103 JAMZ, KPRS/Kansas City (816) 763-2040, Weaver/Fears

Market #28: 103.3 JAMS!, WKVK/Milwaukee (414) 321-1007, Bell/Hart

Market #28: WNOV, WNOV/Milwaukee (414) 449-9668, Robinson

Market #32: POWER 106.5, WCKX/Columbus, OH (614) 464-0020, Stevens

Market #33: 103 JAMZ, WDOI/Norfolk (804) 466-0009, Mauzone

REPORTERS Stations and their adds listed alphabetically by market

URBAN

Table listing radio stations and reporters for various markets including Atlanta, Charleston, Columbus, Ft. Wayne, Knoxville, Macon, Monroe, Richmond, Shreveport, and many others. Each entry includes station call letters, PD, MD, and a list of songs.

URBAN AC

Table listing radio stations and reporters for various markets under the URBAN AC category, including Baltimore, Columbus, Gainesville, Jacksonville, Los Angeles, Myrtle Beach, Philadelphia, Richmond, Toledo, and others.



URBAN AC TOP 30

JANUARY 17, 1997

SW	4W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	4W	SW	
8	6	3	1	WHITNEY HOUSTON I Believe In You And Me (Arista)	889	781	663	611	32/0
7	4	2	2	LUTHER VANDROSS I Can Make It Better (LV/Epic)	822	790	706	669	32/0
2	1	1	3	"AFKAP" Betcha By Golly Wow! (NPG/EMI)	803	941	994	888	26/0
1	2	4	4	R. KELLY I Believe I Can Fly (Jive)	747	772	871	908	29/0
3	3	5	5	TONI BRAXTON Un-break My Heart (LaFace/Arista)	649	704	739	812	25/0
12	9	7	6	EN VOGUE Don't Let Go (Love) (EastWest/EEG)	634	585	580	469	22/0
4	5	6	7	MINT CONDITION What Kind Of Man Would I Be (Perspective/A&M)	615	619	674	748	25/0
9	10	9	8	ISLEY BROTHERS Tears (T-Neck/Island)	564	534	550	579	29/3
24	17	11	9	BABYFACE Every Time I Close My Eyes (Epic)	537	470	414	276	28/0
19	12	10	10	TINA TURNER /BARRY WHITE In Your Wildest Dreams (Virgin)	536	482	437	358	26/1
5	7	8	11	KEITH SWEAT Nobody (Elektra/EEG)	516	570	659	741	22/0
16	14	12	12	MAXWELL Sumthin' Sumthin' (Columbia)	468	438	434	394	23/0
20	19	13	13	TONY TONI TONE Let's Get Down (Mercury)	438	424	395	342	19/1
—	24	21	14	BLACKSTREET Never Gonna Let You Go (Interscope)	427	363	254	170	22/2
15	16	14	15	JOHNNY GILL It's Your Body (Motown)	417	419	422	394	23/1
6	8	16	15	ANN NESBY I'm Still Wearing Your Name (Perspective/A&M)	410	403	591	699	22/0
13	11	17	16	LUTHER VANDROSS Your Secret Love (LV/Epic)	395	390	444	453	19/0
22	20	20	17	CHAKA KHAN Never Miss The Water (Reprise)	363	370	344	318	21/0
11	13	15	18	AZ YET Last Night (LaFace/Arista)	350	411	436	477	14/0
—	23	22	19	AALIYAH One In A Million (BlackGround/Atlantic)	349	296	255	175	19/2
10	15	18	20	BRANDY, TAMIA, KNIGHT, KHAN Missing You (EastWest/EEG)	348	373	433	531	18/0
BREAKER			21	ERYKAH BADU On And On (Kedar/Universal)	318	177	126	81	18/7
23	21	23	22	ERIC BENET Spiritual Thang (Warner Bros.)	295	285	293	277	15/0
BREAKER			23	SWEETBACK You Will Rise (Epic)	285	216	190	100	17/2
BREAKER			24	PAUL HARDCASTLE Got To Be Love (JVC)	280	211	148	104	20/4
25	22	24	25	GEORGE BENSON The Thinker (GRP)	241	250	292	260	14/0
DEBUT			26	DAY TA DAY Smile (MCA)	188	148	154	146	10/1
—	—	30	27	DRU HILL In My Bed (Island)	185	160	138	118	14/4
DEBUT			28	BILLY PORTER Love Is On The Way (DV8/A&M)	160	136	136	113	10/0
DEBUT			29	NEW EDITION You Don't Have To Worry (MCA)	159	114	100	82	7/2

This chart reflects airplay from January 6-12. Songs ranked by total plays. Highlighted songs indicate Breaker. 32 Urban AC reporters. 32 current playlists. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1997, R&R Inc.

NEW & ACTIVE

BLOODSTONE It Should Have Been Me (ITP)
Total Plays: 158, Total Stations: 12, Adds: 0

MONICA For You I Will (Warner Sunset/Atlantic)
Total Plays: 147, Total Stations: 14, Adds: 11

BRAXTONS Only Love (Atlantic)
Total Plays: 144, Total Stations: 9, Adds: 0

MONIFAH You Don't Have To Love Me (Uptown/Universal)
Total Plays: 124, Total Stations: 6, Adds: 0

AZ YET Hard To Say I'm Sorry (LaFace/Arista)
Total Plays: 122, Total Stations: 10, Adds: 5

"AFKAP" Somebody's Somebody (NPG/EMI)
Total Plays: 109, Total Stations: 19, Adds: 18

RASHAAN PATTERSON Stop By (MCA)
Total Plays: 108, Total Stations: 11, Adds: 10

PEGGY SCOTT-ADAMS Bill (Universal)
Total Plays: 96, Total Stations: 7, Adds: 3

ROGER & ZAPP Living For The City (Reprise)
Total Plays: 90, Total Stations: 6, Adds: 1

NAS Street Dreams (Columbia)
Total Plays: 87, Total Stations: 2, Adds: 0

Songs ranked by total plays.

BREAKERS®

ERYKAH BADU
On And On (Kedar/Universal)

TOTAL PLAYS/INCREASE: 318/141
TOTAL STATIONS/ADDS: 18/7
CHART: 22

SWEETBACK

You Will Rise (Epic)

TOTAL PLAYS/INCREASE: 285/69
TOTAL STATIONS/ADDS: 17/2
CHART: 24

PAUL HARDCASTLE

Got To Be Love (JVC)

TOTAL PLAYS/INCREASE: 280/69
TOTAL STATIONS/ADDS: 20/4
CHART: 25

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
"AFKAP" Somebody's Somebody (NPG/EMI)	18
702 Get It Together (Motown)	13
MONICA For You I Will (Warner Sunset/Atlantic)	11
RASHAAN PATTERSON Stop By (MCA)	10
ALFONZO HUNTER Weekend Thang (Def Squad/EMI)	9
MINT CONDITION You Don't Have To... (Perspective/A&M)	9
ERYKAH BADU On And On (Kedar/Universal)	7
AZ YET Hard To Say I'm Sorry (LaFace/Arista)	5
MONTELL JORDAN What's On... (Def Jam/RAL/Mercury)	5
PAUL HARDCASTLE Got To Be Love (JVC)	4
DRU HILL In My Bed (Island)	4
PUFF JOHNSON All Over Your Face (Work/Epic)	4

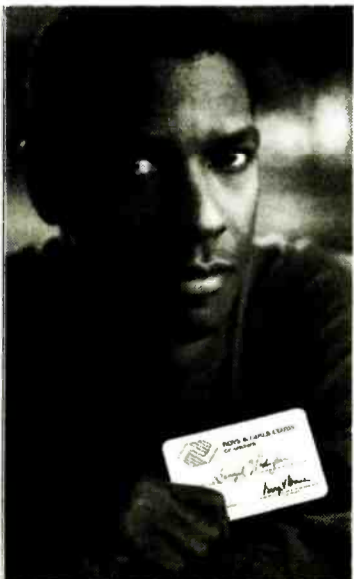
MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ERYKAH BADU On And On (Kedar/Universal)	+141
MONICA For You I Will (Warner Sunset/Atlantic)	+119
WHITNEY HOUSTON I Believe In You And Me (Arista)	+108
"AFKAP" Somebody's Somebody (NPG/EMI)	+99
AZ YET Hard To Say I'm Sorry (LaFace/Arista)	+87
RASHAAN PATTERSON Stop By (MCA)	+84
MINT CONDITION You Don't Have To... (Perspective/A&M)	+71
PAUL HARDCASTLE Got To Be Love (JVC)	+69
SWEETBACK You Will Rise (Epic)	+69
BABYFACE Every Time I Close My Eyes (Epic)	+67

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
CURTIS MAYFIELD New World Order (Warner Bros.)
NEW EDITION I'm Still In Love With You (MCA)
BABYFACE This Is For The Lover In You (Epic)
DONELL JONES Knocks Me Off... (Untouchables/LaFace/Arista)
BLACKSTREET No Diggity (Interscope)
ART PORTER One More Chance (Verve Forecast)
JOHNNY GILL Let's Get The Mood Right (Motown)
DRU HILL Tell Me (Island)
KAYCEE GROGAN It's Alright (Columbia)
MAXWELL Ascension (Don't Ever Wonder) (Columbia)

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.



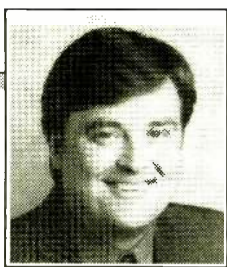
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Denzel Washington

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The Positive Place For Kids



LON HELTON

Minding Your Ps And Cumes

□ What the P1, P2, and P3 listeners are thinking — and doing

Much has been said and written about Country's recent ratings decline. As radio programmers and record execs wring their hands over an audience loss of 20% from its peak three years ago, one wonders what our listeners are thinking.

In a recent Country Ratings Index column based on the Summer '96 Arbitron (R&R, 11/29/96), it was noted there were more questions than answers about what was going on with Country listeners. To see what our P1s (heavy users), P2s (moderate users), and P3s (light users) are thinking and feeling, I talked with Edison Media Research VP Joe Lenski and The Eagle Group Executive VP Matt Hudson.

Before hearing their comments on what they've gleaned from listener research, here's this side note: I originally intended to ask researchers what the P2s and P3s were saying about this format. I wondered what all those folks who came to us since 1989 were thinking and feeling about today's Country stations and the music. However, I found there's very little research being done on those listeners.

As Lenski explains, "Very few [broadcast] companies are willing to spend any money to find out what P2s and P3s are thinking. It's really past the time to do that kind of study. There are lots of hypotheses we'd like to test, but have never quite gotten anyone to say 'yes' to an intensive P2-P3 study. We've even approached some companies about doing a national Country survey to touch on these issues, but with no luck so far.

"Country broadcasters feel very strongly that they've got to spend their money researching the P1s. Because Country partisans are so partisan to Country, there's less format overlap with Country music listeners than there is among those with other preferences of music. Country researches its P1s more than any other format."

Of course, that's done for good reason. Says Fingerprint's Gary Donahue, "Seventy-five percent of listening credit in diaries comes from P1 listeners, 11%-12% of all diary credit comes from P2 listeners, and no more than 6% comes from P3s."

That said, would a study of P2s and P3s be worthwhile? Comments

Lenski, "I think it would be beneficial because of the erosion we've seen over the last couple of years. There's something going on with those listeners, but nobody really knows what it is."

What's Behind The Exodus?

Numerous hypotheses have been put forth to explain the format's declining shares. As in any industry, there's loads of finger-pointing when business declines. In this case, inept programmers, former CHR jocks doing Country, consultants, and "cookie-cutter" music are just a few of the scapegoats being blamed for Country's troubles. Hudson contends that it's neither "bad Country radio" nor "bad country music" that's driving listeners away. "What we're seeing is a regression toward the mean. Everything that goes up must come down, and Country is now just regressing toward its average. Country had one of the longest upswings in its history, and now it's just settling down to its new average. There's nothing to panic about — there's no question it will be higher than the previous lows. But the regression is the natural flow of any format."

Regarding the claims that the music "isn't as good as it used to be," Hudson says, "I'd ask [those saying that] to prove it. In all of our research I haven't seen any comments from listeners saying the music is terrible. In fact, it's just the opposite. In [Eagle's] 'State of the

Country' study presented at last year's Country Radio Seminar, we showed there were tons of new listeners coming to this format. They told us they were coming to Country because it's more like Rock, and they like that."

Lenski adds he's seen little change in research about the format's artists. "We're getting

the same responses in the music tests we're doing now as we have the last couple of years. People's favorite artists are still from the 1989 generation of artists. They like

most of the new artists. But the newer artists still haven't broken into superstar status.

More Choices, Less Listeners

Despite the lack of P2-P3 research, I asked both men for their thoughts on what those listeners, along with the P1s, are thinking about this format.

One of the questions raised during the November 29 Country column was "Where have the folks who used to listen to Country gone?" Lenski feels there's little information on where the P2s and P3s have gone, though he notes, "Country filled the void for a lot of people for quite a while. Much of the erosion is on the younger end of the male demo. There are just a lot more options for those men than there were even four to five years ago."

Even worse, the attrition isn't counter-balanced by increased usage by newcomers. Says Lenski, "The conversion of P2s and P3s to P1s is nowhere near what it was five to six years ago. Each year we've asked people how long they've been a P1 to a Country station. Each year we've watched the bubble move — from one to two years, to two to three years, to three to four years, etc. It's like a mouse through a snake — but there's nothing coming in on the new end."

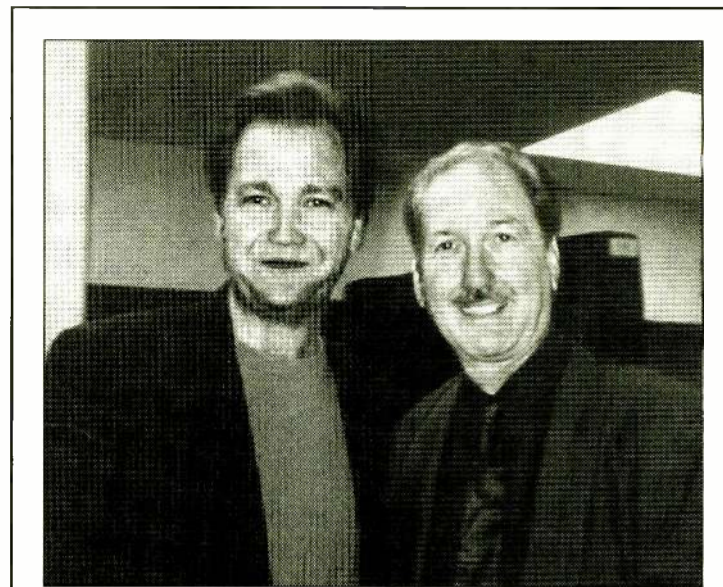
Hudson feels Country listeners, particularly former P1s, are heading to several different places, primarily Oldies, Rock, and Classic Hits outlets. "Many listeners tell us the No. 1 format they feel Country is most like is Rock. And, the format that Country stations share the most audience with is Oldies."

Lenski adds that stations and companies must bear some of the responsibility for Country audience decline. "Some of the erosion has been caused by stations turning off the marketing tap. In two Country station markets where an owner has bought the competitor, we're watching both stations go down because they've stopped spending money on marketing.

"Despite the fact Coke and Pepsi are dominant, they still advertise. It's not because they're afraid of Dr. Pepper. They know if they stop marketing sales of both will go down. When you promote a Country station, you're promoting Country itself."

How Unhappy Are They?

Another question among programmers is the degree of unhappiness among Country listeners. How disappointed/disgruntled are they — and how easy or hard will it be to



PICKERS ON PARADE — During ceremonies to induct guitarist James Burton (r) into the Walkway of Stars at the Country Music Hall of Fame, fellow guitarist Steve Wariner (l) stopped in to offer congratulations.

get them back (or to listen as much as they used to)?

Says Lenski, "More than any other format, Country is a lifestyle. People haven't walked away from their lifestyle or from the messages that fit in with that lifestyle. So, I don't think it will be hard to get them back if they're given something as exciting as the music they were given five to six years ago. That music spoke to them and energized them. It can be done again. But Nashville can't clone those past artists and pass it off as new music. It must be new and exciting."

Hudson doesn't feel Country ratings are down because listeners are unhappy with the format. He believes TSL has fallen due to forces beyond an individual station's control — regardless of format. "The demands on people's spare time are higher than ever. We're seeing the target listener's time being compressed, which means there are less frequent occasions of listening. Because of that, I've been preaching to folks that the craziest thing they can do is song-to-song segues. The entire nation has attention deficit disorder. People are listening for less time over fewer occasions. If you want Arbitron credit you'd better get your name out there and drop in IDs between every song so people remember they're listening to your station."

Hudson agrees, noting that not all of those "other options" are other radio outlets. "Country's audience is wider than any other — it's the most mass-appeal format out there today. There are more young and middle-aged people experiencing and enjoying the format. Those people are

busier on a day-to-day basis than they've ever been. Their 'time spent doing anything' is being minimized and compressed. The onslaught of computers, video games, and all of the other high-tech things each come

into play — all stealing minutes away from radio. Instead of spending an hour with radio at night, many are on the Internet. There's nothing wrong with this format. The drop off is really because of behavioral changes taking place among people between 12-49. The time spent with different media is changing their time spent with radio."

Provide The Basics

So, what's a PD to do in these trying times? You shouldn't be

surprised to learn the answer is the mantra chanted by and to programmers since Marconi was a boy. Says Hudson, "Provide listeners with what they want: Music without a lot of talk and the names of the songs and singers. Do the basics and let them know who you are. Never assume anybody is listening for more than five minutes at a time."

Finally, Hudson had this caveat for radio managers. "I'd caution GMs and PDs to invest some money in their stations and do some research before they do anything dramatic to their stations or knee-jerk to their Arbitron performance.

"They must understand Country may still lose another two or three shares. The typical reaction is to make changes that in this case are totally insane. They just might be seeing share compression rather than something wrong with their radio station."

Some of the erosion has been caused by stations turning off the marketing tap. In two Country station markets where an owner has bought the competitor, we're watching both stations go down because they've stopped spending money on marketing.
— Joe Lenski

The entire nation has attention deficit disorder. People are listening for less time over fewer occasions. If you want Arbitron credit, you'd better get your name out there between every song.
— Matt Hudson

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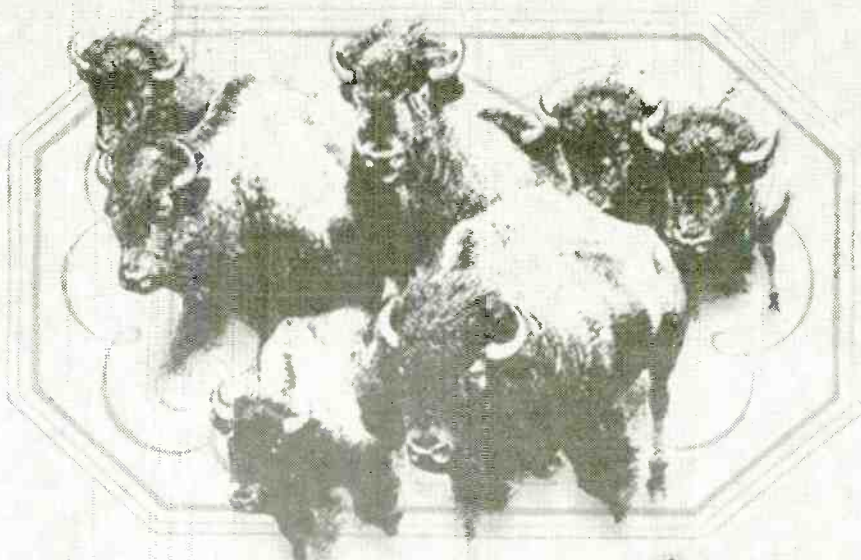
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- WGTY, WKSF, WEZL, WSOC, WKNL,
- WKML, WTCR, WESC, WRNS, WSSL,
- WQIK, WXBQ, WDN, WJCL, WTNT,
- WRBQ, WWJQ, WIXY, WCOL, WAXX,
- WQHK, WBCT, WGRL, WMIL, WTCM,
- WXCL, WKCQ, WBYT, WFMB, WTHI,
- KRRV, WTVY, WKDQ, KKIX, KTCS,
- WTCR, WKSJ, WLWI, WSIX, WSM,
- WNOE, KHAK, HBEQ, KFKF, KZKX,
- WBOB, KXKT, WOW, KTTS, WKKX,
- KFDI, KZSN, KASE, KTEX, KTST,
- KMLE, KCY, HWNR, KBUL, KSOP,
- KASH, KALE, HUGN, KSKS, WHWK,
- KIKF, KATM, KTOM, KHAY, WWWV,
- KNCI, KMPS, KORD, KJUG



Country's Next Wave

Rising Tide © 1997 Universal Records, Inc., a Universal Music Group Company

Country Artists Mount Major Tours

□ End of holiday vacation signals return to the road for hitmakers

Attention country music artists: The 1997 tour season is approaching. Do you know where your buses are?

For the rest of us, recent announcements of corporate-sponsored tours indicate that we'll be seeing more acts at each concert visiting our towns. At least two tour packages — featuring four acts each — are already gearing up.

Country Fruit

Fruit Of The Loom has extended its formidable commitment to country music by sponsoring the second year of its "Country Comfort Tour." The '97 package finds **Hank Williams Jr.**, **Travis Tritt**, the **Charlie Daniels Band**, and **Jo Dee Messina** sharing the stage for a 60-date tour which begins February 20 in Cincinnati.

Additionally, the company is hoping to continue the success of "Country Fest," its annual day-long festival. Last year's event in Atlanta attracted 240,000, but the company expects to exceed those numbers with a June 14 marathon at the Texas Motor Speedway in Dallas. In addition to those artists participating in the tour, other stars already booked for the festival include **Vince Gill**, **Wynonna**, **Randy Travis**, and **Bryan White**.

In other corporate developments, **Primestar** — the satellite TV company — has entered the tour sponsorship arena with the "Four Star Blowout," headlined by **Clay Walker**. The tour — which began this week (January 17) in Amarillo, TX — also features **Terri Clark**, **James Bonamy**, and **Emilio**.

No doubt, more tours will be announced in the weeks to come.

Dunn Deal

Written to the tune of \$1 million, **Ronnie Dunn** has renewed his publishing contract with **Sony/ATV Tree**. Structured by business consultant **Kerry O'Neil**, the unprecedented deal will eventually give Dunn full ownership of every song he has written for the company.

COUNTRY FLASHBACK

1 YEAR AGO

• No. 1: "It Matters To Me" — Faith Hill (second week)

5 YEARS AGO

• No. 1: "A Jukebox And A Country Song" — Doug Stone

10 YEARS AGO

• No. 1: "Do I Turn You On" — Ronnie Milsap

15 YEARS AGO

• No. 1: "Lonely Nights" — Mickey Gilley

20 YEARS AGO

• No. 1: "You Never Miss A Real Good Thing" — Crystal Gayle

BMI's reigning Country Songwriter Of The Year, he first signed with **Sony Tree** in 1990 — before the release of **Brooks & Dunn**'s debut album. The renewed contract will secure Dunn's publishing through the duration of his recording career. At that point, Dunn will be making another decision regarding his songs' home.

Dunn's song catalog includes all of the hits he's written for **Brooks & Dunn**, in addition to other songs recorded by **Wade Hayes**, **Shenandoah**, and others. His current song catalog is reportedly valued in the \$12 million range.

Left Coast Move

"Crook & Chase," the daily, syndicated talk show hosted by **Lori- anne Crook** and **Charlie Chase**, is

moving its production to Los Angeles. The move, which takes place later this month, is aimed at attracting mainstream celebrities who don't include Tennessee in their regular travels. However, you can bet that country acts visiting the West Coast will be making guest appearances on the show.

If you're traveling between Nashville and L.A., you're likely to run into **Crook and Chase** on the flight. They'll continue hosting "Today's Country," a new twice-weekly entertainment news program, which debuted last week on TNN. The show airs on Monday and Thursday nights.

In a related matter, **Lisa Stewart** and **Steve Phillips** have been named hosts of "This Week In Country Music," TNN's weekend entertainment news program. As a singer, Stewart was a regular performer on TNN's "Music City Tonight." She's also served as a host and reporter for TNN and **E! Entertainment Television**. Phillips most recently worked as sports anchor and reporter at **WKRN-TV/Nashville**.

Jim Owens & Associates of Nashville produces "Crook & Chase," "Today's Country," and "This Week In Country Music."

Music Technology

Keeping abreast of technology is a never-ending process these days, but the **Country Music Association** is presenting a seminar designed to untangle the web. The Music Industry & New Technologies seminar is the first conference in Nashville aimed at those marketing country music.

The conference will address the basics, but it will also explore such topics as enhanced CDs, digital music editing, and digital cable radio.

The event — which takes place March 20 at the Cumberland Science Museum — is being organized by **Warner-Reprise/Nashville** Exec. VP/GM **Eddie Reeves**, who leads the CMA's Future Markets Task Force. For additional information, contact the CMA at (615) 244-2840.

Nashville Music Awards

Vince Gill, **Deana Carter**, **BR5-49**, and **Matraca Berg** perform February 12 at the Nashville Music Awards show at the Ryman Auditorium. Coincidentally, all four are also nominated for country **Grammys**.

Showcasing the wide variety of the Music City scene, other performers will include **Michael W. Smith**, **Nanci Griffith**, **Larry Carlton**, **Felix Cavaliere**, **Steve Cropper**, and **Del McCoury**. The awards show will also mark an appearance by hometown songwriters **Gordon Kennedy**, **Wayne Kirkpatrick**, and **Tommy Simms** — who have enjoyed a margin of success with the **Eric Clapton** hit "Change The World."



DECCA'S ACE — California native Gary Allan had already delivered Decca a radio hit with his debut single "Her Man," but he finally got around to bringing his live show to Music City with a recent performance at the *Ace Of Clubs*. Sharing in the post-show glow are (l-r) Decca Sr. VP/GM Sheila Shipley Biddy, Allan, MCA-Nashville/Decca Chairman Bruce Hinton; Decca Sr. VP/A&R Head Mark Wright, and Decca VP/National Promotion John Lytle.

Bits 'N' Pieces

At his platinum party last week (January 7), **Bryan White**'s "thank you" list included **Vince Gill** — for providing a large retail standup of **LeAnn Rimes**. When an **Asylum** staffer brought out the cardboard figure, White gave it a polite kiss on the cheek.

Rimes opens the show for **Alan Jackson**'s February 22 date at the new Nashville Arena. The last time Jackson played in downtown Nashville, he was around the corner at the **Ernest Tubb** Record Shop — playing to a packed house of 200 for a **Westwood One** radio show.

What do **Chet Atkins** and **Billy Ray Cyrus** have in common? No, it's not just the hair and the stage moves. They're the honorary chairpersons for an upcoming benefit for Nashville's Comprehensive Care Center, a medical facility dedicated to those afflicted with HIV and AIDS.

Mindy McCready celebrates Valentine's Day in St. Louis. That's the first show in her touring debut. She'll be opening **George Strait**'s show at the Keil Center.

George Jones performed the National Anthem prior to the **Don King**-sponsored boxing matches which took place January 11 at the Nashville Arena. The week before, King visited **Charley Pride** and

other country veterans backstage at the Grand Ole Opry.

Naomi Judd's syndicated television talk show apparently won't be seen this year, after all. Exec. Producer **David Salzman** says the program is still in the works, but moving it to '98 will enable additional development to ensure its success.

Lorrie Morgan will be the celebrity spokesperson for this year's Summer Lights In Music City, being held May 29-June 1 in downtown Nashville. In addition to Morgan's festival performance, the event will also feature appearances by **Tracy Lawrence** and **Mark Chesnutt**.

Diamond Rio, **T. Graham Brown**, **Mark Collie**, and **Philip Claypool** perform at NASCAR great **Sterling Marlin**'s fourth annual benefit which raises money for a number of charities. It takes place February 2 in Spring Hill, TN.

Lonestar performs January 18 at the Black Tie & Boots Inaugural Ball, the first gala of the inaugural festivities.

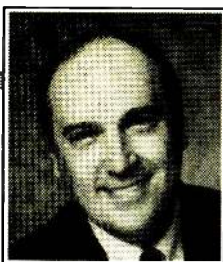
Kenny Rogers, 58, is about to embark on his fifth marriage. He proposed to girlfriend **Wanda Miller**, 30, just before going onstage for his New Year's Eve show in Las Vegas. No wedding date has been set.



SHARING THE 'WINE' — Acknowledging that her career was launched with "Strawberry Wine," Capitol recording artist Deana Carter recently shared her debut single's success with songwriters **Matraca Berg** and **Gary Harrison**. Bundling up on a cold winter's night (l-r) are BMI VP **Roger Sovine**, **Berg**, **Carter**, **Harrison**, **Patrick Joseph Music** President **Pat Higdon**, and **Capitol/Nashville** President **Scott Hendricks**.



IN THE NEIGHBORHOOD — RCA recording artist **Martina McBride** paid a holiday visit to **WIVK-FM/Knoxville**, which was hosting an open house to celebrate a move into new quarters. Pictured (l-r) are **RCA/Nashville VP/National Promotion** **Mike Wilson**, **WIVK OM/PD** **Les Acree**, **McBride**, **WIVK MD** **Chris Huff**, and **RCA/Nashville Director/National Promotion** **Eric Beggs**.



MIKE KINOSHIAN

Viewing Your Station 'From The Outside In'

□ **KVIL PD says diary reviews help you look through the eyes of your listeners**

While many programmers can't even conceive of curtailing diary reviews, others believe options like focus groups and perceptual studies can be just as effective. If you've ever thought about pouring over diaries, insights here from three format PDs will be especially helpful.

For years, **KVIL/Dallas PD Bill Curtis** has religiously scheduled trips to Arbitron's diary review center after spring and fall ratings sweeps. "I'd rather have management cancel the Christmas party than tell me we couldn't do diary reviews," he contends. Regarding the issue of price, Arbitron charges nothing for the visit, but stations must pick up travel, accommodation, and related-expense tabs.



Bill Curtis

"Your audience is rating, responding, writing about, and measuring your radio station," explains Curtis. "There's no more tangible information available to us about how listeners use and hear us. I can't imagine a radio station *not* being interested in how its audience sees it."

Prepare Yourself

Nearly everyone participating in diary review sessions is enlightened or, in some cases, stunned by listener confusion. First-timers, Curtis cautions, should be prepared for some real surprises. "These things are always reality checks. You have to accept that there's a big difference between 'inside-out' and 'outside-in' thinking. Inside-out thinking views things from the station's perspective. What you see from the outside in, in its purest form, is exactly how listeners see and hear your station. [Unlike focus groups or perceptual studies], you're getting *unaided* information and top-of-mind recall.

[Listeners] don't hang on our every word. You put your blood, sweat, and tears into the station, only to find people don't know your morning person's last name.



"They'll flip your call letters, list a television personality as one of your announcers, or [misrepresent] your dial position. They don't hang on our every word and don't eat, sleep, and

breathe our day. They may be our fans, but we're really a small part of their busy lives. You put your blood, sweat, and tears into the station, only to find people don't know your morning person's last name."

Even before boarding the plane to Arbitron's new, state-of-the-art Columbia, MD facility, Curtis spends considerable time reviewing that book's mechanical diary. Recalling how this preparation helped him two years ago, he says, "An all-Sports station [KTCK-AM] came to town and had an absolutely *huge* book. We don't mean to suggest the station couldn't be successful, but I had to break it out and found a diary from one person with over 2000 quarter-hours.

"When we went to Maryland, we were aware of that particular diary

number and knew that was not representative of where the radio station was in the real world. If you've looked at the mechanical diary first, you can actually see some goofy things. When diaries like that fall out of rolling averages, stations will probably feel the effects. As you start your day at 9am, you should be pretty focused on what to look for and have a plan of attack."

Group Effort

Over the last five years, Curtis has watched the number of Dallas's in-tab diaries balloon from 2000 to 4800. To maximize the use of his Maryland visits, Curtis is usually accompanied by MD **Alex O'Neal**. "In a medium market with 1000-1500 in-tab diaries and Arbitron's new and improved system, one person could probably do the diary review," Curtis remarks. "But when you get into the top 10 markets, it's just about undoable for one person."

You can, however, expect excellent cooperation from your hosts.

Diary Analysis: A 'Frustrating Reality'

Bruce Gilbert is a veteran of about a dozen diary reviews. While the Talk **WTAE-AM** and Hot AC **WVTY-FM/Pittsburgh Director/Programming & Operations** managed to make only one such session in 1996, there are several key things he looks for on these visits.

"Perhaps the most important thing to watch for is how your station is identified," he observes. "It's particularly important to us because our slogan is 'Variety 96,' and we wonder how many people actually write it down.

"We're in the digital age, and the majority of people still identify stations by frequency. Almost every radio

shows us as being at 96.1, and I like to tally the number of people who write down Variety 96, 96.1, or WVTY."

The "Comments" section is also attention-getting; Gilbert searches it for trends. "You want to know if there's somebody, something, or some feature/promotion getting mentioned. While most people don't write any comments, this section can provide some good reading."

Do Your Homework

Since WTAE & WVTY are Pittsburgh Steelers flagships, Gilbert realizes the importance of accurately completing and returning station information files. "It's basic stuff, but I know PDs who don't do it. You



Bruce Gilbert

only get credit when someone writes down 'Steelers' if you've completed [the appropriate information]. In our case, diaries are split between WTAE & WVTY because both stations carry the games. I laugh when I see competitors not getting credit on a diary because they didn't fill out their information form."

Urging fellow programmers to go through the diary review experience at least once, Gilbert states, "The number one thing you'll get is a frustrating reality of the system. Even though we say our name nine times an hour, people still don't write it down. As hot as you think a \$10,000 cash giveaway is, there may not be one comment about it in a diary. People write down that they listen to one station between 9am-5pm because they only have to draw one line on the form. We know they listened to more than one station and that the diary for the whole week was filled out Wednesday night."

It's also disheartening, he says, to see diaries for a family of five filled out in the same penmanship. "You see that one person carried a lot of

weight on radio choices in that household. These are things that really wake us up and make us realize we're way too much in the forest and we don't see all the trees. Radio isn't all that important to people."

Nearly six years have passed since **WHTX** became **WVTY**, but as Gilbert explains, "I still see WHTX at least once or twice in every diary review. When you see it on the screen, it's like having someone stick a dagger right through your heart."

Easier Access

A computerized system makes the review process quicker and more efficient, and Arbitron has upgraded and moved the physical plant from Laurel, MD to Columbia, MD. Gilbert suggests a full day be allocated for a review. "In the old days, we'd go through 2000 books by hand — seven pages at a time. You now pull them up on computer and get more information quicker. The first time will mesmerize you, and you'll want to see how certain things were documented. It's still hard work and will wear you out, but it's worth it."

[These things really wake us up and make us realize we're way too much in the forest and we don't see all the trees. Radio isn't all that important to people.]



ducts its business — as it is useful. People there are thoroughly dedicated to customer service, and you get questions answered that day. There will always be a need for it."

Not All The Reviews Are Good

Some programmers like **WENS/Indianapolis OM/PD Greg Dunkin** question the benefits of doing diary reviews.

"I don't think they give you that much information," he remarks. "You can look at exact call-letter mentions and how people refer to your station. But stations [doing perceptual studies] already have an idea if listeners refer to your station by frequency or call letters, anyway. In addition, you can get 'comments' in a diary review and may get an idea about morning shows and personalities — but that's it."

Arbitron's diary review center is just a short car hop from **WWMX/Baltimore**, which made things convenient for Dunkin when he programmed that Hot AC several years ago. "I did a diary review for each book when I was at Mix just because Arbitron was so close.

"It's a good experience for a programmer to do once. They should take the tour, see the facility, and see how unimportant and meaningless radio usually is in people's lives. That's what really hits home. Look what it takes Arbitron just to get people to fill out diaries. If I thought there was any real value to doing diary reviews, I'd still be doing them here."



Greg Dunkin

Other Options

So rather than taking the trek to Maryland, Dunkin now appears more likely to use Arbitron's new programmer's package. "It shows listener behavior, sharing patterns, and trends, which is more valuable to me than anything else.

"I probably also need to use Arbitron's Maximiser program. It's been installed on my home computer, but I haven't made myself very familiar with it. From what I've seen, though, it looks like it's a good research tool."

"I don't mean to build a shrine to Arbitron, but they're extremely organized and really treat you like royalty," Curtis comments. "I must say this has improved the past few years. They have a strong customer service mentality and

make it a truly pleasant experience.

"I also think they respect stations that go there and try to learn. It's easy for people to complain, but often times these are people [who] don't even understand how the ratings system works."

JANUARY 17, 1997

5W	4W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	4W	5W	
3	1	1	1	1 TONI BRAXTON Un-break My Heart (LaFace/Arista) 2259	2203	2253	2112	96/0	
1	2	2	2	2 BARBRA STRESAND & BRYAN ADAMS I Finally Found... (Columbia) 2195	2190	2226	2200	94/0	
5	5	5	3	3 WHITNEY HOUSTON I Believe In You And Me (Arista) 2082	1946	1751	1616	94/1	
4	4	3	4	ROD STEWART If We Fall In Love Tonight (Warner Bros.) 1993	2029	2089	2042	92/0	
2	3	4	5	JOURNEY When You Love A Woman (Columbia) 1874	2000	2130	2168	90/1	
14	12	10	6	6 GLORIA ESTEFAN I'm Not Giving You Up (Epic) 1378	1211	1064	919	82/4	
11	10	8	7	7 LIONEL RICHIE Still In Love (Mercury) 1369	1253	1216	1169	82/1	
9	8	7	8	8 HUEY LEWIS & THE NEWS 100 Years From Now (Elektra/EEG) 1363	1326	1331	1282	69/0	
6	6	6	9	CELINE DION It's All Coming Back To Me Now (550 Music) 1272	1348	1501	1531	73/0	
8	9	9	10	10 ERIC CLAPTON Change The World (Reprise) 1259	1247	1283	1350	79/0	
7	7	11	11	ELTON JOHN You Can Make History (Young Again) (MCA) 990	1140	1398	1520	58/0	
BREAKER	12			12 KENNY LOGGINS For The First Time (Columbia) 965	683	466	325	66/6	
10	11	12	13	DONNA LEWIS I Love You Always Forever (Atlantic) 948	1010	1071	1184	63/0	
17	15	13	14	14 SEAL Fly Like An Eagle (Warner Sunset/Atlantic) 910	913	804	717	46/0	
BREAKER	15			15 JIM BRICKMAN w/MARTINA MCBRIDE Valentine (Windham Hill) 892	492	—	—	73/22	
20	19	16	16	CELINE DION Send Me A Lover (MCA) 787	719	661	593	55/1	
30	29	18	17	DON HENLEY Through Your Hands (Revolution) 772	549	342	277	53/11	
13	14	15	18	KENNY G The Moment (Arista) 659	737	856	969	46/1	
12	13	14	19	MADONNA You Must Love Me (Warner Bros.) 600	740	911	1040	43/0	
26	25	23	20	20 PETER CETERA w/RONNA REEVES S.O.S. (River North) 586	465	433	377	45/5	
25	24	22	21	"AFKAP" Betcha By Golly Wow! (NPG/EMI) 485	491	441	389	37/0	
—	—	25	22	R. KELLY I Believe I Can Fly (Jive) 461	298	227	200	45/18	
—	27	24	23	BRUCE ROBERTS & DONNA SUMMER Whenever There... (Universal) 392	356	354	267	38/0	
DEBUT	24			24 PHIL COLLINS It's In Your Eyes (Any Time At All) (Face Value/Atlantic) 391	22	—	—	39/38	
—	—	26	25	BARRY MANILOW Bluer Than Blue (Arista) 373	295	262	170	43/7	
—	—	29	26	NO DOUBT Don't Speak (Trauma/Interscope) 345	208	73	73	16/6	
19	21	20	27	MICHAEL ENGLISH Freedom (Curb) 326	511	628	619	24/0	
—	—	28	28	JOHN MELLENCAMP Just Another Day (Mercury) 287	208	162	150	19/5	
—	—	30	29	BABYFACE Every Time I Close My Eyes (Epic) 242	193	147	123	25/7	
27	28	27	30	DC TALK Just Between You And Me (Virgin) 231	240	345	350	14/0	

This chart reflects airplay from January 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker. 97 AC reporters. 88 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1997, R&R Inc.

NEW & ACTIVE

HOOTIE & THE BLOWFISH I Go Blind (Reprise)
Total Stations: 11, Adds: 2, Plays: 211, WEZN 21, WHYN 7 (10), WMAS 31 (31), WALK 10 (10), WPEZ 10 (10), WTFM 12, KQXT 21 (21), WAJI 15 (15), WIOG 36 (37), WQLR 28, KTHT 20 (20).

MADONNA Don't Cry For Me Argentina (Warner Bros.)
Total Stations: 12, Adds: 10, Plays: 106, WYJB 10, KTDY 4, KHLA 12 (12), WLAC 20 (21), KQXT 7, WCRZ 7, WFMK 10, KKLI 7, KOSI 2, KRNO 14, KZST 4, KLSY 9.

Songs ranked by total plays. Station call letters followed by number of plays.

BREAKERS®

KENNY LOGGINS

For The First Time (Columbia)

TOTAL PLAYS/INCREASE 965/282 TOTAL STATIONS/ADDS 66/6 CHART 12

JIM BRICKMAN w/MARTINA MCBRIDE
Valentine (Windham Hill)

TOTAL PLAYS/INCREASE 892/400 TOTAL STATIONS/ADDS 73/22 CHART 15

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
PHIL COLLINS It's In Your Eyes... (Face Value/Atlantic)	38
JIM BRICKMAN w/M. MCBRIDE Valentine (Windham Hill)	22
R. KELLY I Believe I Can Fly (Jive)	18
DON HENLEY Through Your Hands (Revolution)	11
MADONNA Don't Cry For Me Argentina (Warner Bros.)	10
BABYFACE Every Time I Close My Eyes (Epic)	7
BARRY MANILOW Bluer Than Blue (Arista)	7
KENNY LOGGINS For The First Time (Columbia)	6
NO DOUBT Don't Speak (Trauma/Interscope)	6
JOHN MELLENCAMP Just Another Day (Mercury)	5
PETER CETERA w/RONNA REEVES S.O.S. (River North)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JIM BRICKMAN w/M. MCBRIDE Valentine (Windham Hill)	+400
PHIL COLLINS It's In Your Eyes... (Face Value/Atlantic)	+369
KENNY LOGGINS For The First Time (Columbia)	+282
DON HENLEY Through Your Hands (Revolution)	+223
GLORIA ESTEFAN I'm Not Giving You Up (Epic)	+167
R. KELLY I Believe I Can Fly (Jive)	+163
NO DOUBT Don't Speak (Trauma/Interscope)	+137
WHITNEY HOUSTON I Believe In You And Me (Arista)	+136
PETER CETERA w/RONNA REEVES S.O.S. (River North)	+121
LIONEL RICHIE Still In Love (Mercury)	+116

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
BRYAN ADAMS Let's Make A Night To Remember (A&M)
CELINE DION Because You Loved Me (550 Music)
PHIL COLLINS Dance Into The Light (Face Value/Atlantic)
MARIAH CAREY Forever (Columbia)
MICHAEL BOLTON Love Is The Power (Columbia)
TONY RICH PROJECT Nobody Knows (LaFace/Arista)
VANESSA WILLIAMS Where Do We Go From Here (Mercury)
TINA TURNER Missing You (Virgin)
TRACY CHAPMAN Give Me One Reason (Elektra/EEG)
AARON NEVILLE /ROBBIE ROBERTSON Crazy Love (Reprise)

Editor's Note: WKBN-FM/Youngstown didn't report for the second straight week and its data wasn't included in this week's chart. A downward bullet was awarded to SEAL/Fly Like An Eagle, even though it was down in plays. That song's chart position, though, was not changed.

Breakers: Songs registering 800 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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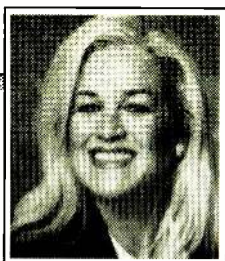
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CAROL ARCHER

Lessons From Perceptual Research

PDs outline how they've incorporated their sometimes painful findings

Even stations that don't conduct perceptual research are aware of the enthusiasm listeners convey about this format when approached one-on-one. They speak glowingly of positive benefits such as "it's relaxing," "smooth," and "sexy."

Those direct discussions with listeners explore attitudes about widely varying aspects of a radio station's presentation: not only music, but air talent, slogans, jingles, TV spots, print and outdoor advertising, image — all are open for analysis.

There's a tremendous hunger on the part of NAC PDs to find out more about what their peers are hearing when they speak with listeners. For a variety of competitive reasons, virtually no one I spoke with was willing to be quoted for attribution, so their identities have been withheld.

Positive Feedback

"I don't have the luxury of doing focus groups," one PD noted, "but we do yearly general market perceptual studies conducted by phone. We've been in the unique situation of learning, when we get details back, that there is nothing we're doing that listeners don't like. When we probe to learn what they don't like — even when we lead them to get a negative answer — those who do know about the station say there is nothing they'd like to change.

"Although our jocks are tightly scripted, people say they love them and have the sense they are real personalities. They think the amount and type of music we play is great. They appreciate our ratio of vocals to instrumentals. They don't think we play too many commercials. Our biggest challenge is to increase our awareness in the market and erase our phantom cume. If those who are familiar with the station are that hot about us, imagine what will happen when we get general market acceptance."

It's comforting to have one's work validated so strongly, but sometimes perceptual studies provide the kind of revelation that forces a change. "When we signed on," he continues, "we played virtually no crossover vocal music. Our vocals then were format-specific, such as **Basia**, **Manhattan Transfer**, and **Michael Franks**. We saw a couple of other stations — **WQCD/New York** and **WNUA/Chicago** come to mind — experimenting with AC and Urban AC crossover music.

"There was strong resistance from our upper management to a move in that direction, until it came back from the perceptuals that our core listeners saw nothing

wrong with it. Hand in hand with a music test that showed **Michael Franks** bored most of our audience, and **Luther Vandross** and **Anita Baker** generated a great deal of passion, we thought it would be wise to follow what both

kinds of research indicated we needed to do."

Results Vary

One PD, who conducts perceptuals whenever the station does music testing, says results vary dramatically depending on the methodology. "A company that does good research for you will always have your interests at heart. They'll be able to get answers to the questions you have, and you must rely on their expertise in framing questions that get a truthful response. Results are only as good as the questions you put into them.

"I really thought our PI listeners would hate crossover AC vocals, but that's not what our perceptuals bore out. They showed that vocals tend to get similar re-

sults no matter what station is the listener's first choice. I thought **Phil Collins** and **Mariah Carey** would tank, but far from it. Something similar happened with new age music: It had tested very well, scoring huge results in a previous auditorium test. But six months later, we utilized another methodology and it changed things completely. A few new age tunes stood out and placed in our top 20, but we didn't see anything like we had in the previous test. I have become a great fan of the kind of methodology that approximates the overall music flow because I think the results are more accurate."

Another PD was humbled by what he learned. "I've refined my programming skills by learning from many, many mistakes," he begins. "And I'm confident in my

ability to make correct decisions. So when we signed on, I felt good knowing I was hiring the best jocks I could get.

"We did our first perceptual soon after. I was shocked to learn one of our jocks tested negatively. Of the airstaff, she was the one I believed had all the qualities — warmth, sincerity, solid knowledge of the music, a sense of calm enthusiasm — that would be perfect for our radio station. But listeners made comments from 'I don't know what it is, but she really annoys me' to 'I hate her voice.' I was in such disbelief that I took no action. After the second test, when responses mirrored the first, I realized a change was necessary. When your audience speaks, you're crazy not to listen."

When your audience speaks, you're crazy not to listen.

ing wrong with it. Hand in hand with a music test that showed **Michael Franks** bored most of our audience, and **Luther Vandross** and **Anita Baker** generated a great deal of passion, we thought it would be wise to follow what both

Hudson's Take On Avoiding 'Crazy Decisions'

Why should a station conduct perceptual studies in the first place? Are focus groups better than one-on-ones? What's the best way to interpret the findings? **The Eagle Group's Matt Hudson** provides an overview.

Explaining that perceptuals meet a station's simple need for local feedback, Hudson adds, "We're still living with **Arbitron's** diary methodology. Until we do something different, the data we gather that way will be a little off the truth. The mere fact that it's not top-of-mind, but recall-based, makes it nearly impossible trying to remember on Wednesday what you did on Sunday.

"This archaic methodology forces us to make changes on our radio stations that really might be a weird reflection of bad sample placement or diary return. We hire and fire people, add and drop music, make all kinds of crazy decisions, based on something dangerous to use as your sole tool. Perceptuals give you a more current, closer-to-the-truth read on what's going on with your target audience. Our company conducts 15-25-minute telephone interviews and focus groups, too.

"Each study has different qualifications based on the radio station's needs. For example, if you're an es-



Matt Hudson

tablished NAC station, you may want to just talk to people who already listen to you to sharpen and fine-tune what you do. If you're a brand new station, you might want to be more open-minded to who comes in. They may not have to listen to you presently, but based on answers at the beginning of the questionnaire, they might seem like a prime prospect. We'd ask them questions about what they find important, what kind of music they like, if they like a lot of instrumentals or vocals, or what kind of disc jockeys they like in the morning."

Qualitative Vs. Quantitative

I asked Hudson why perceptual findings seem to vary depending on the methodology that's utilized. "First, there's margin of error. The more people you add to a study, the more that margin will shrink. That's

Perceptuals give you a more current, closer-to-the-truth read on what's going on with your target audience.

why, when you conduct focus groups with eight or 10 participants, you must be very careful not to take the responses literally. In focus groups, you should always try to have an open-ended conversation about things that will give you some guidance to write a questionnaire for a quantitative measure of 400 people. To make decisions qualitatively — based on focus groups — is a dangerous ballpark to play in.

"In my education from **Roger Wimmer** and **Richard Harker** about moderating focus groups, I've learned that discussions can move in odd directions because of one person's comment. 'Prestige bias' — or 'I'm going to tell you what I think you want to hear' — can be created by one or two participants and can sway the whole group's responses. The moderator must be very skilled in getting honest responses. Often, PDs or GMs — and others who have no business conducting focus groups — lead them astray to where they are almost a self-fulfilling prophecy. If you go back to the tape, you'll hear all kinds of leading statements by that moderator.

"Focus groups are a very useful tool in discovering things you don't know and to get opinions on colors, themes, and jingles — the more artsy side. If you're looking to make a major decision on something, it might 'pop the zit,' revealing what needs to be healed. Then a quantitative measure that has a margin of error of plus or minus 5% is going to help you make that decision. Is-

Focus groups are a very useful tool to get opinions on colors, themes, and jingles — the more artsy side. If you're looking to make a major decision on something, it might 'pop the zit,' revealing what needs to be healed.

issues are exposed in focus groups because they're qualitative. A quantitative measure will bring down your margin of error [and refine the decision-making process].

"We have a major-market NAC client who has geographic challenges: One side of the city loves **Ken-ny G** and **Steely Dan**; on the other side of the city, they don't. Upon presentation of the findings, it became clear the station had to make a decision to play 'honky jazz' on the left channel and urban jazz on the right. What it revealed was that the station had to be very careful in its hourly balance of music and not lean too much one way or the other. They needed to program hour-by-hour very consciously, and they jumped up a full share in the next book."

JANUARY 17, 1997

5W	4W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS	± PLAYS	EMPHASIS TRACKS (PLAYS)		
16	14	9	1	ZACHARY BREAU Uptown Groove (Zebra)	755	+133	"Never" (670)	"Cafe" (66)	"Told" (19)
9	6	1	2	KEIKO MATSUI Dream Walk (Countdown/Unity)	742	-27	"Bridge" (700)	"Chimney" (24)	"Desert" (7)
3	7	5	3	KENNY G The Moment (Arista)	724	+20	"Moment" (322)	"Eastside" (275)	"Somebody" (73)
4	3	2	4	ART PORTER Lay Your Hands On Me (Verve)	702	-55	"Lake" (637)	"Wishful" (18)	"Forever" (16)
5	4	3	5	SOUNDSCAPE Life Force (Instinct)	682	-39	"Morning" (624)	"Around" (45)	"Magic" (7)
14	16	14	6	WAYMAN TISDALE In The Zone (MoJazz/Motown)	674	+107	"Take" (650)	"Washington" (15)	"Thinking" (9)
10	10	11	7	DAVID SANBORN Songs From The Night Before (Elektra/EEG)	647	+37	"Rikke" (501)	"Spooky" (146)	
18	18	16	8	SOUNDTRACK Curdled (Geffen)	624	+103	"Obsession" (624)		
2	1	4	9	CHUCK LOEB The Music Inside (Shanachie)	605	-101	"Music" (538)	"Cruzin" (57)	"Breathe" (9)
13	13	12	10	PAUL HARDCASTLE Hardcastle 2 (JVC)	585	-2	"Jokers" (403)	"Island" (140)	"Peace" (36)
12	11	10	11	GEORGE BENSON That's Right (GRP)	582	-33	"Thinker" (293)	"Holdin'" (165)	"Right" (50)
7	5	8	12	DENNY JIOSA Inner Voices (Blue Orchid)	578	-76	"Lights" (462)	"Kiss" (68)	"Always" (40)
1	2	7	13	JEFF LORBER State Of Grace (Verve)	576	-100	"Katherine" (493)	"State" (30)	"PCH" (18)
6	8	6	14	GROVER WASHINGTON JR. Soulful Strut (Columbia)	566	-111	"Soulful" (276)	"Stop" (255)	"Bordertown" (22)
11	12	13	15	DAVE KOZ Off The Beaten Path (Capitol)	558	-24	"Lullaby" (285)	"Look" (107)	"Count" (89)
8	9	15	16	PETER WHITE Caravan Of Dreams (Columbia)	528	-30	"Just" (270)	"Venice" (107)	"Caravan" (99)
17	15	17	17	MARK PORTMANN No Truer Words (Zebra)	505	+14	"Truer" (436)	"Here" (55)	"Walla" (14)
22	21	19	18	BRIAN HUGHES Straight To You (Higher Octave)	456	+49	"Fruit" (402)	"Pamela" (37)	"Casa" (7)
20	19	18	19	VANESSA DAOU Slow To Burn (MCA)	448	+20	"Two" (448)		
—	—	24	20	BRAXTON BROTHERS Steppin' Out (Kokopelli)	441	+67	"Around" (406)	"Sunset" (30)	"Didn't" (5)
29	25	22	21	MICHAEL PAULO My Heart And Soul (Noteworthy)	420	+39	"Heart" (333)	"World" (21)	"Spring" (17)
—	—	28	22	SOUL BALLET Soul Ballet (Countdown/Unity)	406	+59	"N.Y.C." (397)	"Man" (3)	"12:01" (3)
21	22	23	23	RONNY JORDAN Light To Dark (Island)	393	+12	"Closer" (338)	"Laidback" (28)	"Heart" (17)
15	17	20	24	ANDY SNITZER In The Eye Of The Storm (Warner Bros.)	384	-21	"Dream" (307)	"Road" (46)	"Lane" (19)
19	20	21	25	LARRY CORYELL Sketches Of Coryell (Shanachie)	374	-10	"Feel" (269)	"Fun" (78)	"Sketch" (13)
—	—	—	26	NORMAN BROWN Better Days Ahead (MoJazz/Motown)	370	+124	"Third" (315)	"Days" (39)	"After" (9)
—	29	27	27	DOC POWELL Laid Back (Discovery)	361	+9	"Heart" (277)	"Laid" (75)	"Tropical" (3)
27	27	30	28	EXODUS QUARTET Way Out There (Instinct)	360	+25	"Summer" (324)	"Red" (36)	
25	28	26	29	BABYFACE The Day (Epic)	359	0	"Close" (334)	"Simple" (14)	"Seven" (11)
DEBUT	—	—	30	KENNY BLAKE An Intimate Affair (Heads Up)	349	+19	"European" (254)	"Sunday" (46)	"Swing" (40)

This chart reflects airplay from January 1-7. Albums ranked by total plays, with plays from all cuts from an album combined.

51 NAC reporters. 47 current playlists. © 1997, R&R Inc.

NAC NOTES By Carol Archer

Post-holiday playlists are ripe for freshening, and programmers pounced on the following: **Kenny G's** "Eastside Jam" (Arista) earned 16 adds. **Grover Washington's** "Soulful Strut" (Columbia) and **Jim Brickman's** "You Never Know" (Windham Hill) captured 12 reports apiece. **Celine Dion's** "Falling Into You" (550 Music) picked up 10 and **Alfonzo Blackwell's** "Hermine" (StreetLife/All American) scored nine.

The difficulty with **Tommy Emmanuel's** latest album offering, "Midnight Drive" (Higher Octave), is the agony of choosing between so many commercially accessible tracks, all rich with the caliber of instrumentation program-

mers crave and listeners appreciate. "Midnight Drive," a song written to honor his heroes — **Chet Atkins** and **Eric Clapton** — might be a good place to start.

Suitable vocals are always sought in this format because when they're right, they're worth their weight in gold. Don't miss **N2K Encoded Music's** release "Now I Know What I've Missed" from **Patti Austin** and **Dave Grusin**. If their star power alone doesn't send you to the CD player, you should know that this **Gerry Mulligan** composition was produced by studio legend and label prez **Phil Ramone**.

WLOQ/Orlando PD Steve Huntington says he's

unearthed a gem in **Will Lee's** "Driftin'" (GoJazz/Bean Bag) which is generating top requests. His is a lonely crusade because **LOQ** is the only reporter on the track at present. Check out **Jeff Beck's** unique, subdued guitar tribute to **Jimi Hendrix** on this track.

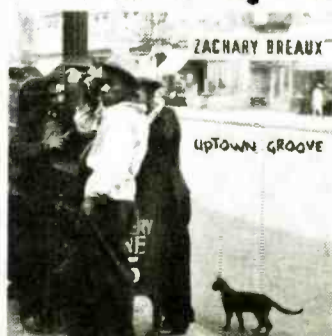
Other notables include **Urban Knights'** utterly beautiful "The Promise" from their forthcoming CD (GRP), **Pancho Sanchez's** blistering cover of **Herbie Hancock's** classic "Watermelon Man" (Concord), Argentinian guitarist **Luis Salinas's** sultry self-titled CD (GRP), **Slim Man's** "Secret Rendezvous" (GES), and **Bobby Lyle's** "The Power Of Touch" (Atlantic).

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<p>KNIK/Anchorage, AK PD/MD: Dean Williams BOBBY LYLE "Arubian" DOC POWELL "Heart" VIBRAPHONIC "Bleak" STEVE VEALE "Palma"</p>	<p>KHYS/Houston, TX PD/MD: Ted Carson PHIL COLLINS "Same" GOTA "European"</p>	<p>WJCD/Norfolk, VA PD: Maxine Todd MD: Larry Hollowell LARRY CORYELL "Fun"</p>	<p>KBZN/Salt Lake City, UT PD: Rob Riesen LOUIE SHELTON "Reflection" WHITNEY HOUSTON "Believe" GROVER WASHINGTON... "Soulful" ALFONZO BLACKWELL "Hermina" KENNY G "Eastside" JIM BRICKMAN "Never" PAOLO "Paisa"</p>
<p>WJZF/Atlanta, GA PD/MD: Mark Edwards BOBBY LYLE "Arubian"</p>	<p>WFSJ/Jacksonville, FL PD: Hank Dole MD: Craig Williams NORMAN BROWN "Third" CHIELI MINUCCI "Cause" GEORGE BENSON "Thinker"</p>	<p>KTNT/Oklahoma City, OK MD: Stephanie Stewart BABYFACE "Close" LARRY CARLTON "Nowhere" SOUNDSCAPE "Second" DAVID SANBORN "Rikke" SAMANTHA SIVA "Angel"</p>	<p>KCJZ/San Antonio, TX PD/MD: Norm Miller CELINE DION "Falling" WHITNEY HOUSTON "Believe" KENNY G "Eastside"</p>
<p>KAJZ/Austin, TX PD: Doc Burns ZACHARY BREAUX "Never" DENNY JIOSA "Lights" KENNY G W/T. BRAXTON "Somebody" KHANI COLE "Everytime"</p>	<p>KCIY/Kansas City, MO PD: Bret Michael MD: Michelle Chase KENNY G "Passages"</p>	<p>WLOQ/Orlando, FL PD: Steve Huntington MD: Bob Church BOBBY CALDWELL "Way" JIM BRICKMAN "Never" BOBBY CALDWELL "Stuck" BOBBY CALDWELL "Get" BOBBY LYLE "Arubian" STEVE VEALE "Palma"</p>	<p>KIFM/San Diego, CA PD: Mike Shepard APD/MD: Kelly Cole No Adds</p>
<p>WOAZ/Boston, MA PD/MD: Bill George DAVE KOZ "Lullaby"</p>	<p>WEZV/Lafayette, IN PD/MD: Bob Miller KENNY G "Eastside" JIM BRICKMAN "Never" BOBBY LYLE "Arubian" WILL LEE "Georgy" JAMES & WHALUM "Cold" STEVE VEALE "Palma" LOUIE SHELTON "Reflection"</p>	<p>WJZZ/Philadelphia, PA PD: Ann Gress MD: Michael Tozzi No Adds</p>	<p>KBLX/San Francisco, CA PD: Kevin Brown MD: Ron Cadet DAVID SANBORN "Rikke" FATBURGER "Then" LUTHER VANDROSS "Whether" BOBBY LYLE "Arubian" EXODUS QUARTET "Red"</p>
<p>WJZK/Charleston, SC PD/MD: Tom Kennedy No Adds</p>	<p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart GEORGE BENSON "Thinker" CHIELI MINUCCI "Come" JIM BRICKMAN "Never" BOBBY LYLE "Arubian" GOTA "European" CELINE DION "Falling"</p>	<p>KOAZ/Phoenix, AZ PD/MD: Angela Handa PETER WHITE "Venice" KENNY G W/T. BRAXTON "Somebody" PAUL HARDCASTLE "Jokers"</p>	<p>KKSF/San Francisco, CA PD: Lee Hansen MD: Blake Lawrence NORMAN BROWN "Third" KENNY G "Eastside" MARK PORTMANN "Truer" PETER WHITE "Together"</p>
<p>WNWV/Cleveland, OH PD/MD: Bernie Kimble GROVER WASHINGTON... "Soulful" KENNY G "Eastside"</p>	<p>WSJW/Louisville, KY PD: C.C. Matthews MD: Brian Conn LOUIE SHELTON "Reflection" KENNY G "Eastside" GROVER WASHINGTON... "Soulful" CELINE DION "Falling"</p>	<p>KYOT/Phoenix, AZ PD/MD: Nick Francis TONY GUERRERO "Uptown"</p>	<p>KJZY/Santa Rosa, CA PD: Gordon Zlot MD: Rob Singleton KHANI COLE "Perfect" BOBBY LYLE "Arubian" BOBBY LYLE "Feel" BOBBY LYLE "Inner"</p>
<p>WZJZ/Columbus, OH PD: Bill Harman JIM BRICKMAN "Never"</p>	<p>WLVE/Miami, FL PD: Shirley Maldonado MD: Geoff Fischer MICHAEL PAULO "World" WHITNEY HOUSTON "Believe" GROVER WASHINGTON... "Soulful"</p>	<p>WJPP/Pittsburgh, PA PD: Carl Anderson MD: Herschel KENNY G "Eastside" GROVER WASHINGTON... "Soulful" CELINE DION "Falling" ALFONZO BLACKWELL "Hermina"</p>	<p>KWJZ/Seattle, WA PD: Carol Handley KENNY G "Eastside" GROVER WASHINGTON... "Soulful" CELINE DION "Falling" ALFONZO BLACKWELL "Hermina"</p>
<p>KOAI/Dallas, TX PD: Michael Fischer MD: Ken Glaser KENNY G "Eastside" PAUL HARDCASTLE "Jokers" NORMAN BROWN "Third" TIM BOWMAN "There" GLORIA ESTEFAN "Giving" PETER WHITE "Venice"</p>	<p>WJZI/Milwaukee, WI PD: Fred Heller MD: Kathryn Vaughn JIM BRICKMAN "Never"</p>	<p>KKJZ/Portland, OR PD: Shaun Yu MD: Hal Murray CELINE DION "Falling" BRICKMAN & MCBRIDE "Valentine" JIM BRICKMAN "Never" WAYMAN TISDALE "Take" BRAXTON BROTHERS "Around"</p>	<p>WSJT/Tampa, FL PD/MD: Ross Block WHITNEY HOUSTON "Believe" BRAXTON BROTHERS "Around" SOUL BALLET "N.Y.C." DAVID SANBORN "Rikke" CHIELI MINUCCI "Cause" JAMES & WHALUM "Kickin" ANDY SNITZER "Road" PAUL HARDCASTLE "Jokers" PETER WHITE F/BASIA "Just"</p>
<p>KHIH/Denver, CO PD: Becky Taylor KENNY G "Eastside" GROVER WASHINGTON... "Soulful" ALAN PARSONS "Close" ALFONZO BLACKWELL "Hermina"</p>	<p>KMJJ/Minneapolis, MN PD: Rob Moore SOUNDSCAPE "Around" BRAXTON BROTHERS "Around" BOBBY CALDWELL "Stuck" DENNY JIOSA "Kiss" JIM BRICKMAN "Never" WILL LEE "Georgy" BOBBY LYLE "Arubian" KHANI COLE "Everytime" VIBRAPHONIC "Bleak"</p>	<p>WSMJ/Richmond, VA PD/MD: Tommy Fleming KENNY G "Eastside" GROVER WASHINGTON... "Soulful" CELINE DION "Falling" ALFONZO BLACKWELL "Hermina"</p>	<p>KOAS/Tulsa, OK PD: Steve Fernandez CELINE DION "Dreamin" SOUL BALLET "N.Y.C." NORMAN BROWN "Third" BRAXTON BROTHERS "Around" CHIELI MINUCCI "Leilani"</p>
<p>WVMV/Detroit, MI PD/MD: Tom Sleeker GROVER WASHINGTON... "Soulful" ALFONZO BLACKWELL "Hermina" KENNY G "Eastside" CELINE DION "Falling"</p>	<p>KSBR/Mission Viejo, CA PD/MD: Terry Wedel JIM BRICKMAN "Never" GOTA "European"</p>	<p>KQBR/Sacramento, CA PD: Lawrence Tanter TONI BRAXTON "Heart" BRAXTON BROTHERS "Around" PAUL HARDCASTLE "Jokers"</p>	<p>51 Total Reporters 50 Current Reporters 47 Current Playlists</p>
<p>WGUF/Ft. Myers, FL PD: Michael Bode NORMAN BROWN "Third" KHANI COLE "Perfect" WHITNEY HOUSTON "Believe" PHIL COLLINS "Same" JIM BRICKMAN "Never" WILL LEE "Georgy" RICKY PETERSON "Who II"</p>	<p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff No Adds</p>	<p>KSSJ/Sacramento, CA PD: Don Langford MD: Keli Garrett TONI BRAXTON "Heart" CELINE DION "Falling" CHIELI MINUCCI "Cause" ALFONZO BLACKWELL "Hermina" GROVER WASHINGTON... "Soulful"</p>	<p>Reported Frozen Playlist (1): WJZW/Washington, DC</p>
<p>KEZL/Fresno, CA PD/MD: Mike Vasquez GROVER WASHINGTON... "Soulful" KENNY G "Eastside" JIM BRICKMAN "Never"</p>	<p>KXDC/Monterey, CA PD/MD: Scott O'Brien NORMAN BROWN "Third" KENNY G "Eastside" BOBBY LYLE "Arubian" DANIEL HO & KILAUEA "Avalon" DOC POWELL "Heart" LOUIE SHELTON "Reflection" WILL LEE "Georgy"</p>	<p>KCLC/St. Charles, MO PD: Rich Reighard MD: Scott Nenninger BILLY MCLAUGHLIN "Sleeps" PHIL COLLINS "Lorenzo" TANGERINE DREAM "Towards" STEPHEN DREYFUSS "Cleo's" GYPSY SOUL "Silent"</p>	<p>Did Not Report, Playlist Frozen (2): WNJA/Chicago, IL WQCD/New York, NY</p>
<p>KUCD/Honolulu, HI PD: Mahlon Moore KENNY G "Eastside" JIM BRICKMAN "Never" ALFONZO BLACKWELL "Hermina"</p>			<p>Did Not Report For Two Consecutive Weeks; Data Not Used (1): WSJZ/Buffalo, NY</p>



CYNDEE MAXWELL

Baiting The Right Hook For Testing

□ Researching different song snippets yields differing results

What would you think if, as a record company promotion executive, programmers told you the track you're working was testing poorly? And what if, amid all the negatives, a handful of radio stations suddenly reported stellar research results on the same track?

That's what happened to Virgin's Jeffrey Naumann when he was working Maxi Priest's "That Girl" at CHR last year. He recalls, "It initially called out at the bottom of the list, so most programmers dropped it. But the small percentage of PDs who used their gut and kept it on found that, in the end, it was a hit. And then they couldn't get it off the air."



Jeffrey Naumann

"One of the main reasons the song failed to show positive in early station research was because they used the wrong hook. There are three separate hooks in that song; stations with poor results weren't using the best hook." Naumann found out which part of the song was delivering the good research results and shared that information with the rest of the radio community.

'Trigger-Happy'

It was a record-saving move in that format, as other stations found similar success. "In the world of



In the world of Top 40, they are more anal about callout research — which can be both good and bad. The bad part is that they're trigger happy.

— Jeffrey Naumann

Top 40, they are more anal about callout research — which can be both good and bad," he says. "The bad part is that they're trigger-happy. If they don't see great results in early research, they pull the trigger right away."

Based on the success of the Maxi Priest project, Virgin plans to include hooks on the CD-pros for all singles at all formats, and if necessary, even two or three hooks. Another Virgin band stands to benefit from this new policy immediately. "DC Talk's 'Just Between You And Me' (from the 'Jesus Freak' album)

is a great example of a song that a lot of people in radio are prejudging before its time," says the Jesus Freak himself. "This record has taken about 200 spins before people start to get into it and realize what a good song it is."

"Many programmers have come back to us, saying it's not researching after 80-120 total plays. But the stations that have played it 200-300 times have the problem of getting rid of it because the research is so good that the record doesn't go away. Unfortunately, some programmers are ignoring the sales and pointing to it as a passive record because it might not generate tons of requests. Radio only seems to care about sales when they're bad."

Mood Music

Naumann continues, "It blows me away that, with today's technology and knowledge, radio will ignore sales — the place where consumers put down cold, hard cash. Radio would rather trust the results of song snippets played over a poor-quality phone line. Music is made to be felt, not analyzed. Radio tends to over-analyze something that people are into when the mood strikes them."

"I can't tell a programmer when it's time to test a record, but at least I have the opportunity — by pointing out what we think the hooks are — to help spark dialogue between programmers who network. Let's face it, PDs talk a blue streak to each other, so maybe I can provide something for them to compare."

"There is a lot of work that goes into getting a record on the radio, getting it into retail, and advertising it to the consumer ... it costs a lot of money to make a hit record. And I'm tired of seeing the balls cut off of a record before it gets the chance to change its voice!"

"Furthermore, with radio consolidation causing stations to not share many titles, it's going to take a whole lot longer for a record to show good research anyway, regardless of which hook you use."

Beautiful Hook

Interscope Detroit regional Cynthia Johnson found similar success on Marilyn Manson's "Beautiful People" when she learned that WRIF/Detroit started getting positive results after changing the hook on its callout tape. The label's Rob Tarantino jumped in and sent similar hook clips to all the stations playing the record. As a result, the



Songs used to be 'chorus verse chorus verse.' Nowadays there are different instrumental parts, the song title isn't necessarily in the chorus, and there is a lot more variety in songs.

— Jodie Renk



research improved dramatically for most stations.

Core Callout Research's Jodie Renk believes that changing hooks is a statistically viable option, especially for songs that don't follow traditional patterns. She points out, "Songs used to be 'chorus verse chorus verse.' Nowadays there are different instrumental parts, the song title isn't necessarily in the chorus, and there is a lot more variety in songs."

"In Rock especially, we've seen the MD or production director try to use the part of the song that includes the title for their hook tape. And if that happens to be a particularly non-melodic part of the song, it won't test as well as something that's more representative of the melody."

Dual Personalities

Renk figures the number of songs with two or more hooks is less than 5%, so how much of a concern is it? "My clients are very aware of what they are putting on the tape," she says. "And if they sense a song has two personalities, they'll test the part they believe is most representative of the song."

"If it doesn't match up with other feedback on the record or with what seems to make sense, they will sometimes come back and try a different hook. Once they're armed with all the information, they can make their decisions."

Do soft hooks test better than hard hooks? "That's generally true for all kinds of music testing," replies Renk. "It's a general rule of music that you have to accept and adjust to accordingly, since Rock stations can't play all ballads. Ballads test better because they are more accessible, and you learn the song faster since you hear it more clearly. That results in familiarity, which is a critical point for passion — you can't love something if you don't know it."

Active Rock Still Lives!

A couple of format changes here, a couple of adjustments there, and the next thing you know, certain industry types are bemoaning the end of Active Rock. Active Rock isn't dead, and KRXQ/Sacramento PD Curtiss Johnson is one of the first to call for a halt to the negativity.

In response to the grumbling, he wrote the following open letter to the industry. During his 10-year tenure at KUPD/Phoenix, Curtiss frequently heard remarks that the format wouldn't last and, with confirmed success at KRXQ, he's here to say that's not the case.



Curtiss Johnson

As the Active Rock format has started to achieve a modicum of credibility and parity with Alternative in the industry's mind, several high-profile stations have abandoned the format due either to "market cluster synergy" or, quite frankly, poor programming or wavering belief and [lack of proper] implementation.

Having championed Active Rock for the last decade, I would hate to see this hard-fought battle for credibility eroded by a few individual business decisions that have been made as a newly deregulated industry struggles to find equilibrium.

I ask group heads and recording industry executives to look around. The format is very alive and, in markets like Sacramento, it's thriving. And this in the face of competition from a Classic Rocker, an "Arrow" format, an Alternative, and an Alternative AC! When executed properly, Active Rock reaps ratings success, achieves fiscal prosperity, and sells CDs and concert tickets.

To broadcast group CEOs and programming VPs: I urge you to continue to consider the format a viable option in your market equations. To the record industry at large, promotion departments, and concert promoters: I ask you to continue to allow us equal consideration. Keep the playing field level, and may the best station win!

As for "Beautiful People," Renk acknowledges it's "the kind of song that'll have more polarity depending on which part you test. From a purely personal standpoint, I love the part where they chant 'the beautiful people' over and over, but the rest of the song isn't what I'm interested in. That's the reality of how songs are, and that's when a station needs to make its own decision. Research never overrules common sense."

"The programmers I work with are very smart and have a solid understanding of this music. Frequently I see them testing two separate hooks from a song because they're aware of its different characteristics."

They want to get a handle on both of the sounds to help them decide what to do.

"We are researchers, not hook specialists. I think the music director is usually the one who knows the music the best and can select the best part of a song to test."

Even if the record company disagrees? "If record people and radio people all agreed, then we'd all be in trouble. That would be the only thing worse than living by research."

Extending Life

On the other hand, Benchmark's Rob Balon is skeptical about what conclusions can really be drawn by testing different hooks, saying, "If you get different research results with different parts of a song, does that mean that the audience hates one part of the song but loves another? What do you do with that info?"

"I think the labels are trying to hedge their bets and extend the life of the record. And if you play anything long enough — unless it's really a stinker — most people will wind up liking it. Frequent airplay can work wonders for a record."

"Callout is a field that's fraught with ambiguity," he concludes. "It's always been frustrating to both programmers and researchers because there are no absolute answers. But a programmer's gut and intuition should play a large role

in finding answers. I don't like to work with PDs who rely 100% on research. Programming isn't 100% science or 100% art — it's a combination of the two."



If you get different research results with different parts of a song, does that mean that the audience hates one part of the song but loves another? What do you do with that info?

— Rob Balon

the black crowes better when you're not alone



produced by jack joseph puig and the black crowes. management: peto angelus
from the american recordings album three snakes and one charm

The Black Crowes www.tallest.com americanrecordings.com ©1997 american recordings



TONIC
CASUAL AFFAIR
the new single



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#3 MOST ADDED!

ROCK CHART DEBUT 40
#3 MOST ADDED!

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WEGR KAZR KATT WFYV
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Management: Sheila Scott · Produced by Jack Joseph Puig

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Stations and their adds listed alphabetically by market

ACTIVE ROCK

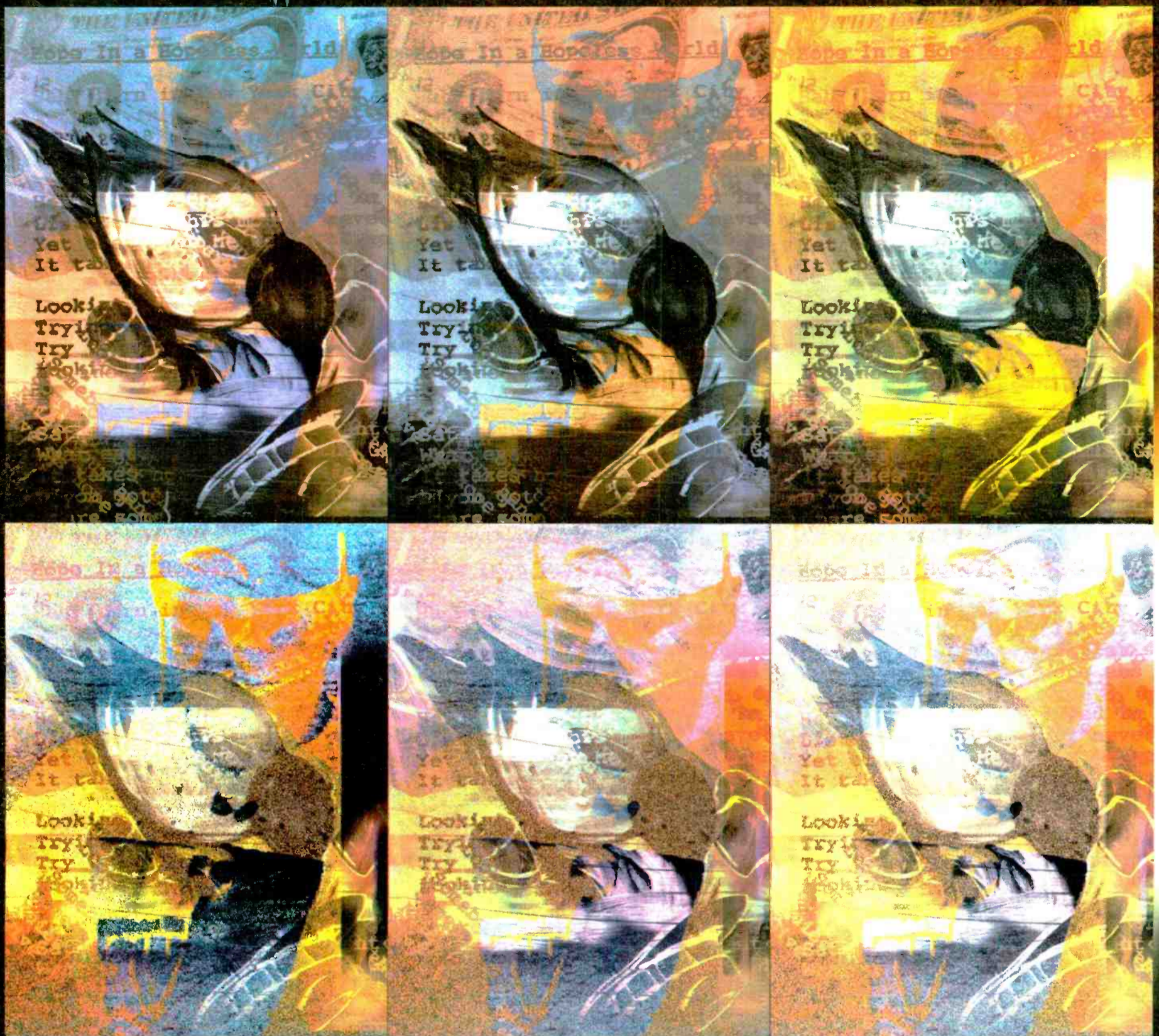
Table listing Active Rock stations and their playlists across various markets including Abilene, TX; Albuquerque, NM; Allentown, PA; Altona, PA; Anchorage, AK; Augusta, GA; Bakersfield, CA; Biloxi, MS; Cape Cod, MA; Charleston, SC; Chicago, IL; Colorado Springs, CO; Fayetteville, NC; Memphis, TN; Miami, FL; Modesto, CA; Nashville, TN; Newburgh, NY; Odessa, TX; Palm Springs, CA; Panama City, FL; Phoenix, AZ; Portland, OR; Reno, NV; Sacramento, CA; Savannah, GA; Seattle, WA; Shreveport, LA; Springfield, MO; Tallahassee, FL; Tampa, FL; Toledo, OH; Tusculum, AZ; Wichita, KS; Youngstown, OH.

ROCK

Table listing Rock stations and their playlists across various markets including Akron, OH; El Paso, TX; Long Island, NY; Peoria, IL; Savannah, GA; Shreveport, LA; Sioux Falls, SD; South Bend, IN; Springfield, MO; Terre Haute, IN; Toledo, OH; Tucson, AZ; Tulsa, OK; Utica, NY; Waterloo, IA; Wheeling, WV; Wichita, KS; Youngstown, OH.

75 Total Reporters
72 Current Reporters
72 Current Playlists
Reported Frozen Playlist (1):
KLBJ/Austin, TX
Did Not Report, Playlist Frozen (2):
WYYY/Baltimore, MD
WRIF/Detroit, MI
Moved From Active Rock To Rock (1):
KLOS/Los Angeles, CA

87 Total Reporters
87 Current Reporters
87 Current Playlists
Moved From Active Rock To Rock (1):
KLOS/Los Angeles, CA



WIDESPREAD panic

HOPE in a hopeless world

from the album "BOMBS & BUTTERFLIES"

produced and engineered by John Keane

mixed by Clif Norrell and John Keane



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ROCK CHART DEBUT **37** MOST ADDED & MOST INCREASED PLAY!

ACTIVE ROCK CHART DEBUT **46**

In Stores February 4th

Stations and their adds listed alphabetically by market

Table listing radio stations and their adds across various markets including Albany, NY; Champaign, IL; Detroit, MI; Knoxville, TN; New Orleans, LA; Portland, OR; San Jose, CA; Albany, NY; Champaign, IL; Detroit, MI; Knoxville, TN; New Orleans, LA; Portland, OR; San Jose, CA; Albany, NY; Champaign, IL; Detroit, MI; Knoxville, TN; New Orleans, LA; Portland, OR; San Jose, CA.

NEW & ACTIVE

CHEMICAL BROTHERS Setting Sun (Astralwerks/Caroline) Total Plays: 371, Total Stations: 33, Adds: 2
Marilyn Manson Tourniquet (Nothing/Interscope) Total Plays: 361, Total Stations: 48, Adds: 15
CAKE I Will Survive (Capricorn/Mercury) Total Plays: 358, Total Stations: 41, Adds: 14
RAGE AGAINST THE MACHINE Down Rodeo (Epic) Total Plays: 350, Total Stations: 30, Adds: 0
MUNDY To You I Bestow (Epic) Total Plays: 331, Total Stations: 41, Adds: 15
PRODIGY Firestarter (Maverick/Mute/WB) Total Plays: 320, Total Stations: 34, Adds: 15
SPACE Female Of The Species (Gut/Universal) Total Plays: 313, Total Stations: 38, Adds: 23

NO DOUBT Excuse Me Mr. (Trauma/Interscope) Total Plays: 308, Total Stations: 24, Adds: 10
BUTTHOLE SURFERS TV Star (Capitol) Total Plays: 294, Total Stations: 18, Adds: 1
FUN LOVIN' CRIMINALS Fun Lovin' Criminals (EMI) Total Plays: 290, Total Stations: 29, Adds: 6
MORCHEEBA Trigger Hippie (Discovery) Total Plays: 218, Total Stations: 17, Adds: 1
STONE TEMPLE PILOTS Tumble In The Rough (Atlantic) Total Plays: 210, Total Stations: 10, Adds: 3
K'S CHOICE Not An Addict (550 Music) Total Plays: 205, Total Stations: 10, Adds: 1
ORBITAL The Box (FFRR/London) Total Plays: 201, Total Stations: 16, Adds: 1

JANE JENSEN More Than I Can (Flip/Interscope) Total Plays: 197, Total Stations: 13, Adds: 0
R.E.M. Electrolite (Warner Bros.) Total Plays: 193, Total Stations: 22, Adds: 14
VERVE PIPE The Freshman (RCA) Total Plays: 180, Total Stations: 9, Adds: 3
PAULA COLE Where Have All The Cowboys... (Imago/WB) Total Plays: 157, Total Stations: 12, Adds: 1
PRESIDENTS OF THE UNITED... Volcano (Columbia) Total Plays: 145, Total Stations: 18, Adds: 9
OASIS Whatever (Epic) Total Plays: 124, Total Stations: 4, Adds: 1

Songs ranked by total plays.

dc Talk "Jesus Freak" from the platinum album Jesus Freak NEW EDIT OUT NOW!

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SKY DANIELS

Search, Then Research

Format's position as new music leader requires combining risk with analysis

Alternative radio doesn't have the luxury of letting someone else do its dirty work. Nope, when it comes to finding and breaking new music, you place your bets with few regrets.

The risk-equity equation is a source of real animosity for some Alternative programmers. They go out in front on new sounds, then watch other formats cannibalize the successful results. Some programmers feel threatened by other formats benefiting from the music they develop. Should they?

There has been a lot of speculation regarding the relative health of Alternative radio recently. Do you want an answer? Do you want fact or opinion? In hopes of arriving at some substantive information about Alternative, I asked leading researchers, "How does the format 'test'?"



Mark Ramsey

enough, you'll reduce it to respondents' individual tastes. Arriving at a specific definition of Alternative is difficult to measure; trying to establish which bands are [alternative] or aren't is also not exact. I think we have to begin to look at Alternative in a larger context."

One problem that exists in such a fashion-conscious, image-adhering format is defining which acts are considered alternative, at least exclusively. In arriving at decisions regarding proper artist representation for approaches like cluster analysis, Ramsey knows there has to be due diligence. He

warns, "To say any particular four artists represent Alternative is difficult. The process is getting more inclusive. You have to be careful in suggesting a more concise universe for the format. Analyzing Alternative requires whole-brain thinking rather than reducing it to individual elements. You can

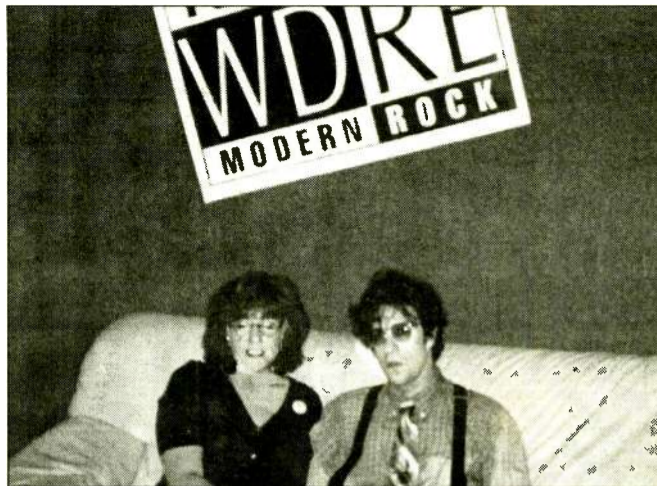
view a cake as an analogy: If you put flour, eggs, sugar, etc. on a table, you have the ingredients of a cake. But you don't have cake until everything is prepared properly.

"Research always says play the hits, as if that was some revelation. Research for Alternative was easy back in the early days of the format, when owners wanted to maximize their 25-34 reach. Now that other formats appropriate its music, we see Alternative going through a similar phase that CHR endured when it first spawned 'Churban' and Hot AC. These were niche extensions of CHR. Now Alternative faces the same issues with Alternative AC, Adult Alternative, and Active Rock. CHR back then decided to concentrate on non-musical development, making morning shows and other station components of vital concern. We now see Alternative arriving at the same point in its maturation cycle."

How does Alternative's situation possibly differ from CHR's earlier course? Ramsey suggests one issue: money! "CHR bought its way out of its situation. It paid for premium talent to address its morning show concerns. I've yet to get a sense that the morning show dilemma has been resolved for Alternative. XTRA-FM (91X)/San Diego recognized this and addressed the situation one way by hiring Howard Stern. That for many has been the one solution. I would speculate that three-fourths of the morning shows in Alternative have come from another shift and aren't formally developed morning hosts. In those major markets with increased competition, the rules haven't changed just because we're talking about Alternative — just the context has."

If programmers can't "buy" the answers, then are they forced to rely on music? It has been suggested that Alternative programmers face increased pressure to identify hits earlier than other formats in order to preserve the format's position as new music leader. Ramsey believes using research properly enables programmers some relief. "People come to this format for the thrill of discovery. They expect it to expose new music. Alternative has a sound position as the new music leader in the field, despite what detractors may suggest. The demand for alternative music is as high as it's ever been, it's just that the supply is considerably higher now.

"There are more venues of exposure for the music. We've watched Alternative AC appropriate the adult stuff, and now that process is near completion. Alternative will still need to feed the hunger for new music. Research shouldn't be used to inhibit exposing new music. It should be used to identify and kill your mistakes early. Research can be interpreted many ways. Half the people who speak to broad research concepts tend to violate them ultimately. It remains important to develop and interpret strong principles in research."



OBLIGATORY WDRB DEDICATION SHOT — WDRB/Philadelphia has hosted some wonderful Sonic Sessions in its day, but MD Marilyn Russell (!) swears that Reprise artist Paul Westerberg was her all-time favorite. Ms. Russell remains our fave.

The Younger Skew

Strategic Radio Research VP/Client Services Amy Vokes has been extensively involved with all radio research, from low-end Alternative targeting to the most adult-reaching Classic Rock. She warns to be thorough in research practices from the



Amy Vokes

very start. "We don't like to exclude anything in our screening practices. We offer the market's field of respondents every musical choice and find what the respondent likes. When we approach cluster analysis, we find it can be extremely insightful or extremely dangerous. You can't seek finite answers as to what Alternative is. Market-to-market conditions vary. In Detroit, there may be five clusters of music users. One may be extremely alternative, another may favor 'current' music. Intuitively you should get a feel for what best defines your sound."

Vokes concurs that the format's self-consciousness may be unnecessary. "People spend too much time questioning 'what is Alternative?'" Again, market conditions vary the skew. In one market, **Alice In Chains** may be exclusively alternative; in another, it may be rock. What the market's legacy has been, what the competition is doing, and how well they do it are factors that

affect the outcome. Programmers really should make overall acceptance of a song the issue." Has Vokes seen Alternative lose any luster over the last year on a national, overall basis? "There have been no decreases in musical acceptance, but there have been shifts in the audience. Overall, Alternative is younger than it was a year ago. In the 12-24 range, it remains an absolutely vital format. Concerns come from the loss of 25-34s who were sampling it and now are being targeted by Alternative AC, CHR, and Active Rock."

People spend too much time questioning 'what is Alternative?' Market conditions vary the skew. Programmers really should make overall acceptance of a song the issue.

— Amy Vokes

How should Alternative programmers react to this appropriation of their music by other formats? Should they alter their status quo and become more aggressive? Vokes cautions, "Some programmers go overboard in trying to preserve an image they already strongly own. Go to any market and ask, 'Who plays the new music?' Hands down, Alternative has the image locked up. There is no need for an Alternative station to move from its position unless it's being actively challenged by a competitor."

'What Is New'

So if Alternative rules the brand position for new music, how should it preserve it? Vokes allows, "Alternative is reliant on current hits to a great degree. The question becomes 'what is new?' Everywhere we've researched, we've found the Alternative audience loves six-month-old re-currents and recent gold as much as brand new product. The insatiable appetite isn't as great as some profess. We've found the answer isn't adding more new music you're unsure of. Some programmers believe they are in some up-to-the-minute fight to preserve their image. We suggest playing out the records that are working to a greater degree."

Do high-strung hipsters get the message? Vokes chuckles, "50-50. Some clients see the information and learn to interpret and trust it. Some reject it in favor of gut. We don't act as consultants in that regard. We try to provide quality information; the programmers elect to use it."

Given the current conditions in the Alternative marketplace, does Vokes see any drastic change on the horizon? "Ownership is becoming cognizant of how to use the format. As owners build rock franchises in marketplaces through station clustering, a stronger sense of niche should develop. Alternative has ruled the new music position for years. Owners recognize that as a real attribute. There are a lot of Alternative programmers who hope for the day an owner tells them their express target is 12-24."

Keep It In Context

Nova Marketing Group President Mark Ramsey is quick to support the notion that even in the black-and-white world of research, Alternative's needs require some extra consideration. "Research by design is a context-resistant science,"

he says. "When you try to define 'what is Alternative?' by procedure, you tend to invoke narrower and narrower definitions of what it can be. If you continue the process long

Alternative will still need to feed the hunger for new music. Research shouldn't be used to inhibit exposing new music. It should be used to identify and kill your mistakes early.

— Mark Ramsey

VALLEJO

JUST ANOTHER DAY

IMPACTING RADIO JANUARY 27TH

EARLY BELIEVERS

WERX #1, 24X

WKRO TOP 5 REQUESTS, 22X

WJSE 20X KCXX 11X WDST 12X
KTCL WRAX WNTX WXP5 KXBS

TESTING AT: KROX KHTY

ON TOUR BEGINNING
JANUARY 17TH



but a dog won't listen



once she's tasted blood

"BEAUTIFUL STRUGGLE"

R&R ADULT ALTERNATIVE TRACKS 20

R&R ADULT ALTERNATIVE ALBUMS 23

MODERN ROCK

WOXY

WDST

ROCK

KQRS

ON TOUR WITH *WHY STORE* AT:

JANUARY 31- DAYTON, OH

FEBRUARY 1- TOLEDO, OH

FEBRUARY 2- CLEVELAND, OH

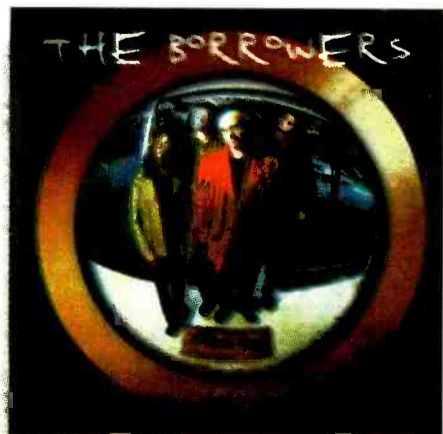
FEBRUARY 5 - BLOOMINGTON, IL

FEBRUARY 6 - CHAMPAIGN, IL

FEBRUARY 7 - ROCK ISLAND, IA

FEBRUARY 8 - AMES, IA

THE BORROWERS



7243 8 37105 2 2

The Borrowers debut album
from GUARDIAN Records

Produced by: Jay Joyce

Management: Mark Shimmel Management



© 1996 GUARDIAN Record-

your eyes are burning holes thru me.
I'm gasoline. I'm burning clean.
20th century go to sleep.
you're pleistocene. that is obscene.

you are the star tonite
your sun electric outasight
your light eclipsed the moon tonite
electrolite.
you're outasight.

if I ever want to fly
Mulholland drive.
I am alive.
Hollywood is under me.
I'm Martin Sheen.
I'm Steve McQueen.
I'm Jimmy Dean.

you are the star tonite
your sun electric outasight
your light eclipsed the moon tonite
electrolite.
you're outasight.

if you ever want to fly
Mulholland drive.
up in the sky.
stand on a cliff and look down there.
don't be scared.
I am alive.
you are alive.
you are alive.

you are the star tonite
your sun electric outasight
your light eclipsed the moon tonite
electrolite.
you're outasight.

20th century go to sleep.
really deep. we won't blink.
your eyes are burning holes thru me.
I'm not scared. I'm out of here.
I'm not scared. I'm out of here.

ELECTROLITE

r.e.m.

from the album NEW ADVENTURES IN HI-FI

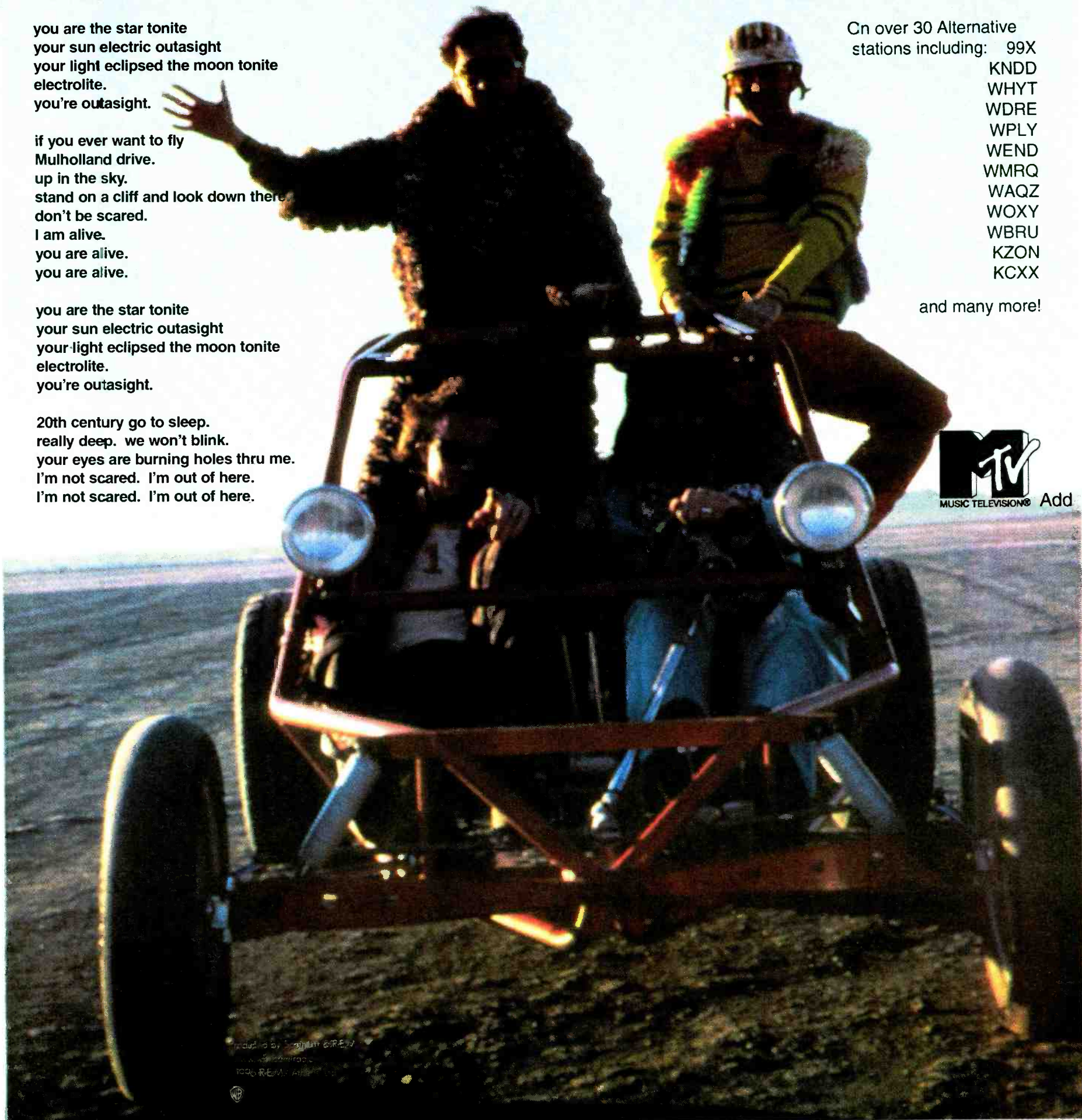
BDS 201 Spins

One of the most added this week!!

On over 30 Alternative
stations including: 99X

KNDD
WHYT
WDRE
WPLY
WEND
WMRQ
WAQZ
WOXY
WBRU
KZON
KCXX

and many more!



Produced by Jonathan SREED
Mixed by [unreadable]
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ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE

the 105.9 MARKET #19
WXDX/Pittsburgh
(412) 937-1441
Castellini/Diana

PLAYS	SW	4W	LW	TW	ARTIST/TITLE
35	34	35	36	37	LOCAL H/Bound For The Floor
31	31	33	35	38	STONE TEMPLE PILOTS/Lady Picture Show
35	35	32	35	38	BECK/Devils Haircut
29	32	34	36	38	SMASHING PUMPKINS/Thirty-Three
29	32	36	35	38	BETTER THAN EZRA/Desperately Wanting
36	33	35	35	38	SUBLIME/What I Got
35	34	34	33	32	COUNTING CROWS/A Long December
33	32	33	32	31	BUSH/Unswallowed
26	27	28	31	34	CAKE/The Distance
28	27	29	31	33	LUSCIOUS JACKSON/Naked Eye
32	34	37	31	31	WEezer/Scorch
34	34	29	30	31	SHERYL CROW/Everyday Is...
33	33	35	29	30	R.E.M./Bittersweet Me
28	28	29	28	27	SOCIAL DISTORTION/It Was Wrong
29	29	29	28	27	POE/Hello
28	29	32	27	30	KULA SHAKER/Tatva
27	28	29	27	26	RUSTED ROOT/Sister Contine
18	20	25	29	33	FOUNTAINS OF WAYNE/Radiation Vibe
18	16	20	25	29	GARBAGE/1 Crush
12	24	25	23	21	FUN LOVIN' CRIMINALS/Scooby Snacks
19	17	19	20	21	U2/Discotheque
17	19	17	19	20	SOUNDGARDEN/Blow Up...
19	17	19	19	20	SPONGE/Have You Seen Mary
11	11	12	13	14	DEPECHE MODE/Barrel Of A Gun
11	11	12	13	14	OFFSPRING/All I Want
11	11	12	13	14	CHEMICAL BROTHERS/Setting Sun
11	11	12	13	14	FIONA APPLE/Step To Dream
11	11	12	13	14	SARAH McLACHLAN/Possession

the edge MARKET #20
KEDJ/Phoenix
(602) 266-1360
Hart/Patyk

PLAYS	SW	4W	LW	TW	ARTIST/TITLE
53	54	53	60	60	CAKE/The Distance
55	55	40	59	31	11/Down
22	23	52	58	58	SUBLIME/What I Got
56	55	57	57	57	LOCAL H/Bound For The Floor
55	58	48	53	53	NO DOUBT/Don't Speak
59	58	51	42	42	BUSH/Unswallowed
20	21	19	41	41	NIRVANA/Aneurysm
25	28	19	37	37	TOD/Slunkist
24	32	24	36	36	OFFSPRING/All I Want
11	19	27	34	34	U2/Discotheque
11	19	27	34	34	SOUL COUGHING/Super Bon Bon
45	57	49	32	32	GARBAGE/1 Crush
13	19	19	31	31	CARDIGANS/Lovefool
50	50	27	29	29	MARILYN MANSON/The Beautiful People
23	23	29	28	28	NO DOUBT/Excuse Me Mr.
22	23	28	27	27	BUTTHOLE SURFERS/Pepper
45	57	49	32	32	BUSH/Greedy Fly
32	31	15	25	25	BLOODHOUND GANG/Fire Water Burn
27	25	17	25	25	SMASHING PUMPKINS/Thirty-Three
41	31	13	18	18	CHRONIC FUTURE/Scottsdale
18	15	19	18	18	SOUNDGARDEN/Burden In My Hand
18	15	19	18	18	DEPECHE MODE/Barrel Of A Gun
18	15	19	18	18	TRACY BONHAM/Mother Mother
18	15	19	18	18	KORNA/D.L.D.A.S.
13	23	11	9	9	NERF HERDER/Van Halen

101.5FM MARKET #20
KZON/Phoenix
(602) 259-8181
Pugh/Smith

PLAYS	SW	4W	LW	TW	ARTIST/TITLE
13	21	25	28	28	BETTER THAN EZRA/Desperately Wanting
25	29	26	28	28	KULA SHAKER/Tatva
14	16	25	27	27	WALLFLOWERS/One Headlight
13	20	26	25	25	FOUNTAINS OF WAYNE/Radiation Vibe
13	14	26	24	24	DAVE MATTHEWS BAND/Crash Into Me
4	14	21	22	22	R.E.M./The Wake-Up Bomb
15	15	18	20	20	BODEANS/Hurt By Love
13	16	15	17	17	ASHLEY MACISAAC/Sleepy Maggie
6	15	17	17	17	BLIND MELON/Soul One
6	11	17	17	17	PEARL JAM/Off He Goes
9	12	14	17	17	STIR/Until Now
12	13	17	16	16	FIONA APPLE/Sleep To Dream
5	16	16	16	16	ODDS/Someone Who's Cool
14	18	16	16	16	PATTI ROTHBERG/Treat Me Like Dirt
24	19	15	16	16	PHISH/Free
11	16	15	16	16	SMASHING PUMPKINS/Thirty-Three
23	25	28	15	15	U2/Discotheque
5	4	6	15	15	COUNTING CROWS/A Long December
10	12	16	15	15	POE/Hello
14	17	14	15	15	WHY CROW/Everyday Is...
13	14	13	14	14	SHERYL CROW/Everyday Is...
15	13	14	14	14	TRACY BONHAM/Smoke And Ashes
15	14	13	13	13	MATCHBOX 20/Long Day
11	12	13	13	13	SCREAMING TREES/All I Know
14	13	16	13	13	SPONGE/Have You Seen Mary
14	13	16	13	13	DISHWALL/Give
14	17	11	11	11	SATCHEL/Without Love
6	6	7	10	10	LUSCIOUS JACKSON/Naked Eye
7	9	11	9	9	BUSH/Straight No Chaser

107.9END MARKET #22
WENZ/Cleveland
(216) 861-0100
Robertson

PLAYS	SW	4W	LW	TW	ARTIST/TITLE
47	47	48	48	48	SOUNDGARDEN/Blow Up...
45	46	45	48	48	GARBAGE/1 Crush
22	25	45	47	47	DAVE MATTHEWS BAND/Crash Into Me
44	46	43	47	47	STONE TEMPLE PILOTS/Lady Picture Show
22	24	22	47	47	FOUNTAINS OF WAYNE/Radiation Vibe
22	24	22	47	47	COUNTING CROWS/A Long December
49	48	45	46	46	KULA SHAKER/Tatva
21	24	45	46	46	SMASHING PUMPKINS/Thirty-Three
47	48	44	43	43	BUSH/Unswallowed
21	24	25	23	23	CARDIGANS/Lovefool
21	24	25	23	23	WALLFLOWERS/One Headlight
24	27	22	22	22	POE/Hello
24	26	23	22	22	SOUL COUGHING/Super Bon Bon
24	26	23	22	22	311/All Mixed Up
13	21	21	22	22	SPACE/Female Of...
21	22	25	22	22	MUNDY/To You I Bestow
21	22	25	22	22	SEBADOH/Willing To Wait
22	22	24	21	21	LUSCIOUS JACKSON/Naked Eye
23	24	23	21	21	EELS/Rags To Rags
23	24	23	21	21	BETTER THAN EZRA/Desperately Wanting
12	15	21	21	21	BARENAKED LADIES/The Old Apartment
12	15	21	21	21	K'S CHOICE/No Face
12	15	21	21	21	DEPECHE MODE/Barrel Of A Gun
13	24	21	21	21	SOCIAL DISTORTION/When The Angels Sing
13	24	21	21	21	BLOODHOUND GANG/Fire Water Burn
22	24	24	20	20	RED HOT CHILI.../Love Rollercoaster
22	24	20	20	20	SHERYL CROW/Everyday Is...
22	24	20	20	20	WEezer/The Good Life
22	24	20	20	20	OFFSPRING/All I Want
22	24	20	20	20	WILCO/Outasite (Outta...)

Wmms 100.3 FM MARKET #22
WMMs/Cleveland
(216) 781-9667
Neumann

PLAYS	SW	4W	LW	TW	ARTIST/TITLE
34	34	44	44	44	BUSH/Greedy Fly
14	36	41	41	41	ALICE IN CHAINS/Would?
27	25	39	41	41	TOM PETTY & HB/Climb That Hill
40	40	36	40	40	METALLICA/Hero Of The Day
18	17	32	39	39	PRESIDENTS OF.../Mach 5
25	31	31	38	38	OFFSPRING/All I Want
12	17	24	32	32	SPONGE/Have You Seen Mary
12	17	24	32	32	WALLFLOWERS/One Headlight
30	30	29	29	29	BETTER THAN EZRA/Desperately Wanting
27	32	31	29	29	DARLHOOD/Grow Your Own
27	32	31	29	29	MATCHBOX 20/Long Day
32	29	28	28	28	STIR/Until Now
32	29	28	28	28	PHISH/Free
18	24	30	28	28	STIR/Looking For
41	42	40	40	40	PEARL JAM/Hail, Hail
27	29	27	27	27	POE/Hello
45	42	39	26	26	EELS/Rags To Rags
28	24	25	25	25	SOUNDGARDEN/Blow Up...
8	14	20	25	25	SUBLIME/What I Got
18	17	24	25	25	PEARL JAM/Black, Red, Yellow
18	17	24	25	25	COUNTING CROWS/A Long December
18	17	24	25	25	TYPE O NEGATIVE/Love You To Death
25	24	23	23	23	KULA SHAKER/Tatva
20	17	18	19	19	WILCO/Outasite (Outta...)
17	20	19	19	19	ALICE IN CHAINS/Over Now
17	20	19	19	19	SATCHEL/Without Love
16	16	18	18	18	CORROSION D.E./Drowning In...
16	16	18	18	18	REACHAROUND/Big And Mean
16	16	18	18	18	SUICIDE MACHINES/No Face

93.3 KTCL MARKET #23
KTCL/Denver
(303) 623-9330
Hayes

PLAYS	SW	4W	LW	TW	ARTIST/TITLE
17	17	25	29	29	CARDIGANS/Lovefool
27	29	26	29	29	GARBAGE/1 Crush
16	28	25	28	28	LOCAL H/Bound For The Floor
5	17	26	28	28	SMASHING PUMPKINS/Thirty-Three
14	28	24	26	26	311/All Mixed Up
25	28	25	26	26	BETTER THAN EZRA/Desperately Wanting
28	29	27	25	25	BIG HEAD TODD.../Resignation Superman
14	18	27	25	25	KULA SHAKER/Tatva
18	28	25	23	23	CAKE/The Distance
18	20	15	21	21	SOUL COUGHING/Super Bon Bon
18	19	17	20	20	BLOODHOUND GANG/Fire Water Burn
18	20	16	20	20	FOUNTAINS OF WAYNE/Radiation Vibe
5	10	17	19	19	PEARL JAM/Off He Goes
17	14	15	18	18	FAILURE/Stuck On You
5	19	15	18	18	WALLFLOWERS/One Headlight
17	20	17	18	18	POE/Hello
19	15	18	18	18	BT W/TORI AMOS/Blue Skies
16	11	13	16	16	ORBITAL/The Box
10	11	17	15	15	ASHLEY MACISAAC/Sleepy Maggie
10	11	17	15	15	COUNTING CROWS/A Long December
12	26	26	15	15	NO DOUBT/Don't Speak
20	18	16	13	13	REPUBLICA/Drop Dead Gorgeous
13	15	12	13	13	GARBAGE/Superhero
12	13	11	13	13	MORCHEEBA/Trigger Hippie
18	11	11	12	12	DEPECHE MODE/Barrel Of A Gun
18	11	11	12	12	CHEMICAL BROTHERS/Setting Sun
5	5	12	12	12	FUN LOVIN' CRIMINALS/Fun Lovin' Criminals
5	10	13	12	12	WEezer/The Good Life

94.7 NBS MARKET #24
KNRK/Portland, OR
(503) 223-1441
Hamilton/Souther

PLAYS	SW	4W	LW	TW	ARTIST/TITLE
19	16	21	38	38	STONE TEMPLE PILOTS/Lady Picture Show
38	38	21	37	37	CAKE/The Distance
17	21	38	37	37	SOUNDGARDEN/Blow Up...
36	37	38	37	37	SUBLIME/What I Got
44	41	35	35	35	BUSH/Unswallowed
18	22	21	35	35	LUSCIOUS JACKSON/Naked Eye
21	23	23	23	23	U2/Discotheque
21	23	23	23	23	DEPECHE MODE/Barrel Of A Gun
21	23	23	23	23	WEezer/The Good Life
19	21	22	21	21	BUTTHOLE SURFERS/TV Star
19	21	22	21	21	BETTER THAN EZRA/Desperately Wanting
19	21	22	21	21	GARBAGE/1 Crush
18	22	24	21	21	REPUBLICA/Drop Dead Gorgeous
18	22	24	21	21	SOCIAL DISTORTION/When The Angels Sing
9	14	23	21	21	OFFSPRING/All I Want
9	14	23	21	21	SUICIDE MACHINES/No Face
20	21	24	20	20	NO DOUBT/Excuse Me Mr.
20	21	24	20	20	311/All Mixed Up
38	37	20	19	19	SHERYL CROW/Everyday Is...
10	10	20	19	19	ALICE IN CHAINS/Would?
35	38	20	19	19	BUSH/Unswallowed
20	37	19	19	19	COUNTING CROWS/A Long December
18	17	18	18	18	BUSH/Greedy Fly
18	17	18	18	18	DAVE MATTHEWS BAND/Crash Into Me
19	20	21	18	18	POE/Hello
10	10	19	18	18	SOUL COUGHING/Super Bon Bon
13	21	16	16	16	FOUNTAINS OF WAYNE/Radiation Vibe
18	23	15	15	15	FAILURE/Stuck On You
19	37	24	15	15	SMASHING PUMPKINS/Thirty-Three

107.1 MARKET #25
WAQZ/Cincinnati
(513) 621-9326
Harris/Schessler

PLAYS	SW	4W	LW	TW	ARTIST/TITLE
12	13	46	42	42	CARDIGANS/Lovefool
9	18	45	37	37	SILVERCHAIR/Abuse Me
38	31	34	38	38	COUNTING CROWS/A Long December
44	41	35	35	35	BUSH/Unswallowed
44	41	35	35	35	CRANBERRIES/When You're Gone
9	9	33	33	33	POE/Hello
9	9	33	33	33	DEPECHE MODE/Barrel Of A Gun
10	14	38	32	32	KULA SHAKER/Tatva
40	38	32	32	32	STONE TEMPLE PILOTS/Lady Picture Show
39	27	34	32	32	DAVE MATTHEWS BAND/Crash Into Me
39	45	43	31	31	RED HOT CHILI.../Love Rollercoaster
17	32	36	30	30	SMASHING PUMPKINS/Thirty-Three
11	16	28	23	23	U2/Discotheque
11	16	28	23	23	WALLFLOWERS/One Headlight
8	15	18	21	21	FOUNTAINS OF WAYNE/Radiation Vibe
9	17	21	21	21	PATTI ROTHBERG/Treat Me Like Dirt
20	25	19	20	20	REPUBLICA/Drop Dead Gorgeous
20	25	19	20	20	DISHWALL/Charlie Brown's
20					

NEW MUSIC SPECIALTY SHOWS

Space Is The (First) Place!

In *Space*, you can hear the R&R Specialty Show panel buzz. As we enter the frontier of a new year, *Space* cops first place in the first week. Those Hollywood glampop legends **Redd Kross** had the right medicine to reach second place with support from **KREV/Minneapolis**, **WBTZ/Burlington**, and, of course, **KROQ/Los Angeles**. The Britpop of **Mundy** managed to snare the third slot, with action at **XHRM/San Diego**, **WWDX/Lansing**, and more. Record to watch: **Stony Sleep**.

KTEG/Albuquerque Over The Edge Sunday, January 5

- BECK The New Pollution (DGC/Geffen)
- BIG HEAD TODD ... Resignation Superman (Revolution)
- DANIELLE'S MOUTH Crush (Local)
- ANI DIFRANCO Joyful Girl (Righteous Babe)
- DJ SHADOW Midnight In A Perfect World (Mowax/frr/London)
- HOLY HAND GRENADE Mohair Fuzz (WDRE CD)
- IDLE WILDS Freakin' (WDRE CD)
- LOVE HUSKIES Emotional Stitches (WDRE CD)
- LOW ROAD Letter Never Sent (WDRE CD)
- FROGPOND Even Now (Tri Star)
- LOVENUT Star (Merkin/Interscope)
- MIGHTY MIGHTY BOSSTONES The Impression That I Get (Mercury)

(Hosts **Mark Copeland** and **Julie Hoyt** dedicated this week's show to the staff of **WDRE/Philadelphia**.)

SIGNIFICANT ACTION

Here is a look at the top artists from R&R's exclusive panel of specialty reporters:
SPACE (Gut/Universal)
REDD KROSS (This Way Up/Mercury)
MUNDY (Epic)
TRICKY (Island)
THROWING MUSES (Rykodisc)
SCREECHING WEASEL (Fat Wreck Chords)
FLAMINGOES (Big Pop)
ORBIT (A&M)
LONDON SUEDE (Columbia)
DAVID BOWIE (Virgin)

GAINING MOMENTUM

DJ SHADOW (Mowax/frr/London)
 Airplay Includes: KTEG, WEJE, WBRU
MOBY (Elektra/EEG)
 Airplay Includes: WBTZ, WEJE, WQXA
JANE JENSEN (Interscope)
 Airplay Includes: WEJE, KTBZ, KNRX
LESS THAN JAKE (Capitol)
 Airplay Includes: KTBZ, WLUM, XHRM
PAULA COLE (Wamer Bros.)
 Airplay Includes: KDGE, WDST, WQXA
ANI DIFRANCO (Righteous Babe)
 Airplay Includes: KTEG, WQXA, KCXX
STONY SLEEP (Columbia)
 Airplay Includes: KOMA, KPNT, XTRA
SNEAKER PIMPS (Virgin)
 Airplay Includes: KTEG, KXTE, XHRM
ODDS (Elektra/EEG)
 Airplay Includes: WQXA, WXDX, XTRA
MY DRUG HELL (Countdown/Unity)
 Airplay Includes: KFMA, WLUM, WQBK

Compiled by Lynn Beaudoin

NEW MUSIC SCENE



- **Artist:** Matchbox 20
- **Track:** "Long Day"
- **LP:** "Yourself Or Someone Like You"
- **Producer:** Matt Serletic
- **Label:** Lava/Atlantic

• **Essentials:** If you think touring America is tough, try getting across the Southeast. Tallahassee in August isn't a picnic! **Matchbox 20** spent a lot of time developing an audience in the resort bars in Florida through touring. Now they are more than ready to take on the U.S. with their melodic rock.

Here's the important part — this band just endured the age-old dilemma of their label, **Lava**, being deconstructed just as their record went to radio. Normally when that happens, you file the artist under "T" for "too bad ..." In this case, the record had champions like **KDGE/Dallas**, who refused to let that deter them. It's a new year, and a lot of stations are starting to

realize this one's for real, even if it's taken a while. Heck, it's still happening faster than it takes to drive to from Miami to Jacksonville.

• **Influences:** Natalie Merchant, Jayhawks, Grant Lee Buffalo

• **Artist POV:** Lead singer **Rob Thomas** believes, "The music now is a little more cohesive. Before, everything was way too jangly. The music now fits more with the words we have to say."

— Sky Daniels

New Music Scene highlights breaking artists charting for the first time.

SPECIALTY SHOW REPORTERS Shows and their Top 5 songs listed alphabetically by market

<p>WQBK/Albany, NY Over The Edge Monday midnight-2am Kelli McNamara 50 Ft. Dolls "Happy Shopper" Kula Shaker "Grateful When ..." Sabaton "Prince" Lush "Ladykillers" Tom Amos "Hey Jupiter"</p>	<p>KTBZ/Houston, TX Lunar Rotation Sunday 7-9pm David Sadof Battery Acid "Full Circle" Less Than Jake "Johnny Quest" Marilyn Manson "Tourniquet" PJ Harvey "Heela" Radio Iodine "Things I Do"</p>	<p>WLUM/Milwaukee, WI Sunday Night Music Revolution Sunday 7-11pm Terry Havel Redd Kross "Stoned" Sparkler "Discover" Virgin-Whore Complex "Revolver" Trick Babys! "Born To B This Way" Sneaker Pimps "Tesko Suicide"</p>	<p>WDST/Poughkeepsie, NY Indie Flux Thursday 10-11pm Nic Harcourt Conehead Buddha "Put It On" Fleapit Orchestra "Me & All The Other" Tristan Psionic "Lucky Star" Mike Flowers Pops "Don't Cry For Me." Varnaline "Hammer"</p>	<p>XTRA/San Diego, CA Muckley's Floorboard Wednesday midnight-2am Chris Muckley Spoon "Dismember" Pavement "Blue Hawaiian" Lisa Germano "Small Heads" Kula Shaker "Knight On The Town" Bary Adanson "Something Wicked This Way Comes"</p>	<p>KPNT/St. Louis, MO New Music Sunday Sunday 7-9:30pm Les Aaron Blur "Beetlebum" No Way Sis "Teach The World To Sing" Sophie Zelmani "Always You" Stereophonics "More Life In A Tramp's Vest" Spooncurve "Meaning Of Lovers"</p>
<p>KTEG/Albuquerque, NM Over The Edge Sunday 7-8:30pm Copeland/Hoyt Holy Hand Grenade "Mohair Fuzz" Mighty Mighty BT "The Impression ..." DJ Shadow "Midnight In A ..." Love Nut "Star" Frogpond "Even Now"</p>	<p>KISF/Kansas City, MO Living Room Sunday 8-10pm Stan & Joel Frogpond "Waiting For A Friend" Kula Shaker "Govinda" Mars Needs Women "Superhero" Presidents Of The U.S.A. "Volcano" Clatter "Dark White"</p>	<p>KREV/Minneapolis, MN Counter Revolution Wednesday 10-11pm Christine Kaas Sukpatch "Hallow Tips" Redd Kross "Stoned" Luscious Jackson "Don't Look Back" Space "Female Of ..." David Bowie "Little Wonder"</p>	<p>WBRU/Providence, RI Breaking And Entering Wednesday midnight-2am Matt Maloney Seade "Soulful" Royal Crownz "Scene Of The Crime" Marden Hill "Hijack" Atari Teenage Riot "Not Your Business" Smashing Pumpkins "Destination Unknown"</p>	<p>KDME/San Jose, CA Nocturnal Noise Saturday midnight-1am Jeanette Grgurevic Aux "X-le" Stony Sleep "She Had Me" Peadarides "Po Po Pewitt" Built To Spill "Untrustable" Crystal Method "Keep Hope Alive"</p>	<p>WXSJ/Tallahassee, FL Underground Lounge Sunday 8-10pm Rob The Lounge Lizard Magadog "Pipeline" Black 47 "Green Suede Shoes" Ashley MacIsaac "Sleepy Maggie" Marshes "Offshore" CJ Boland "Sugar Is Sweeter"</p>
<p>WBTZ/Burlington, VT Spinning Unrest Sunday 8-10:30pm Steve Picard Mighty Mighty BT "The Impression ..." Screeching Weasel "Cool Kids" Tanya Donelly "Burn" Orbit "Medicine" Morphine "Murder For ..."</p>	<p>KXTE/Las Vegas, NV It Hurts When I Pee Sunday 10pm-midnight Chris Ripley China Rock "Supagroup" Smashing Pumpkins "God" Bloodhound Gang "I Wish I Was ..." Blood Club "Bleed Like A Man" Uninvited "Too High"</p>	<p>KNRX/Oklahoma City, OK Xtremities Sunday 8-9:30pm Geno Pearson Sparkler "Discover" Chainsaw Kittens "Heartache Thump" Throwing Muses "Free Loader" Moby "That's When I ..." Tricky "Christiansands"</p>	<p>KCXX/Riverside, CA Sunday Night Music Meeting Sunday 10pm-midnight Dwight Arnold Ani DiFranco "Shameless" Goldfinger "Answers" Sublime "April 29, 1992" Bloodhound Gang "Fire Water Burn" Reel Big Fish "Sell Out"</p>	<p>KJEE/Santa Barbara, CA Dissonate Tendrils Sunday 10:20pm-midnight John Shroeter Cake "I Will Survive" Urge "All Wasted Up" DJ Shadow "The Number Song" Butter 08 "Butter Of 69" Fulltje "Microwave"</p>	<p>KFMA/Tucson, AZ Test Department Sunday 5-8pm Suzzie Dunn & Chuck Roast Squirrel Nut Zippers "Hell" Weird Lovemakers "Oprah" DJ Shadow "Midnight In A ..." Babe The Blue Ox "Fuck This Song" KMFD "Son Of A Gun"</p>
<p>WAQZ/Cincinnati, OH Before The Revolution Weeknights midnight-1am Tricky "Christiansands" Descendents "I'm The One" Wilco "Outtaste" Stone Temple Pilots "Seven Caged Tigers" Heads "Punk Lolita"</p>	<p>KROQ/Los Angeles, CA Rodney On The Roo Sunday 10pm-1am Rodney Bingenheimer Redd Kross "Stoned" Blur "Song 2" David Bowie "Little Wonder" Throwing Muses "Freelander" Space "Me And You ..."</p>	<p>WXDX/Pittsburgh, PA Edge Of The X Sunday 9-11pm Ali Castellini/Brandon Davis Redd Kross "Stoned" Beck "The New Pollution" Eels "Rags To Rags" Mundy "To You I Bestow" Red Five "Turn It On"</p>	<p>XHRM/San Diego, CA The Flash Zone Saturday 9pm-2am Greg Pearson Radio Iodine "Things I Do" Sneaker Pimps "6 Underground" Reel Big Fish "Sell Out" Valjeo "Just Another Day" Jason Falkner "I Live"</p>	<p>KNDD/Seattle, WA Loudspeaker Sunday 10-11pm Bill Reid or Marco Collins Smashing Pumpkins "Tonight, Tonight" Smashing Pumpkins "You're All I've ..." Smashing Pumpkins "The Last Song" Orbit "Wake Up" Englebert Humperdink "Lesbian Seagull"</p>	<p>WHFS/Washington, DC Now Hear This Sunday 8-10:30pm Dave Marsh Norman Mayer Group "Moody" Plexi "Forest Ranger" Redd Kross "Stoned" Jon Spencer ... "2 Kindsa Love" Guided By Voices "Cock Soldiers"</p>

The Band Is
 The Single Is

SQUIRREL
 NUT
 ZIPPERS...
 "HELL"

The record is HOT...

KROQ - Los Angeles ADD!
 WFNX, WZRH and more

Appearing At The 21st Century Ball -
 Presidential Inauguration January 20th



ADULT ALTERNATIVE PLAYLISTS

January 17, 1997 R&R • 99

FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE

MARKET #2
fm 101.9
KSCA/Los Angeles
(213) 845-1600
Morrison/Sandler

PLAYS	SW	AW	LW	TW	ARTIST/TITLE
12	12	17	23	23	SHERYL CROW/Everyday Is
17	22	17	23	23	WALL FLOWERS/One Headlight
23	23	20	23	23	COUNTING CROWS/A Long December
23	23	17	22	22	DAVE MATTHEWS BAND/Crash Into Me
11	11	8	18	18	311/All Mixed Up
17	18	13	16	16	DON HENLEY/Through Your Hands
6	9	12	13	13	PATY GRIFFIN/Every Little Bit
12	11	13	13	13	BODEANS/Hurt By Love
11	11	10	12	12	STING/Twenty Five To
9	10	16	13	13	BORROWERS/Beautiful Struggle
11	11	10	12	12	JOHN MELLENCAMP/Just Another Day
11	11	12	12	12	GATHERING FIELDS/Lost In America
12	12	11	12	12	R.E.M./Bittersweet Me
11	11	10	12	12	HEADS/Indie Hair
11	11	10	12	12	NO DOUBT/Don't Speak
12	11	16	12	12	BRUCE SPRINGSTEEN/High Hopes
19	18	12	12	12	DUNCAN SHEIK/Barely Breathing
12	12	10	12	12	R.E.M./Electrolite
10	10	12	12	12	DAVE MATTHEWS BAND/Two Step
12	12	10	12	12	BIG HEAD TODD...Resignation Superman
23	22	10	12	12	JOHN MELLENCAMP/Just Another Day
13	12	11	12	12	SHAWN COLVIN/Get Out Of This
12	12	9	11	11	BRUCE SPRINGSTEEN/Blood Brothers
11	12	9	11	11	TOM PETTY & HB/Climb That Hill
11	13	9	11	11	FIONA APPLE/Sleep To Dream
12	12	9	11	11	WALL FLOWERS/The Difference
12	12	8	11	11	PAULA COLE/Where Have All
10	12	6	11	11	BETTER THAN EZRA/Desperately Wanting
11	10	11	11	11	CAKE/I Will Survive
11	10	10	11	11	COUNTING CROWS/Daylight Fading

MARKET #3
93.1
RADIO CHICAGO
WXRT/Chicago
(312) 777-1700
Winer/Martin

PLAYS	SW	AW	LW	TW	ARTIST/TITLE
-	-	-	27	27	U2/Discotheque
-	-	-	16	16	DAVID BOWIE/Little Wonder
-	-	7	12	12	WIDESPREAD PANIC/Hope In A Hopeless
11	9	13	10	10	WALL FLOWERS/One Headlight
-	-	7	10	10	ASHLEY MAGISAAC/Sleepy Maggie
6	10	12	10	10	DON HENLEY/Through Your Hands
-	-	3	10	10	STING/Twenty Five To
-	-	8	9	9	COUNTING CROWS/A Long December
10	12	9	9	9	DUNCAN SHEIK/Barely Breathing
6	10	9	9	9	ROBYN HITCOCO/Beautiful Queen
6	11	12	9	9	STORYVILLE/Good Day For
-	-	5	9	9	SHERYL CROW/Sweet Rosalyn
6	9	9	8	8	NIL LARA/Baby
9	11	8	8	8	BORROWERS/Beautiful Struggle
8	5	7	8	8	PHISH/Character Zero
6	8	6	8	8	DAVE MATTHEWS BAND/Crash Into Me
8	10	6	8	8	PHISH/Free
12	8	9	8	8	SHAWN COLVIN/Get Out Of This
10	8	12	8	8	BODEANS/Hurt By Love
7	7	11	8	8	WILCO/Monday
9	10	8	8	8	WILCO/Outasite (Outta...)
9	10	7	8	8	MIDNIGHT OIL/Surt's Up Tonight
9	10	7	8	8	R.E.M./Bittersweet Me
3	7	7	7	7	KOMEDY/Bogus Woodie
10	12	11	7	7	SHERYL CROW/Everyday Is
8	9	7	7	7	LEAH ANDREONE/It's Alright, It's
10	8	7	7	7	JOHN MELLENCAMP/Just Another Day
-	-	7	7	7	BIG HEAD TODD...Resignation Superman
-	-	7	7	7	VERVE PIPE/The Freshman
7	6	7	7	7	R.E.M./The Wake-Up Bomb

MARKET #4
KFOG
104.5 97.7
KFDG/San Francisco
(312) 777-1700
Marszalek/Evans

PLAYS	SW	AW	LW	TW	ARTIST/TITLE
9	19	15	20	20	DAVE MATTHEWS BAND/Crash Into Me
-	-	6	16	16	SHERYL CROW/Everyday Is
8	19	18	19	19	DON HENLEY/Through Your Hands
17	19	17	19	19	JOHN MELLENCAMP/Just Another Day
8	18	16	19	19	WALL FLOWERS/One Headlight
14	19	15	18	18	CHRIS ISAAK/Dancin'
17	18	16	18	18	COUNTING CROWS/Daylight Fading
20	19	17	17	17	BODEANS/Hurt By Love
-	-	7	17	17	R.E.M./Electrolite
19	10	6	15	15	DUNCAN SHEIK/Barely Breathing
7	8	6	15	15	BRUCE SPRINGSTEEN/High Hopes
-	-	7	14	14	BIG HEAD TODD...Resignation Superman
16	20	16	9	9	KEB' MO'/More Than One Way
19	20	10	9	9	TOM PETTY & HB/Climb That Hill
-	-	6	9	9	ODDS/Someone Who's Cool
5	6	4	8	8	ROBERT BRADLEY/Belly Bone
9	8	7	7	7	MIDNIGHT OIL/Beat
17	9	9	7	7	R.E.M./Bittersweet Me
-	-	6	7	7	SHAWN COLVIN/Sunny Came Home
-	-	7	7	7	U2/Discotheque
4	6	8	6	6	ERIC JOHNSON'S R.V.
17	20	5	6	6	SHERYL CROW/Hard To Make A Stand
7	8	7	6	6	STEVE FORBERT/Moon Man (I'm...)
-	-	5	6	6	BIG HEAD TODD...Please Don't Tell
9	5	6	5	5	CHRIS ISAAK/Think It Tomorrow
8	6	6	5	5	JOE COCKER/Anybody Seen My Girl
8	7	6	5	5	LYLE LOVETT/Private Conversation
5	7	5	5	5	PHISH/Free
6	9	5	5	5	WILCO/Monday
-	-	4	5	5	BRIAN SETZER ORCH./Rumble In Brighton

MARKET #5
88.5
WXP/Philadelphia
(415) 543-1045
Ranes/Warren

PLAYS	SW	AW	LW	TW	ARTIST/TITLE
-	-	-	16	16	SPACE/Female Of...
-	-	-	14	14	WIDESPREAD PANIC/Hope In A Hopeless
7	8	6	11	11	COUNTING CROWS/A Long December
9	8	6	9	9	BORROWERS/Beautiful Struggle
-	-	-	9	9	KEB' MO'/More Than One Way
6	5	5	8	8	FIONA APPLE/Sullen Girl
5	4	5	8	8	KULA SHAKER/Tatva
5	4	4	8	8	WILCO/Say You Miss Me
4	8	5	8	8	R.E.M./Electrolite
6	4	6	8	8	HEADS/Indie Hair
7	5	5	8	8	PAULA COLE/Where Have All
3	7	5	8	8	DAVE MATTHEWS BAND/Two Step
4	4	4	8	8	RUSTED ROOT/Faith I Do Believe
-	-	-	8	8	"AFKAP"/The Holy River
8	7	6	7	7	FINE YOUNG CANNIBALS/The Flame
7	7	3	7	7	MADELINE PEYROUX/Dream Land
8	6	6	7	7	LUSCIOUS JACKSON/Naked Eye
6	4	3	7	7	COUNTING CROWS/Daylight Fading
6	4	3	7	7	LYLE LOVETT/Ought To Be...
5	3	4	7	7	DONOVAN/Please Don't Bend
7	5	4	7	7	SEPTEMBER 67/Lucky Shoe
9	5	6	7	7	MIKE HENDERSON/So Sad To Be
7	5	7	7	7	SHERYL CROW/Everyday Is
8	7	-	7	7	PHISH/Talk
6	4	7	7	7	SHAWN COLVIN/Sucide Alley
9	6	6	7	7	EELS/Susan's House
8	9	5	7	7	ARLO KELP/Whirly Reel
4	5	2	6	6	WILCO/Monday
5	4	4	6	6	MOE'S/ Augustine
6	6	4	6	6	THORNETTA DAVIS/Box Of Memories

MARKET #6
THE RIVER
93.9 FM
CIDR/Detroit
(519) 898-6677
Brookshaw/Delisi

PLAYS	SW	AW	LW	TW	ARTIST/TITLE
13	13	30	32	32	DAVE MATTHEWS BAND/Crash Into Me
30	30	30	31	31	WALL FLOWERS/One Headlight
-	-	3	31	31	SHERYL CROW/Everyday Is...
23	30	31	30	30	COUNTING CROWS/A Long December
21	31	31	30	30	BODEANS/Hurt By Love
-	-	-	24	24	U2/Discotheque
-	-	-	22	22	WIDESPREAD PANIC/Hope In A Hopeless
-	-	-	22	22	R.E.M./Electrolite
14	13	23	22	22	ODDS/Someone Who's Cool
29	22	21	22	22	JOHN MELLENCAMP/Just Another Day
7	12	21	22	22	JOAN OSBORNE/Son Of A Preacher...
-	-	-	22	22	DON HENLEY/Through Your Hands
22	21	22	21	21	WILCO/Monday
14	13	14	16	16	CHANTAL KREYAZUK/God Made Me
14	13	14	16	16	CRASH TEST DUMMIES/He Liked To Feel It
-	-	-	14	14	COWBOY JUNKIES/Come Calling (His...)
13	13	15	14	14	CHRIS ISAAK/Think Of Tomorrow
22	21	16	13	13	NIL LARA/How Was I To Know
15	11	13	13	13	BRIAN SETZER ORCH./Legend Of Johnny...
-	-	-	15	15	ROBERT BRADLEY/Belly Bone
23	21	14	11	11	WHY STORE/Father
29	22	14	11	11	STORYVILLE/Good Day For...
30	24	10	11	11	PHISH/Free
3	1	6	7	7	RUSTED ROOT/Sister Contine
5	5	5	6	6	MICHELLE SHOCKED/In The Hard Way
-	-	-	7	7	LYLE LOVETT/Ought To Be
4	4	7	6	6	KEB' MO'/Just Like You
4	4	6	5	5	THORNETTA DAVIS/Sunday Morning
6	6	7	4	4	BRUCE SPRINGSTEEN/Without You
-	-	-	-	-	BRUCE SPRINGSTEEN/Secret Garden

MARKET #10
WBOS
92.9 FM
WBOS/Boston
(617) 254-9267
Herron

PLAYS	SW	AW	LW	TW	ARTIST/TITLE
12	12	12	33	33	DUNCAN SHEIK/Barely Breathing
24	24	24	33	33	CRANBERRIES/When You're Gone
8	24	33	33	33	DAVE MATTHEWS BAND/Crash Into Me
24	33	33	33	33	ELEANOR MCEVOY/Precious Little
12	3	3	24	24	LEMONHEADS/It's A Good Talk...
33	12	24	24	24	NO DOUBT/Don't Speak
33	12	24	24	24	SHERYL CROW/It Makes You...
12	12	24	24	24	WALL FLOWERS/One Headlight
12	12	24	24	24	JEWEL/You Were Meant...
24	24	24	24	24	BODEANS/Hurt By Love
24	24	33	33	33	ASHLEY MAGISAAC/Sleepy Maggie
33	24	12	12	12	311/All Mixed Up
-	-	-	-	-	WIDESPREAD PANIC/Hope In A Hopeless
-	-	-	-	-	VERVE PIPE/The Freshman
8	12	12	12	12	GATHERING FIELDS/Lost In America
12	12	12	12	12	DRIVING BLIND/Fly
-	-	-	-	-	ODDS/Someone Who's Cool
12	24	8	8	8	BORROWERS/Beautiful Struggle
8	3	8	8	8	MEXICO 70/Want You
3	8	8	8	8	SMASHING PUMPKINS/Thirty-Three
8	8	8	8	8	GARBAGE/1 Crush
24	24	24	24	24	JOHN MELLENCAMP/Just Another Day
8	8	8	8	8	SEPTEMBER 67/Busy Building
8	8	8	8	8	UGLY AMERICANS/You Turn Me On
8	8	8	8	8	BRUCE SPRINGSTEEN/High Hopes
-	-	-	-	-	WILCO/Outasite (Outta...)
3	3	3	3	3	STONE TEMPLE PILOTS/Lady Picture Show
3	3	3	3	3	PHISH/Free
3	3	3	3	3	KULA SHAKER/Tatva

MARKET #10
THE RIVER
92.5 FM
WXR/Boston
(508) 374-4733
Doody/Mullaney

PLAYS	SW	AW	LW	TW	ARTIST/TITLE
-	-	-	23	23	LEMONHEADS/The Outdoor Type
10	17	22	20	20	311/All Mixed Up
-	-	-	20	20	WIDESPREAD PANIC/Hope In A Hopeless
10	13	26	18	18	BORROWERS/Hurt By Love
8	9	14	18	18	SHERYL CROW/Everyday Is
22	24	23	18	18	KULA SHAKER/Tatva
19	24	22	17	17	ASHLEY MAGISAAC/Sleepy Maggie
19	23	22	15	15	JOHN MELLENCAMP/Just Another Day
19	13	14	14	14	JOHN MELLENCAMP/Just Another Day
12	13	14	14	14	NO DOUBT/Spiderwebs
-	-	-	14	14	ODDS/Someone Who's Cool
-	-	-	14	14	WALL FLOWERS/Three Marlinas
20	18	24	13	13	SHAWN COLVIN/Get Out Of This
6	14	12	13	13	COUNTING CROWS/Daylight Fading
4	5	6	13	13	JOHN MELLENCAMP/Jerry
9	12	13	13	13	R.E.M./Bittersweet Me
8	11	13	13	13	R.E.M./Electrolite
13	11	13	13	13	ERIC JOHNSON'S R.V.
-	-	-	13	13	MICHELLE SHOCKED/When Fever Breaks
12	8	11	13	13	BRUCE SPRINGSTEEN/High Hopes
12	10	13	13	13	TODD THIBAUT/That Wasn't Me
10	11	14	13	13	MARRIE AMSTERBERG/Say Goodbye
10	14	13	12	12	COUNTING CROWS/A Long December
13	13	14	12	12	NO DOUBT/Don't Speak
-	-	-	3	3	CARDIGANS/Lovefool
7	8	12	12	12	FOUNTAINS OF WAYNE/Radiation Vibe
4	8	12	12	12	LUSCIOUS JACKSON/Naked Eye
13	13	13	12	12	JOAN OSBORNE/Son Of A Preacher...
12	9	13	12	12	WILCO/Outasite (Outta...)
-	-	-	8	8	PAULA COLE/Me

MARKET #11
103.5
WPLL/Miami
(954) 587-1035
Stewart

PLAYS	SW	AW	LW	TW	ARTIST/TITLE
22	27	27	42	42	CARDIGANS/Lovefool
41	42	39	41	41	NO DOUBT/Don't Speak
37	38	41	41	41	DC TALK/Just Between You...
32	41	38	40	40	ERIC CLAPTON/Change The World
38	39	38	39	39	ALANIS MORISSETTE/Head Over Feet
38	35	37	39	39	MERRILL BAINBRIDGE/Mouth
37	37	35	38	38	HOOTIE & BLOWFISH/Go Blind
34	39	40	37	37	SEAL/Fly Like An Eagle
37	37	35	37	37	MELISSA ETHERIDGE/Nowhere To Go
41	40	40	38	38	JOHN MELLENCAMP/Key West...
39	39	41	33	33	DUNCAN SHEIK/Barely Breathing
25	24	25	27	27	JEWEL/You Were Meant...
25	26	20	26	26	SARAH McLACHLAN/Possession
24	22	23	26	26	PAULA COLE/Where Have All
27	25	26	25	25	ELEANOR MCEVOY/Precious Little

Putting Variety To The Test

□ How research affects notion of depth within Adult Alternative

By Sky Daniels

It seems like a long time ago when air personalities — we called them a less grandiose term, “disc jockeys” then — used to scour a library of thousands of albums to piece together song-by-song, set-by-set, a four-hour show. Flying under the descriptive mantle of “free-form,” Rock stations would literally play any and everything. In a market back then, one station played 40 songs, the other 4000. Guess who garnered the perceived attribute of “variety?”

Nowadays, Adult Alternative seeks to maintain a similar perceived position among listeners as being a format that offers depth and variety. Clearly, as time and practice have revealed, the extent to which you take depth in your library will impact how broad a mass audience you can attract. Can the gathering of empirical data in research ever reveal just how far a library can go before it becomes an indulgent process with diminishing return?

Intuitive Balance

Mike Henry, Managing Partner at Paragon Research, knows that it's difficult to arrive at literal parameters with even the most sophisticated research. He contends, “Achieving a balance between what people say they want and what research reveals as their actual perceptions requires strong intuitive awareness.”



Mike Henry

vant information, then following that with an encapsulation of what we believe are relevant highlights for the station's goals. It is accepted that not everyone involved on the client side should be expected to truly understand the research process. We try to establish strong communication of the info to all concerned.”

Having been in enough conference rooms watching participants wrangle over “what the research says,” I asked Henry if he sometimes feels a need to intervene when there is no accord. He admits, “We have to be expected to be the expert at those critical points of analysis with a client. We spend a lot of time studying the information that we present so we are prepared to first address interpretation issues with empirical answers. That rarely is enough to arrive at a collective agreement.”

Politics And Personalities

Henry knows a good researcher must be adept at handling the politics and the personalities present at every research summary meeting. “Researchers should be capable of understanding both the personalities and the personal agendas of those involved in the process of using research by stations,” he explains. “Having come from a programming and management background, I have respect for the viewpoint of a radio person with an intuitive grasp of what his station needs.”

“Most clients have strong feelings about their product and researchers

have to help them support or refute their intuition. If someone's personal agenda is refuted by the research, you have to be able to handle the politics of galvanizing the separate agendas. Sometimes it's a simple process of quantifying whether a feeling is a big issue or a lesser issue for listeners. The issue of library depth and how it is imparted is a significant one for Adult Alternative.”

Henry feels research really helps establish a safe parameter for the knowing programmer. “There is a segment of most markets' audiences that wants something different than is commonly provided. ‘True Variety’ is a positioner heralded by some of the most successful stations in the format. Having a library with



Playing a wide variety of music alone will not create a real station. We are not programming on a ‘boutique’ level or to coffeehouses.

—Mike Henry

relative depth used to create a situation that wasn't desired by ownership in the mid-'80s.

“A format of this ilk might be expected to gather what was an unattractive four share in 1985, compared to the 10 shares gained by CHR competitors or 12 shares by those in AOR. Niche fragmentation helped strengthen the underpinning of Adult Alternative to the degree that in 1997, a four-share with the socio-economic profile of Adult Alternative can be very attractive to ownership. Maintenance of enough depth to create the perception of variety can be aided through music testing.”

Henry believes Adult Alternative has established its musical attributes to the degree that the real challenge



Too often programmers fall prey to literal interpretations that come off sounding sterile in context on-air.

—Chuck Beck

lies in understanding how essential stationality has become in garnering the adult listener. “Playing a wide variety of music alone will not create a real station. We are not programming on a ‘boutique’ level or to coffeehouses. The stabilization of such mature properties as WXRT/Chicago, KFOG/SF, KMTT/Seattle, and WBOS/Boston reveals a viable potential to reach greater ratings success.”

“WXRT's come to quarter-hour realization is very strong. We know one common element of these stations' successes has been the time they spent maturing within their markets. For owners and management the issue isn't how deep, it's how long. Success comes at the point where internal research coincides with Arbitron success. Ironically, with Adult Alternative, internal research is usually good from the very beginning. It has been revealed that it might take three to five years of doing everything right before that point of coincidence occurs.”

‘Smoke And Mirrors’

WHPT/Tampa PD Chuck Beck has been doing things long enough to garner an internal sense of how deep to go. He favors research to help solidify that internal vision. “Research is a snapshot of the past that reveals where my station's images lie. I find out if what the station intended to impart is actually received by the listener. Do we have the best music, variety, etc. How can I measure my competition and build on my own strengths and their weaknesses? Literal interpretation of research will never fully address what is required.”

Beck has seen the danger of adhering too literally to empirical evidence. He notes, “If most Adult Alternative stations were to include Aerosmith's ‘Dream On’ in a music test, in all likelihood it would test well. Blindly accepting that Aerosmith belongs on the station would reveal a lack of the programmer's sensibility.”

“Too often programmers fall prey to literal interpretations that come off sounding sterile in context on-air. How many stations have you heard where the music sounds good, the jocks are sound, and the production good but the ratings aren't there? Over-reliance on research ends up being homogenized-station-in-a-box. Emotional connections aren't made to listeners via research.”

Beck wants to use research to avoid making indulgent mistakes, not have it rule his vision. “We know how



Chuck Beck

much radio requires smoke and mirrors in invoking perceptions. I have a weekend feature with our personality Russ ‘Albums’ James called the Wax Museum where we play depth tracks from

Frank Zappa, Mott The Hoople, etc. We heavily promote the feature, which in turn causes the listener to perceive, ‘Hey, they play a lot of Zappa.’ We also do the same consistent promoting with currents by letting listeners know we play more than one track from a new album. ‘This is a third track from Dave Matthews Band's ‘Crash.’ In reality, we rotate our real hits to a degree where they are heard.”

Beck takes exception to the notion of some Adult Alternatives eschewing heavier rotation of hit tracks. “I know there are some stations that don't like to play a track more than once a day. My belief is your core audience is not going to become familiar with that degree of depth. We feel that you should rotate songs at least four times a day before they can even become familiar.”



Allow research to provide insight into what really can be tolerated.

—Chuck Beck

Beck also feels that the format is complex to the degree that arriving at a consensus regarding depth would be difficult. “Market-to-market influences color the goals of each station. There won't be adherence to a consistent approach from market-to-market in terms of songs and styles. I do, however, feel that that should not be confused with how much a listener can absorb with today's time-spent-listening patterns. Allow research to provide insight into what really can be tolerated. Then start working on finding the fine line between your subjective desires and your objective goals.”



Researchers should be capable of understanding both the personalities and the personal agendas of those involved in the process of using research by stations.

—Mike Henry



There can be dramatic differences between what people suggest they desire and what they really require to align themselves with a station.”

Perception is an emotive process that doesn't necessarily align itself with fact. As a researcher, Henry knows the need for, but danger of, interpreting empirical data. “The goal of most Adult Alternative stations is to know that when the radio is off the listener has a ‘feeling’ this station has served their needs. Satisfying perception becomes of paramount importance. Establishing an accord between station and respondent is not always a scientific process.”

Henry works closely with clients to insure the proper interpretation of research is ultimately arrived at. “We will not move into an action plan with a client until we are assured that everyone in programming and management involved are understanding the information in similar fashion,” he says. “We generally do a two-step process of first offering an in-depth ‘scientific’ presentation of all rele-



MELISSA'S ZONE STAR STATE — Island Records artist Melissa Etheridge spent time with the staff of KKZN/Dallas on her recent tour. Shown basking backstage are (l-r) KKZN's Callie Hoch and Craig Cohn, Etheridge, and KKZN VP/GM Dan Halyburton.

And oh, what she did
when she got there...

Sunny Came Home

From the album

a few
small
repairs

SHAWN COLVIN

"...her CD has the breakthrough goods."
-Time

"Full of wisdom and ravishing melodies,
Repairs is a tour de force that needs no fixing.
'A' rating." -Entertainment Weekly



SEE SHAWN ON TOUR

1/30-1/31 Austin, TX
2/22 Providence, RI
2/23 Northampton, MA
2/24 Lebanon, NH
2/27 New York City
2/28 Boston
3/1 Burlington, VT
3/6 Philadelphia
3/7, 3/8 Washington, DC
3/14, 3/15 Atlanta
3/17 Nashville

Add date: January 21st

Couldn't wait:

KFOG	KMTT	WBOS	WXRV
CIDR	WXPN	KSCA	WRLT
KGSR	WKOC	WTTS	KTMN
KUMT	WXRC	WNCS	WMVY
WMMM	KTHX	KOTR	and more

GRAMMY® NOMINATIONS

BEST POP ALBUM
BEST FEMALE POP VOCAL PERFORMANCE
"GET OUT OF THIS HOUSE"

Produced by John Leventhal
Management: Ron Fierstein, AGF Entertainment Ltd., NYC
<http://www.shawncolvin.com>

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JANUARY 17, 1997

SW	4W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	4W	5W	
1	1	1	1	WALLFLOWERS One Headlight (<i>Interscope</i>)	764	769	756	721	36/0
5	2	2	2	COUNTING CROWS A Long December (<i>DGC/Geffen</i>)	716	664	609	552	39/1
8	5	3	3	DAVE MATTHEWS BAND Crash Into Me (<i>RCA</i>)	667	639	557	480	38/1
10	8	6	4	SHERYL CROW Everyday Is A Winding Road (<i>A&M</i>)	587	507	471	427	34/1
6	4	4	5	BODEANS Hurt By Love (<i>Slash/Reprise</i>)	563	592	558	544	35/0
2	3	5	6	JOHN MELLENCAMP Just Another Day (<i>Mercury</i>)	505	537	609	614	31/0
4	6	7	7	PAULA COLE Where Have All The Cowboys... (<i>Imago/WB</i>)	462	468	541	553	30/1
18	15	8	8	DON HENLEY Through Your Hands (<i>Revolution</i>)	432	386	304	280	27/0
BREAKER			9	WIDESPREAD PANIC Hope In A Hopeless... (<i>Capricorn/Mercury</i>)	298	135	7	—	30/6
BREAKER			10	U2 Discotheque (<i>Island</i>)	296	—	—	—	28/27
7	10	11	11	DUNCAN SHEIK Barely Breathing (<i>Atlantic</i>)	284	326	403	495	16/0
9	9	10	12	PHISH Free (<i>Elektra/EEG</i>)	280	357	436	466	26/0
13	12	13	13	FIONA APPLE Shadowboxer (<i>Work</i>)	279	265	340	347	19/0
—	27	14	14	JEWEL You Were Meant For Me (<i>Atlantic</i>)	279	252	207	167	22/4
BREAKER			15	BIG HEAD TODD... Resignation Superman (<i>Revolution</i>)	274	115	—	—	26/9
11	11	12	16	NO DOUBT Don't Speak (<i>Trauma/Interscope</i>)	243	315	374	399	10/0
3	7	9	17	R.E.M. Bittersweet Me (<i>Warner Bros.</i>)	239	380	502	612	17/0
20	22	22	18	WILCO Outtasite (Outta Mind) (<i>Reprise</i>)	237	206	237	246	26/3
29	23	18	19	BRUCE SPRINGSTEEN High Hopes (<i>Columbia</i>)	227	222	220	207	21/0
27	20	21	20	BORROWERS Beautiful Struggle (<i>Guardian</i>)	225	209	249	212	24/2
—	—	30	21	R.E.M. Electrolite (<i>Warner Bros.</i>)	211	168	141	100	27/9
—	—	26	22	BETTER THAN EZRA Desperately Wanting (<i>Swell/Elektra/EEG</i>)	209	187	151	133	12/0
—	—	28	23	SMASHING PUMPKINS Thirty-Three (<i>Virgin</i>)	208	181	176	136	17/0
22	25	24	24	SHERYL CROW If It Makes You Happy (<i>A&M</i>)	199	201	213	226	11/0
19	18	15	25	ASHLEY MACISAAC Sleepy Maggie (<i>A&M</i>)	198	249	277	274	15/0
12	14	19	26	SHAWN COLVIN Get Out Of This House (<i>Columbia</i>)	197	218	332	383	18/0
DEBUT			27	PEARL JAM Off He Goes (<i>Epic</i>)	192	168	116	87	16/1
DEBUT			28	CARDIGANS Lovefool (<i>Mercury</i>)	192	146	57	29	10/1
25	21	17	29	SUBLIME What I Got (<i>Gasoline Alley/MCA</i>)	190	229	242	221	9/0
16	17	16	30	CHRIS ISAAK Think Of Tomorrow (<i>Reprise</i>)	184	242	289	311	17/0

This chart reflects airplay from January 6-12. Songs ranked by total plays. Highlighted songs indicate Breaker. 42 Adult Alternative reporters. 42 current playlists. © 1997, R&R Inc.

NEW & ACTIVE

- COUNTING CROWS** Daylight Fading (*DGC/Geffen*)
Total Plays: 177, Total Stations: 17, Adds: 0
- LYLE LOVETT** It Ought To Be Easier (*Curb/MCA*)
Total Plays: 141, Total Stations: 13, Adds: 0
- SHAWN COLVIN** Sunny Came Home (*Columbia*)
Total Plays: 139, Total Stations: 19, Adds: 6
- 311** All Mixed Up (*Capricorn/Mercury*)
Total Plays: 131, Total Stations: 8, Adds: 1
- STING** Twenty Five To Midnight (*A&M*)
Total Plays: 109, Total Stations: 9, Adds: 2
- LUSCIOUS JACKSON** Naked Eye (*Grand Royal/Capitol*)
Total Plays: 105, Total Stations: 7, Adds: 0

- GARBAGE** #1 Crush (*Capitol*)
Total Plays: 105, Total Stations: 7, Adds: 1
- RUSTED ROOT** Faith I Do Believe (*Mercury*)
Total Plays: 104, Total Stations: 14, Adds: 0
- LOW & SWEET ORCHESTRA** A Nail Won't Fix A Broken... (*Interscope*)
Total Plays: 103, Total Stations: 14, Adds: 2
- VERVE PIPE** The Freshman (*RCA*)
Total Plays: 99, Total Stations: 12, Adds: 5

Songs ranked by total plays.

BREAKERS

WIDESPREAD PANIC

Hope In A Hopeless World (*Capricorn/Mercury*)
TOTAL PLAYS/INCREASE: 298/163
TOTAL STATIONS/ADDS: 30/6
CHART: 9

U2

Discotheque (Island)

TOTAL PLAYS/INCREASE: 296/296
TOTAL STATIONS/ADDS: 28/28
CHART: 10

BIG HEAD TODD & THE MONSTERS

Resignation Superman (Revolution)

TOTAL PLAYS/INCREASE: 274/159
TOTAL STATIONS/ADDS: 26/9
CHART: 15

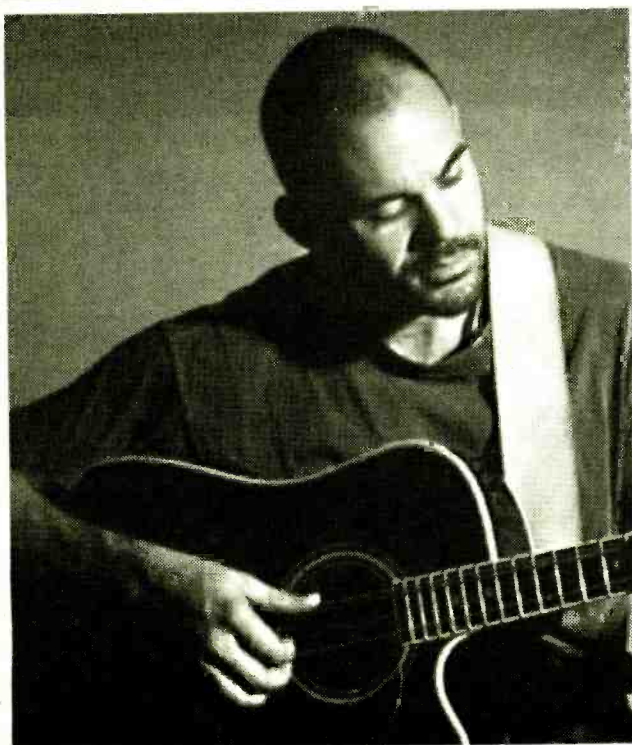
MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
U2 Discotheque (<i>Island</i>)	28
DUNCAN SHEIK She Runs Away (<i>Atlantic</i>)	13
FIONA APPLE Sleep To Dream (<i>Work</i>)	9
BIG HEAD TODD & THE MONSTERS Resignation... (<i>Revolution</i>)	9
R.E.M. Electrolite (<i>Warner Bros.</i>)	9
SHAWN COLVIN Sunny Came Home (<i>Columbia</i>)	6
NIL LARA Baby (<i>Metro Blue/Capitol</i>)	6
TOM PETTY & THE HEARTBREAKERS Change... (<i>Warner Bros.</i>)	6
WIDESPREAD PANIC Hope In... (<i>Capricorn/Mercury</i>)	6
ROOMFULL OF BLUES Standing Here At... (<i>Bullseye</i>)	5
ROOMFULL OF BLUES She'll Be So Fine (<i>Bullseye</i>)	5
VERVE PIPE The Freshman (<i>RCA</i>)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Discotheque (<i>Island</i>)	+296
WIDESPREAD PANIC Hope In... (<i>Capricorn/Mercury</i>)	+163
BIG HEAD TODD... Resignation... (<i>Revolution</i>)	+159
SHERYL CROW Everyday Is A Winding Road (<i>A&M</i>)	+80
COUNTING CROWS A Long December (<i>DGC/Geffen</i>)	+52
VERVE PIPE The Freshman (<i>RCA</i>)	+52
"AFKAP" The Holy River (<i>NPG/EMI</i>)	+47
CARDIGANS Lovefool (<i>Mercury</i>)	+46
DON HENLEY Through Your Hands (<i>Revolution</i>)	+46
R.E.M. Electrolite (<i>Warner Bros.</i>)	+43

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.



NIL LARA "BABY"
If your new year's resolution had anything to do with playing well-written, beautifully crafted and passionately performed songs, allow us to help.

MOST ADDED
at R&R, Gavin and Album Network!

NEW ADDS THIS WEEK:
KSCA WXPB WRLT KTMN KBXR
ALREADY ON:
WXRT CIDR WXRV KMTT

Produced by Susan Rogers and Nil Lara
Management: Jesus Lara and José Tillán for Matt Entertainment
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Hot off his nomination as AAA Artist of the Year, Nil Lara starts the new year right.

"Nil Lara is a passionate writer who needs to be heard..."
- NATALIE MERCHANT

"A rising star..."
- NEW YORK DAILY NEWS

TOURING:
1/28 PITTSBURGH
1/29 PHILADELPHIA
1/30 BOSTON
1/31 NEW YORK

MORE TO COME...





WIDESPREAD panic

HOPE in a hopeless world

from the album "BOMBS & BUTTERFLIES"

produced and engineered by John Keane

mixed by Clif Norrell and John Keane



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ADULT ALTERNATIVE  AFTER JUST TWO WEEKS!
MOST ADDED & MOST INCREASED PLAY!

In Stores February 4th



JANUARY 17, 1997

SW	4W	LW	TW	ARTIST	TITLE	LABEL(S)	TOTAL STATIONS/ADDS	TOTAL PLAYS	WEEKLY PLAYS	EMPHASIS TRACKS (PLAYS)
5	1	2	1	COUNTING CROWS	Recovering The Satellites	(DGC/Geffen)	40/1	969	+74	"December" (716) "Daylight" (177) "Another" (20)
3	2	1	2	SHERYL CROW	Sheryl Crow	(A&M)	42/0	964	+64	"Everyday" (587) "Happy" (199) "Change" (62)
4	3	3	3	WALLFLOWERS	Bringing Down The Horse	(Interscope)	38/0	834	-9	"Headlight" (764) "Heartache" (32) "Marleans" (27)
7	6	5	4	DAVE MATTHEWS BAND	Crash	(RCA)	39/1	761	+39	"Crash" (667) "Two" (59) "Say" (27)
1	4	4	5	JOHN MELLENCAMP	Mr. Happy Go Lucky	(Mercury)	33/0	685	-45	"Day" (505) "Key" (121) "Full" (21)
8	8	7	6	BODEANS	Blend	(Slash/Reprise)	37/0	593	-24	"Hurt" (563) "Count" (15) "Want" (9)
2	5	6	7	R.E.M.	New Adventures In Hi-Fi	(Warner Bros.)	34/1	591	-105	"Me" (239) "Electro" (211) "Wake-Up" (72)
6	7	8	8	PAULA COLE	This Fire	(Imago/WB)	35/1	556	+15	"Cowboys" (462) "Me" (49) "Feelin'" (18)
20	18	10	9	SOUNDTRACK	Michael	(Revolution)	28/0	448	+52	"Hands" (432) "Spider" (14) "Care" (2)
10	10	11	10	SHAWN COLVIN	A Few Small Repairs	(Columbia)	32/3	420	+26	"House" (197) "Sunny" (139) "Wichita" (23)
12	13	13	11	FIONA APPLE	Tidal	(Work)	28/2	399	+39	"Shadowboxe" (279) "Criminal" (54) "Sleep" (52)
9	9	9	12	PHISH	Billy Breathes	(Elektra/EEG)	28/0	355	-66	"Free" (280) "Character" (34) "Waste" (28)
17	17	17	13	WILCO	Being There	(Reprise)	30/3	329	+41	"Outtasite" (237) "Monday" (54) "Outta" (8)
DEBUT			14	BIG HEAD TODD & THE MONSTERS	Beautiful World	(Revolution)	29/11	327	+176	"Superman" (274) "Tell" (33) "Helpless" (9)
11	12	15	15	DUNCAN SHEIK	Duncan Sheik	(Atlantic)	26/8	304	-22	"Barely" (284) "Runs" (20) "Side" (7)
13	11	12	16	CHRIS ISAAK	Baja Sessions	(Reprise)	23/0	304	-66	"Tomorrow" (184) "Dancin'" (97)
DEBUT			17	WIDESPREAD PANIC	Bombs & Butterflies	(Capricorn/Mercury)	30/6	298	+163	"Hope" (298) "Without" (50) "Blood" (11)
19	19	16	18	BRUCE SPRINGSTEEN	Blood Brothers	(Columbia)	26/0	298	-6	"High" (227) "Spiderwebs" (31) "Happy" (15)
DEBUT			19	U2	Discotheque	(Island)	28/28	296	+296	"Disco" (296) "Speak" (243) "Save" (7)
14	14	14	20	NO DOUBT	Tragic Kingdom	(Trauma/Interscope)	12/0	290	-55	"You" (276) "Santeria" (50) "Nervous" (5)
	27	18	21	JEWEL	Pieces Of You	(Atlantic)	21/3	283	+24	"What" (190) "Struggle" (225) "King" (9)
26	25	20	22	SUBLIME	Sublime	(Gasoline Alley/MCA)	15/1	240	0	"What" (190) "Struggle" (225) "California" (16)
28	22	22	23	BORROWERS	Borrowers	(Guardian)	24/2	234	+18	"Struggle" (225) "Nervous" (5) "Ophelia" (4)
		26	24	BETTER THAN EZRA	Friction, Baby	(Swell/Elektra/EEG)	12/0	231	+31	"Wanting" (209) "King" (9) "R3Wind" (7)
23	23	21	25	TOM PETTY & THE HEARTBREAKERS	She's The One	(Warner Bros.)	19/1	218	-20	"Hill" (159) "California" (16) "Locks" (12)
		29	26	SMASHING PUMPKINS	Mellon Collie And...	(Virgin)	17/0	208	+24	"Thirty" (208) "Off" (192) "Present" (8)
		25	27	PEARL JAM	No Code	(Epic)	16/0	208	+8	"Off" (192) "Present" (8) "Who" (6)
21	20	19	28	ASHLEY MACISAAC	Hi How Are You Today	(A&M)	15/0	198	-51	"Maggie" (198) "Lovefool" (192) "Heartbreak" (2)
DEBUT			29	CARDIGANS	First Band On The Moon	(Mercury)	10/1	194	+46	"Lovefool" (192) "Heartbreak" (2) "Ensenada" (23)
			30	LYLE LOVETT	The Road To Ensenada	(Curb/MCA)	17/0	192	+41	"Easier" (141) "Ensenada" (23) "Mistake" (10)

This chart reflects airplay from January 6-12. Albums ranked by total plays, with plays from all cuts from an album combined. 42 Adult Alternative reporters. 42 current playlists. © 1997, R&R Inc.

REPORTERS

Stations and their adds by track listed alphabetically by market

WXLE/Albany, NY PD: Cliff Nash 12 U2 "Disco" 1 WIDESPREAD PANIC "Hope" CHRIS ISAAK "Dancin'"	WXRV/Boston, MA PD: Jeanne Doody MD: Mike Matusz 14 WALLFLOWERS "Marleans" 8 SHAWN COLVIN "Sunny" 6 GARBAGE "Crush" 5 VIC CHESNUTT "Ladie" 4 DUNCAN SHEIK "Runs" 3 PETER MULVEY "Times" 2 SHERYL CROW "Change" 2 BIG HEAD TODD... "Superman" 1 MUNDY "Bestow" 1 BLACK CROWES "Better" 1 NO DDUBY "Hey"	WXRC/Charlotte, NC PD: Anthony Michaels 7 JEWEL "You" 4 ZZ TOP "What's" 4 PHISH "Waste" 4 COREY STEVENS "Over" 4 BIG HEAD TODD... "Tell" 4 ROOMFULL OF BLUES "Fine" SHAWN COLVIN "Sunny" DUNCAN SHEIK "Runs" ROOMFULL OF BLUES "Switching" BIG HEAD TODD... "These" SHAWN COLVIN "Sunny" CHRIS ISAAK "Dancin'"	KXPK/Denver, CO PD: Doug Clifton MD: Gary Schoenewalter 20 U2 "Disco" 7 SPACE "Female" 4 DEPECHE MODE "Barrel" 4 MUNDY "Bestow" 2 BIG HEAD TODD... "Tell"	WMMM/Madison, WI PD: Pat Gallagher MD: Tom Tumber 9 WIZENHEIMERS "Packers" 9 PAUL GILMARTIN "Tim" 8 BIG HEAD TODD... "Superman" ROOMFULL OF BLUES "Standing" DUNCAN SHEIK "Runs"	WRLT/Nashville, TN MD: Keith Coes 3 JEWEL "You" FIONA APPLE "Sleep" NIL LARA "Baby" TOM PETTY & HB "Locks" R.E.M. "Electro" ROOMFULL OF BLUES "Fine" STING "Twenty" WILLIAM TOPLEY "Uptown"	KINX/Portland, OR PD: Carl Widling MD: Anita Garlock BIG HEAD TODD... "Tell"	KUMT/Salt Lake City, UT PD: Zeb Morris APD/MD: Kelly Mooson 6 BORROWERS "Struggle" 5 U2 "Disco" 3 WILCO "Outtasite" 2 DUNCAN SHEIK "Runs" 2 R.E.M. "Electro" VERVE PIPE "Freshman"	KMTT/Seattle, WA PD: Chris Mays MD: Dean Carlson 7 U2 "Disco" VERVE PIPE "Freshman" R.E.M. "Electro" JOHN MELLENCAMP "Circus" GARY MYRICK "Imaginary"	WXFX/Boise, ID PD: Greg Roberts MD: Kevin Welch DUNCAN SHEIK "Runs" MUNDY "Bestow" FIONA APPLE "Sleep" CRAVIN' MELON "Undone" DAVE KOZ "Flat" ELEANOR MCEVOY "Trapped"	WNCN/Burlington, VT PD: Glenn Roberts MD: Jody Peterson 8 BELA FLECK "Stomping" 5 WILCO "Outta" 7 U2 "Disco" 7 PAULA COLE "Feelin'" 4 BIG HEAD TODD... "Superman" 4 MIKE HENDERSON "Diddley" 3 FIONA APPLE "Criminal" 3 MIKE HENDERSON "Sad" 2 LEMONHEADS "Outdoor" 2 MIKE HENDERSON "Wellfare" DUNCAN SHEIK "Runs" ROOMFULL OF BLUES "Fine"	WXRT/Chicago, IL VP/Programming: Norm Wisner MD: Patty Merlie 27 U2 "Disco" 16 DAVID BOWIE "Little" 7 VERVE PIPE "Freshman" DEPECHE MODE "Barrel"	WJXB/Fl. Myers, FL PD: Stephanie Bradford MD: Chad Chumly No Adds	WPLL/Miami, FL PD: Dave Stewart 24 "AFKAP" "River" FIONA APPLE "Sleep" U2 "Disco"	KTCZ/Minneapolis, MN PD: Lauren MacLennan APD/MD: Jane Frederickson AMANOA MARSHALL "Grace"	KMBY/Monterey, CA PD: Rich Berlin 10 U2 "Disco" 6 DAVID BOWIE "Little" 4 CARDIGANS "Lovefool" 4 SILVERCHAIR "Abuse" 4 TOM PETTY & HB "Locks" 3 SOCIAL DISTORTION "Angels" 2 FIONA APPLE "Sleep" 2 VERVE PIPE "Freshman" 1 LOW & SWEET ORCH. "Nail"	WKOC/Norfolk 11 BIG HEAD TODD... "Superman" 4 U2 "Disco" R.E.M. "Electro" SHAWN COLVIN "Sunny"	WMMO/Orlando, FL PD: Fleethood Gruber MD: Jessie Scott 14 SHERYL CROW "Everyday" 7 DONOVAN "Bend" 7 YES "That" 7 ALAN PARSONS "Close"	WXPB/Philadelphia, PA PD: Bruce Rames MD: Bruce Warren 14 WIDESPREAD PANIC "Hope" 4 MORCHEEBA "Moog" 4 "AFKAP" "Courtin'" 4 REGGAE COWBOYS "Hang" 4 REGGAE COWBOYS "Truth" 4 REGGAE COWBOYS "Cowboy" 2 BYRNE & MONTE "Waters" U2 "Disco" VERVE PIPE "Freshman" NIL LARA "Baby" DUNCAN SHEIK "Runs"	WMAX/Rochester, NY PD: David Joslin 10 U2 "Disco" 1 R.E.M. "Electro"	KQPT/Sacramento, CA PD/MD: Jim Trapp APD/MD: Carrie Owens 30 COUNTING CROWS "December"	WVRV/St. Louis, MO PD: Bruce Strong MD: Mike Richter 1 FIONA APPLE "Sleep" 1 DUNCAN SHEIK "Runs"	KRMN/Santa Fe, NM PD: Rich Robinson MD: Cole Craslow 10 BORROWERS "Struggle" 5 MIDDNIGHT OIL "Underwater" ERIC JOHNSON "S.R.V." DUNCAN SHEIK "Runs" NIL LARA "Baby" DAVID BOWIE "Little"	WVHT/Tampa, FL PD: Chuck Beck APD/MD: Chris Taylor 16 BIG HEAD TODD... "Superman" 8 U2 "Disco" 1 SUBLIME "Santeria" JEWEL "You"	WVXK/Toledo, OH PD: Dusty Scall MD: Laura Lee 27 U2 "Disco" 13 311 "Mixed" 9 BETTER THAN EZRA "King" 9 R.E.M. "Electro" 7 CAKE "Distance" 6 BIG HEAD TODD... "Superman" 4 DUNCAN SHEIK "Runs" 2 WIDESPREAD PANIC "Hope" 1 WILCO "Outtasite"	KRSH/Santa Rosa, CA PD: Zee Zuehl MD: Bill Bowker DUNCAN SHEIK "Runs" U2 "Disco" TRACY CHAPMAN "Promise"
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OPENINGS

ANNOUNCER WANTED

Established San Francisco AC has rare opening for drivetime announcer. Qualified candidates will have a minimum of three years major market experience in a similar position and a verifiable record in direct format competition. You must possess excellent people skills, street smarts, creativity, be detail-oriented and computer literate. This position is open now. Total confidentiality assured. Rush resume & references to: KBLX, 55 Hawthorne Street, Suite 900, San Francisco, CA 94105, Attention: Kevin Brown. KBLX is an Equal Opportunity Employer.

OPENINGS

PROMOTION/ MARKETING DIRECTOR

KFSD-FM & Nationwide Communications is looking for a Promotion/Marketing Director, who works well under pressure, meets deadlines, has strong written and verbal skills, has broad-based knowledge of Selector or other music scheduling systems, and understands music flow. If you can coordinate music selections with the Program Director, coordinate on-air staff to host events, creatively implement special music programming on a regular basis, proactive, organized and a team player, you can be the next KFSD PD. Write, fly a banner, whatever, get your radio philosophy with resume to us ASAP! To Operations Manager, KFSD Radio, 600 W. Broadway, Suite 950, San Diego, CA 92101. Application deadline: 2/1/97/ It is the policy of KFSD Radio and Nationwide Communications Inc. to provide equal employment opportunity to all qualified persons regardless of race, sex, color, national origin or religion in all terms and conditions of employment.

OPENINGS

NEWS & ASSIGNMENT DIRECTOR

Nationwide Communications is looking for a News & Entertainment Director for KFSD 94.1. We're looking for a motivated, entertaining announcer to handle news, service and entertainment elements in morning drive. Delivery must be friendly, intelligent, entertaining, concise, and real. Personality must appeal to adult listeners. Duties will include deliver morning drive news, service and entertainment features on KFSD; interact with morning show host; short-form information features for broadcast throughout the day. Minimum of three years' of on-air experience and great attitude required. If you're interested, please send your resume to: Business Manager, KFSD-FM, 1540 Sixth Avenue, San Diego, CA 92101. NCI is an equal opportunity employer. Women and minorities are strongly encouraged to apply. It is the policy of KFSD/NCI to provide equal employment opportunity to all qualified persons regardless of race, sex, color, national origin, or religion in all terms and conditions of employment.

OPENINGS

**Seeking Hot Producer
For Robert W. Morgan Show
K-EARTH 101
213-930-2196. EOE**

AIR PERSONALITIES

KFSD/San Diego is seeking qualified applicants for fulltime and parttime air personalities. Applicants must be creative, compelling, enthusiastic, positive and team player. Send resume to: Business Manager, KFSD-FM, 1540 Sixth Avenue, San Diego, CA 92101. KFSD is an equal opportunity employer. Women and minorities are encouraged to apply. Application Deadline: Jan 16, 1997. EOE

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Chief Executive Officer
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Menlo Park, CA 94025, EOE

PRODUCTION DIRECTOR/ ASSISTANT

Nationwide Communications Inc. is looking for Production Director/Assistant for KFSD 94.1. We're looking for a motivated and passionate Production Director/Assistant to oversee commercial and program production. Outstanding production and copywriting skills are necessary. Digital multi-track workstation experience is required. Voice talent preferred. Duties include: Overseeing all commercial productions; organize and assign commercial production; write commercial and programing copy; develop station imaging. Organizational skills, creativity and a great attitude required. If you're interested, please send your tape and resume to: Business Manager, KFSD-FM, 1540 Sixth Avenue, San Diego, CA 92101. NCI/KFSD is an equal opportunity employer. Women and minorities are strongly encouraged to apply. Application deadline: Jan. 21, 1997.

Small group-owner seeks exp. announcers and account execs. (entry level OK) for Central California Markets. Good benefits and growth potential for talent and work ethic. Send resume and salary history to: Radio & Records, 10100 Santa Monica Bl., #228, 5th Floor, Los Angeles, CA 90067. EOE

Growing group needs PD/Morning Talent types now. Need good managers, professional, hard-working, team players. Send materials today. All formats. Radio & Records, 10100 Santa Monica Bl., #214, 5th Floor, Los Angeles, CA 90067. EOE



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If you have lots of energy & enthusiasm, and meet the above criteria, RUSH T&R to Karen Webber, Human Resources Director - 1615 Murray Canyon Rd., Suite #710, San Diego, CA 92108. NO PHONE CALLS WILL BE ACCEPTED. Jefferson-Pilot Communications is an equal opportunity employer. Females & Minorities encouraged to apply.

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