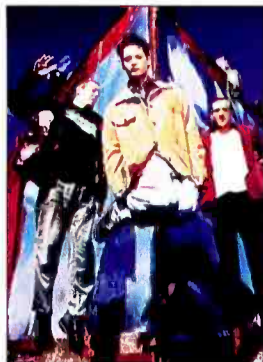


NEWSSTAND PRICE \$6.50

Multiformat Marcy



Alternative can't get enough "Sex And Candy" as Capitol's **Marcy Playground** enters its ninth week at No. 1 on **R&R's** Alternative chart. The track has also hit No. 1 at Active Rock and is moving steadily up Oat CHR/Pop and Hot AC.

R&R

THE INDUSTRY'S NEWSPAPER

MARCH 20, 1998

In conjunction with the annual SXSW soiree in Austin, **R&R** presents its third annual Alternative Radio special. Our new Editor, **Jim Kerr**, offers fresh perspectives on the format, the music, and the issues.

alternative evolution



SEVENDUST

AFTER 11 MONTHS

- 16,011** radio spins ...
- 210** concerts, covering
- 58,719** miles across America ...
- 49,000** albums scanned in the first nine months, and
- 51,943** albums scanned in the last nine weeks ...
- 17** weeks at **#1** on the Metal Charts ...
- 133** national TV spots, reaching
- 51,795,000** households, and
- 4** album of the year awards ...

WE FIGURED IT WAS TIME FOR THE SECOND SINGLE.

"TOO CLOSE TO HATE"

from the breakthrough debut album **SEVENDUST**



Scanning over 5000 units/week
Touring now with Limp Bizkit
then Coal Chamber
then Ozz Fest - Main Stage!

Couldn't wait to hate:

- WXRK**
- KUPD**
- WJRR**
- WMFS**
- WYKT**

KXTE (Top phones)



Produced by Mark Mendoza and Jay Jay French for Rebelion Music
Management: Jay Jay French for French Management Enterprises, Inc.
TVT Records 23 E. 46th St. New York, NY 10003
Tel: 212 979 6410 Fax: 212 979 6489 www.tvtrecords.com
© 1998 TVT Records.

"Mariah's classic ballads always had passionate lyrics, and My All is no exception. This is one of her most intimate & emotional singles to date."

Tom Coleman, Program Director, Z100/NEW YORK

"The simplicity of this song will make it a huge hit. This is the one we've been waiting for."

Dan Kieley, Program Director, KIISFM/LOS ANGELES

"Initial listener response to My All has been phenomenal. Her gentle vocals guided by an acoustic guitar complete this brilliant mainstream pop song."

John Ivey, Program Director, KISS108/BOSTON

"Strong lyrics, Passionate vocals make this the most accessible pop song on the album. Mariah is giving Top Forty a winner for our Spring & Summer books."

Rob Morris, Program Director, KDWB/MINNEAPOLIS

"Her performances of My All on the American Music Awards & Rosie O'Donnell confirmed my belief this is destined to become another M.C. classic."

Erik Bradley, Music Director, B96/CHICAGO

"Without question, the standout song from an already great album. A beautiful traditional ballad reminiscent of her #1 hits of the past. A must play."

Tim Richards, Program Director, KRQ/TUCSON

MARIAH CAREY My All

THE NEW SINGLE.

From the album that also includes the hits Honey, Butterfly, The Roof and Breakdown.

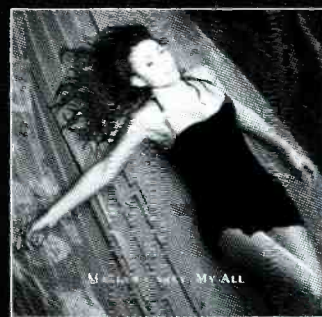
"Butterfly"—Over 8 million albums sold worldwide

The only female artist ever to have 7 consecutive albums reach Triple Platinum in the U.S.!

VHI—Artist Of The Year

DON'T MISS MARIAH ON BET'S "PLANET GROOVES"

TUESDAY, MARCH 24 & THE WORLD MUSIC AWARDS, WEDNESDAY, MAY 6.



MY ALL 3W BREAKDOWN
Single In Stores
Tuesday, April 21

COLUMBIA
WWW.MCAREY.COM



"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1998 SONY MUSIC ENTERTAINMENT INC.

Produced and Arranged by
Mariah Carey and Walter AfanasiEFF
Management: Gellin-Morey Associates

NET GENERATION, REDUX

Last week, columnist **Dave Lange** introduced you to the "Net Generation," society's 18-and-under crowd. Get to know them better in this week's Management column. Page 15

PONDERING PURS

Over the last few years, you've probably been reading about radio's declining Persons Using Radio (PUR) levels. But is the situation as dire as some would lead you to believe? Katz Radio's **Gerry Boehme** breaks out the stats and offers a balanced perspective. Page 16

PAY-FOR-PLAY, REDUX

Lon Helton's recap of the controversial "Pay For Play" panel at the recent Country Radio Seminar also continues this week. Pages 116-118

SWORD OF SYNDICATION

Is Rock radio's stable of syndicated personalities choking off talent development at the local level? Read the perspectives in this week's Rock section. Page 140

IN THE NEWS

- **Vance Dillard** appointed Dir./Soft AC Programming for Jacor
- **Robert Johnson** becomes Exec. VP/COO at Bonneville Broadcasting
- **Geffen** reorganizes Top 40 dept: **Steve Kline, Tracy Skelly, Kevan Rabat** take new positions
- **Don Parker** recruited by KCMG (Mega 100)/L.A. as OM
- **Tom Calococci** appointed OM for Radio One Baltimore trio Page 3

THIS #1 WEEK

- CHR/POP**
 - **CELINE DION** My Heart Will Go On (550 Music)
- CHR/RHYTHMIC**
 - **K-CI & JOJO** All My Life (MCA)
- URBAN**
 - **SWV** Rain (RCA)
- URBAN AC**
 - **BRIAN MCKNIGHT** Anytime (Mercury)
- COUNTRY**
 - **CLINT BLACK** Nothin' But The Taillights (RCA)
- NAC/SMOOTH JAZZ**
 - **PAUL HARDCASTLE** Paradise Cove (JVC/JMI)
- HOT AC**
 - **MATCHBOX 20** 3am (Lava/Atlantic)
- AC**
 - **CELINE DION** My Heart Will Go On (550 Music)
- ACTIVE ROCK**
 - **DAYS OF THE NEW** Shelf In The Room (Outpost/Geffen)
- ROCK**
 - **KENNY WAYNE SHEPHERD** Blue On Black (Revolution)
- ALTERNATIVE**
 - **MARCY PLAYGROUND** Sex And Candy (Capitol)
- ADULT ALTERNATIVE**
 - **ERIC CLAPTON** My Father's Eyes (Duck/Reprise)

NEWSSTAND PRICE \$6.50



Keeping An 'Eye' On Radio's Top Revenue Group In 1997

CBS Corp. was again the top moneymaker in '97, according to **BIA Investing In Radio** data released last week. CBS spokesman Jack Bergen attributed the company's \$500 million-plus gain from '96 in part to the leadership of Mel Karmazin, calling the CBS station group head "a sales-driven leader." Bergen also cited the company's focus on the major markets: "That's where most of the revenues are." Sinclair Communications is the only group to drop out of the Top 10; it was ranked No. 8 in '96, and fell to No. 11 last year.

Rank	Owner	Revenue*	Stations	'96 Rank**
1	CBS Corp.	\$1543.0	166	1
2	Chancellor Media	\$1007.0	112	2
3	Jacor	\$604.0	189	4
4	Capstar	\$548.2	317	3
5	Clear Channel	\$440.0	178	5
6	ABC Radio	\$310.4	28	6
7	Cox Radio	\$238.8	54	7
8	Emmis	\$154.6	13	9
9	Heftel	\$152.2	37	10
10	Susquehanna	\$141.4	21	11

* Revenue estimated in millions ** Estimated '96 revenues, as of December 9, 1997 Source: BIA

FCC Initiates Post-Telecom Scrutiny Of Ownership Rules

By MATT SPANGLER
R&R WASHINGTON BUREAU

Could radio be facing a tightening of the regulatory relaxation that has seen it grow to a \$12.3 billion industry in just two years? The FCC voted unanimously last week (3/12) to look into how consolidation in the radio industry has affected the public interest. The commission is examining all broadcast ownership rules, including the ownership caps instated by the Telecommunica-

tions Act of 1996, as part of a biennial review mandated by the legislation. Any rules judged to be no longer "in the public interest" can be repealed. FCC Chairman Bill Kennard said the inquiry must stay focused on two aspects of the public interest: "promoting competition and promoting diversity." Commissioners Gloria Tristani — who said diversity can only be promoted if "large segments of society" have access to a diversity of view-

FCC/See Page 19

3rd Alternative Special Bows

By JIM KERR
R&R ALTERNATIVE EDITOR

This week's **R&R** features its third annual Alternative Special: "Alternative Evolution." Starting on Page 33, you'll find:

- An in-depth look at WXRK/New York, an Alternative outlet whose formatic evolution has drawn a lot of attention.
- Interviews with five Alternative GMs, whose experiences all tell a different tale of the format and its competition in 1998.
- The record company point of view, with Sr. VPs from many of the major labels sharing their thoughts on the format.
- Jacobs Media's Tom Calderone — he shared his predictions for 1997 early last year, and now he shares his feelings on what actually happened over the past 12 months.



Dees Freezes For Cold Cash!

With an ocean of possibilities for its next promotion vessel, **KIIS-FM/Los Angeles** decided to flood the television waves with a comic nod to the film *Titanic*. With frozen tongue planted firmly in cheek, morning man **Rick Dees** (!) utters his final words to a floating Kate Winslet look-alike, "Promise me you'll always listen to KIIS-FM." Her response, "I can't promise you that, Rick." After sinking beneath the water, he splashes back into view and counters, "Can you for \$50,000?!"



Union Files Complaint Against CBS

AFTRA says company violated federal labor law

While the strike lines may not be forming yet, a labor union representing some **CBS Corp.** air talent made a step in that direction last week. The national office of the American Federation of Television and Radio Artists (AFTRA) filed charges on March 13 with the National Labor Relations Board against CBS, citing "unfair labor practice." The union said CBS violated federal law when it implemented a new benefits package Jan. 1 without first negotiating it with the union. CBS spokesman Jack Bergen told **R&R** that, prior to the new year, the company did negotiate with AFTRA 38 local contracts that ex-

AFTRA/See Page 19



'KBCO/Denver's Gonna Kick That Cable Company's Ass? Sweet!'

Ahhhh, the power of radio ... to entertain, to inform, to inspire, to electrocute — oops, sorry, Kenny! **KBCO/Denver** spotted the ultimate injustice — *South Park's* conspicuous absence from TCI, the area's cable system — and bulked up its troops like so many kids on Weight Gain 4000. Like a swarm of wild turkeys, listeners turned out in droves to back the station's efforts. Did it work? Turn to Street Talk on Page 22.

Deadline for R&R Industry Achievement Awards nomination ballots: March 23!

ELTON JOHN

RECOVER YOUR SOUL

THE FOLLOW UP TO THE
MULTI PLATINUM SINGLE
SOMETHING ABOUT THE WAY
YOU LOOK TONIGHT

FROM THE ALBUM
THE BIG PICTURE

ELTON JOHN



THE BIG PICTURE

**Most Added at CHR
Second Consecutive Week!**

R&R Hot AC Debut ②B

R&R AC ①①-⑨

Majors This Week: STAR 94 KDWB

On Tour Now!



Produced by Chris Thomas
Management: John Reid
©1998 PolyGram Records, Inc.



MARCH 20, 1998

Dillard To Direct Jacor Soft AC Prog.

Jacor Communications has promoted Vance Dillard to Director/Soft AC Programming. He retains his duties as PD of WPCH-FM/Atlanta.

As part of his new job, Dillard will consult with Jacor's Soft AC stations in Atlanta; San Diego; Louisville; Dayton; Youngstown; Toledo; Santa Barbara, CA; Des Moines; Rochester, NY; and Boise, ID. "We think we've finally found a job Vance can do," quipped Jacor Sr. VP/Programming Tom Owens. "We're past due in formally recognizing Vance's contribution to the Soft AC arena. He has a unique appreciation for the subtleties of successful Soft ACs, and we're looking forward to lever-

DILLARD/See Page 12

Johnson Rises To Bonneville EVP/COO

Robert Johnson has been elevated from Sr. VP to Exec. VP/COO at Bonneville International Corp. Between 1991-96, Johnson was Bonneville's VP, Secretary, and General Counsel.

"Bob has earned this appointment through strong performances as Sr. VP and as General Counsel," said President/CEO Bruce Reese. "His critical thinking and his ability to work with people will help us de-

JOHNSON/See Page 12

Disney Packs A Full H-O-U-S-E



The Walt Disney Company, along with its newly unveiled Lyric Street Records (LSR), hosted a lavish reception for the Country Music Association's Board Of Directors recently. The event was held — where else — at Walt Disney Studios in Los Angeles. Engaging in a little monkey business afterward are (standing, l-r) LSR Sr. VP/Promo & Product Dev. Carson Schreiber, LSR Sr. VP/A&R Doug Howard, CMA Exec. Dir. Ed Benson, Walt Disney Co. Chairman & CEO Michael Eisner, Walt Disney Studios Chairman Joe Roth, LSR President Randy Goodman; (seated, l-r) CMA Board Chairman Donna Hilley, LSR artist Lari White, CMA Board President Tim DuBois.

Kline To Head Top 40 Promo At Geffen

Rabat, Skelly report to him as Dirs./Top 40

Geffen Records has reshuffled its Top 40 promotion department, elevating Steve Kline to Head/Top 40 Promotion. At the same time, Kevan Rabat and Tracy Skelly have been named Directors/Top 40 for the East and West Coasts, respectively. Rabat and Skelly report to Kline, while Kline reports to Head/Promotion Bill Catania.

"Steve came to my attention while he was at Atlantic and I was running Island Promotion," Catania



Kline

said. "As part of a great staff, he stood out even then as a future star, and it was a tremendous stroke of luck that I was able to bring him to Geffen last year. In a short time, he has impressed all of us with his leadership abilities and strategic thinking."

Kline, who will relocate from New York to Los Angeles, noted, "I'm grateful to Bob for being such an inspiring mentor and for presenting Tracy,

GEFFEN/See Page 12



Gonna Put It In The Want Ads ...

A good number of people have run advertisements in the R&R Opportunities section that led to them getting a better gig. Here's a quick look from the '70s:

- 1974 The Greaseman, Larry Woodside
- 1975 Lee Logan, Denise Oliver, Shotgun Johnny Ringo
- 1976 Roger W. Morgan, Chuck Buell
- 1977 Ed Solomon, Neal Mirsky, Bob Linden
- 1978 Howie Castle, Dwight Douglas, The Magic Christian
- 1979 Jeff Lucifer, Robert W. Knight, Boyd R. Britton
- 1980 Jim Zippo, Bob Hudson, Bob Landree, Nick Bazoo

Look for more from the '80s next week.

Sticking With Radio For 25 Years



Calococci: Radio One/Baltimore OM

WERQ/Baltimore PD Tom Calococci has been appointed OM

for all of Radio One's stations in the market, including CHR/Rhythmic WERQ, Talk WOLB-AM, and Gospel-Urban AC combo WWIN-AM & FM.

"Tom Calococci knows how to win!" Radio One/Baltimore GM Pam Somers commented. "He has the passion, vision, and focus to take and, even more importantly, keep a station at the top. With his leadership, his team consistently and successfully delivers to Baltimore the cutting-edge 'Q-munity' station. I know he will do great things for



Calococci

CALOCOCCI/See Page 19

NEWS & FEATURES			
Radio Business	4	National Video Charts	21
Business Briefs	4	Street Talk	22
Transactions	6	Sound Decisions	30
Management	15	Publisher's Profile	156
Sales	16	Opportunities	149
Marketing & Promotion	17	Marketplace	152
Show Prep	20		
Zine Scene	20		
FORMATS & CHARTS			
News/Talk	28	Country	116
Alternative	33	Country Action	121
Alternative Chart	86	Country Chart	122
Alternative Action	88	Adult Contemporary	129
Alternative Specialty Show	94	AC Chart	130
Pop/Alternative	95	Hot AC Chart	133
CHR	96	NAC/Smooth Jazz	135
CHR Callout America	97	NAC/Smooth Jazz Tracks Chart	136
CHR/Pop Chart	98	NAC/Smooth Jazz Albums Chart	137
CHR/Rhythmic Chart	104	Rock	140
Hip-Hop Chart	105	Active Rock Chart	141
Urban	108	Rock Chart	144
Urban Chart	110	Adult Alternative	146
Urban Action	112	Adult Alternative Tracks	146
Urban AC Chart	115	Adult Alternative Albums	147

The Back Pages 154

Mega's Man: Parker Now KCMG/L.A. OM

KKFR-FM/Phoenix PD Don Parker has been named OM at Chancellor's Oldies KCMG (Mega 100)/Los Angeles. Parker's career includes stints as PD at KTBZ-FM/Houston, KBOX-FM/Fresno, KKDJ-FM/Fresno, and KEDG-FM/Las Vegas.

KCMG VP/GM Bob Visotcky noted, "Don understands the audience, music, and marketing direction of Mega 100."

"I'm very excited to be joining the team at America's hottest new station, Mega 100," Parker said. "Bob Visotcky and the entire staff have already begun to change the face of L.A. radio, and I'm thrilled to be coming aboard to help shake things up even more. Mega 100 is here to win and here to stay."

"I'm also happy to be with the best in the business. Scott Ginsburg and Jimmy de Castro have built an amazing group of stations, and I look forward to working with Steve Rivers, John Madison, and everyone at Chancellor Media."

Two More Firms Join 'Virtual Radio' Fray

BP, Jones to engage in high-tech voice tracking

The "virtual radio" concept is building steam. This technology, which allows a personality in one location to distribute voice tracks to multiple stations around the country for replay in a more natural, seamless manner, was adopted by two companies on the same day this week.

Seattle-based Broadcast Programming is calling their product "Total Radio." BP has been doing automated formats for years now, but this product allows stations to download voice tracks



Watson

into a hard drive on their computer and replay them in between songs played locally. Klem Daniels will oversee Total Radio.

Denver-based Jones Radio Network doesn't have a name for its service, but it's offering similar elements: major-market-quality announcers voice-tracking for stations of all formats and in all market sizes. The Jones project will be supervised by Tom Watson, who was

VIRTUAL/See Page 12

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

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NEWS DESK:	310-788-1699	310-203-9763	newsroom@rronline.com
R&R ONLINE SERVICES:	310-788-1675	310-553-4056	jill@rronline.com
ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@rronline.com

	Phone	Fax	E-mail
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NASHVILLE BUREAU:	615-244-8822	615-248-6655	lhelton@rronline.com

Radio Ready To Reap Revenue With Prescription Drug Ads

□ **Relaxed government regulations, radio's immediacy could propel an explosion in ad dollars**

By JEFFREY YORKE
R&R WASHINGTON BUREAU CHIEF

Relaxed government regulations for advertising prescription drugs over the airwaves have sparked a new interest in radio with pharmaceutical companies looking for new ways to get their products into consumers' hands.

"It wouldn't surprise me to see radio advertising for pharmaceutical products double," John Kamp, Sr. VP of the American Association of Advertising Agencies in Washington, told R&R. Although he acknowledged that since there have been very few dollars spent for radio advertising by drug companies in the past, "I'll make an educated guess that we'll see a lot more advertising in this category in the future."

And he's not alone. A number of industry observers told R&R that radio advertising for pharmaceutical products will likely explode over the next few years as drug compa-

cast advertising to allow companies to make claims about their products as long as the spots also include information about "any major risks, as well as instructions for how consumers can easily obtain more-detailed information about the drug's approved uses and risks," the agency said in announcing its new regulations.

More 'Efficient' Spots

The new rules have made pharmaceutical "advertising on broadcasting much more efficient. You can do it in 30 seconds, and even better in 60-second spots," Kamp said. "It can even be effective in conducting a new product roll-out."

Judy Carlough, Exec. VP/National Marketing from the Radio Adver-

“

One reason these advertisers will fall in love with this medium is the immediacy of radio.

— **Judy Carlough**

”

nies and advertisers mine new, less-regulated territory. In August, the Food and Drug Administration (FDA) revised its rules on broad-

RADIO/See Page 8

Bloomberg

BUSINESS BRIEFS

Big City Gets Bigger In Big Apple

Big City Radio Inc. has received FCC approval to upgrade the signal strength of its "Y-107" trimulcast (WWVY-FM/Nassau-Suffolk, WWXY/New York & WZVU-FM/Monmouth-Ocean, NJ) by June. The stations' power levels will be doubled, going from 3 kw to 6 kw Class As, according to Dir./Engineering Al Kirschner. He told R&R the trimulcast will go from 70% to 90% coverage of the New York metro.

Also, Big City has nearly finished its offering for \$174 million of 11.25% senior discount notes due 2005. The notes were issued Tuesday at a discount price of 72.055% per note. The proceeds from the offering are expected to total \$125.4 million.

Mt. Wilson Wants More Limits On DARS

American Mobile Radio Corp. and CD Radio Inc. must limit the power and height of their terrestrial repeaters (used to fill in gaps in coverage), according to Los Angeles-based Mt. Wilson FM Broadcasters Inc. In comments filed with the FCC earlier this month, Mt. Wilson said the towers should be limited to 100 watts at 100 meters height. Mt. Wilson also said DARS should not be used "to create a new broadcast service." AMRC President Lon Levin told R&R that such proposed limitations are "an effort to slow down our technology," and insists the service is inherently a satellite-based one and that the land-based transmitters are "simply booster systems."

Meanwhile, CD Radio Inc. gained \$2.50 on March 12, up from the previous day's close of \$16.50, while American Mobile Satellite Corp., parent company of American Mobile Radio Corp., was up \$1 to \$8.50. CD Radio had moved up to \$20.63 by the end of trading on Tuesday, while AMSC finished the day at \$8.13.

Alcohol Ad Opponent Joe Kennedy To Retire

Joe Kennedy (D-MA) announced March 13 that he will not seek re-election to his House seat in November. Kennedy cited his increased commitment to his family in the wake of his brother Michael's death last Dec. 31. Rep. Kennedy has led a small, but noticeable, congressional effort to curtail alcohol advertising on the broadcast airwaves.

Plug Pulled On Prime Sports

Sports Byline USA has picked up 80 Prime Sports affiliates for undisclosed terms. Dallas-based Radio Shows pulled the plug on its Prime Sports programming on Monday. "The terms were favorable to acquire their affiliates," Darren Peck, President of San Francisco-based Sports Byline told R&R. Radio Shows, which downsized from 24-hour to weekend and overnight programming at the outset of '97, continues to syndicate its three most popular sports shows — *The Bob Golic Show*, *The Fastest Show In Sports With Ed Berliner*, and *Mark and Kyle's Sports Blitz* — separately from the Sports Byline deal.

Universal, Clear Channel Deal Gets Tentative OK

The Justice Department has given Clear Channel tentative approval for its \$2.1 billion purchase of Universal Outdoor Holdings' billboards. Antitrust officials indicated the over-concentration concern may be resolved by a third-party buyer in certain areas, Bloomberg said. A DOJ spokesman could not confirm the report.

Clear Channel Buys Stake In Mexican Broadcaster

Clear Channel Communications Inc. will purchase 40% of Mexico City-based Grupo Acir for \$57.5 million. Grupo Acir owns 164 radio stations in 72 Mexican cities. Clear Channel's other international interests include properties in Australia, New Zealand, China, and the Czech Republic.

Clear Channel also announced two public offerings on March 13: 5.5 million shares of its common stock and \$500 million in senior convertible notes due April 1, 2003. Proceeds will be used to reduce debt. Clear Channel's stock gained \$4.56 March 13, to close at \$95.69.

FCC Changes EEO Filing Date

Broadcasters can now submit annual reports to the FCC September 30, the same date they must be filed with the Equal Employment Opportunity Commission. Previously, stations had to file employment data by May 31. Monday's action came as part of the FCC's biennial review of its rules.

FCC Fines Michigan Pirate

The FCC fined Pontiac, MI-based "Musical Radio" \$5000 for broadcasting at 106.3 MHz without a license. Edwin Valentin told R&R that the

Continued on Page 8


R&R/Bloomberg Radio Stock Index

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

	4/1/97	3/6/98	3/13/98	Change Since 4/1	3/13
Radio Index	100.37	226.37	228.59	+127.75%	+0.98%
Dow Industrials	6611.05	8569.39	8602.52	+32.35%	+0.41%
S&P 500	759.64	1055.69	1068.59	+43.02%	+1.26

Give your listeners the **best** in the **business**

PETER BROWN



Now one of the most respected names in the sports talk industry delivers a power-packed show every weekday from One-On-One Sports. With exclusive interviews, biting commentary, and a big-city attitude, he's tough, opinionated, and always talking to the right people.

One-On-One is proud to have Peter Brown on its team of the nation's hottest sports talk personalities.

Peter Brown. Weekdays 2pm to 6pm E.T., only on One-On-One Sports.

on top of the game...

call **847.509.1661** for information

INTERACTIVE

Fall Ratings Report: Chapter Three

MUSIC TESTING

This year, at Music Technologies, we expect to do more library music testing than any other research company in America. Why? It's simple...Interactive is the new "Gold Standard" in music testing and it gets great ratings, even for the tough to win points in highly competitive battles. Just look at the numbers...

Country KNIX Phoenix: **7.6 (No. 1)**
25-54 Persons

A.C. WYSF Birmingham: **6.4 to 8.2**
Fall 96 to Fall 97, 25-54 Women

Classic Rock WKRR Greensboro: **15.2 (No. 1)**
25-54 Men

CHR KRQQ Tucson: **14.7 (No. 1)**
18-34 Persons

Alternative WKDF Nashville: **10.5 (No. 2)**
18-49 Men

A.C. WRSN Raleigh: **5.5 to 7.3**
Fall 96 to Fall 97, 25-54 Women

A.O.R. KRZZ Wichita: They don't subscribe to Arbitron so we can't publish their numbers, but **WOW!**

All figures quoted are from Arbitron, Fall 97 (unless otherwise stated) and are Monday-Sunday 6am-Mid.

Music Technologies, LLC

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DEAL OF THE WEEK

- **KGEM-AM, KCID-AM & FM, KSRV-AM & FM, KJOT-FM & KQXR-FM/Boise**
\$16 million (est.)

1998 DEALS TO DATE

Dollars To Date: \$1,424,397,685
(Last Year: \$3,444,726,162)

Dollars This Week: \$46,949,062
(Last Year: \$434,471,000)

Stations Traded This Year: 408
(Last Year: 465)

Stations Traded This Week: 40
(Last Year: 58)

TRANSACTIONS AT A GLANCE

- Bonneville/First Virginia Communications swap \$10.7 million (est.)
 - WUPP-FM/Warrenton, VA (Washington, DC)
 - WTOP-FM/Warrenton, VA (Washington, DC)
- WJRD-AM/Russellville & WZPQ-AM/Jasper, AL No cash consideration
- KZKE-FM/Seligman, AR \$175,000
- KMXX-FM/Imperial & KWST-FM/Brawley, CA \$2.4 million
- KIEZ-FM/Carmel Valley, CA \$300,000
- KEXO-AM, KQIL-FM & KKNN-FM/Grand Junction, CO \$2 million
- WBDX-FM/Trenton, GA (Chattanooga, TN) \$1,189,395
- KORL-FM/Honolulu \$1.27 million
- WGIL-AM, WAAG-FM & WLSR-FM/Galesburg, IL \$391,667
- WLTH-AM/Gary, IN \$750,000
- WRLV-AM & FM/Salyersville, KY \$270,000
- KXZZ-AM, KBIU-FM, KKGB-FM & KYKZ-FM/Lake Charles, LA \$14,848,000
- WOCN-FM/South Yarmouth (Cape Cod), MA \$1.2 million
- WTWR-FM/Monroe, MI (Toledo, OH) \$2.8 million
- KRNY-FM/Kearney, NE \$650,000
- KSWB-AM/Seaside, OR \$140,000
- WBIN-AM & FM/Benton, TN \$265,000
- WCRK-AM/Morristown, TN \$250,000
- WMEV-AM & FM/Marion, VA \$1.65 million
- WWLC-FM/Balsam Lake, WI \$400,000

TRANSACTIONS

Oh Boise! Journal Moves Into Idaho

□ **Bonneville, First Virginia swap outlets in the nation's capital**

Deal Of The Week

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

PRICE: \$16 million (estimated)
TERMS: Not released
BUYER: Journal Broadcast Group Inc., headed by President Douglas Kiel. It owns 16 other stations. Phone: (414) 967-5306
SELLER: American General Media-Nevada LLC, headed by President Anthony Brandon. Phone: (410) 832-5870
FREQUENCY: 1140 kHz; 1490 kHz; 107.1 MHz; 1380 kHz; 96.1 MHz; 105.1 MHz; 100.3 MHz
POWER: 10kw; 1kw; 49kw at 2654 feet; 5kw day/1kw night; 100kw at 450 feet; 53kw at 2589 feet; 100kw at 705 feet
FORMAT: Nostalgia; AC; Country; Country; Country; Rock; Alternative
BROKER: Kalil & Co.

Swap Deal

Bonneville/First Virginia Communications swap

VALUE: \$10.7 million (estimated)
TERMS: Bonneville is first exercising its \$2.6 million option to buy WTOP-FM from Bill Parris. Then it will swap the frequency of WTOP-FM for the frequency of First Virginia Communications' WUPP-FM. In addition, Bonneville will also pay First Virginia Communications \$8.1 million.
BROKER: Mitt Younts of Media Services Group

WUPP-FM/Warrenton (Washington, DC)

TRADED TO: Bonneville International, headed by President/CEO Bruce Reese. It owns WTOP-AM, WGMS-FM & WWZZ-FM/Washington. Phone: (801) 575-7500
FREQUENCY: 107.7 MHz
POWER: 33kw at 1199 feet
FORMAT: Country

WTOP-FM/Warrenton (Washington, DC)

TRADED TO: First Virginia Communications Inc., headed

by President Syd Able. Phone: (703) 369-1080
FREQUENCY: 94.3 MHz
POWER: 2.08kw at 397 feet
FORMAT: Oldies

Alabama

WJRD-AM/Russellville & WZPQ-AM/Jasper

PRICE: No cash consideration
TERMS: Transfer of stock
BUYER: William Grant III and Walter Grant are acquiring SIS Sound Inc. and SIS Sound of Russellville Inc. Phone: (205) 221-3114
SELLER: William Grant Jr. (deceased)

Arizona

KZKE-FM/Seligman

PRICE: \$175,000
TERMS: Asset sale for \$40,000 cash and an eight-year, \$135,000 promissory note at 10% interest
BUYER: Hart and Howard Broadcasting Inc., headed by President Joseph Hart. Phone: (520) 753-9100
SELLER: Rick Murphy. Phone: (520) 855-1051

California

KMXX-FM/Imperial & KWST-FM/Brawley

PRICE: \$2.4 million
TERMS: Asset sale for cash
BUYER: Entravision Communications Co. LLC, headed by President Walter Ulloa. It has agreed to acquire KAMP-AM/El Centro, CA. Phone: (310) 820-5355
SELLER: Brawley Broadcasting Co., headed by President Calvin Mandel. Phone: (760) 352-2277
FREQUENCY: 99.3 MHz; 94.5 MHz
POWER: 3kw at 200 feet; 50kw at 200 feet
FORMAT: Regional Mexican; Country
BROKER: Media Venture Partners

KIEZ-FM/Carmel Valley

PRICE: \$300,000
TERMS: Asset sale for \$50,000 cash and a 66-month, \$250,000 promissory note

BUYER: Wagenvoord Advertising Group Inc., headed by President David Wagenvoord. It owns KNRV-AM/Monterey, CA. Phone: (813) 726-8247

SELLER: Central Coast Communications Inc., headed by Jaime Bonilla Valdez. Phone: (619) 425-2132
BROKER: Miller & Assoc.

Colorado

KEXO-AM, KQIL-FM & KKNN-FM/Grand Junction

PRICE: \$2 million
TERMS: Asset sale for cash
BUYER: Cumulus Broadcasting Inc., headed by President Bill Bungeroth. It has agreed to acquire KBKL-FM, KEKB-FM & KMXV-FM/Grand Junction. Phone: (312) 867-0091
SELLER: Mustang Broadcasting Co., headed by President Paul McFee. Phone: (970) 243-1230
FREQUENCY: 1230 kHz; 1340 kHz 95.1 MHz
POWER: 1kw; 1kw; 100kw at 969 feet
FORMAT: AC; Country; Country
BROKER: McCoy Broadcast Brokerage

Georgia

WBDX-FM/Trenton (Chattanooga, TN)

PRICE: \$1,189,395
TERMS: Asset sale for promissory note
BUYER: Partners For Christian Radio Inc., headed by Director Dean Arnold. Phone: (423) 892-1200
SELLER: RA-AD of Trenton Inc., headed by President Bob Lubell. Phone: (423) 899-5111
FREQUENCY: 102.7 MHz
POWER: 318 watts at 1374 feet
FORMAT: Religious

Hawaii

KORL-FM/Honolulu

PRICE: \$1.27 million
TERMS: Asset sale for cash
BUYER: WFN Broadcasting Corp., headed by President Sakae Ross. Phone: (808) 536-0010
SELLER: Loew Broadcasting Corp., headed by President Rob-

ert Loew
FREQUENCY: 99.5 MHz
POWER: 15kw at 1988 feet
FORMAT: Ethnic

Illinois

WGIL-AM, WAAG-FM & WLSR-FM/Galesburg

PRICE: \$391,667
TERMS: Stock sale for 66.66%
BUYER: John Pritchard is acquiring 53 1/3 shares of Galesburg Broadcasting Co. Phone: (309) 342-5131
SELLER: Becky Nichols and Brent Zhorne

Indiana

WLTH-AM/Gary

PRICE: \$750,000
TERMS: Asset sale for \$650,000 cash and a five-year, \$100,000 promissory note at 8%
BUYER: Marion Williams. Phone: (219) 885-7744
SELLER: WLTH Radio Inc., headed by President Pluria Marshall. Phone: (219) 882-1370

Kentucky

WRLV-AM & FM/Salyersville

PRICE: \$270,000
TERMS: Asset sale for cash
BUYER: Wallingford Broadcasting Co. Inc., headed by President Kelly Wallingford. Phone: (606) 723-5138
SELLER: Licking Valley Radio Corp., headed by President Anita Belhasen. Phone: (606) 789-6939

Louisiana

KXZZ-AM, KBIU-FM, KKGB-FM & KYKZ-FM/Lake Charles

PRICE: \$14,848,000
TERMS: Stock sale for cash
BUYER: Cumulus Broadcasting

Inc., headed by President Bill Bungeroth
SELLER: John Borders and Don Turner

FREQUENCY: 1580 kHz; 103.7 MHz; 100.9 MHz; 96.1 MHz
POWER: 1kw; 100kw at 469 feet; 3kw at 300 feet; 100kw at 1411 feet
FORMAT: Urban; AC; Rock; Country
BROKER: Tom Gammon of Americom

Massachusetts

WOCN-FM/South Yarmouth (Cape Cod)

PRICE: \$1.2 million
TERMS: Asset sale for cash
BUYER: Sandab Communications LP II, headed by President Stephen Seymour. It owns WQRC-FM/Cape Cod, MA. Phone: (410) 828-4780
SELLER: Cape Cod Broadcasting Corp., headed by President Donald Moore. Phone: (508) 778-6200
FREQUENCY: 103.9 MHz
POWER: 3kw at 315 feet
FORMAT: Nostalgia

Michigan

WTWR-FM/Monroe (Toledo, OH)

PRICE: \$2.8 million
TERMS: Asset sale for cash
BUYER: Cumulus Broadcasting Inc., headed by President Bill Bungeroth. It owns WLQR-AM, WTOD-AM, WKKO-FM, WRQN-FM, WWWW-FM & WXKR-FM/Toledo. Phone: (312) 867-0091
SELLER: Lesnick Communications Inc., headed by President Betty Carey. Phone: (734) 242-6600
FREQUENCY: 98.3 MHz
POWER: 1.4kw at 466 feet
FORMAT: CHR

Continued on Page 8

It's 1998

Are you still doing your music tests in an auditorium?

This year, at Music Technologies, we expect to do more library music testing than any other research company in America.

Surprised? You shouldn't be, because Music Technologies is the leader in Interactive music testing, the breakthrough advance that's "raising the bar" in the way stations are testing music and delivering higher ratings.

Improvements in technology are changing the way we live and do business every day. No old technology, however useful in its time, lasts forever.

Take a moment to compare the differences between Interactive and auditorium tests and you'll see why so many smart managers who want higher ratings have stepped up to Music Technologies' Interactive testing, the new "Gold Standard" for music library testing.

Auditorium Testing

- Local supervisors call from a database of "professional test takers" to recruit the test.
- Fatigue caused by sitting and doing the test for 1½ to 2 hours at a sitting causes song scores in the last half of the test to be lower than those in the first half.
- All test takers hear the tested songs in the same order, creating song order bias.
- Test takers come mostly from a 5 to 8 mile radius of the hotel.
- Lots of referrals (friends) who know each other are necessary to fill the test.
- Can't focus the test's recruiting into your station's hot zips.
- An unreal public group testing environment.
- The best thing we could do, however flawed, for the last 17 years.

Interactive Testing

- The nation's best national/central recruiters recruit totally at random. No "professional test takers"...just real listeners.
- There is no fatigue because participants take the tests in 20 to 25 minute segments and take a break whenever they begin to get tired...yielding consistent scoring throughout the test.
- Every participant hears the tested songs in a different order, eliminating song order bias.
- Real listeners are recruited from all over the metro area.
- No referrals whatsoever...only real listeners selected totally at random.
- Can recruit randomly from your hot zips no matter where they are in the metro.
- A real at-home private listening environment.
- The best thing we can do today.

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EARNINGS

Paxson Results Reflect TV Expansion

West Palm Beach-based **Paxson Communications Corp.** (AMEX: PAX) reported fourth-quarter total revenue of \$27.2 million, a 41% increase over 1996's \$19.2 million. Year-end revenue rose

to \$88.4 million, over \$62.3 million for the same period in 1996. Operating cash flow increased 55% to \$30.2 million, compared to \$19.5 million for 1996. Paxson Chairman Lowell Paxson said, "Our 1997 fi-

nanial performance reflects the continued expansion of our television station group... Our results also reflect the sale of our non-strategic businesses, principally our radio and billboard properties."

TRANSACTIONS

Continued from Page 6

Nebraska

KRNK-FM/Kearney

PRICE: \$650,000

TERMS: Asset sale for cash

BUYER: Central Nebraska Broadcasting Co., headed by President **John Mitchell**. It owns KGFV-AM & KQKY-FM/Kearney, NE and KODY-AM & KXNP-FM/North Platte, NE. Phone: (402) 342-2000

SELLER: Nebraska Media Concepts Inc., headed by President **Dale Sostad**. Phone: (308) 236-8600

BROKER: Chapin Enterprises

Oregon

KSWB-AM/Seaside

PRICE: \$140,000

TERMS: Asset sale for \$37,000 cash and a \$102,500 promissory note

BUYER: Dolphin Radio Inc., headed by President **Donald McCoun**. It owns KCEE-FM/Astoria, OR and KUIK-AM/Hillsboro, OR. Phone: (503) 640-1360

SELLER: Kenneth Ulbricht. Phone: (503) 783-8993

Tennessee

WBIN-AM & FM/Benton

PRICE: \$265,000

TERMS: Asset sale for cash

BUYER: BP Broadcasters LLC., headed by Chief Manager **Zollie Cantrell**. Phone: (423) 499-0372

SELLER: Stonewood Communications Corp., headed by President **Jasper Woody**

WCRK-AM/Morristown

PRICE: \$250,000

TERMS: Asset sale for cash

BUYER: Radio Acquisition Corp., headed by President **S. Hershel Lake**. Phone: (931) 363-3544

SELLER: WCRK Inc., headed by President **John Hart**. Phone: (423) 586-9101

Virginia

WMEV-AM & FM/Marion

PRICE: \$1.65 million

TERMS: Asset sale for cash

BUYER: Holston Valley Broadcasting Corp.

SELLER: Summit Broadcasting Inc. Phone: (540) 783-3151

FREQUENCY: 1010 kHz; 93.9 MHz

POWER: 1kw; 100kw at 1480 MHz

FORMAT: Country; Country

BROKER: Media Services Group

Wisconsin

WWLC-FM/Balsam Lake

PRICE: \$400,000

TERMS: Asset sale for cash

BUYER: Casey Communications Inc., headed by President **Marigen Anderson**. Phone: (612) 292-9412

SELLER: Northwoods Broadcasting Inc., headed by President **Thomas Koser**. Phone: (715) 234-2131

NAB

Continued from Page 4

tising Bureau, told **R&R** that, for radio, the FDA's rule change "represents another tremendous growth category that will continue to fuel revenue increases in 1998 and beyond." She believes that "one reason these advertisers will fall in love with this medium is the immediacy of radio. People suffering from the flu will hear the spots and immediately act on the information from the ad."

While RAB has no hard numbers of its own to show that drug advertising is up, some media reports indicate that pharmaceutical companies may have spent as much as \$3.6 million last year on radio, a significant increase from almost non-existent advertising campaigns the previous year. And Kamp pointed out that "that's just a blip before the rules changed." Next month, he'll be part of a panel discussion at the 1998 AAAA Management Conference in Scottsdale entitled "The Billion Dollar Rx Advertising Opportunity: Handle With Care."

"The billion dollar opportunity is an easy guess," Kamp said, but he

Bloomberg

BUSINESS BRIEFS

Continued from Page 4

FCC policy of not licensing broadcasting below 100 watts prevents him from even applying for a license and therefore restricts his Constitutional right to broadcast. He said that the "station," which has been on the air since October 1996 and sells advertising to local businesses who can't afford to buy time on larger stations, is considering whether or not to appeal the FCC decision. Valentin's attorney, Patrick Edwards, is also defending Pastor Rick Strawcutter, who broadcasts illegally in Adrian, MI, in a case set to go to trial this summer in a Detroit federal court.

Group Says Microradio Could Bring More Pirates

In comments filed with the FCC two weeks ago, Lanham, MD-based Radio One Inc. said a proposal to create a new nationwide "microradio" service "could spawn an entire new wave of renegade broadcasters." By contrast, Rhode Island Public Radio Inc. said that such a service would significantly reduce the number of unlicensed radio stations in the U.S. Radio One also pointed out that the microradio petitioners did not supply data that demonstrates there is a demand for the service by operators, listeners, or advertisers, nor whether the spectrum for the service is available.

Pulitzer Declares Dividend

Pulitzer Publishing Co. said holders of its common stock would receive a dividend of 15 cents per share on May 1. On Feb. 27, the company's stock shot up from \$67.63 to \$84, on word that the broadcasting division was for sale. By the end of trading Tuesday, it had dropped to \$76.75.

was quick to warn that "we could blow it by either doing bad advertising, bad targeting, or by doing something that the public policy people — Congress or the FDA — thinks goes too far. They could reverse their changes." He said the spots must make responsible claims that do not insult or promise too much to the consumer. "Broadcast advertising is mostly brand building, and you need to build a relationship with the consumer."

He's right about the need to be accurate and balanced in the spots. In November, the FDA came down on G.D. Searle & Co. for its radio spots promoting Covera-HS, a drug to treat high blood pressure. The spots, which ran only in Puerto Rico, failed to warn listeners about "major side effects and contraindications" and lacked "fair balance," read the agency's terse warning let-

ter to the company.

As far as the regulators go, the FDA does not require drug sponsors to clear the spots before they air, but it does require them to provide the agency with a copy of the spot when the marketing begins so that it can monitor the ad's content, according to Nancy Ostrove, of the FDA's Division of Drug Marketing, Advertising, and Communications. "Sometimes we do hear ahead of time from manufacturers who want our opinion, but it's strictly on a voluntary basis. And we do like to have the spots on tape, not a script, so we can determine how fast or how slow the copy is being read or if there is background music that might interfere with important information."

Ostrove said that since August there has been a noticeable increase in TV ads and, to a lesser extent, radio spots in lengths of 30, 45, and 60 seconds.

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**Jeff Garrison,
Program Director
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*Ad Age, 1996-1997 Report

America's most respected kitchen expert returns to the radio!



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America's best and brightest amateur athletes finally get a radio show of their own!

Introducing the Team Cheerios Sports Report, a five times-weekly, 90-second radio program available on a market-exclusive basis FREE!

The Team Cheerios Sports Report profiles amateur athletes, both boys and girls, who excel on the field and in the classroom. Tales of courage, gritty determination, team spirit and a desire to succeed that will have your audience on their feet and cheering. Stories the newspapers and television stations often overlook. True inspirational stories of young people doing the right thing for their teammates, coaches and communities.

CALL TODAY
1-800-334-5800

to sign the Team Cheerios
Sports Report in your market.

Maxson Moves To Mammoth Records As VP/Promotion

Mammoth Records has upped Sean Maxson to VP/Promotion.



Maxson

Based in Mammoth's Carrboro, NC headquarters, he will oversee the label's modern rock department.

"For the seven years Sean Maxson has been with Mammoth," he has shown his hard work and dedication to the company," President Jay Faires said. "His promotion is well-deserved."

Maxson noted, "Over the past seven years, I've had the fortunate experience of working with one of the most talented, dedicated, and passionate staffs in the music business, not to mention one of the most eclectic and cool rosters of bands and artists. I'm now looking to the next seven years for an even better

MAXSON/See Page 19

Davis' KOY Move: OM/PD In Phoenix

KOOL-FM/Phoenix morning show host **Danny Davis** has been named OM/PD of Nostalgia sister KOY-AM.

KOY VP/GM Terry Hardin said, "Danny's career has allowed him to work with various music formats and has provided him with an extensive programming background. We're looking forward to putting his talents to work for us at KOY."

Davis joined Oldies KOOL in 1994 after spending two years as PD of the KOOL Gold Satellite Music Network, which served 43 stations. He began his career in 1968 as an air personality at KIMN/Denver and KHOW/Denver, and his resume includes stints as PD at KIMN/Denver and KKSJN/Portland.

A Dynamic Duo



Through the years, Motown founder Berry Gordy (l) and Stevie Wonder have brought incredible music into our lives. Both were honored for doing so at the National Association Of Black Owned Broadcasters' (NABOB) 14th Annual Communications Awards Dinner held recently in Washington, DC.

Bill Richards' Consultancy Taps Todd

Former KKLQ/San Diego PD **Mark Todd** has joined **Bill Richards Radio Consulting** as a Senior Associate. Effective March 31, Todd will be based out of Richards' home office in Orlando.

"Mark's extensive background in programming will be a tremendous asset to our client base," said Richards. "I've known Mark for over 20 years, and he's an encyclopedia



Todd

of radio's storied history. He's also worked with some of radio's best talent, from Scott Shannon to Steve Rivers, and this will be a great background to draw upon."

Todd's extensive programming background includes stops at KKRQ/Tucson, KQLZ/Los Angeles, KKBQ/Houston, WKBQ/St. Louis, and

TODD/See Page 19

Red Ant Appoints LaGambina Nat'l Dir./Alt.

□ **Silva, Stein direct Top 40/Hot AC on each coast**

Red Ant Entertainment has announced a trio of appointments, tapping **Doug LaGambina** as its new National Director/Alternative Promotion, **George Silva** as East Coast Director/Top 40 & Hot AC, and **Jim Stein** as West Coast Director/Top 40 & Hot AC.

"Doug rocks, alternatively speak-



LaGambina



Silva

ing, and I'm very excited that he's decided to bring his inimitable talents to Red Ant." VP/Pop Promotion Margaret LoCicero said. "George is a highly seasoned promotion veteran who enjoys great and enduring relationships throughout the radio industry. I am extremely happy to count

RED ANT/See Page 19

EXECUTIVE ACTION

Ivey Climbs To VP/Scarborough Sales & Service

Laura Ivey has been named VP/Scarborough Radio Sales & Service. She will coordinate all of the company's radio activities, including sales, training, financial reporting, and new product development in coordination with related companies Arbitron and VNU. Ivey previously was a company training specialist.

"Laura brings a wealth of unique knowledge and has ably demonstrated her commitment to understanding and meeting the training and service needs of our customers," remarked Scarborough President Bob Cohen.

Ivey will divide her time between Scarborough's New York office and Arbitron's Columbia, MD office. Before joining the company, she was an AE at WIMZ & WJXB/Knoxville.

NBG Radio Network Ups Holmes To President

John A. Holmes has been upped to President of **NBG Radio Network**. He had served as GM for the past two years.

"John is one of the hardest-working people I've ever known," said NBG VP John Brumfield, "and he is definitely the right choice to take NBG to the next level."

Prior to joining NBG, Holmes was a sports producer for KMOV-TV/St. Louis and VP/Operations for Radio Personalities Inc.

Rogers Named Director/National Country Promotion At Columbia Records/Nashville

Epic/Nashville Manager/Southwest Regional Promotion **Mike Rogers** has been named Director/National Country Promotion at sister label **Columbia/Nashville**. Rogers will relocate from Dallas to Nashville to start his new job on April 6.

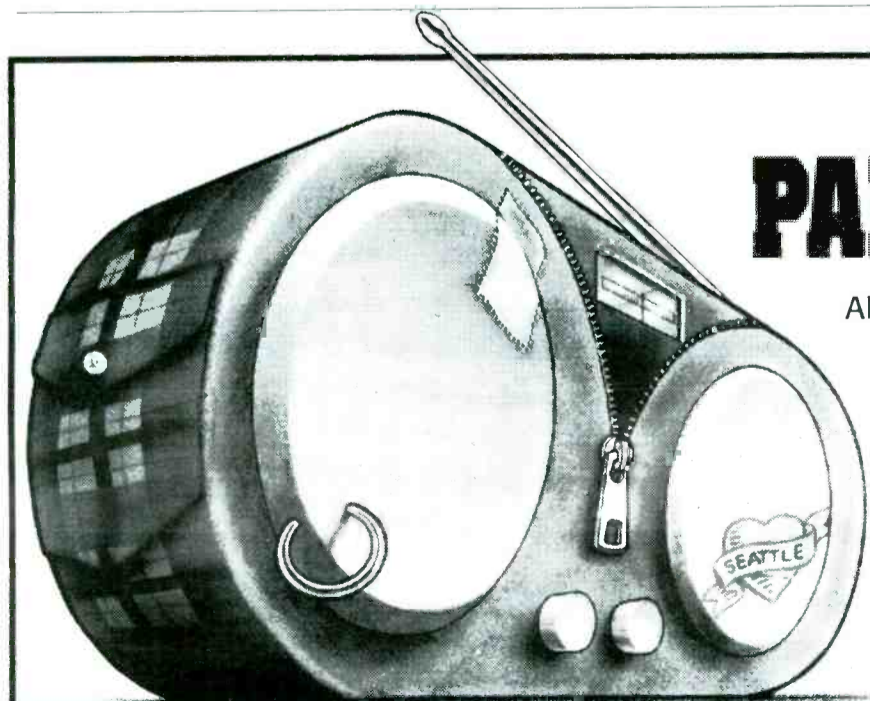
"Mike Rogers will be a great addition to the Columbia/Nashville promotion team," Sony/Nashville President Allen Butler noted. "He has eight years of promotion experience with Sony/Nashville and has played a vital part in the career development of many country artists. Mike will be an important part of Colum-



Rogers

bia/Nashville's continued success, and he certainly deserves this chance to be recognized for his incredible talents. Mike has worked relentlessly to be acknowledged as one of the strongest regional promotion executives in the business. We are excited and proud to bring Mike back to Nashville."

Rogers joined Sony/Nashville (formerly CBS) in 1988 as a mailroom clerk. He moved to the promotion department in 1990 as Coordinator for Epic, was elevated to Promotion Manager in 1992, and became Manager/Southwest Region Promotion in 1994.



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CONGRATULATIONS to 99X/Atlanta - Gavin's '98 Major Market Alternative Station Of The Year!

We're not nuts!

We offer the same great products, service and support to customers of all sizes.

Prophet Systems has enjoyed phenomenal growth in recent years. We hear the competition may be hinting that we don't offer the same great service to small and midsize organizations that is enjoyed by our large super groups. It's simply not true. Could it be they are jealous of our great product line, tech support and WAN?

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'nuff said!!



Sales: (800) 658-4403

Support: (308) 284-8450

Sales & Support Fax: (308) 284-4181

E-mail: sales@prophetsys.com

Hoffman Hired As PD At KCAL/Riverside

Steve Hoffman has been named PD at KCAL/Riverside, following Rick Shaw's departure for Classic Rock KZPS/Dallas. This marks



Hoffman

Hoffman's second stint at the Anaheim Broadcasting Rock station; he started out in radio at KCAL 13 years ago.

"Steve's background—the stations he has worked at and the wars he has fought and won—is exactly what we needed here," remarked GM Jeff Park. "He has experience in this market, having put [crosstown Alternative] X-103 on the air. He knows the shadow-market battle we're in against the Los Angeles stations and how to win it. His many unique and cutting-edge ideas will be important as we seek to experience a rebirth at the station."

Hoffman stated, "I began my career working for two heritage Rock stations that have now been in the business for 30 years each. What makes this job very close to my heart is that this is one of them. Better still, I'll be programming competitively against the other one—KLOS/Los Angeles. This is a very fun, full-circle moment."

Prior to KCAL, Hoffman spent three months at KLLC/San Francisco, having flipped it from then-Classic Rock KRQR. He had also been PD of KEDG/Las Vegas for two and a half years. PD at KCXX/Riverside, an air talent at XHRM/San Diego, and earned his first PD stripes at KKBB/Bakersfield. He has also worked at KQLZ (Pirate Radio)/Los Angeles and KLOS, as well as at R&R as an editorial assistant.

Virtual

Continued from Page 3

named Managing Director/Jones Radio Programming Services.

Jones VP/Programming Phil Barry said his company is offering its service to stave off defections from its satellite affiliates who choose to do local programming. He said many of those stations will switch over to the new system either completely or for a few dayparts. Barry said some 50% of his affiliates program their own morning show, and he expects that trend to continue. He also expects to add non-affiliated larger-market affiliates with the concept.

Regarding Total Radio, BP President/GM Edie Hilliard noted, "For years, we've supplied all the components of complete music formats to broadcasters who prefer to program locally, but who also want to make sure they're playing the right music. In the era of ownership consolidation, it's apparent that there's now a desire for complete voice-tracked dayparts and formats."

A Peace Of The Action



Columbia artist *Our Lady Peace* gathered recently for a gold crowning of its album *Clumsy*. Proving that it doesn't hurt a bit are (front, l-r) manager Keryn Kaplan, band members Mike Turner, Jeremy Taggart, Raine Maida, and Duncan Coutts, and Columbia Sr. VP/Rock Promo Jim DelBalzo; (back, l-r) Sr. VP/Mktg. Tom Corson, Sr. Nat'l Dir./Sales Rich Yaffa, GM Will Botwin, President Don Jenner, Exec. VP Columbia Records Group John Ingressia, manager Eric Lawrence, and Sr. VP/Promo Jerry Blair.

Belcher Becomes PD At WTMJ/Milwaukee

Journal Broadcast Group has tapped WHAS/Louisville PD Rick Belcher as PD for the company's flagship News/Talk station, WTMJ/Milwaukee. Belcher takes the helm from Steve Wexler, who was promoted last year to VP/GM of Journal's trio of Tucson radio stations (R&R 8/22/97).

WTMJ VP/GM Jon Schweitzer told R&R, "Rick brings very solid programming experience to WTMJ. He did some great things at WHAS, a station with tremendous heritage. We feel Rick is a great fit for WTMJ and the Journal Broadcast Group."

Belcher has served as OM for WWKY-AM, WKJK-FM, WQMF-FM & WTFX-FM/Louisville. His resume includes programming and operations experience at WKFR, WKMI & WRKR/Kalamazoo, MI; WIOG & WSGW/Saginaw, MI; and WLQ & WSPD/Toledo.

Elliott Set As PD At KISN/Salt Lake

Jumping from market No. 208 to No. 35, WDAY/Fargo, ND programmer Sam Elliott has been appointed PD of KISN-FM/Salt Lake City. He succeeds Burke Allen, who recently exited the Hot AC.

KISN-FM VP/GM Pat Reedy told R&R, "Our company has had a lot of luck with finding people who have excelled in smaller markets, and that clearly describes what Sam has done in Fargo. He's a great leader, and people like being around him. In two or three days, he had some very solid ideas about what KISN-FM should do."

"While every market's unique, Salt Lake City is beyond unique. It's extremely over-radioed, and there's a ton of AC product out there. We're fortunate to have a heritage radio station and heritage morning show. But what goes on between the records makes a big difference, and that's Sam's specialty. I wanted someone who understands—but isn't afraid of—KISN-FM's heritage. Our morning show is important to the radio station, but the PD should lead and challenge them to help make their show even better."

Elliott joined WDAY approximately five years ago as an air personality and has been its PD for the last three years.

ARS/Austin Trombo Names Hiatt VP/GM

Longtime Texas broadcaster John Hiatt has become VP/GM of American Radio Systems' Urban AC KJCE-AM, Pop/Alternative Hot AC KAMX-FM, and Mainstream AC KKMJ-FM in Austin. He succeeds Lon Bason, who departed the trio to oversee St. Louis' KIHT-FM, KPNT-FM, WIL-FM, WRTH-AM & WVRV-FM (R&R 3/6).

Hiatt told R&R, "I have a long AC history; it's fun to be back in the format, and Austin's a beautiful place to live. Most of my career has been involved with turnarounds, but this is one of the first times I've walked into a situation where I have



Hiatt

three very healthy stations. From a programming standpoint, they're all in great shape.

"KKMJ is the market's dominant Soft AC, and KAMX is one of the best stations I've heard in a long time—it's moving up like a rocket. We'll be putting on a third FM in the next few weeks, so when we're done, I'll be running all four

stations."

In addition to once owning and managing KMMX/San Antonio, Hiatt previously managed KKRW/Houston, KTXQ/Dallas, and KLOU/St. Louis. He was also KLBJ/Austin's Sales Manager.

UPDATE

Root Recruits Sample As Southeast Georgia GM

George Sample has been appointed Root Communications' Southeast Georgia GM, a territory that includes WGIG-AM & WMOG-AM/Brunswick, WYNR-FM/Darien, WHFX-FM/St. Simons Island, and WBGA-FM & WFGA-FM/Waycross. Sample, who has 24 years of radio history, joins Root after serving as Enterprise Media GM in upstate New York. Sample has also worked with several other groups, including Osborn Communications and Susquehanna Radio Corp.

"George is capable of providing strong sales leadership along with a deep personal commitment to community service in a multistation market situation," said Root Regional VP Harold Miller.

Root President Jim Devis told R&R, "When we looked at George as our Southeast Georgia manager, we wanted someone who had a strong sales background and someone who was very community-oriented, especially within small markets, and George fit the bill. I'm excited to have George on our team."

Martin Now Phoenix Media Group VP/Programming

Veteran broadcaster Ellis Martin has been named VP/Programming of Phoenix Media Group. The Burbank, CA-based international media, advertising, and consulting firm produces radio programming and commercials, but recently entered into a letter of intent to buy radio station KSWD-AM/Seward, AL and made an offer on KGNN-AM/Cuba, MO. Phoenix plans to acquire at least three radio stations in 1998.

Martin, who most recently was PD of WHB-AM & KMZU-FM/Kansas City, served in various capacities on numerous other radio stations across the country. With Phoenix Media Group, Martin will have the primary responsibility of carrying out the corporate programming strategies on each station owned and operated by the company.

Johnson

Continued from Page 3

liver on our commitment to quality broadcasting and to strong community values."

Johnson will be responsible for operations in all Bonneville markets, including Los Angeles, Chicago, San Francisco, Salt Lake City, and Washington, DC. Prior to joining the company, he practiced law

in DC and Salt Lake City.

"I am excited to serve Bonneville in my new position," Johnson stated. "Bonneville is a unique company, focusing on the well-being of the communities it serves and the people it employs. Industry leadership and financial excellence also have marked Bonneville's history. I look forward to doing everything in my power to continue Bonneville's remarkable traditions."

Geffen

Continued from Page 3

Kevan, and myself with this incredible opportunity. We embrace the challenge of guiding the label to the next level at the Top 40, Rhythm Crossover, and AC formats. Geffen is a great place to work. We're a unique label, and I feel great to be a part of it."

Kline most recently served as Top 40 Promotion Director at the label. Before joining Geffen, he was Director/National Promotion for Lava Records. Between 1991-95, he was MCA Records' New York Regional Promotion Director. He began his career at Atlantic Records in 1988 as a Local Promotion Manager in New York.

Rabat, who will move from Washington to New York, had been Geffen's Washington Regional Promotion Manager since 1994. He also has held the same post in Raleigh (1993), Atlanta (1991), Cleveland (1988-90), and Nashville (1987). Skelly has been Geffen's Los Angeles Promotion Manager since 1994. She joined the label in 1989 as an assistant in the AOR department and was ap-



Rabat



Skelly

pointed AC/NAC/Jazz Promotion Director in 1991.

In related news, Geffen has named Zak Phillips Los Angeles Promotion Manager and Tom Bobak Washington Promotion Manager.

Dillard

Continued from Page 3

aging his expertise nationally."

Dillard added, "This is an exciting time in radio and in my career. The opportunity to join the Jacor programming 'dream team' is the highlight of my 25 years in radio. I get to play the part of the sensitive male."

SWV

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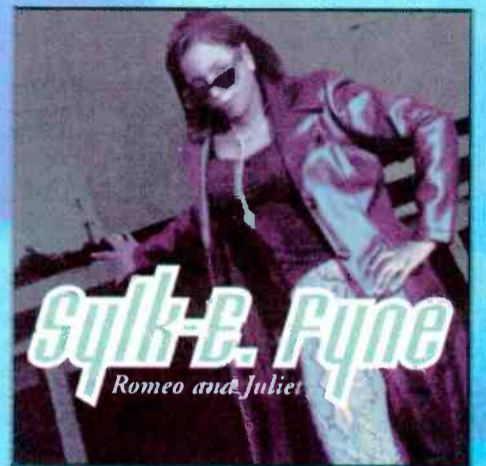


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R&B Mainstream Monitor	25*	Airpower - 22*
Monitor Crossover	17*	- 12* Greatest Gainer
Rap Monitor	4*	- 3*
Rhythm Top 40 Monitor	15*	- 14*
R&R Urban Chart	23	- 21
Billboard Hot 100 Singles	33*	- 29*
Billboard Hot R&B Singles	17*	- 12*
Billboard Hot Rap Singles	8*	Greatest Gainer - 7*



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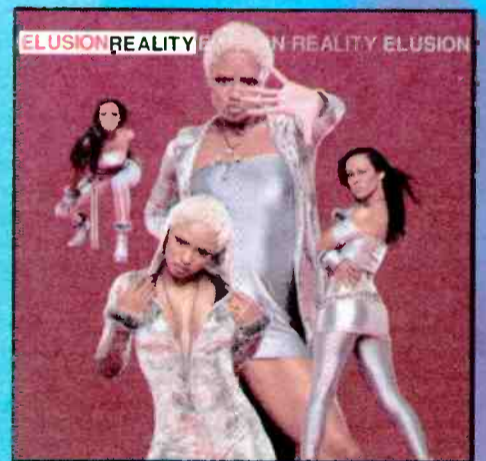
"Pick up the phone, dial your number CLICK....."

R&R Urban Chart	26
R&B Mainstream Monitor	Debut 37* - 36*
BDS 773 Total Plays	6.5 million in audience

On @ BET The Box #174

10,000 single sales - 2nd week	
Billboard Hot 100 Singles	New 85* - 75*
Billboard Hot R&B Singles	New 38* - 34*

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4KaST

7 DAY 4KaST: Every Day And Night, You're Gonna Miss My Lovin'.....
IMPACTING 3/23

"The 4KaST is mostly sunny with high rotation and great phones."

-Gerod Stevens, OM, WQUE/New Orleans

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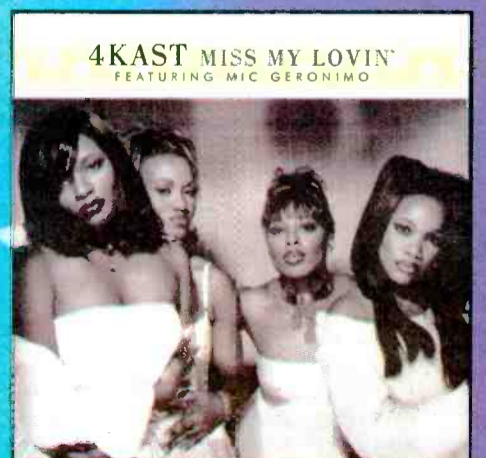
-Big Daddy AKA Terry Monday, PD, KJMM/KVSP/Oklahoma City

"They can sing, it's a great song, and I expect EVERYBODY to give it great airplay. It's a safe song!" -Quinn Echols, PD, KDKS/Shreveport

"You don't want to Miss this one. It's for ALL demos."

-Don Cody PD, WTMG/Gainesville

On @ BET



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Reaching The Net Generation

PART TWO OF A TWO-PART SERIES

By Dave Lange

Last week I introduced you to the Net Generation — today's 10-18-year-olds, a group comprising 30% of the U.S. population. The demo shift is already affecting TV buying patterns: *USA Today* recently reported that TV shows targeting the 18-49 demo were selling spots for an average of \$13.64 CPM, while those targeting 35-54s cost \$8.27 CPM. MTV has been carefully programming to the Net Generation with chat-room video shows and interactive experiments. TV, cable, and soon digital TV are ready to adapt and program for this generation. Is radio?

Author Don Tapscott's studies of 300 "N-Geners" provides some insight into this generation. His findings: This generation thrives on *interactivity and technology*. For them, he observes, "Technology is like the air." Computers and digital devices are all around. With this technology and connectivity, they can interact all over the country, and even the world.

While much of Tapscott's study centers on this generation's interaction on the web, there are some cultural themes that are likely to affect radio and music listening habits:

- **Fierce independence:** *N-Geners' access to information also gives them the power to acquire the knowledge necessary to confront the information.*

Radio can't expect this generation to believe an airstaff that just reads liners and follows logs. They better know the music and the players inside out. With a few keystrokes, the audience can find out before your airstaff.

- **Emotional and intellectual openness:** *The web is built on access to anyone, with few rules and a lot of opportunity to communicate.*

When it comes to programming, the listener has little contribution. We'll need to experiment with production and online interaction — perhaps an online critique room where the audience can comment freely on music, promotion, airstaff, or other station activities.

- **Inclusion:** *N-Geners are moving toward greater social inclusion with technology.*

We tend to do our research in secret. To reach this group, it might be time to open the door — perhaps an online music test right on your website. Consider online focus group chats or even an online perceptual.

- **Free expression and strong views:** *They consider access to information and expression of opinion to be fundamental rights.*

Again, your website may be the key here — maybe a chat session about

We tend to do our research in secret. To reach this group, it might be time to open the door — perhaps an online music test right on your website.

an issue of the day or a daily feature where comments are used on-air.

- **Innovation:** *They live and breathe innovation, constantly looking for ways to do things better.*

Radio may be old technology, but production, websites, remote broadcasts, or maybe even surround-sound and digital capabilities need to be explored. We have resisted the FCC's digital proposals because of the possible increased competition. It's time to look at what digital transmissions and other innovations could bring — digital traffic, news/text, sending video images to computers, and other innovations could make radio a player. Radio tuner cards for computers only cost \$30-\$50 and have a host of features that most tuners don't. (Could this be radio's next big giveaway item?) Radio could become a whole new medium in this computer environment. It's time to turn on the technical think tank and look at new ideas.

- **Preoccupation with maturity:** *N-Geners resent that their ideas and activities are often suspect for the sole reason that they are children.*

They're ready to grow up — in contrast to baby boomers, who have made their lives about being youthful. Lyrics, stationality, and personalities who sound too young probably won't last long with this audience.

- **Investigation:** *Interactivity and person-to-person communication en-*

courage investigation.

They want to find out about the music and the radio station, so let them in. Answer the request lines or set up voice mail so they can get answers to questions. On the website, make sure they can link to artist pages, key magazines, music news, and even look inside your station.

Also, be careful about limiting or micro-targeting your music. Look at the range of music styles on the CHR, Urban, and Alternative charts — diversity is important to younger audiences today. Exploring new music forms will be very important with this generation.

- **Immediacy:** *Children of the digital age expect things to happen fast. In their world, things do happen fast.*

Radio's always held immediacy as an asset. It may not be as immediate as the communication they can access online, but radio can respond by working on new technologies to interact with this audience and offer greater immediacy than their online services.

- **Sensitivity to corporate interest:** *N-Geners feel that too many perspectives are being left out of broadcast images — and they believe corporate agendas play a role.*

Develop an individual presence for each station in a cluster. Being the "big-time broadcast cluster" in their eyes could be a problem. While it's hard to hide that you also own the Oldies and Talk outlets in town, try not to look *too* big to the audience. Remember: Big business has laid off their parents through downsizing while the CEOs bail out with millions. Their fear is that big companies will not listen to them.

- **Authenticity and trust:** *They must continually authenticate what they see or hear on the web.*

Radio often gets caught up in illusion, theater of the mind. Make sure it doesn't lie or over-hype ... this audience will figure it out.

Time For Action

There is much to learn about this generation as it starts taking its place in commerce and society. The first wave is now in high school; the largest is in grades 1-6. It may seem like a while until they have any economic impact, but radio has some experimentation, innovation, and realization ahead if it's to reach them with a broadcast technology that's rooted in the analog world. This generation will be choosing their important media over the next 10 years from a selection far greater than ever imagined. Many will hardly remember a time before "www.com."

Radio has always been an innovator. We need to build a whole new arsenal of innovations and interactivity to survive with this new audience. It will take time to create and adapt, especially with the advertising pressures pointing at 25-54s. Radio needs to unleash its programmers and researchers and let them create programming that will capture this generation, even though the 25-54 dollars are much easier to get. In the long term, perhaps the industry's survival will depend on capturing this younger audience. Does every station in a four-signal cluster need to be aimed at 25-54?

Programmers need to look at



By Dick Kazan

Good Grooming Counts!

In the brief instant of a handshake and the first two minutes of pleasantries that follow, you make a distinct and largely unalterable impression on each person you meet. Because first impressions are so important, we like to think that people judge us logically, with little emotion involved. But human relations don't work that way. In his book *How To Win Friends And Influence People*, Dale Carnegie said, "When dealing with people, let us remember we are not dealing with creatures of logic. We are dealing with creatures of emotion, creatures bristling with prejudices and motivated by pride and vanity." It is to these "creatures" that you and I want to appeal.

One of the most effective ways of making a great first impression is through good grooming. A couple years ago, I was reading a list of America's 400 fastest-growing companies. What caught my eye was that one of the largest companies was anything but high-tech. It was a plumbing company! How did this happen? What was the secret to their success? The answer was remarkably simple.

After surveying prospective customers, they discovered that most people resent dirty, smelly plumbers coming to their homes, even though it's to do plumbing work. So this company made it mandatory that their plumbers shower, scrub their hands and fingernails, and put on a fresh uniform with polished shoes before going to each job. This grooming policy became the key to building a substantial business and is a wonderful illustration of the importance that appearance makes on first impressions.

So let's consider a few grooming tips:

For Men

- **Dress with style:** You don't need a large wardrobe, just a quality one. You can make all sorts of interesting clothes combinations with a little ingenuity. If you wear conservative business suits, invest in colorful ties with matching coat pocket handkerchiefs. You can create a brilliant array of impressive combinations by wearing them with a variety of light-colored dress shirts.

- **Polish your shoes:** Scuffed shoes tell people that you either don't take pride in your appearance or you're down on your luck.

- **Comb your hair:** Look at magazine covers and television ads. Favorable visual first impressions are crucial to their success. Notice that the models and actors are shown consistently with their hair well-groomed.

There was a wonderful illustration of a first impression on *The Drew Carey Show* recently. Carey introduces himself to a businesswoman in his cubicle. Right after they meet, he asks for her first impression of him. She instantly responds, "Fantastic Sam haircut, fast-food physique, and a tie that looks like a door prize." This was a metaphor for why Carey's character isn't successful.

For Women

- **Tone down the makeup:** Nature gave you lovely features; why cover them with heavy cosmetics? Comedians have reinforced this point by being unduly harsh on Paula Jones and Tammy Faye Bakker.

- **Keep your hair out of your face:** Recently, I saw Pamela Anderson Lee on TV at a news conference. I absorbed little of what she said because I was distracted by her hair, which kept falling across her face. It reminded me of "Cousin It" on *The Addams Family*. I never remembered much of what it said, either.

- **Wear jewelry with modesty:** Expensive or flashy jewelry tempts us to focus on it rather than on you. When we see Ivana Trump, she may be a marvelous person, but we don't get to know her beyond the glitz.

There you have it — some easy-to-remember tips that will help you make a great first impression. Use them, and you'll discover what a wonderful difference you can make in your career and in your social life.

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

younger demographics in their research targets, market strategy, and audience observation techniques. With the new technology in their homes, there is also a need to look at new ways to research and program to reach them through and around their cyberspace world.

Where do we start? With all this new connectivity, we should start exchanging ideas, marketing new research methods, and exploring in the middle of the Net Generation's world — the web. Use chat rooms, indus-

try Internet forums, and other avenues to encourage a free exchange of ideas. It's time to step up *our* computing power and learn new ways to use these boxes on our desks.

Veteran programmer Dave Lange is a South Bend, IN-based consultant working with Rock-based formats. He can be reached at (219) 273-0559 or via e-mail at DLange210@aol.com.

DATELINE

- **January 9 (through April 1)** — Winter '98 Arbitron

- **March 18-22** — South By Southwest Conference. Austin Convention Center; (512) 467-7979.

- **March 19-20** — Rick Scott & Assoc. Sports Radio Conference '98. La Posada Resorts, Scottsdale, AZ; (206) 867-9397.

- **March 31** — Eighth Annual The Business of Entertainment: The Big Picture. Pierre Hotel, New York City; (212) 492-6082.

- **April 2 (through June 24)** — Spring Arbitron.

- **April 3-6** — Broadcast Education Assn. 43rd Annual Convention. Las Vegas Convention Center; (202) 429-5354.

- **April 4** — Broadcasters' Foundation Charity Golf Tournament, National Country Club, Las Vegas; (203) 862-8577.

- **April 6-9** — NAB '98. Las Vegas Convention Center; (202) 775-4970.

Radio Trends: We're Still Listening, More Or Less

□ *Is radio's listening glass half-empty or half-full?*

By Gerry Boehme

Should we be optimistic or pessimistic regarding our ability to hold onto our audience? What about our chances for future success? You may have heard rumblings about radio's "lost" PUR (Persons Using Radio) over the last few years. Katz Radio Group just released its analysis of Arbitron radio listening trends through the fall 1997 survey period. Other companies, including Duncan and Arbitron, have issued similar studies.

The results? A mixed bag of gains and losses subject to high degrees of explanation and interpretation. Depending on who's doing the talking, you're likely to hear four different points of view:

The *supreme optimist* says, "Radio is doing great! Look at all the competition we've faced. As the most mature medium, the fact that we've only dropped a little bit over the last 10 or 15 years proves how valuable we are to the listener! Look at TV and newspaper losses! With more people changing lifestyles, radio's portability and flexibility guarantee continued success!"

The *guarded optimist* agrees to a point: "I think we're doing OK, but we'd better be careful. Most of our losses have come in age cells that we no longer target, but other things are happening as well. Higher commercial loads and less local programming should concern us. If we lose younger listeners now, who can guarantee they'll come back to radio when they get older?"

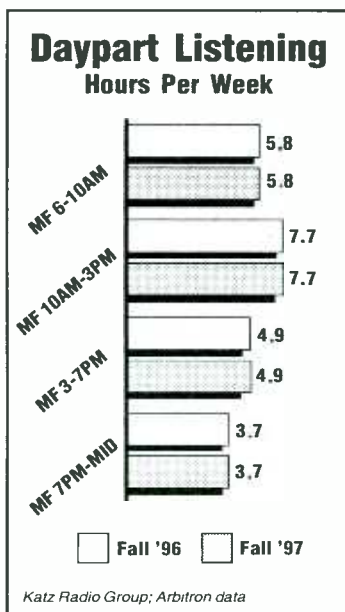
The *guarded pessimist* sees more negatives: "Radio's strong now, but I see real problems on the horizon. The losses are steady. A little bit each year means a lot over time. What are we doing to analyze where the listening is going? Will we be willing to take the steps necessary to reverse the decline?"

The *supreme pessimist* thinks we're desperate. "Radio's facing disaster! PUR is dying! Older people have given up on us, and younger people no longer tune in! Every year it's a little bit more off the top. At this rate, we'll be at zero in 20 years!"

What do the trends really show? PUR has certainly dropped for persons 12+ total week. While radio experienced both gains and losses since 1984, the last few years do show declines.

Following The Demos

We'd all be more comfortable if the trends were always up. Let's add some perspective, however: The losses appear as fractions — two- or three-tenths of a point in PUR — from one year to the next, representing only 1%-2% real change. More im-



portantly, total week trends for persons 12+ mask a great deal of detail. The patterns for specific age groups and time periods shed more light on what's really happening.

First, the 12+ losses are driven primarily by 12-24 and 55+ age cells. Men 25-54 actually listen much more than they did in 1984. Think about what's happened over the last 10 or 12 years. Radio stations have largely abandoned 12-24 and 55+ formats while following the money in the advertiser demos — 25-54. Most recent format development targets 25-54-year-olds. We built it, and the listeners came.

Meanwhile, markets that used to have two or three CHR and Easy Listening stations now have one (or none), and those target listeners tune in less. On the other hand, these age groups still listen to an awful lot of radio despite having fewer choices on the dial. That's a pretty strong positive in itself.

Here's another interesting point: Daypart trends show flat listening times from 1996 to 1997 (see chart). If people listen just as long in each time period, but less for the total week, that tells us that some people may be listening to fewer dayparts. Have our lifestyles led us to tune in

less often?

We believe that the PUR trends merit more-detailed investigation. In addition to the 12-24 and 55+ programming issues, some observers have already suggested additional areas to look at.

- **Duopoly** — Does common ownership hurt listenership? Do stations sound more alike? We believe that common ownership leads to more format development, not less, as owners seek to differentiate their stations to attain the highest possible mix of cume and loyal listening.

- **Syndication** — Does national programming hurt radio's local image and drive away PUR? Perhaps, but much of this programming has been directed at men 25-54, and they listen more than ever.

- **Promotion** — Does radio promote less than it used to? Even if this is true, we wonder if promotion gets people to listen to our medium as opposed to getting people to listen to one station above another. People listening less is a very different issue than people listening at all. Note that radio still reaches 95-96% of the population at some point during the week.

- **Spot Loads** — Would higher commercial loads cut down on TSL? Sounds logical, but remember, TSL is steady within dayparts, which is where higher commercial loads should have the most impact.

- **More Media Competition** — Radio's a mature medium. Everyone has a radio (make that "a lot" of radios). Everyone already listens to radio. With more media competition than ever, has radio done a good job in reaching listeners (still at 96% of the population) and holding them for long periods of time? You bet!

Some Subtle Possibilities

Before drawing any conclusions, we suggest that our industry look at other, more subtle possibilities as well. Here are some ideas:

- **The influence of methodology** — Are we looking at real listening or reported listening? We'd all like to think that surveys tell us the truth, but we know for a fact that methodology influences results. Anyone who remembers the old Arbitron/Birch wars knows that the telephone generated very different results than the diary.

We've proven that any change in Arbitron's methodology affects the way that people report their radio listening. One report in particular — Arbitron's introduction of the "daypart diary" in 1986 — led directly to PUR losses in the average market. Katz, among others, led the fight to change the diary format. The revised diary led to an immediate PUR gain.

Over the last few years, Arbitron has worked to increase sample and age/sex/race balance through a number of initiatives. It's quite possible that any — or all — of these positive steps have influenced the way that people report their listening.

For example, Arbitron has introduced many initiatives to increase response rates, or at least maintain them in the face of declining participation in all surveys. Are more non-responders now sending in their dia-

RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

Pennzoil Crosses The Sales Finish Line

SITUATION: Pennzoil competes in a crowded motor-oil products market with differing brands available at auto stores and service stations. When the Texas Motor Speedway was set to open, Pennzoil wanted to target NASCAR racing fans as well as the general public by tying in to events at the Speedway. It took advantage of this marketing opportunity with the help of radio station WBAP-AM/Dallas, the official radio station of the Texas Motor Speedway.

OBJECTIVE: Pennzoil wanted to use the Texas Motor Speedway to play on Pennzoil's existing association with NASCAR. It wanted to increase traffic and create brand awareness for the Pennzoil Lube Centers in the Dallas-Fort Worth Metroplex.

CAMPAIGN: Pennzoil ran a three-week commercial schedule during afternoon drive on WBAP-AM. The commercials ran 15 times per week and incorporated the various Pennzoil retailers through a co-op plan. In addition to the commercial schedule, the dealers received tickets to the event and a point-of-purchase promotion where customers could register to win tickets for the event.

RESULTS: The natural connection between Pennzoil's association with NASCAR and the race coverage on WBAP provided a recipe for success. Pennzoil representatives said they saw a 5% increase in sales resulting from the event.

RAB TOOLBOX

More marketing information and resources from the RAB

FROM MEDIA TARGETING 2000

Fifty-five percent of professional car service users are female; 45% percent are male. Of adults 18+ who use professional car-care services, 43% earn more than \$50,000 annually, and 24% are employed in professional/managerial positions.

FROM RAB'S INSTANT BACKGROUND — AUTO SERVICE & REPAIR

Based on a six-day work week (65.3% are closed on Sundays), the average oil-change facility did 1498.9 fast-lube/oil changes per month, 345.9 per week, and 57.7 per day in 1996, generating an average gross fast-lube revenue of \$30.71 per car. A total of 84.3% of the survey respondents reported having competition in their immediate area.

FROM RAB CATEGORY FILES

"The nation's leading seller of automotive motor oil is near completion of a \$250 million technical overhaul of its manufacturing facilities, which it says will set a new standard for performance and value for the category. Already, its reformulated 'clear base' motor oils are at more than 70% of national distribution." — *Brand Marketing*, June 2, 1997

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

Salespeople On The Move

- **Jeffrey Dorf** is appointed Dir./Sales at the USA Radio Network. He previously served as VP/GM of Prime Sports Radio Network.

- **Jill Butler** is now GSM for KESY-FM & KSRZ-FM/Omaha. Butler joins the Journal Broadcast Group duo from KPTM-TV/Omaha, where she served as Sales Promotion Dir.

- **Susan Larkin** becomes LSM at KQRS/Minneapolis. She previously served as Lark for Jacor/Columbus.

- **Betsy Poulos** is new to KCBS-FM/L.A. as an AE. She had most recently served as an AE for Katz Radio Network.

- **John McGue** joins WSAI/Cincinnati as an AE. He had been Sales Mgr. at WBWB/Bloomington, IN.

really market to advertisers, or are we losing incidental listeners, the ones who build our cume but have little effect on our ratings or shares? This group alone could account for the entire PUR loss while exerting no negative impact on our business.

Count us among the cautiously optimistic. We admit that reported PUR is in a rut, but we think that the explanations could be something far different than assuming that real listening is dropping. The male 25-54 gains prove that radio can increase its audience in this competitive world if we give people a reason to listen. No other medium does what radio does. If we keep programming to our strengths, we should be able to at least maintain our impact in the face of strong media competition.

Gerry Boehme is Sr. VP/Information Systems & Strategic Support, **Katz Media**. He can be reached at (212) 424-6784 or via e-mail at gerry_boehme@Katz-media.com



FRANK MINIACI

Does Your Promotion Suck?

☐ Check this list — you'll soon have your answer!

Someone once told me to "fit a product to a market, not a market to a product." That seems pretty much like common sense, yet day after day the airwaves are littered with promotional ideas that were not completely thought through.

Radio programming has been and, to some degree, will always be an emotional process in which impulse is the rule rather than the exception. What are you going to offer your audience? How will you deliver it? Have you ever seen your audience "up close and personal"? Did the headline of this article grab your attention? Will the content hold your attention? Is it of interest to you? These are some of the questions I ask myself each week as I try to reach my target, the R&R reader.

With so many choices available to your listeners, an original idea is more of a home run than ever. Do you know what you are offering to the potential customer? Is your audience hooked to the point that they're waiting to see what you or the station will do next? Does your stationality appeal to all of your listeners' senses? This week, promotion vet Paige Nienaber takes us through a checklist of items that should always be addressed — or at least thought about — in order to make your next on-air promotion a brilliant one.

☑ Pre-Launch Checklist

Nienaber is obsessed with checklists. He believes in using them as tools for keeping you on track when the emotion of a situation might take away your basic focus. "I was always obsessed with checklists — checklists for remotes, checklists for concerts, checklists for trip giveaways," says Nienaber. "I may have gotten this from the family gene pool. As a kid, we took a lot of driving trips. I remember standing in the driveway as my dad carefully scrutinized his handwritten sheet, doling out responsibilities as we loaded up and prepared to hit the road. Pilots have preflight checklists. Surgeons have a list to consult before initiating and completing a surgical procedure. I'm not advocating more paperwork — there's enough already — but maybe we should all have a mental list to consult before launching a promotion.

"Every day, PDs and marketing directors are faced with the challenge of creating, implementing, and airing promotions, often with very short notice. I don't know of many sta-

tions that have a structured list of criteria that need to be met before a contest or promotion hits the airwaves and invades hundreds of thousands of people's lives — which probably explains why there are not a lot of stellar promotions happening on radio."

Nienaber suggests you post these simple, yet effective criteria next to your desk or someplace where you can see them next time you or somebody else at the station is brainstorming a bit, a contest, or a promotion. "Got an idea for a weekend giveaway? Consult the list. Go directly to the list; do not pass go, do not collect any money from the vendor, but do go to the list.

"If your promotion meets even one of these criteria, you're doing good. If it meets two, you're on your way to being a leader in the industry, because most don't. Three? Get ready to place your hands in cement and sign your name on the Radio Walk Of Fame. Four? I don't want to hear about it. It's never been done."

☑ Topical

"Everyone seems to understand the meaning of topical. It's timely, it's what people are talking about at this very moment. Not yesterday... today! If the mayor gets busted with a hooker at midnight and your morning show is on the air at 7:15, qualifying listeners to spend a night in the hotel room where the arrest occurred, you've met this criterion. The stations that jumped all over the Bill and Monica thing the day it hit CNN won. They were topical."

☑ Original

"Sometimes things that go without saying need to be restated. I call to the bench Mr. Win It Before You Can Buy It. I doubt any of you don't have a competitor that hasn't done this giveaway in some way, shape, or form. *Then why would you do the same promotion?* I'm not expecting McDonald's to name any of its new products 'Whopper.' Dare to create, not replicate."

☑ Mall Idea

"When I visit stations, I'll often take the PDs and Promotion

Directors out to shopping malls and pretend we're from out of town. Then we ask people questions about local stuff. Usually I try to inquire about any local radio contests or promotions they remember. The response is amazing. People will tell us about stunts and contests that were done 20 years ago. Keeping in mind that most people can't remember what you gave away last weekend, this is pretty remarkable. Everyone has a radio bit that they can recite back to you as if it happened yesterday.

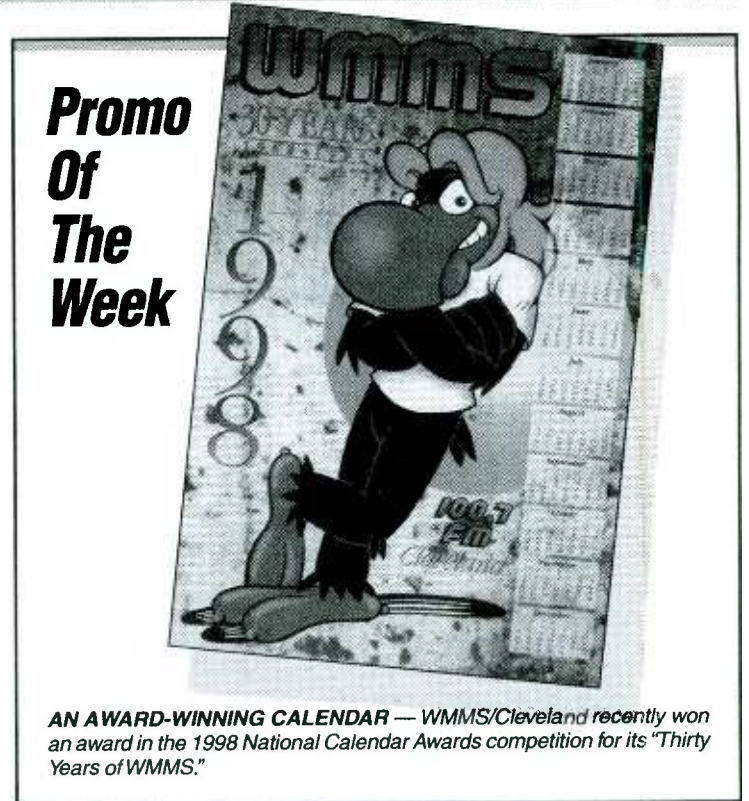
"So when you're thinking about what you're going to do for April Fools or Tax Day, try to imagine yourself returning 10 years from now. Are people you ask at a mall going to go, 'Yeah,

☐ I don't know of many stations that have a structured list of criteria that need to be met before a contest or promotion hits the airwaves — which probably explains why there are not a lot of stellar promotions happening on radio.

I remember this April Fools thing,' and tell you all about this promotion you're creating? If not, what do you need to do to put it over the edge?"

☑ Quality Time

"Does the promotion put your DJs one-on-one with your listeners? Getting up and introducing a movie is not quality time. Riding a bus with 20 pairs of winners for a day of skiing is. Going to an office and hanging out while delivering lunch is not the sexiest promotion ever to hit the air, but it puts your airstaff out there, interacting with their fans. Most radio people don't understand the effect and long-term loyalty and benefit this creates. We've all forgotten what it's like to be a listener. Meeting a jock is a huge experience. These people are politicians, except they run for election



four times a year. They'd better be shaking a lot of hands."

☑ Create New Listeners/ Create Longer Listening

"Does this promotion generate enough interest that the people it reaches will be compelled to turn on the radio and find out what this station is all about? Will it get them to turn the radio on and leave it on because they want to know what's going to happen next or because whatever you're doing is just so unbelievably listenable that they can't turn away?"

☑ Evoke Emotion

"I mean this in the nicest way: Most people are cattle. They trundle through life, rarely getting too excited about much at all. If your promotion gets the audience angry, happy — name an emotion — you've done good. We don't always have to be wacky. Being real is just as important. Sadly, most holiday promotions that have a charitable angle are nothing more than the jock reading a liner instructing people to go to a client and put a can or coat or toy in a barrel. Do something passionate and compelling, and your community service promotions will level the competition."

☑ Benefit The Client

"Not most, but many client promotions — especially national business — are created by someone at an agency in another time zone who knows nothing about you or your station. They often don't have much of a benefit for the client either. If you're going to have to do sales promotions (and we all do), take the time to review these to make sure everyone wins. Frozen Food Roulette on the morning show isn't going to be good for anyone."

☑ Does It Fit?

"Vibe can be defined as 'where attitude meets emotion — the product of everything that a station does.' Monstrous, hugely successful stations all have a

vibe, no matter what format they're in or what market they service. One way to get a vibe is by *not* doing anything that isn't what the station is about. *Not* doing a stupid contest because a couple of managers who are outside the demo thought it was cute. *Not* doing a sales promotion that is inappropriate for the people who actually listen to the station.

"KUBE/Seattle created a five-word filter that all promotions and marketing must fit through. I was at KPTY/Phoenix recently, and we created our own filter: massive, party, female, family, fun. And we've resolved to stick to this and not to compromise. Everything the station does from now on will meet one of the criteria as established by those five words. So, as an overall criteria, does your promotion fit the station?"

Radio is a fast-paced industry where decisions are made while passing each other in the hall. We have the ability to react quickly and decisively to what is happening in the market around us, which is good. Nienaber concludes, "It's wise to take the 30 seconds necessary to double-check your promotions with this list and with any additions you choose to include. This way, you ensure that what you're doing isn't haphazard, that it's worth the energy to implement and execute it, and that it's worth your audience's time and energy to listen to it."

Paige Nienaber is VP/Fun 'N Games for New World Communications and now heads up Clifton's Promotions Ranch, a consultancy that works directly with marketing and promotion directors. Nienaber can be reached at (612) 433-4554.

TALK BACK TO R&R!

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



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June 11-13, 1998

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

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FCC

Continued from Page 1

points, which in turn can only be satisfied by "a large number" of competitors within a market — and Susan Ness have joined Kennard in expressing concern over the massive amount of consolidation the radio industry has undergone in the two years since passage of the legislation.

Commissioners Michael Powell and Harold Furchtgott-Roth both said the commission should look closely at whether the "spectrum scarcity rationale" is still valid in today's age of increasing media competition. Powell called the concept of diversity "a visceral matter — bathed in difficult subjective judgments and debated in amorphous terms."

The investigation will also look at repealing the ban on common ownership of a newspaper and a broadcast outlet in the same market. In 1996, the FCC began an inquiry into newspaper-radio combos. It said comments gathered as part of that proceeding would be incorporated into the inquiry begun last week.

As one of the few remaining African-American owners, Inner City's Pierre Sutton last week cited the Telecom Act as having "negative impact" on black ownership. Speaking March 12 at the National Association of Black Owned Broadcasters' (NABOB) 14th Annual Communications Dinner in Washington, Sutton called for "increased control of broadcast facilities by African Americans" and said multicultural ownership of America's airwaves was "critical to maintaining a free society." He told the crowd of more than 700 that NABOB "fought hard" against passage of the Telecom Act, but with Kennard (who is black) now at the helm of the FCC, there is "new hope" to revisit ownership rules. (Kennard, along with fellow commissioners Ness and Tristani, were among the honored guests who gathered to present Motown founder Berry Gordy with the NABOB Lifetime Achievement Award.)

Plan B

A re-examination of the ownership rules is just one means by which Kennard aims to increase diversity in broadcasting. At a forum sponsored

by the Rainbow/PUSH Coalition on Monday, he said he wants to restore "a properly structured" tax certificate program, meaning one that benefits only "bona fide" minority ventures. Furthermore, he said he supports the development of a low-power radio service that services local communities as a means of promoting minority ownership. (The commission is considering a separate proceeding that seeks to create a nationwide "microradio" service.)

Rev. Jesse Jackson, head of the coalition, said at the forum that media mergers "threaten democracy." He outlined a "12-point plan" designed to curtail what he characterized as the "resegregation of ownership." His plan calls for, among other things, public hearings on all major merger applications, requiring telecommunications companies to devote at least 10% of their ad budgets to black and Spanish radio, and restoration of the Fairness Doctrine and the tax certificate policy.

Powell has also publicly stated his support for reinstatement of the tax certificate policy, which the FCC eliminated in 1994. It provided economic incentives to companies that sold stations to minority-controlled entities. The policy was often criticized, however, for fostering the creation of minority "fronts."

Comments on the notice of inquiry are due May 22, while reply comments are due June 22.

Start Thanking Gravity


Capitol Records is expecting some big things from Start, the first major-label release by understated rockers Thanks To Gravity. Hitting their mark after a recent listening party are (l-r) Capitol Sr. VP/Promo Phil Costello, bandmember Sean Coughran, Capitol President Gary Gersh, bandmembers Andy Happel and Sean Daniels, VP/Mktg. Steve Rosenblatt, Gravity's Drew Wyman, VP/Int'l Paddy Spinks, producer Rupert Hines, and Sloosh Management's Cliff Lazenby.

AFTRA

Continued from Page 1

pired in November. He said difficulties arose in implementing a uniform plan for the 700 employees — mostly on-air news personnel, many of whom were formerly with Group W shops — represented by the union.

AFTRA says it wants the old benefits plans to be reinstated until CBS "bargains in good faith" with the national office and its locals, nine of whom joined the NLRB filing. Bergen said CBS will continue to negotiate with the union.

"We do feel confident that we will be able to answer the concerns of the union," Bergen said. "That confidence is based on our firm belief that CBS has one of the best benefits plans in the industry."

Jay Waks, a labor attorney with Kaye, Scholer, Fierman, Hays & Handler LLP in New York, told R&R that, in typical labor negotiations, if an impasse is reached after a contract expires, an employer can implement all or part of its proposed agreement. On the other hand, the union members can strike or seek arbitration.

Possible Investigation

According to AFTRA attorney Kim Roberts, at press time no further meetings had been scheduled between CBS and the union. She told R&R that, unless AFTRA and the company can resolve their differences, the NLRB will commence an investigation into the facts of the alleged violation. In this investigation, which can take up to six weeks, the board will solicit information from the locals and CBS.

Changes

Continued from Page 13

Adm. for Atlantic Records ... Mercury Records names **Heath Kudler** Assoc. Dir./Business & Legal Affairs and **Rob Stevenson** Dir./A&R ... **James Diener** becomes Sr. Dir., A&R/Marketing for Columbia Records ... BMG Entertainment appoints **Derek Ferguson** VP/Finance & Operations, BMG Special Products ... **John J. Melillo** becomes VP/Music Resources for EMI Music Publishing ... BMI taps **Robert J. Barone** as VP/Operations & Info Technology ... **Sandra Mostert** rises from Mgr. to Dir./Human Resources at Capitol Records ... **Cybele Parsignault** is appointed Mgr./West Coast Pub. for Arista Records ... **Cynthia Elliott** climbs to VP/Int'l Editorial & New Media

At the end of the investigation, the NLRB will decide whether to issue a complaint. If it does not, AFTRA can appeal to the board. If the NLRB does issue a complaint, then the case is referred to an administrative law judge (ALJ) — a member of the board, in this case — for a hearing. If the ALJ finds CBS guilty, that ruling then must be affirmed by the NLRB.

If it is affirmed, the NLRB can order CBS to reinstate the old benefits package or force the company to enter into collective bargaining with the union. CBS can appeal a guilty verdict from the NLRB to a federal court.

On Jan. 9, about 500 CBS employees, most of whom are members of AFTRA, sent a letter to the company board of directors protesting the new benefits plan. "At the same time CBS stock is rising and its future looks bright," the letter read. "CBS is sending a dark and ominous message to its employees — by reducing employee compensation through a reduction in our benefits."

CBS announced one component of the new uniform benefits plan last month, when it said it would match 50% of each dollar contributed to its new 401(k) plan for up to 5% of an employee's salary. There is no match for contributions above 5%. The former CBS plan, which included age- and service-graded provisions, matched contributions dollar-for-dollar, for up to 2.5% of the employee's salary.

The letter to the board of directors called the revised 401(k) plan "an unjustified pay cut."

— Matt Spangler



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BUREAUS

WASHINGTON, DC: 202-463-0500, FAX: 202-463-0432
BUREAU CHIEF: Jeffrey Yorke
ASSOCIATE EDITOR: Matt Spangler
EDITORIAL ASSISTANT: Patrice Wittrig
LEGAL COUNSEL: Jason Shrinsky

NASHVILLE: 615-244-8822, FAX: 615-248-6655
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ASSOCIATE EDITOR: Calvin Gilbert
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Calococci

Continued from Page 3

things for Radio One as our Baltimore OM.

Calococci added, "I'd like to thank Cathy Hughes and Alfred Liggins for their belief in me and for bringing me to the Radio One family. Steve Hegwood's support has been instrumental in allowing me to do what has

been necessary to win, and I'm looking forward to working even closer with Pam Somers. I also want to extend my appreciation to my staff who, with their hard work and dedication, have made it possible for me to shine."

Prior to joining WERQ, Calococci programmed KJMZ/Dallas and worked for Jive Records in Los Angeles.

Red Ant

Continued from Page 10

him as one of the top players on our promotion team. And Jim is a natural-born leader and promotion person. I'm thrilled to have him working out of the home office, coaching our West Coast team."

LaGambina joins Red Ant from Revolution Records, where he was head of the label's Alternative Promotion department. Prior to that, he was a National Promotion Director at Nettwerk Records and co-Director National Radio Promotion/Alternative, Rock & Triple A at TVT Records. He

also worked in national college promotion for Imago Records.

Before joining Red Ant, Silva spent two years as National Promotion Director for Motown Records and three years as National CHR Director for Elektra Entertainment. He also has worked for EMI Records, Philly World Records, Schwartz Brothers Distribution, and Warner Bros. Records. Stein has been Southwest Regional Manager for Red Ant since December 1996. Prior to that, he was a West Coast Promotion Representative for Mercury Records and a local rep for Hollywood Records.

Todd

Continued from Page 10

WXGT/Columbus.

"This is a natural progression for me in my career," Todd commented. "I'm very excited to be joining one

of the premier consulting firms in the business. I've known Bill and Senior Associate Mark Bolke for many years and have the utmost respect for them, both as individuals and as very knowledgeable radio people."

Maxson

Continued from Page 10

staff, an even better roster, etc., to take Mammoth to the next level ... and the

Disney tickets aren't so bad either."

In other label news, Lane Wurster has been promoted from Art Director to VP/Creative Services.

ZINE

SCENE

Hip-Hoppin' To The Top!

There was a bipolar fight for what would represent the '80s and '90s. And it's clear that hip-hop has outlasted the various forms of alternative, punk, new wave, whatever, as the music of its generation" — **StepSun Music CEO Bill Stephney** touts the growing phenomenon of hip-hop and R&B music in *Vibe*.

Also in the *Vibe* spread, titled "Pop's Got A Brand New Bag," new **Island Records** Chairman **Davitt Sigerson** suggests, "When the center of gravity of the audience is a horny 15-year-old kid instead of a depressed 20-year-old, that's a great change in how you market and who you sign."

"There's a lackluster area in the rock music field," says **Sony Music Entertainment** President/COO **Tommy Mottola**. "Nothing tremendously exciting has come along in a long time. You find more exciting things in the urban area in general."

Piece By Piece

The folks at Magnetic Poetry allege that "Candy Perfume Girl," a 128-word song on **Madonna's** new album, *Ray Of Light*, contains just four words not included in the company's Sequel Kit of stick-on tiles. Of course, when Madonna was asked about it by her PR gal, the Material Girl's answer was, "What's Magnetic Poetry?" (*Newsweek*)

And speaking of the diva, before she'd agree to a London interview, Madonna demanded that no one smoke in any room she might enter at least two hours before her arrival, the audience had to be packed with people who'd laugh at her jokes, and the interviewer had to wear flat shoes so he'd be closer to Madonna's height! (*Globe*)

Ready For My Close-Up

Jon Bon Jovi is featured on the cover of *Buzz*, where he talks about his move from rock star to movie star. He waxes nostalgic on the good old rock days: "Now it's a whole asexual, we-don't-want-to-be-stars, we-stare-at-our-shoes-kind of thing. I sorta feel sorry for guys now, because they're missing out on how wonderful, how glamorous, and how goofy being a rock star used to be."

The 'zine also does a sidebar on rockers who tried acting and actors who tried rocking.

"I can't go out looking any old way anymore. I need the nails done, the hair done, and the clothes bangin'" — **Missy "Mis-**

demeanor" **Elliott** on how success has changed her life (*Elle*).

And entering *Elle's* success hall of fame are the **Spice Girls** (Seinfeld Award for Success Based On Nothing) and **Jakob Dylan** (John Quincy Adams Award for Legitimate Second-Generation Success In Own Right)

No Country Jamboree!

"That girl has gotten too big for her britches!" — **Trisha Yearwood** on **LeAnn Rimes**, after she heard Rimes called her a bitch when Yearwood tried to make peace with her after winning the Grammy for Female Country Music Vocalist of the Year (*Globe*).

"I can't listen to her voice without getting sick!" — **LeAnn Rimes** proves she doesn't like to lose (*Globe*).

Do Tell!

"The difference between me and those guys is, I don't need extracurricular sexual devices" — new **Van Halen** singer **Gary Cherone** points out why he won't need to wear buttless spandex (*Entertainment Weekly*).

Don't Let The Door Hit You ...

Pregnant **Debbie Rowe** has given **Michael Jackson** the ultimatum: either **Lisa Marie Presley** or her. But sources say Jackson has wanted out of his marriage with Rowe for months, and that he'd be tickled pink if she left (*Star*).

Pam Lee is hiding out from hubby **Tommy Lee** with ex-boyfriend **Jon Peters**. "As far as I'm concerned, they can lock him up and throw away the key," she tells a source (*National Enquirer*).

Was It Something I Said?

"It's probably in his best interest not to have his picture taken with me" — **Marilyn Manson** doesn't take it personally that former Sen. **Bob Dole** made a beeline for his limo to avoid taking a pic with the AntiChrist Superstar (*Rolling Stone*).

"No. It's too distracting to me. I'd be thinking, damn, I could have taken this in that direction. I go to **Luther Vandross** or **Maxwell**. **Barry White's** too close to me, I can't go there" — **Isaac Hayes** on why he won't play his own records when he gets romantic (*Newsweek*).

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

MUSIC & MOVIES

CURRENT

- **TITANIC**
Singles: My Heart Will Go On/Celine Dion (550 Music)
Southampton/James Horner (Sony Classical/Work)
- **THE WEDDING SINGER (Maverick/WB)**
Single: Video Killed The Radio Star/Presidents Of The United States Of America
Other Featured Artists: Police, New Order, David Bowie
- **THE BIG LEBOWSKI (Mercury)**
Featured Artists: Bob Dylan, Elvis Costello, Gipsy Kings
- **SENSELESS**
Single: Got Be... Movin' On Up/Prince B f/Ky-mani Marley (Gee Street/V2)
- **GREAT EXPECTATIONS (Atlantic)**
Single: Sunshower/Chris Cornell
Other Featured Artists: Poe, Duncan Sheik
- **HALF-BAKED (MCA)**
Singles: Along Comes Mary/Bloodhound Gang
Marbles.../Black Grape
Other Featured Artists: Luscious Jackson, Days Of The New
- **HURRICANE STREETS (Mammoth/Capitol)**
Single: Sex And Candy/Marcy Playground (Capitol)
Other Featured Artists: Seven Mary Three, De La Soul, Vic Chesnutt
- **ZERO EFFECT (Work/Sony Music Soundtrax)**
Featured Artists: Mary Lou Lord, Jamiroquai, Nick Cave & The Bad Seeds

COMING

- **SLIDING DOORS (Jersey/MCA)**
Single: Turn Back Time/Aqua (MCA)
Other Featured Artists: Blair, Space Monkeys, Jamiroquai
- **GREASE**
Single: Grease Re-Mix '98/Frankie Valli (Polydor/A&M)
- **THE NEWTON BOYS (Sony Music Soundtrax)**
Featured Artists: Abra Moore, Bad Livers, Patty Griffin
- **THE PLAYERS CLUB (Heavyweight/A&M)**
Single: We Be Clubbin'/Ice Cube
Other Featured Artists: Changing Faces, Jay-Z, Scarface

MUSIC DATEBOOK

MONDAY, MARCH 30

- 1968/The Yardbirds perform and record what will become *Live Yardbirds* at the Anderson Theater.
- 1989/Gladys Knight performs solo for the first time (since grammar school) without the Pips at Bally's in Las Vegas.
- Born: Graeme Edge (Moody Blues) 1942, Eric Clapton 1945, Celine Dion 1968
- Releases: Miles Davis' *Bitches Brew* 1970, Genesis' *England By The Pound* 1980

TUESDAY, MARCH 31

- 1986/O'Kelly Isley (Isley Brothers) dies of a heart attack in his sleep at age 48.
- 1995/23-year-old Latina pop star Selena is fatally shot by her former personal assistant, Yolanda Saldivar, who was fired for suspected embezzlement.
- Born: Lefty Frizzell 1928, Herb Alpert 1935, Angus Young (AC/DC) 1959
- Releases: Chuck Berry's "Johnny B. Goode" 1956, Prince's *Sign O' The Times* 1987

WEDNESDAY, APRIL 1

- 1967/The Country Music Association Hall of Fame opens in Nashville.
- 1984/Marvin Gaye is shot to death by his father one day before his 45th birthday.



C'mon, David, finish what you started.

- 1985/David Lee Roth splits from Van Halen and is replaced by Sammy Hagar.
- 1996/Prince announces he and new bride Mayte Garcia are expecting a child in November; the couple married on Valentine's Day.
- Born: Rudolph Isley 1939, Ronnie Lane (ex-Faces) 1949, the late Jeff Porcaro (Toto) 1954
- Releases: the Who's *The Kids Are Alright* 1979, *We Are The World* 1985

THURSDAY, APRIL 2

- 1971/Ringo Starr's first single, "It Don't Come Easy," and David Bowie's *The Man Who Sold The World* are released in the UK.
- 1983/Ronnie Spector plays her first Southern California show. The day before, she breaks her silence about her marriage and admits Phil dragged her into seclusion and made her stop singing.
- Born: the late Marvin Gaye 1939, Leon Russell 1941, Emmylou Harris 1947
- Releases: Marvin Gaye's "Too Busy" (b/w "Wherever I Lay My Hat") 1969, Stevie Wonder's "Sir Duke" 1977

FRIDAY, APRIL 3

- 1973/Capitol issues the Beatles' greatest-hits album.
- 1975/Steve Miller is arrested for resisting arrest and setting fire to a friend's clothes & other personal effects.
- 1990/Jazz great Sarah Vaughn dies of lung cancer at age 66.
- 1996/Stanley Burrell (a.k.a. Hammer) files for bankruptcy.
- Born: Jan Berry (Jan & Dean) 1941, Wayne Newton 1942, Tony Orland

CYBERSPACE

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

Net Chats

Robyn Hitchcock, Friday (3/20) at 3pm ET/noon PT, America Online (keyword: SPIN).

Billy Bragg, Friday at 4pm ET/1pm PT, America Online (keyword: SPIN).

Boyz II Men, Tuesday (3/24) at 10pm ET/7pm PT, America Online (keyword: BOYZ II MEN).

On The Web

Shawn Colvin, concert, Friday (available all day at www.shawncolvin.com).

Live **SXSW** coverage, Friday and Saturday (check www.jamtv.com for details).

Victoria Williams and **Chris Stills**, concert, Sunday (3/22) at 8pm ET/5pm PT (www.sonicnet.com).

Joe Satriani, chat, Monday (3/23) at 7pm ET/4pm PT (www.sonicnet.com); concert, Thursday at 9pm ET/6pm PT (www.jamtv.com).

Space Monkeys, concert, Wednesday (3/25) at 8pm ET/5pm PT (www.sonicnet.com).

Spacehog, concert, Wednesday at 11:30pm ET/8:30pm PT (www.LiveConcerts.com).

do 1944, **Melissa Etheridge** 1961, **Mike Ness** (Social Distortion 1965), **Sebastian Bach** (Skid Row) 1968

Releases: **Sam The Sham & The Pharaohs**' "Wooly Bully" 1965, **Diana Ross**' "Love Hangover" 1976

SATURDAY, APRIL 4

1960/RCA announces it will release all pop singles dually in mono/stereo; **Elvis Presley's** "Stuck On You" is the first dual release. Also... Tamla releases its first single, the **Miracles'** "Way Over There."

1977/The **Clash** release their first LP in the UK. CBS refuses to release it in the U.S., claiming it's "too harsh for American ears." A reported 100,000 imports copies eventually hit U.S. turntables, making it the largest-selling import at the time.

Born: **Muddy Waters** 1915, **Berry Oakley** (Allmans) 1948, **Steve Gatlin** 1951

Releases: the **Beatles'** "Can't Buy Me Love" 1964

SUNDAY, APRIL 5

1981/**Bob Hite**, lead singer for Canned Heat, dies of a heart attack.

1983/**Danny Rapp** of Danny & the Juniors dies of self-inflicted gunshot wounds at the age of 42.

Born: **Tony Williams** (Platters) 1928, **Allan Clarke** (Hollies) 1942, **Agnetha Faltskog** (Abba) 1950, **Stan Ridgeway** 1955

Releases: **Donovan's** "Atlantis" 1975, the **Who's** "Pinball Wizard" 1975

— Jay Gross

an

Angel

has

landed!

On your desk now!

Impacting
March 24th



STREET TALK®

KCBO Sends *South Park* Home

KBCO/Denver's two-week campaign to bring *South Park* to local TVs ended this week when local cable provider TCI finally relented and began offering Comedy Central. KBCO morning man Brent Saunders, tired of seeing the cable system treat his listeners like "Mr. Hanky," spearheaded the effort. Among other activities, the station brought hundreds of fans together at a local theater for three *South Park* marathons last week.

Kasem Good To Go

A Los Angeles Superior Court judge denied a request by Westwood One for a temporary restraining order on **Casey Kasem's** new *American Top 40* on AMFM Radio Networks. You might recall reading just three weeks ago that Kasem bolted from WW1 after a nine-year relationship for AMFM. Westwood One immediately sued Kasem, AMFM, and Kasem's advisor, Eric Weiss, for breach-of-contract. Plus, they asked a judge to suspend production on Kasem's new show until the issue was decided. However, the judge determined a restraining order wasn't necessary, and *American Top 40's* 300 affiliates will be able to air the show next weekend. The judge will still hear the matter at a later date.

Meanwhile, **ST** hears that, in Kasem's absence, WW1 has decided to suspend the countdown show indefinitely rather than use fill-in hosts. Will the net soon announce a replacement show, or will it take its time?

ABC Radio Networks syndicated morning host **Tom Joyner** will accompany President Clinton on a portion of his upcoming trip to Africa. Joyner will give his listeners a personal account of the trip, broadcasting live March 25-27 from Capetown, South Africa.

WDIA-AM Gets TV Documentary

Fifty years after its Memphis debut as the first all-Black radio station, **WDIA** will be chronicled in a series produced by the Smithsonian Institution, Mandalay Television, and Showtime. Smithsonian spokeswoman Mary Combs tells **ST** most of the research material will come from the National Museum of

American History's "huge media archives," but no production schedule or air date has been set. 'DIA is credited with spearheading "the social and cultural revolution that rocked the South and the nation," according to Louis Cantor's book *Wheelin' On Beale*.

John Boy And Billy, WKLS/Atlanta Trade Barbs

The Jacor station will no longer carry the syndicated morning show, and Nat'l Dir./Programming **Gene Romano** is unhappy that **John Boy** and **Billy's** syndicators issued a press release accusing the station of contract violations and interfering with the show. Romano fired back, saying the show wasn't living up to ratings expectations, the participants were not responsive to suggestions for improvement, and, in the unkindest cut of all, that "they failed to be funny." For more about John Boy & Billy, check out Cyndee Maxwell's Rock column on page 144.

In honor of National Girl Scout Week, **KMCK/Fayetteville, AR** morning drivers Bazooka and Robyn sent sidekick Wade the Wonder Boy out to sell cookies at a busy intersection — dressed in a Girl Scout uniform. Turns out the residents of Fayetteville are suckers for a not-so-pretty face: The station completely sold out its supply, donating all proceeds to the local chapter of the Girl Scouts.

The changes are coming fast and furious at *Gavin*: Circulation Manager **Diane Rufer**, AC Editor **Ron Fell**, Rock Editor **Rob Fiend**, Urban

Continued on Page 24

Rumors

- Now that **Clear Channel** has paid \$57.5 million for 40% of Mexico's Grupo Acir, will it also be looking at European broadcaster CLT-UFA UK's interests in Talk radio, CHR XFM, Atlantic 252, and RTL Country? Would the deal top the \$100 million mark?

- With the syndicated John Boy & Billy show out at WZGC/Atlanta, could **Chris Rude**, formerly of crosstown rival WKLS, be on deck? And speaking of 'KLS, could it be looking to bring **Howard Stern** to the market?



201-487-0900 phone
www.backtrax.com

The Original 80's Show!

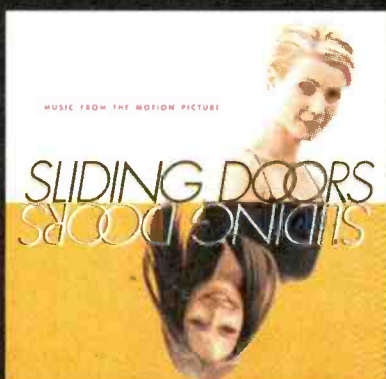


HAVE FUN, GO MAD **BLAIR**

Produced by Mark Maguire
Co-Produced by Blair

On Your Desk Now!
Impact Date March 24th

From The
SLIDING DOORS
Soundtrack
Available April 14



**JERSEY
RECORDS**

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AMERICA

Get AMPed at MCA Records Online: www.mcarecords.com

Blair Appears Courtesy Of Mercury Records By Arrangement With Palygram Film & TV Music ©1998 MCA Records, Inc

STREET TALK®

Continued from Page 22

Rap Editor **Themisa Mshaka**, and Alternative Editor **Max Tolko** all got their pink slips this week. Their departures follow by a week the exit of Exec. Dir./Radio Service & Top 40 Editor **Dave Sholin**, who resigned for VP/National Promotion duties at Island Records.

Look for KGMZ, KRTR & KXME/Honolulu's husband/wife team of VP/GM **Austin** and GSM **Linda Vali** to leave the stations on March 31. They'll be relocating back to the mainland for family reasons.



Brian Philips

Congrats to WNNX/Atlanta OM **Brian Philips** — he's this year's honoree for the 10th annual T.J. Martell music industry roast.

Dave, Merrie, And Oscar

CBS AC WLIF/Baltimore's morning duo of **Dave & Merrie** will host "Baltimore's Biggest Oscar Party" Monday night (3/23). They're inviting listeners to watch the telecast with them at a local theater, with additional entertainment in the form of live music during commercial breaks, plus movie-related prizes and hors d'oeuvres.

KFWB/L.A. celebrated its 30th birthday as an all-News station last week. *Trivia:* The

station was originally purchased in 1924 by Warner Bros.' Sam Warner — what do the calls stand for? "Keep Filming Warner Brothers."

You've Got Liners!

Yes, that voice we all know and love from America Online has been signed by **Jacor Communications** as a voice-over artist for its radio chain. **Elwood Edwards** will be featured on promos such as "You've Got Traffic" or "You've Got News."

Tale As Tall As Texas?

April Fools' Day came a little early in the Lone Star State. Tons o' Texans tied up phone lines in the Lubbock area after **KZII's** morning team of PD **Jay Shannon**, MD **Chris Kelly**, and **Dina Morales** announced it was the state's 1000th anniversary and that all native Texans were eligible for a free gift. The 800 number they gave out, of course, turned out to be a phony.

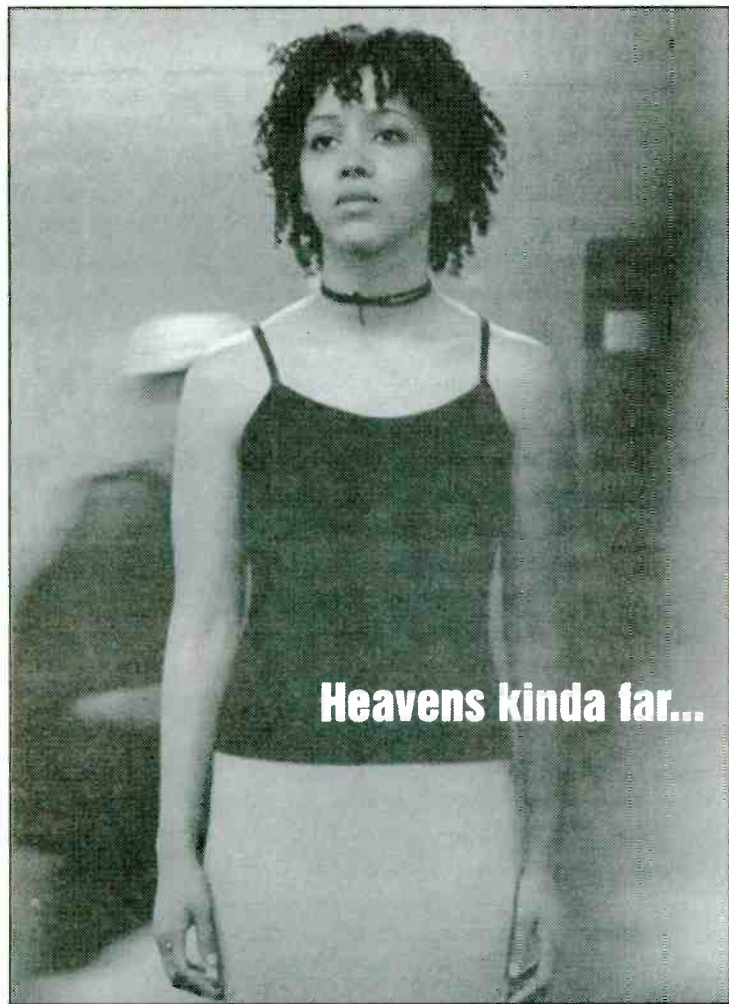
KGO-AM/SF held its 18th annual Leukemia Cure-A-Thon Monday (3/16), raising an amazing \$488,000 for leukemia research during the 24-hour live broadcast.

Eleven-year A&M VP/Pop Promotion **Lori Holder-Anderson** exits. Reach her at (206) 842-2851, or e-mail LoriHAnderson@aol.com.

Howard David, the play-by-play voice of CBS Radio's Sunday & Monday night football broadcasts, joins **WFAN/NY** to handle play-by-play duties for the station's NY Jets coverage.

Jones Radio Network has pacted with **WSIX-FM/Nashville** and consultant **Rusty Walker** to produce *Nashville Nights*, a five-hour entertainment show to be broadcast 7pm-midnight in all time zones. A host has not been named yet.

Continued on Page 26



Heavens kinda far...

REBEKAH "SIN SO WELL"

"THIS IS A GREAT POP SONG BY A VERY TALENTED NEWCOMER! WE'VE NEVER SINNED SO WELL!" - **STEVE McKAY/WBHT - WILKES BARRE/17X**

"I DO LIKE THIS, IN FACT, I LOVE IT!" - **MICHAEL CHASE/WZNY - AUGUSTA**

"THIS IS MY FAVORITE RECORD OUT THERE!" - **DARRIN STONE/WABB - MOBILE**

"THIS IS A KILLER TRACK!" - **TOMMY MATTERN/WALC - ST. LOUIS**

"I LOVE THIS RECORD!" - **WOODY HOUSTON/WHZZ - LANSING**

"BEST OF '98: TOMORROW SOUNDS LIKE THIS. BRACE YOURSELF FOR REMEMBER TO BREATHE." - **DETAILS**

"THE BEST BET TO ONE DAY APPEAR ON A NATIONAL NEWSWEEKLY COVER." - **SPIN**

New Sinners

- KFMB - San Diego**
- WZJM - Cleveland**
- WMXB - Richmond**
- WXXM - Philadelphia**
- KQMB - Salt Lake City**
- KSLZ - St. Louis**
- WKRZ - Wilkes-Barre**
- KDRE - Little Rock**
- WQZO - Nashville**
- WDJX - Louisville**
- WRTS - Erie**
- KDUK - Eugene**
- and more

Already Living In Sin:

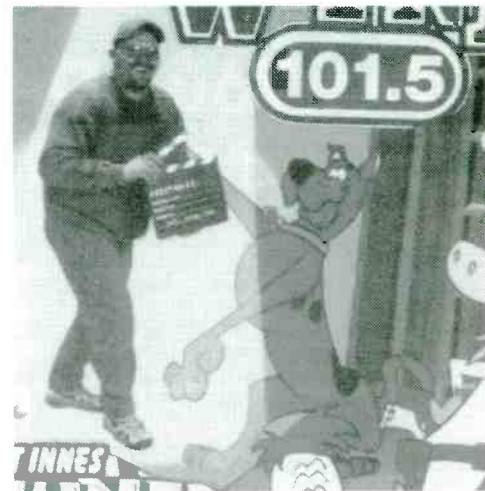
- KBKS - Seattle**
- WXKS - Boston**
- WXKB - Ft. Meyers**
- WXPB - Philadelphia**
- WBOS - Boston**
- WBMX - Boston**
- KLLC - San Francisco**
- KKPN - Houston**
- WPTE - Norfolk**
- WQAL - Cleveland**
- WDRV - Pittsburgh**
- WLIR - New York**
- and more

ON TOUR
WITH
THIRD EYE
BLIND



Rumbles

- **Bob & Tom** add **KQWB/Fargo, ND** to their affiliate list. The **Scotch & Daniels** morning show splits: **Jim Daniels** exits, but **Scotch** stays on as local producer.
- **Pop/Alternative WMTX/Tampa** switches calls to **WSSR**.
- **WFMB/Springfield, IL** middayer **Mark Phillips** becomes PD.
- **WDSY/Pittsburgh APD** **Dr. Michael Lynn** adds PM drive duties.
- **Jason Meyers** becomes Creative Services Dir. for **Cox/Birmingham**.
- **WXCR/Albany PD** **Scott Hawk** exits.
- **KHKS/Dallas** morning show producer/sidekick **Bert Weiss** rejoins **Jack Diamond** for mornings at **WRQX/DC**.
- Eleven-year **WBCN/Boston MD** **Carter Alan** will become APD/MD/middayer at CBS sister **WZLX** when **George Taylor Morris** exits in mid-April.
- Former **WHTQ/Orlando PD** **J.T. Stevens** has landed at **Classic Rock WKLR/Richmond**.
- **WDJX/Louisville** afternoon driver **Chris Randolph** adds interim APD/MD duties.
- **WPST/Trenton, NJ MD** **Andy West** resigns and accepts a gig at **WBIX/New York** as APD/Creative Services Dir.
- **KKMG/Colorado Springs** middayer **Valerie Hart** adds MD stripes.
- **WBBO/Monmouth-Ocean MD** **Alan Fox** adds APD stripes, and **WNGC/Athens, GA** afternoon driver **Brady Richman** joins **WBBO** for mornings.
- **KHTY/Santa Barbara's Naomi Kirsh** joins "Hal 9000" **Abrams'** **KBOS/Fresno** morning show as sidekick. **Abrams** is also doing a dance show pilot for **NBC** that will air in the next couple of months.
- **Compass Media** consultant **Christine Remme** joins **New World Communication's C.P.R.** as Dir./Sales.
- **WRVW/Nashville** personality **Tommy Novak** joins crosstown **WNPL** for PM drive.
- **Connoisseur Communications** signs on **KQLI/Quad Cities, IA** as AC "104.9 Lite FM."



SCOOBY-DOOBY-DOO, WHERE ARE YOU? — He's right here with the voice behind the lovable pup, **Scott Innes**. **WYNK-FM/Baton Rouge** personality **Innes** is the new toon voice of **Scooby Doo**. He tells **ST** that he is available to do liners for your station. Contact him at (504) 231-1860.

COUNTRY'S CONTINUOUS PRODUCTION PACKAGE

HORSEPOWER

4-WHEEL DRIVE PRODUCTION PARTS

The day you sign for this power-packed production library, we rev you up with a kick-off kit containing 99 Starter Tracks – Sweepers, Touch Tones, Stagers, Drones, Station Sweepers, Listener Comments and Comedy Clips. Go ahead – use 'em up – you'll get... *another CD every two weeks!*

You get...

more than a dozen new work parts on every bi-weekly CD – sweepers, stagers, drones, touch tones.

Plus...

Listener comments and contest reactions!

But That's Not All!

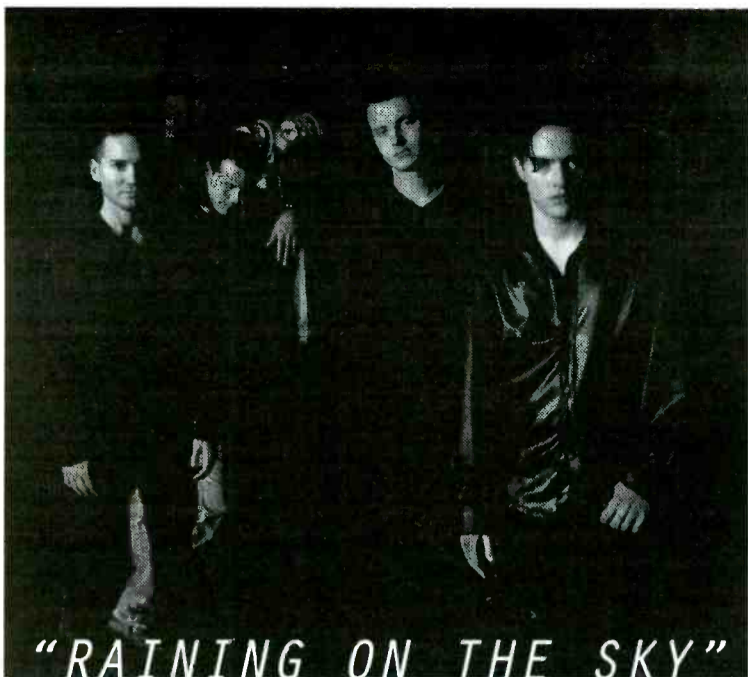
There are comedy drops, birthday tributes to your key artists, even station imaging sweepers in every installment of **HorsePower**.

HorsePower – the production resource that powers you into high gear.

For more information call
Radio Today Entertainment at
(212)581-3962 or fax (212)459-9343



Putting Your
ON-AIR
Imaging into
OVERDRIVE!



"RAINING ON THE SKY"

naked

Audience Reach...Over 1 Million!!

"One of the smoothest sounding records on the station. It has the makings of a multi-demo success."

Dan Persigehl - PD
KZZP/Phoenix

#1 Winner of 1998 Gavin
Jukebox Jury!

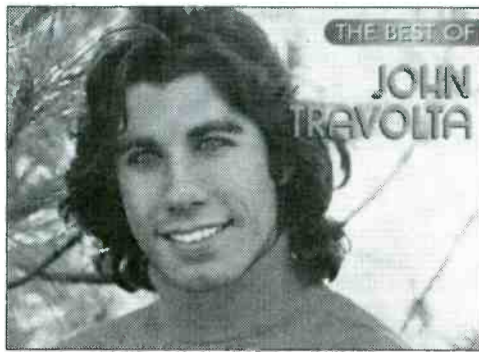
Already getting naked

- | | |
|----------------------|---------------------|
| KZZP - Phoenix | WXRV - Boston |
| KZZO - Sacramento | WBOS - Boston |
| KLLC - San Francisco | KKZN - Dallas |
| WXXM - Philadelphia | KMTT - Seattle |
| WVRV - St. Louis | KINK - Portland |
| WKOC - Norfolk | WXLE - Albany |
| WOMP - Wheeling | WDCG - Raleigh |
| WKZL - Greensboro | WXIS - Johnson City |

Over 35,000 soundscan



STREET TALK®



GREASE IS THE WORD— John Travolta gave a rare interview to KZZU/Spokane in anticipation of the 20th anniversary re-release of his film Grease. How'd 'ZZU score the coup? It turns out that John's sister Ellen (second from right) is a local, and she dropped by the studio and got him on the phone. One of the choice tidbits John shared with the audience: Paramount originally wanted Linda Ronstadt or Marie Osmond for the part of Sandy. Ready to release Travolta from captivity after she made the call are (l-r) co-host Ken Hopkins, producer Jaime Pierce, and co-host Dave Sposito.

Continued from Page 24

Westwood One's *NBC Radio and Mutual News*, *The Jim Bohannon Show*, and *GT Global Millennium Minutes* have each won the American Women in Radio and Television's Gracie Allen Award, which will be presented in NYC on March 27.

Condolences to the friends and family of KOME/San Jose AE and former KQHT/San Jose GM **Dayton Phillips**, who died of a heart attack Saturday (3/14) at age 58.

Former Nashville jocks **Dave "D. Harris"** and **Hollywood Hendrix** have teamed up with voice-over legend **Bumper Morgan** to launch *Retro Rewind*. It debuts next weekend via syndicator MediaAmerica.

RADIO & RECORDS



1

- Jacor purchases EFM Media Management; **Rush Limbaugh's** contract renewed into the next century.
- **Bill Conway** appointed KOIT-AM & FM/SF PD.
- **Carmy Ferreri** catches PD gig at KQPT (now KZZO)/Sacramento.
- **Michael Ginsburg** named Market Mgr. for Jacor/Las Vegas.
- **Marc Cope** joins R&R as Dir./Music Mktg. Services.

5

- **Shamrock Broadcasting** and **Malrite Communications** merge in a 21-station, \$300 million deal.
- **Scott Meier** tapped as VP/GM of WOWF/Detroit.
- **Brad Chambers** chosen as KPLX/Dallas PD.
- **Jon Robbins** named PD of WCXR/Washington.

10

- **Andrea Ganis** elevated to VP/Nat'l Pop Promo/Atlantic Records.
- **WZLX/Boston GM David Meszaros** is given VP stripes.
- **John St. John** grabs KFKF/Kansas City PD post.
- **Mark Tudor** recruited as KAJA/San Antonio OM.
- **Dave Mason** accepts WLAC-FM/Nashville PD chair.

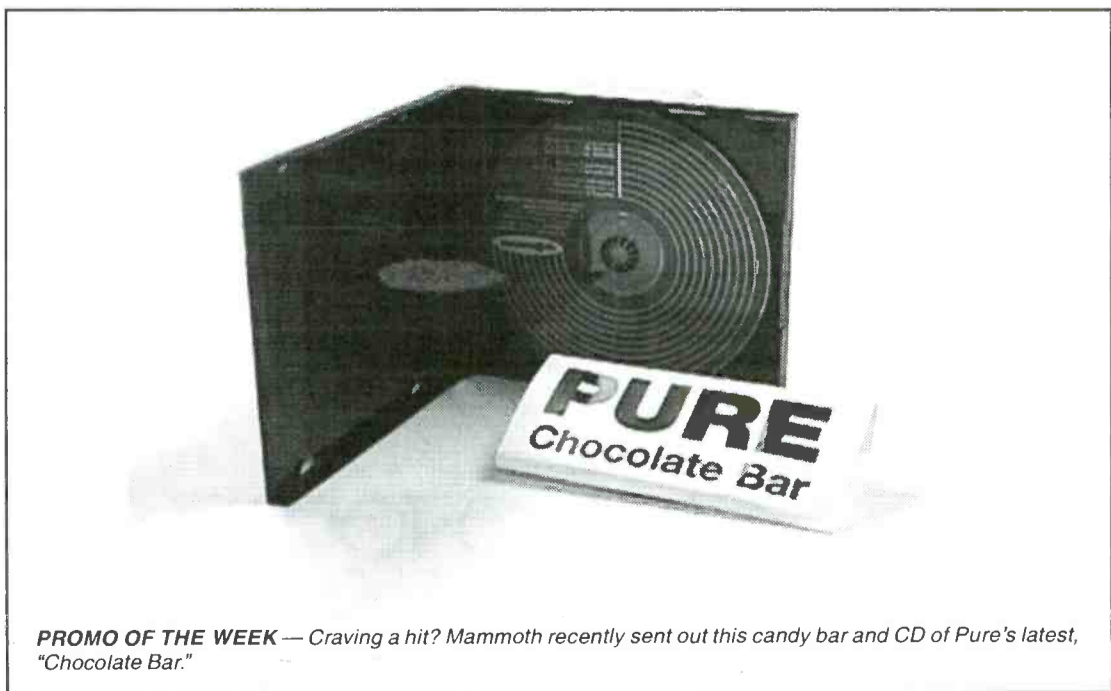
15

- **Jack Craig** selected Pres./Chrysalis Records.
- **Norm Feuer** chosen Pres./Viacom Radio Division.
- **Frank Holler** tapped as WCOZ/Boston PD.
- **Sandy Beach** returns as PD of WKBW/Bufalo.
- **Jo Jo "Cookin'" Kincaid** joins WXKS-FM/Boston doing late-nights.

20

- **Gary D. Edens** appointed Sr. VP/Southern Broadcasting Company.
- **M.G. Kelly** joins KTNQ/L.A. airstaff for nights.
- **Ted Edwards** upped to afternoons at WCMF/Rochester.

Send us your StreetTalk! Call Frank Miniaci at 310-788-1650 or by e-mail at miniaci@rronline.com.



PROMO OF THE WEEK— Craving a hit? Mammoth recently sent out this candy bar and CD of Pure's latest, "Chocolate Bar."

ERIC CLAPTON

MY FATHER'S EYES

"Eric Clapton's 'My Father's Eyes' is Top 5 two weeks in a row at KISS 106.1...and not just upper end ...the 18-24 looks big also!"

Mike Preston & Chet Buchanan, KISS 106.1, Seattle

PRODUCED BY ERIC CLAPTON AND SIMON CLIMIE

25* Top 40 Monitor Airpower!

#1 3 weeks at AAA Monitor

12* Adult Top 40 Monitor

Top 5 Soundscan Debut!

WOAL 28x Cleveland	VNTQ 34x Syracuse	WLSS 32x Baton Rouge	KDMX 23x Dallas
B97 24x New Orleans	KRZ 20x Port and	KBKS 18x Seattle	WSSX 38x Charleston
WNOK 25x Columbia	WDCG 13x Raleigh	WXLK 42x Roanoke	Z-100 14x New York
WPLJ 36x New York	WBMX 28x Boston	WXKS 20x Boston	WJBL 30x Portland
WSTR 16x Atlanta	WZNY 35x Augusta	Y-100 23x Miami	Q-102 16x Cincinnati
WZPL 32x Indianapolis	KHMX 28x Houston	WRVW 35x Nashville	KMXV 19x Kansas City

BARENAKED LADIES

"Brian Wilson"



From the Gold album
Rock Spectacle

"After only 3 weeks of airplay *Brian Wilson* is #8 of 30 records researched with Women 18-24. We're moving it up this week!"

Neal Sharpe MD/APD WNCI-Columbus

10 New Top 40 adds this week!

Including:

WTMX Chicago	WSSX Charleston	WNTQ Syracuse	WNNK Harrisburg
KFMB 50x San Diego	WVRV 20x St. Louis	WBMX 22x Boston	
WVTY 24x Pittsburgh	WPTE 25x Norfolk	WDCG 15x Raleigh	
Star 19x Atlanta	Q-101 17x Chicago	99-X 19x Atlanta	
WJBQ 22x Portland	WZNY 22x Augusta	WABB 11x Mobile	
WPLL 22x Miami	WSHE 19x Orlando	WNCI 9x Columbus	



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AL PETERSON

Talk And Politics: Usual Bedfellows

□ A look at the people behind the PR and spin control

By Matt Spangler
R&R Washington Bureau

The day before Election Day 1997, President Clinton was on the campaign trail in Virginia, admonishing voters against "casting a selfish vote for the no-car-tax [Jim] Gilmore," the Republican candidate for governor. "We immediately seized upon that, and we had something out on the street within the hour," says **Scott Hogenson**, director of radio services for the Republican National Committee (RNC). By "the street," he means the airwaves. "There were shows that were all over that selfish comment like a cheap suit, and I think it made a difference."

The November 4 edition of the RNC's "Light Up The Phones!" fax posed this question to America's conservative talk host contingent: "How many of your listeners are selfish for wanting to keep more of what they earn? Ask 'em!" The first words out of Rush Limbaugh's mouth the morning after the election, Hogenson says, were, "To all of us selfish voters in Virginia!" — in tribute to Gilmore's victory.



Scott Hogenson

Talk Power

Hogenson is one of the players in a subset of the Washington propaganda machine: the political strategist who works feverishly every day, cranking out press releases, faxes, newsletters, and actualities so that the two biggest

political parties get their respective messages out on Talk radio. They spend their days crouched behind their fax machines, and when the other side slings a missive, their response is hurled within minutes. "It's almost like they have some uncanny way of knowing when the other side has sent a fax on a particular issue," says **Bernard Pendergrass**, L.A.-based producer of ABC Radio's "center of the road" *Ronn Owens Show*. "It's the most competitive thing. You could compare it to sports."

Consultant **Richard Strauss** led the Democratic Talk radio renaissance, having convinced Clinton of radio's viability in getting the message out to the voters during his 1992 campaign. He remembers the first time Clinton used radio, taking part in a half-hour call-in show in Sioux Falls, SD. The candidate approached his staff afterward and brusquely asked, "Who set this up?" Strauss was identified as the culprit.

"Well, why didn't we do an hour? This was great; we need to do more of this."

Henceforth, Clinton, who does live radio addresses almost every Saturday, was wedded to the medium. Nearly everyone remembers his "Bubba" appearance on the *Don Imus Show* during the '92 election cycle. "They made him seem and appear — as he is — to be really personal and down-to-earth," Strauss muses, "and helped save our campaign from the clutches of Jerry Brown." Then, when Clinton needed to sell his health-care legislation to the American people, he brought in 100 hosts, whom he briefed on the bill. He then let them broadcast from the White House lawn, with several dozen administration officials making the rounds to the various shows. All of this was engineered, of course, by then-White House Radio Director Strauss, who was 25 at the time.



Fred Clarke

Republicans held their own gabfest the first day the 104th Congress was in session, in January 1995, bringing in 50 hosts to broadcast from the U.S. Capitol. They owed a lot to Talk radio for the coup in the '94 election. "I think most people agree Talk radio played a major grass-roots role

in getting people excited about the '94 elections," says **Chad Kolton**, deputy press secretary of the House Republican Conference. "From then on, it's been an intense effort to make sure we're getting in touch with the Talk radio audience."

—Chad Kolton

The Limbaughs and the G. Gordon Liddys were sort of a clarion call to the Democrats to get their talk acts together after those dark days. They wasted no time in bringing in former talk producer **Fred Clarke** to direct radio and television relations at the House Democratic Policy Committee — at taxpayers' expense. "Before I got here, I think we could say the Democrats got their butts kicked in the last election partly because they didn't do a lot of the media," Clarke says. "They didn't engage in the media, which they saw as aggressive and against them. Now, I don't think the Republicans can say they control the medium anymore."

How has Clarke led the opposition spin for the Democrats? "We're doing a lot of proactive booking, where we call up and ask producers and hosts about the issues and what they're talking about, and whether we can come on and share ideas," he says. He trains committee members to talk the Talk lingo, like "satellite up-link/downlink" and "breaks at :05 after the hour." And, like all radio strategists working for the parties, he faxes overnight issue updates

to the shows and provides written transcripts of most important press conferences. It helps to have a workaholic boss, too: House Minority Leader Richard Gephardt (D-MO), does about 12 shows per week, including noncommercial WBUR/Boston's Christopher Lydon's and WSB/Atlanta's Neal Boortz's.

His sister-in-arms at the DNC, **Kandy Stroud**, also has a broadcasting background: Last November, she left her post as chief diplomatic correspondent at CNN to join the DNC as director of its Speakers Bureau. Additionally, Stroud hosts *New World Chronicle*, a talk show on WZHF-AM/Washington. One of the chief functions of the bureau is to "train people to do Talk radio," as she puts it. For example, the bureau recently held a seminar designed to teach its executive committee how to "reach out" to Talk radio.

Although Stroud says it hasn't been done yet during her regime, the seminars may eventually involve coaching folks on how to properly call a conservative host. A *Rush Limbaugh Show* representative says that, during Clinton's first term, the White House held



Kandy Stroud

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



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

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



strategy sessions on just that. They even gave participants a script. "First, the caller was to say, 'I love you, I listen to you, I agree with everything you say, but...'" and then say their piece. If the host appeared as if he was going to cut them off, they were to plead, "Oh, I hope you'll just hear me out!" The Rush staffer says the White House even sponsored auditions seeking caller "talent."

Strauss denies that the White House engaged in any such activities during his tenure there, which lasted until the end of 1995. The closest the radio office came to it, he says, were instances such as when it prepared Girl Scouts from Los Angeles for a radio interview on the group's visit with the president.

The HRC's Kolton aims to coordinate News/Talk radio "out-reach" for all 228 Republican members of the House. This includes arranging for the Speaker to have conference calls with hosts, bringing hosts into Washington to do broadcasts, providing actualities for shows, and putting out several publications. The daily fax "Conference Call" outlines the issues *du jour* and alerts shows to members willing to do interviews on those subjects, as well

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If you look at the numbers from exit polls in campaigns, you'll see that the majority of the people who vote are Talk radio listeners.

—Richard Strauss

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as organizations that address them. For the libertarian host, "Federal Follies" points out examples of government waste and how Republicans are striving to minimize the damage. "Friend Of The Family," on the other hand, is geared to the religious host, focusing on moral and family issues.

Hogenson calls what he does at the RNC "the equivalent of a big political radio network." He gathers and disseminates audio clips for radio news departments. ("Remarks by RNC Chairman Haley Barbour will once again be beamed into space and bounced back to your booth in another of

our wildly popular round-robin satellite news conferences," reads one of the items from an RNC fax, which is followed by details on downlinking the program.) He stays friendly with both local and national hosts, including Limbaugh, Liddy, Oliver North, Mary Matalin, and Judy Jarvis. The Limbaugh source, who says his show uses the information distributed by the strategists sparingly, commended Hogenson. "If you want to make one phone call to find out who said what on the Republican side, Hogenson is an excellent source."

Far Away From The Beltway

Such hosts as Liddy, Limbaugh, and Owens take pride in distancing themselves from the engine that drives so much of their popularity. "Our involvement with Washington, DC is next to none," the Limbaugh staffer says. He also claims that the only time he might use someone from "inside the Beltway" is if language in a bill or the source of a comment needs to be verified. Or, when Rush reads a story in the papers that sounds bogus to him, he'll get Newt Gingrich or Dick Arme on the air to get the official version from the Hill. Liddy producer John Popp says, self-assuredly, that his show does not need to go to these guys for information. Pendergrass, who will occasionally use the strategists to book guests or for sound bites and actualities, relies on little of the spin in the faxes. "A lot of it is posturing," he says.

Instead, the hosts turn to other resources: the newspaper, wire copy, the Internet, and so forth. Limbaugh reads about eight newspapers a day (most notably, the arch-conservative *Washington Times*) and sorts through his piles of e-mail during his daily, three-hour show prep. The show also gets about 300 pages of faxes a day, many of which can be quickly dispensed with, as they come from the special-interest groups that Limbaugh takes pains to avoid. Liddy even takes the occasional look at *Playboy*; Popp says — for the articles, of course.

Some hosts rely on strategists more than others. "I generally find the RNC trustworthy," says WCBM/Baltimore's colorful and outspoken conservative host, Lester Kinsolving. "I use about 10% of their mailings. I think they're a good source, and they do a good job." He also reads six newspapers a day and about 40 other periodicals, in addition to news releases and faxes from listeners. One source he doesn't turn to: Democratic strategists. "The DNC doesn't do a damn thing!" he said. "They never send me any press releases."

Jason Jarvis, producer of mother Judy Jarvis' nationally syndicated show, says that lately his show has shifted to "household politics," such as education issues, rather than the national agenda. "I've really found that when we start talking about the Whitewater

scandal or President Clinton's new proposal to expand medical care, the audience lets out a collective yawn," he says.

But when Jarvis needs information about a particular bill, to set up an appearance by a congressman with whom he doesn't have a pre-existing relationship, or when he doesn't have a specific member in mind to address a particular topic, he turns to Clarke and Kolton. He takes the daily deluge of information from the strategists "with a grain of salt," he says, balancing the propaganda with a diet of newspapers, magazines, the Net, and radio and TV.

Voters Equal Talk Listeners

Why has so much attention been placed on the senior electronics medium? With radio, says Strauss, "you have the opportunity to do something that saves money. Sending out an actuality or sound bite is much cheaper than having to pay for a 60-second TV ad." The medium is very conducive to campaigns as well. He recalled that while on the trail, Clinton and Al Gore and their spouses would often dial into a show from a bus via

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Before I got here, I think we could say the Democrats got their butts kicked in the last election partly because they didn't do a lot of the media. Now, I don't think the Republicans can say they control the medium anymore.

—Fred Clarke

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cell phone. "You don't have that luxury with TV," he says.

If Strauss' clients — which he hopes will include candidates in some key congressional races in New York, California, and Illinois this season — are still in doubt, he just shows them the stats. "If you look at the numbers from exit polls in campaigns, you'll see that the majority of the people who vote are Talk radio listeners," he says. He'll also show them the ratings, by which he can gauge a particular show's reach, and compare that to a newspaper's audience.

Perhaps the strongest selling point of the medium for politicians is its intimacy — it is "the fourth estate," Clarke says. "Talk radio is

one of the most popular ways for people to stay in touch with what's going on in government and to get a chance to talk with people," Kolton says. "This is the only people's medium," adds Kinsolving. "If you, as a private person, want to express your view or object to something you've seen, read, or heard ... if you want to sound off right away, dial up!"

TALK BACK TO R&R!

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



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STEVE WONSIEWICZ

SOUND DECISIONS

Artist Development, Pop-Style

Three record pros discuss their strategies in breaking Hanson, Savage Garden, and the Backstreet Boys

Mainstream pop is here to stay. A cursory glance at R&R's "Back Page" and "Callout America" shows the depth and breadth of the music, with acts including Celine Dion, Savage Garden, the Backstreet Boys, Usher, and Jimmy Ray all currently receiving multiformat airplay. And everyone knows about the success of the Spice Girls, who many say ushered in the pure pop period.

What's interesting about the current music cycle is the number of new acts that already have or are about to break. And with the labels continuing to fill the pop pipeline, programmers won't have to worry about the software. In fact, it's getting downright crowded.

In order to gain some insight into breaking pop acts and sustaining their success, I spoke with a trio of record industry execs involved in A&R, artist management, and promotion with Hanson, the Backstreet Boys, and Savage Garden. A lot of what they discuss is "Music Business 101," but it's worth revisiting.

While there are multiple reasons why these acts have beaten the odds,



In order for 'Truly Madly Deeply' to develop, we had to launch the record in October, so we took it to a few key radio people and let it spread from there. We did not jam this record.

—Charlie Walk



in each case there was something unique to each project. With the Backstreet Boys, it was the incredible setup. With Savage Garden, it was a detailed plan during Christmas for the group's third single, "Truly Madly Deeply." And with Hanson, it's been exceptional follow-through after the release of their debut album, notably a TV special, its accompanying a Christmas disc, and a new album due out later this year.

Cutting Teeth In Europe

For Donna Wright, a principal with the Backstreet Boys' management firm, Wright Stuff Management, it's been a long and winding road to success for herself and the vocal quartet. While the band has now sold about 16 million albums

around the world and has a couple of singles on multiple formats, the Boys first had to go outside the U.S. in order to get recognized. It was a savvy move. Pop wasn't where it was at in '95 in America, but it sure was in Europe and the rest of the world. That international experience came in handy later on.

"To keep things going," recalls Wright, "we had to take them to Europe. When we finally started getting some success, it helped keep their morale up until the U.S. market started to open. And it started, at least for us, with Hanson. As soon as we saw that response, we knew it was time to bring them back."

"But the international success did a lot for us. It bought us time to critique the group, to get them to the level of performance that America expects. And they did tons of interviews with all kinds of media."

Even though the U.S. became more pop-friendly, Wright says the group still had to prove itself in America. Wright credits the setup Jive and her management company did at the outset years ago with making the transition to the U.S. easier.

"Before we went to Europe, we did a major radio tour in the U.S. I kept in touch with those programmers when we were in Europe and kept them updated with what was going on. We even had a website, so PDs could find out what was happening. And we had the Boys doing as much as they could. Even if they were on tour in Japan, we would have them call radio if their song was starting to get played."

"That first tour was difficult, because radio really didn't want to hear the Boys. Yet, we were on a mission. We had to make sure radio heard them and saw how talented they were. But the good thing about that tour was that we laid a solid foundation. If you do that right and go away for a while, that foundation will still be standing. As long as it's there, you can come back."

With a radio base firmly built, Jive and Wright Stuff were able to

capitalize on the musical shift in America well before other groups. "I would have loved to have been the first, but that's okay. When music changes, if you're one of the first, you really are going to benefit."

One other key tactic: a major tour of high schools several years ago, before the first single and album were released. Wright comments, "Those high school kids are now in college. Some have even graduated. CHR's are now getting phone calls from older adults requesting the song because they grew up with the Boys. Even though it took five years, that helped us develop a huge fan base."

Advance Planning For Christmas

While Wright Stuff and Jive took care of business at the beginning, Columbia Sr. VP/National Pop Promotion Charlie Walk cites the label's comprehensive Christmas marketing and promotion campaign for Savage Garden as a key to building the group's career.

"In order for 'Truly Madly Deeply' to develop, we had to launch the record in October, so we took it to a few key radio people and let it spread from there. We did not jam this record. We knew what we had, so there was no need to rush it. We found those key people who believed in it and were waiting for it. Now, we're six months into the song and selling more records than ever before."

The cornerstone of that strategy was eight to 10 radio shows across the U.S., with time buys and retail tie-ins included in the campaigns in each of those markets. "We started planning for those shows back in August and making sure the single was a part of the on-air promos. We gave programmers three to four months advance notice that the group was available for their shows. As a result, we were one of the first bands mentioned and had great positioning."

"Not only were we getting airplay, but we were getting imaging for the group. We were working with radio and marketing the group through these stations. We also picked the right markets. Some were the biggest in America and some weren't, but we chose those medium-sized markets because they have very powerful Top 40 stations.



The international success did a lot for us. It bought us time to critique the group, to get them to the level of performance that America expects. And they did tons of interviews with all kinds of media.

—Donna Wright

"A lot of people think radio shows are a bad word or something. But if you pick the right ones and the right chains that do them correctly — and give them ample time to promote the shows — it makes sense, because you can get guaranteed promotions and spins over a very important eight-week period."

That holiday success, which has carried over well into the first quarter of '98, wouldn't have happened without a proper setup. When introducing the band to radio for the first time, Columbia stressed the depth of talent. Walk notes, "We had a band that was already successful with huge hits in other parts of the world, so we had to carry on that legacy in the U.S. and break the band and not just the song."

"Because of the feedback we were getting from the beginning of the project, we let people know there were four or five singles on the album. We told them this was going to be an album they were going to be playing for quite a while. We did not just play the first single, 'I Want You,' for radio. I remember playing 'Truly Madly Deeply' for programmers over a year and a half ago and hearing that they thought it would be a hit."

Despite Columbia's impressive campaign for Savage Garden, it hit a small bump when the group's second single, "To The Moon And Back," didn't fare as well as expected. Walk observes, "I Want You" was a huge radio song and a great introduction to the band. The second single — which we think is a hit and which we may ultimately come back with — didn't reach its potential. One of the reasons was because research for 'I Want You' started coming back huge on the back end and interfering with the progress of 'To The Moon And Back.' It's very difficult to monitor where research goes, because it fluctuates with the wind."

"Yet even though the second single didn't develop as much as we would have liked, we were still able to move forward because of 'I Want You' and the fact that people knew we had 'Truly Madly Deeply' coming."

Personality Appeal

When it comes to Hanson, Mercury Sr. VP/A&R Steve Greenberg says one of the keys to breaking the group was "to let them keep their personalities. They had so much when they met us, and we wanted to make sure that came through in their music as well. And also to ensure that their writing and singing were displayed, because that's a big

part of their sound."

Mercury also took pains to cater to the younger audience when producing the record. Greenberg recalls, "We hooked them up with some cutting-edge producers like the Dust Brothers, people who are not typically associated with pop records. We felt the young audience is so used to hearing cool records on MTV and the radio that there was no reason to be condescending in our production approach. It's very easy to talk down

to your audience, and during the entire process we tried to make sure we didn't do that."



Steve Greenberg

Like the Backstreet Boys, Mercury also laid a firm foundation prior to the release of the album. "We had them do things like play at NARM, and we did a lot of TV, like *The Jenny McCarthy Show* and *Regis & Kathy Lee*. We wanted to show people that this was not some faceless concoction; they were a real rock 'n' roll band that consisted of three brothers who write their own songs, play their own instruments, and sing. That made it a lot more fun and far more interesting to people."

Mercury and Hanson also have played on the axiom "strike while the iron's hot." Greenberg continues, "While many artists today prefer to wait two or more years between records, six months is a lifetime for the younger audience. If you don't have a record out fairly quickly, you risk being ancient history. It's important for the fans of Hanson to know there is new music coming from them."

Obviously, Mercury wasn't concerned with burning out Hanson fans with too much too soon. "You can't come out with schlock material. If the band has great music, there isn't a problem with releasing albums more frequently if that's what your audience wants. A lot of bands take too long between albums. The process of recording and promoting an album is very exhausting, and I understand why many bands would want to take a long time and rest. But as far as the audience is concerned, they perceive the bands as taking too long."

"If you are a young Hanson fan and bought the album when it came out in May of '97, it's now been almost a year, and you're onto several other things. You need new music to excite them."



R&R

LAUNCHING PAD

Fuel's 'Shimmer' Shaking Up Alternative, Active Rock

Fuel has caught fire. The Harrisburg based quartet's debut single on **550 Music**, "Shimmer," which entered the Alternative Top 50 about a month ago, last week made the cross to Active



Fuel

Rock, bowing at No. 43. In addition to major-market Alternatives like **WXRK/New York**, **KROQ/Los Angeles**, and **WKQX/Chicago**, Active Rockers joining the party include **WAAF/Boston**, **KRXQ/Sacramento**, **KISS/San Antonio**, **WCCC/Hartford**, and **WJRR/Orlando**.

Originally from Memphis, Fuel relocated to Harrisburg several years ago to capitalize on the burgeoning rock scene and a more gig-friendly environment. The change of latitude and their evolution from cover band into one playing original material — the band's self-produced '96 EP, *Porcelain*, included "Shimmer" and sold over 10,000 copies — also coincided with the launch of Active Rock **WQXA/Harrisburg**.

MD Claudine DeLorenzo remembers, "Our station came to fruition in June '96, and we wanted to start getting into local music. Their EP was just amazing. It sounded better than half the stuff that's out there. They write catchy songs, and they have a huge stage presence. They were here, and nobody was taking advantage of them, so we took the initiative."

WQXA officially added "Shimmer" during December '96, says DeLorenzo, and it "immediately took off. It got a huge response. It was the No. 1 requested song, 'Screamer Of The Week,' and things like that." It also ended up crossing to the local Active Rock and CHR outlets.

DeLorenzo says the station started to send the EP to record companies, and by February '97 the band had a major-label showcase that was a "feeding frenzy" of A&R execs. A couple of months later, Fuel signed to **550**.

Another early believer in the group was Alternative **WDXD/Pittsburgh PD John Moschitta**, who was programming QXA when it started playing Fuel. "When I first heard their music, I was blown away. It wasn't just one or two songs; the whole EP was solid. We started pounding it, and

it kind of snowballed from there."

Moschitta isn't surprised that "Shimmer" is working in Pittsburgh, which is about a three-hour drive from Harrisburg. "They've been touring the area for a while and were here just a few weeks ago and opened for Creed. This song is more mainstream than the rest of the album and shows the poppier side of Fuel, but these guys write great rock songs with nice riffs."

That enthusiasm and how the band's appeal has spread beyond Harrisburg are exactly what **550** plans to capitalize

on. VP/Promotion **Joel Klaiman** comments, "We were fortunate they had a base and a proven hit on credible stations. The band and its management company, Media Five, have done an incredible job on their own. They knew what they wanted and knew how to do it. They toured incessantly, built their own following, and knew how to do things like work with radio."

In setting up Fuel nationally, **550** targeted a showcase at the Gavin convention and a slot on the "Jukebox Jury" to get things going. "We knew it was kind of risky doing that the same day as the showcase, but we knew what we had. They ended up getting a great reaction, and all the right programmers were at the show."

To sustain the momentum, Fuel will be working the Atlantic region around the release of its **550** debut album, *Sunburn*, which hits retail on March 28. The group will be doing in-store appearances and select radio shows.

Danger Calls At London Records

Thanks to early work by a former intern, **London Records** has a red-hot hit on its hands at Alternative with "Flagpole Sitta" by the Seattle quartet **Harvey Danger**.

The label officially went for adds this week (3/17), but marquee Alternatives have already rushed in early to support the song. "Flagpole Sitta" has been a staple at **KNDD (The End)/Seattle** for months courtesy of the hometown connection, but key stations before the box include **KROQ/Los Angeles**, **KITS/Washington**, **WBCN/Boston**, **KNRK/Portland**, **KOME/San Jose**, and **KROX/Austin**.

Formed in 1994, Harvey Danger first came to London's attention about two years ago, when a local talent scout sent the band's demo to the label's New York headquarters. It was there that then intern and now Director/A&R **Greg Glover** heard the

demo. After London initially passed, Glover signed Harvey Danger to his own label, **Arena Rock Recording Company**.

Glover recalls, "I kept staying in touch with the band and heard more of their music and decided we should do a whole album instead of the seven-inch discs I usually do. So we pressed up around 1500 copies and serviced it to College radio and specialty shows."

By the end of '97, **KNDD** had started playing the song and officially added it in early February, whereupon it immediately took off. Other labels took notice, especially after a sales story started blooming in Seattle. Nevertheless, London prevailed, and by the end of February label President **Peter Koepke** flew to Los Angeles to finalize the deal.

"I have to hand it to the band for being loyal," says Glover. "They had 11 offers on the table, including the majors. Basically, they looked a million dollars in the eye, but they stayed with us."

It was the buzz at the End that prompted 'HFS MD **Pat Ferrise** to test drive "Flagpole Sitta." And after a few laps, the station added the track. Ferrise says, "We saw how well it was doing at the End and got a copy. We put it on, and everybody liked it right away."

Commenting on the song's appeal, Ferrise says, "It's a good rock song, but it's more than that. It reminds me of Pavement with hooks. It has an alternative appeal, but it also has a quality that makes it instantly memorable."

With a buzz record nearly firmly in hand, London's promotion department set to work. Sr. VP/Promotion **Bill Carroll** even sent out recordable CDs before the ink was dry on the band's contract. "We serviced those CDs around the third week of February as sort of a pre-emptive strike to let people know we had signed the band. By the following Tuesday, we got the **KROQ** add, which turned into adds at 'BCN and 'HFS that week. That raised a lot of eyebrows."

Carroll's job now, he says, is to keep spreading the word. "This is probably the most straight-ahead record I've ever been handed at London, and it's a fun one, because it's so immediate. But in today's environment, you can't take anything for granted, so we have to stay on top of it."

Meantime, the band will play South By Southwest and is getting ready to set out on a national tour. The group's album, *Where Have All The Merrymakers Gone?*, hits retail on March 31. About 10,000-15,000 copies of the band's **Arena Rock** release are already at retail in select airplay markets.

MUSIC NEWS & VIEWS

New Beck Later This Year

Look for a couple of new albums from **Beck** beginning this summer. He'll have an EP out by then that is said to include three new songs, soundtrack cuts, remixes, and some B-sides that were released internationally.



Beck

Also, as part of his deal with **Geffen**, he is working on a new album for **Bong Load Records**. He's been telling folks at the label that "it sounds a lot like what he's doing" for his next official Geffen release.

Janet Hits The Road

Janet Jackson will embark on a North American tour beginning July 9 in Washington. The 40-date, three-month tour — her first since '93 — will also benefit retired Gen. Colin Powell's charity, America's Promise — The Alliance For Youth. Jackson will donate a portion of the concert grosses to the organization. In other tour news, **Madness** has re-formed and will visit the U.S. for a handful of West Coast concerts beginning on April 22 in Las Vegas. Joining the group will be ska bands like **Blink 182**, the **Royal Crown Revue**, **Dance Hall Crashers**, the **Aquabats**, and **Hepcat ... Coal Chamber**, **Limp Bizkit**, and **Sevendust** have been added to the main stage at **OzzFest ... Warped '98** kicks off on May 16.

In the studio: Alt country supergroup **Golden Smog** — which features members of **Soul Asylum**, **Wilco**, and the **Jayhawks** — have finished 20-plus songs for their next album. Look for it to hit retail later this year ... The **Black Crowes** have initiated work on their next album, expected later this year ... **Puff Daddy** is working with **Jimmy Page** on a song for the soundtrack of the movie *Godzilla*.

New release update: **Columbia** has set May 12 as the release date for **Soul Asylum's** next album. The 11-song album, titled *Candy From A Stranger*, was recorded last fall and winter and is produced by **Chris Kimsey** (Killing Joke, Gipsy Kings). A tour is in the works for later this year ... **Scott Weiland's** debut solo album, *12 Bar Blues*, hits retail on March 31 ... **Master P's No Limit Records** says it has signed **Snoop Doggy Dogg** and will release the rapper's next album, *Da Game Is To Be Sold Not To Be Told*, this August.

Noteworthy: The **Smashing Pumpkins** have a new contract with **Virgin** and, not surprisingly, a new and higher royalty rate ... **EMI-Capitol Properties** has landed the North American rights to **George Martin's** final album of **Beatles** covers, *In My Life*. The in-store date is May 19 ... **Work** has signed actress **Jennifer Lopez** to a worldwide recording contract ... **Anthrax** has signed to **Ignition Records**. Look for a new album this summer ... **Massive Attack** will make its album *Mezzanine* available on the Internet — albeit in stages — one month before it goes to retail in the UK on April 13. The countdown begins on March 20.

Matthews Tour Bows May 15

Lastly, the latest **Dave Matthews Band** news has the band kicking off its U.S. tour on May 15 at the Gorge in Seattle (**R&R** 3/13). Before that show, however, the group will do a benefit show in Roanoke on April 18 and tape an April 21 performance in Atlanta for MTV's *Live At The 10 Spot*. As for the new single, "Don't Drink The Water," which RCA will make available for download on April 1 at 4am EST, label VP/Promotion & Field Development **Dave Loncaio** tells **R&R** "It's even more of a turn in the right direction than 'Too Much' was, which jolted everybody. It's much darker and more intense than we've heard before." Loncaio also says RCA is in the midst of planning listening parties that will include radio and retail.

Kiss my sound system.

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Girls Against Boys "Park Avenue"

Hayden "The Hazards Of
Sitting Beneath Palm Trees"



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alternative evolution



As formats go, it would be misleading to state that Alternative radio in 1998 is still facing growing pains or that it must deal with a recent coming of age. After all, the format has been around for over 15 years in some markets, and it has operated as a successful formatic choice for radio groups on a national basis for over five years. The truth is that Alternative is in a process of evolution, an evolution from a format that reaped immediate rewards by focusing almost exclusively on an extremely popular and galvanizing musical style — grunge — to a format that must build coalitions of listeners that cross age, sex, and musical boundaries. Building and reaching this audience will not be an easy task for records or for radio.

Do The Evolution

A basic tenet of Darwin's theory of natural selection states that species evolve differently due to different environmental pressures. This is a perfect explanation for the widely divergent approaches one increasingly sees in Alternative radio. Whether it is the pop-based, adult-friendly approach of WPLT/Detroit or the segmented complementary approach of Entercom's Seattle properties, different markets breed different strategies.

Nowhere is the adaptation of a station to market forces more evident than in New York, where WXRK (K-Rock) PD Steve Kingston has taken advantage of the lack of an Active Rock competitor to both harden and broaden his station's sound. It is a strategy that has drawn some degree of criticism, with detractors stating that K-Rock didn't so much broaden its sound as change formats. To others, however, it was simply the case of a station taking advantage of a gaping musical hole.

As more stations embrace K-Rock's more mass-appeal approach, the question remains: How mass-appeal can you become and still remain "Alternative"? If K-Rock can play Van Halen, would it be appropriate for a station like WPLY/Philadelphia or WPLT/Detroit to play the Spice Girls or even Robyn? This question of appropriateness is much more keen at the Alternative format than most others, and it serves as one of the evolutionary pressures that influence every one of its programmers.

Many researchers and some consultants are saying that the question of whether a band or sound is "alternative enough" means less and less as time goes by, especially with the absence of a single galvanizing musical force for the format to rally around. The current reality is that Alternative radio needs to build musical coalitions, and many contend that this is a difficult enough task without proscribing a large portion of potentially popular music. If all this talk of musical coalitions sounds frighteningly like something that would be discussed in a CHR special, just remember that KROQ and WKQX/Chicago were being compared to CHRs as far back as the early '90s. In this case, the evocation is particularly apt, as CHR is also a format that alternates red-hot musical trends with periods of trying to build musical coalitions.

Aging With The Audience

While some stations are broadening their sound to increase their audience grasp, others have given up on winning over newer listeners and decided to age

their stations with the audience. It is a choice that more and more Alternative stations will have to make as Modern ACs sign on and make the latter option much more difficult.

The need to choose between one of the above courses of action (or to opt to toe a more moderate line within the range of possibilities) is the direct result of increasing competition. Competing stations are not only taking Alternative stations' songs, they're taking their listeners as well. On the young end, the old enemies Active Rock and CHR continue to present alternative musical options, while Modern AC outlets offers a new choice for older listeners.

Financial Pressures

The logical result of the various formats slugging it out is that each of the combatants might focus on a specific demographic niche and superserve this audience. Up until now, this "niche of a niche" strategy wasn't financially viable in a radio environment where there was continuous pressure to deliver salable demos, generally defined as 25+. The solution has come about courtesy of the Telecom Act. With broadcast groups owning an increasing number of stations in each market, competitive pressures give way to a market strategy that focuses on total market share.

Formatic overlap, a waste since it doesn't increase this market share, is to be avoided at all costs. As a result, the "niche of a niche" approach suddenly becomes financially viable.

The best example of a Telecom-inspired, tightly focused Alternative station is in Las Vegas, where KXTE uses a very niched Rock approach in concert with its similarly niched sister stations in an attempt to gain overall market share. This works fine if you are part of a group of stations, but would be financial suicide in a market the size of Las Vegas if you had go it alone.

Survival Means Adaptation

Alternative radio has reached maturity at a time when the radio business has never been more complex. Within the common fabric of the above listed issues, each market will present its own unique problems for programmers. At no other time has the "cookie cutter" approach to radio been less relevant. The key, as Darwin so brilliantly put it in the previous century, is adaptation. Stations that adapt to the musical, competitive, and financial environment will win. The rest will follow the dodo into extinction.



with
Jim Kerr

One group of personnel is paid to have the broadest market view in radio — the general managers. We talk to five of them about their views on and expectations for the Alternative format.

BEGINNING ON PAGE 36

Over the last year, one station could be seen as the poster child for the format's evolution: **WXRK/New York**. Our centerpiece is an exhaustive look at where the station is, how it has changed, and where it is going.

PAGE 54

On the music side, we talk with artists who have made a significant musical mark on the format: Scott Weiland, Spacehog, and Our Lady Peace.

BEGINNING ON PAGE 64

Throughout the special, we've interspersed thoughts from major-label Senior VPs of Promotion on where the Alternative format fits in the record industry and at their own companies.

BEGINNING ON PAGE 36

Few people have as broad a view of the formats's musical landscape as Jacobs Media consultant Tom Cazderone. We talk to him on

PAGE 74

Finally, we have an in-depth discussion with Bob Patchen of Arbitron on the company's difficulties and efforts in reaching the 18-24 male, perhaps the greatest evolutionary force affecting the format.

PAGE 78

STABBING WESTWARD

Save Yourself.



On:
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KEDJ
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47 - 38**

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Follow The Leader

How Atlanta's 99x continues to maintain its edge

One of the most consistently successful stations within the Alternative format has clearly been WNNX/Atlanta (99X). The station has proven to be a leader in almost every key category: It continues to be a music leader, its promotional arsenal is a model of multilevel effectiveness, it has a dominant morning show, and it is a billing machine. Getting to the top of the heap is not an easy or short-range task. In the following interview, we talk with 99X General Manager Mark Renier about how his station maintains its razor-sharp edge in the constantly changing radio environment.

R&R: Your station has evolved into a very successful position in the Alternative format. The byproduct of this success is that industry people expect numbers and revenue, while the listeners have different expectations. As a manager, how often do you step back and make sure that both constituents are being served?

MR: About every quarter! Actually, I like to say that, instead of taking a step back, you are really constantly jumping in. I'm more of a hands-on GM. I have been on the air and in sales and sales management, so I tend to jump in fairly often. That said, I am working with a great class of talent from the programming side, the air talent side, and the marketing and sales side. We are constantly planning the next metamorphosis.

R&R: Tell me about the overall metamorphosis.

MR: The radio station was launched about five years ago, and overall, through a series of steps, we have gone from being something that was very contrary to what was on the radio to something that's very mass-appeal. There are many people who can listen to us and not be offended at all by the music we play. We tend to step forward and move to the next direction where the music is going. Sometimes we do it correctly, and sometimes we trip and stumble, but the one thing that we've tried to build into the station from the very beginning has been a soul. We

encourage the personalities to be personalities. We were never a jukebox. Brian Philips and Leslie Fram have put together a great morning show with Steve Barnes and Jimmy Barron. The morning show is No.1 18-34 in the market.

R&R: That's tremendous, especially since that's a traditional weakness for this format.

MR: Yes, it's the first time in recent history that someone has unseated V103. So, we have invested in the personalities all along. Our midday guy has gotten involved with the local music scene from the very beginning. He is a musician as well as an air talent, so he fit right in with what were emerging acts in the marketplace. Our afternoon guy, Sean Demery, is a great musicologist as well as being somebody



Mark Renier

who is into the next electronic phase. I don't mean musically; I mean from computer- and game-generated hobbies or entertainment. All of these people help to drag the station from a music position into being a part of Atlanta in general. The next thing we did with our marketing and promotion was to have several staged events. We do six major events over the course of the year. We have our own database of just under 200,000 listeners who are card-carrying "freeloaders." We do concerts for them, discounts, free CDs. We also put out our own magazine each month, 99Xpress. Besides being a music magazine, it is, of course, a PR piece for the radio station and a way of direct marketing our heaviest users. We take a look at all of the things that make up the topography of what 99X

is and see which of them may be the next point of emphasis.

R&R: Could you give me an example of how that might work?

MR: Well, about a year and a half ago we got into event marketing in a big way. This year, we're revitalizing our publication and investing heavily in the morning show. So, when we step back and, as I jokingly said, go over things once a quarter, we'll look back and go over the Arbitrons, revenue, and our presence in marketplace. Are we still unique? Has our music become too homogeneous? Are our personalities still compelling? Is the morning show still a lightning rod for radio listening? We go through that quick analysis.

R&R: Do the buyers have a handle on 99X's powerful position in the marketplace?

MR: To a large degree. You will always find buyers who are used to strictly buying off of a 25-54 ranker, where we do not score well. But as they walk around their office and get exposed to the people they're allegedly buying the product for, they will hear testimonials from people up to the age of 35 and the more-educated people up to the age of 40, and I am sure that they are constantly surprised. It's really a progression that is going on on the street. The radio station does some of it, but really it's the growth of our listenership and the aging of our listenership that's converting the last of the buying population.

R&R: Tell me a little bit about the competitive situation in Atlanta.

MR: It is constantly changing when you play contemporary music. The biggest threat to a young Alternative station is the rhythm and techno sound that is so popular among the young age group. When I moved here from Boston, I was surprised to see that I shared a third of my listeners with AOR and the other third with Country. As the station has evolved, the split is different now, and Pop is certainly much more of a sharing factor than it was before.

R&R: Many Alternative stations that have built strong positions in their markets must now decide whether to age with their loyal audience or try to regenerate a new one. Have you made that decision yet?

MR: We made a decision about a year and a half ago, when the AOR and Pop stations in town were playing 50%-60% of everything that we were playing, to find out who our core was. With help from a variety of sources, we decided that we were going to age along with the population — not necessarily age as quickly as they were, but definitely age with them. The threat to our station is that the techno sound has no guitars, and rock 'n' roll is based on the guitar and a drum. With the younger listeners growing up without guitars, they simply are not going to fold into us. There may be a new Alternative station on the horizon in the next two or three years if

Danny Buch
Senior VP Promotion
Atlantic Records



Role of Alternative in Atlantic's release schedule: With airplay responsible for the majority of record sales, we view all radio exposure as vital in marketing Atlantic's music. Alternative radio is where *active* consumers and *avid* music fans go for new music ... it's as simple as that. Alternative radio also serves as a major building block in achieving ultimate mass-appeal success by helping cross records to all other formats.

Atlantic's view of Alternative: In addition to Alternative radio's massive audience base, we also value the "imaging" achieved by our music getting exposed on Alternative radio. Proper artist imaging helps us achieve long-term career development of our acts. Atlantic is into building careers, not just hit songs. Alternative radio helps build careers by positioning artists as vital and happening for their audience.

Thoughts on Alternative radio: We recognize the format needs to play the right music for its genre and to meet audience expectations. However, sometimes in its quest

Continued on Page 82

Continued on Page 84

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Living In Shadow

KCXX/Riverside carves out its own identity next door to KROQ.

There is no more difficult position for a radio station to be in than being part of an Arbitron embedded market. Not only does the station have to compete with signals from a major market, but even if they beat them, the billing is usually a fraction of what the market would normally generate on its own. Still, where some see a difficulty, others see an opportunity. This is the case with KCXX/Riverside, which has struggled in the shadow of Los Angeles and KROQ for three long years.

The station has grown recently to become one of the top dogs in Riverside-San Bernardino, an admirable position in a top 30 market. Still, it must constantly struggle with the coastal behemoth that is Los Angeles. We talked with KCXX GM Bill McNulty about how his station has evolved to succeed and prosper in such difficult circumstances.

R&R: How has the station evolved over the last few years?

BM: The station was originally purchased by our owner, Willy Davis of All Pro Broadcasting, to complement and enhance his Los Angeles radio station, KACE, because of the identical frequency on the dial, 103.9. When I came out, the project was already fully evolved, and we were simply synchronocasting the signals from Los Angeles.

R&R: How did you move from Urban Oldies to Alternative?

BM: What we were trying to do was not dissimilar to what Y-107 does with their signal in attempting to overlap and extend its L.A. coverage. It allows a smaller class license to compete with the bigger signals. Unfortunately, it did not have the desired results, that being greater ratings enhancements for Los Angeles, which was really the targeted area for the net benefit that we were looking for. The other thing was that it was intended to bring in additional revenues that would have been generated from this market, which would have helped make the whole project worthwhile. That didn't come about either, because we were

not able to generate significant ratings out here with the format. We also weren't able to effectively enhance additional revenues because it was largely seen as an L.A. station. Local advertisers out here said, "Hey, I don't give a shit about your signal going into L.A. I want buyers from the Inland Empire, so I'm not going to pay extra to reach buyers in L.A." The whole thing ended up somewhat falling on its face, to the point where we weren't able to maintain the additional cost. So, Willy sold KACE to Cox Broadcasting, and they took over the Los Angeles station. Initially, Willy wanted me to continue the arrangement of synchronocasting the format from L.A., but I was able to convince him to go a different route. We felt there was an opportunity in the market for an Alternative/Modern Rock outlet, given that there was some signal restriction of KROQ. So, we flipped to that three years ago, and we've been climbing the hill ever since.



Bill McNulty

R&R: What are some of the difficulties in being in a shadow market that is covered by a lot of the signals out of the L.A. metro?

BM: Well, your first challenge is that you are obviously competing against what I believe to be one of the most competitive markets in the nation. Where do you have stronger competition than you do in L.A.? You've got the best talent, and the stations are poised to have the best benefits and advantages of the industry, labels, reputation, and all the rest that comes with it. So, in terms of resources, both creative and financial, they are poised to be as competitive as you could expect. The other

element that you are trying to overcome is the challenge of KROQ being positioned as the station the alternative fans grew up with. They grew up with KROQ. They relate to KROQ. It's like you are competing against McDonald's as an upstart like In-N-Out Burger.

R&R: So, although it's not a hometown station, all the people in that lifestyle grew up with it, so it's almost like they have adopted it in their hometown?

BM: Absolutely. If you had a preference for hamburgers — using a restaurant analogy — and you grew up with McDonald's, what would be your motivation to all of the sudden change and go over to In-N-Out Burger? That's really where the challenge comes in. It's twofold: one of resources and one of predisposed habits and preferences. It was an uphill battle from the get-go, but we still felt there was an opportunity. Interestingly enough, we had some great initial response. But then, after some relatively promising success at the beginning stages, we began to flounder somewhat. In all fairness, it was a matter of not really having a good grasp of where our niche was in the market and where our competitive advantages were. All those factors were not truly recognized until we completed a major research project out here that really gave us a read as to what our strengths as well as what our competitors' weaknesses were and where we could exploit them.

R&R: What were the biggest things you learned from that study?

BM: Given a choice, people prefer to listen to the same music or similar format on a local station they can relate to. In other words, if they can call my studio, talk to the jock, make a request, and actually get through and have a conversation, that carries a lot of weight. It makes people more predisposed to an allegiance, since people always like people like themselves. If you're part of their market, if you are like them, then, all of the sudden, hey, this is my team. That was a very important factor. Frankly, we weren't taking full advantage of that. Many times we were out on the outskirts of our market, trying to be more competitive with KROQ rather than simply dominating the local area that composed our metro. That meant that we could kind of regroup our perimeter to where we were going to be competitive and where we wanted to dominate. We stopped looking at these tertiary areas that didn't have any meaning. What we needed to do was own our home turf.

R&R: Was that more in terms of where you did your promotions or was it like a wholesale attitude change that the station had to go through?

BM: Both. I had to work really hard with the programming staff and say, "Look, I know KROQ got the Cure show. I know we didn't get any tickets. But, you know what, that's not important. They are going to get

Continued on Page 40

Jeff Cook
Vice President
of Promotion
Capricorn Records



Role of Alternative in
Capricorn's release

schedule: We are set to release several major projects to the format, the most immediate being 2 Skinnee J's "Riot Nrrrd." This band hails from New York and has built a mighty following in the Northeast and down the East Coast, reaching as far south as Atlanta. We have seeded a three-song sampler to specialty shows and are already seeing spins across the country. We think this project will quickly propel itself onto Alternative radio and will explode with the same audience that has embraced 311 and Cake.

Capricorn's view of Alternative: As Capricorn has evolved during its most recent incarnation, we have built an excellent relationship with Alternative radio. With their help, we have attained multiplatinum status on 311 and Cake.

Thoughts on Alternative radio: Alternative radio is, without question, one of the most active sales formats out there. Its audience has a thirst for new music that is unparalleled. The format is promotionally proactive. There is probably no quicker way to thrust awareness of an act into the marketplace than through Alternative radio. Combine Alternative airplay with video airplay in a market, and you are selling huge numbers.

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Living In Shadow

Continued from Page 38

those shows. We have to accept that that's the way those battles are going to be lost. What we can't allow, however, is that with any shows that come out to the Inland Empire — any shows that are respective to this market — they are not going to come out here and take our turf." That's where we've drawn the battle lines. For instance, the Orange Blossom Festival in Riverside, which draws about 350,000 people — in the past, KROQ or Y-107 would come out here and try to have a presence. What we've done is nurture and build our relations on these local affiliations where there wasn't even a question as to which radio station was going to be there. We were there, we had the relationships, and we got the opportunity to presents.

R&R: *Ultimately, it all comes down to billing. I get the idea that one of the battles you had to fight was with agencies saying, "Hey, if I buy L.A., I'll cover Riverside too."*

BM: That's an ongoing battle that the entire market has to fight. Quite frankly, if I were in L.A., I probably would be doing it too. The L.A. stations like to perpetuate that they cover all of Southern California, including the Inland Empire, when, in fact, that is a big fallacy. Many times agencies of clients don't do enough research or background checking to really see the watered-down impact that the L.A. stations have in the market. For example, if you take the top 10 stations in our market and you line up the top 10 stations in Los Angeles, there's absolutely no similarity. But, because they do spill into the market, they like to pretend that they are effective at being able to deliver both markets. It's simply not true. That's an ongoing battle that's not unique to the radio station. It's really an ongoing battle that's universal to the market and its position. Anytime you have an embedded market, you have those battles.

R&R: *I remember interviewing the GM of WLIR/Long Island, and he said that one of the difficulties for him is that, although it is market 13, the revenue generated by that market is more like market 30 or 31. Do you have a similar situation where the revenue pie is smaller?*

BM: Absolutely. We are the sister station to WLUM in Milwaukee, which is one rank below us in metro size, and yet their billing for the market is twice what our billing is. We have to suffer with less than 50 cents on the dollar out of a stand-alone market of our rank. That hurts.

R&R: *In terms of programming, were there any overt changes made to be more local?*

BM: Yes. The radio station was initially influenced and actually set up by Sherman Cohen, who had signed on "The Flash" in San

Diego. So it was really driven by predominantly flashbacks and Triple-A music.

R&R: *More of a 25+ type of Alternative?*

BM: Right. Given that that's where the station's origins were, it always kind of floundered with an identity crisis. We had tried to evolve it into a Triple A station while still maintaining some Alternative identity. That's when we saw the ratings taper off dramatically, and that's when we launched the research project. We found out that this was not a market where a station that leaned Triple A would be successful. It's not a Denver, not even a San Diego. It was a much more blue collar and rock-driven market. That's when we made the very dramatic changes where we were no longer playing the Chris Isaaks and the Tracy Chapmans. We are now playing the Matchbox 20s and the Creeds. Quite frankly, the music was as important as the localization. When we started skewing the format more rock-driven and kind of spiced it with the ska element is when we were really able to see some dramatic success.

R&R: *Were you worried about giving up some*

Given a choice, people prefer to listen to the same music or similar format on a local station they can relate to. In other words, if they can call my studio, talk to the jock, make a request, and actually get through and have a conversation, that carries a lot of weight.

of those 25+ numbers, or were the ratings such that there wasn't really a risk of losing them because they weren't there in the first place?

BM: There weren't enough that would prohibit you from pursuing the strategy that the research suggested. Interestingly enough, we've actually grown in the 25+ demo. Our largest growth is in 25+.

R&R: *Does that surprise you?*

BM: Not really, because even with the rock lean that we took with the format, we were still very purposely creating an adult appeal. In other words, the Creeds and the Matchbox 20s, as opposed to the Tools and the Marilyn Mansons. We weren't going for the younger end of that hard rock. We were really going for a band that you would find on both the Active Rock and the Alternative lists.

R&R: *Has the competitive situation changed at all within the marketplace?*

BM: Yeah. You've got a very well-established competitor out here with KCAL,

and all of the sudden it's being shaken up because it had always maintained a ranking over us, and now we have become the top-ranked Rock station — and that's against all stations, including the L.A. signals. We've simply leapfrogged over everybody. It obviously affected KCAL dramatically, to the point where I see them kind of going from one extreme to the other. I was listening to them this morning, and they were doing a trivia contest, and the answer was the Electric Prunes. They also try and present themselves as real hip and current. Last week they added Creed, a song that we've been on for seven months. In my opinion, they're trying to compete with us on the new music while still being based in very old classic rock. Subsequently, I think you compromise. You can't realistically be the best pizzeria and the best hamburger restaurant simultaneously under these circumstances. My belief is that you really need to focus on your niche and exploit it. That's where I think our success lies. We have recognized our niche, and we exploit it. We're not trying to do Triple A; we're not trying to associate with the bands that are important to a KCAL; we're really looking at giving the best of the rooted bands in Alternative and then the best of the new. We still play a pretty good element of flashbacks, but it's all complementary to the new music that we play.

R&R: *I think the biggest misconception about your situation is your market size. How many people realize that you're bigger than Milwaukee?*

BM: Well, it's even bigger than that, because it is based on the Arbitron metro definition of population, and there is a no man's land that is not included in either the L.A. or Riverside/San Bernardino metro. It is from the L.A. county line east to the 15 where it intersects with the 10. That whole area is not included in either metro, and that's about 450,000 people.

R&R: *Why don't they include that?*

BM: Because there is such a strong overlap of signals from both markets. Perhaps more importantly, because of the terrain, there is such a filtering of L.A. signals that no one wants to claim it, because it's going to impact several L.A. stations very positively, but it will impact many other L.A. stations very negatively. So there is a tug of war going on between those who want to add it because it will help them and those that don't want to add it because it won't help them. The no man's land is a very strong overlap between the Riverside/San Bernardino stations and the L.A. stations. Depending upon which format you're looking at, some are stronger and some are weaker. Beyond just the significance of the measured metro, if it's in the relative area of coverage, our impact is even more dramatic — like 2.5 million people.

Greg Thompson
Senior VP Promotion
Elektra Records



Role of Alternative in Elektra's release

schedule: Alternative radio always has played and always will play a significant role in the Elektra Entertainment roster. Alternative radio is a music-sensitive format that aggressively embraces cutting-edge artists, and the audiences of these radio stations are notable volume buyers of music.

Elektra's view of Alternative: We are extremely supportive and conscientiously making an effort to contribute to the format's success.

Thoughts on Alternative radio: The format continues to be a great, artist-intensive format, but too many stations are looking for a quick fix and not making the commitment to develop a song or artist with extensive exposure. To be a hip format means taking steps to educate and excite your listeners — a principle that seems to be lost in the massive expansion of the format.

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Consolidation Generation

What happens when you go from being GM of two stations to being GM of six?

One of the defining forces in radio over the past two years has been the aftereffect of the Telecom Act, and the biggest manifestation of this is clearly consolidation. The rate of consolidation is such that if it hasn't touched your station yet, it probably will soon. One of the markets that consolidation hit early was San Diego, where Jacor Communications has put together a tremendous combination of FMs and AMs. Overseeing it all is Jacor San Diego FM General Manager Mike Glickenhau.

Glickenhau has impeccable Alternative credentials, having not only signed on XTRA (91X), but also having worked for KROQ/Los Angeles in the early years. In the following interview, we talk to Glickenhau specifically about consolidation and how Jacor is dealing with it in San Diego.

R&R: How has the Telecom Act changed your job?

MG: Well, I went from being the General Manager of two stations — one all Sports and one Alternative — to now being GM of six stations. Besides the Alternative, we have a Classic Rock station, an Active Rock station, two versions of CHR — one Rhythmic and one Pop — and a Soft AC. The other aspect for me, which people tend to overlook, is that at one time I had four offices in four buildings. In the early stages of this, with our 10-station cluster, I was overseeing all 10 and had four offices spread out for the 10 stations.

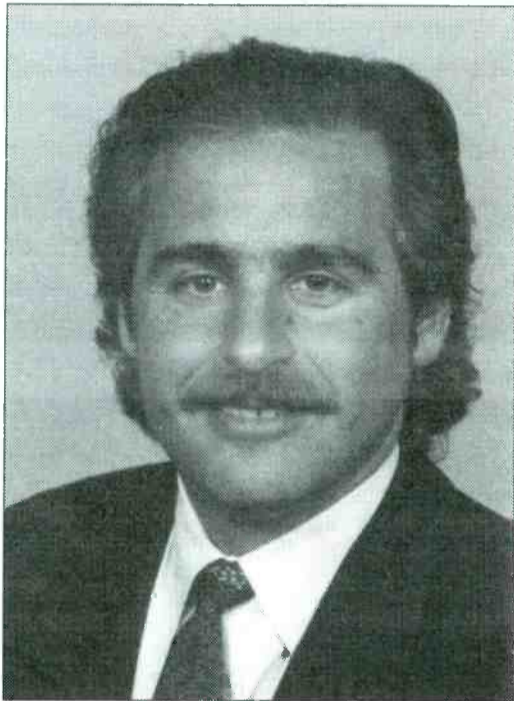
R&R: So it was even worse in the beginning?

MG: Well, in addition to the six I just mentioned, I was also overseeing our two News/Talk stations, our all-Sports station, and our Big Band station. So, Telecom has obviously changed my life pretty dramatically. It's better today, now that I have a partner who has taken over the AMs.

R&R: What were some of the biggest challenges?

MG: The biggest challenge overall was that what came together as Jacor San Diego was four different companies with four different cultures and four different ways of doing things. The first real challenge was

how to integrate that and how to set it up logistically, because we moved some stations around in different buildings. We certainly did a lot of morning show moves at one time. I believe we changed five morning shows on one day, May 1. A lot of it was just taking this whole consolidation thing, which Jacor has been on the leading edge of, and trying to bring it to the basic station level and then the individual person level. We had a lot of people who were shaken up by this. Due to consolidation, there were some jobs that were eliminated, so some of their friends were no longer working with us. There's a lot of angst that goes along with those kinds of things.



Mike Glickenhau

R&R: Job losses are certainly what most people predicted would be the immediate result of consolidation.

MG: Actually, a year later we have more total employees than we did when we first took over these stations. We've grown other departments while we have consolidated or eliminated duplicate positions. The net result is that we actually have more people by about 10% than we did when we first took over the stations.

R&R: How did you deal with the new personnel all now working for the same company?

MG: There's a lot of emotional swing when people are dealing with the uncertainty of a new employer and having competitors that are now brethren. Initially, the important thing was letting everybody know where they stood, letting everybody help buy into the new vision. For me, it was very important that all of our people knew about the company, knew what

our goals were, and knew what the vision was for San Diego, as best as we could define it.

R&R: Did you lay out specific roles and strategies for everyone right away?

MG: Well, one of the things we lived by as a company is that we knew we didn't have the answers. It was too new to all of us. We are trying to show our people that we've got lots of ideas, but that we do not have the answers. Anybody who tells you that they know this is the way to do it can't be accurate, because nobody has been doing it long enough to know what the best way is. We've really gone into creating a mind-set that we're looking for the answers, and that the staff is part of those answers. I told the staff, "We don't mind you making mistakes; we don't mind having you try new things."

R&R: So you involved everyone in the learning process from the beginning.

MG: Definitely. Even little things like asking the receptionists how they should answer the phones now that we have all these stations. You can't rattle off four sets of call letters every time you answer the phone, so we let them tell us what makes sense to allow them to do their job.

R&R: Was the process a long, hard road with many mistakes, or was it easy?

MG: It definitely wasn't easy, because when you're messing with people's lives, a lot of care and consideration and sensitivity has to take place. It certainly was a challenging time, and it was very important for us that our people see what we were trying to do and be part of it.

R&R: Tell me about some of the things that worked or didn't work.

MG: One of the things we realized was that we needed more help in some areas than in others. So we re-evaluated how we were operating and decided to redo things. We didn't mind making mistakes; we minded sticking with things that weren't working. What we really wanted our people to do was to keep an eye on things, and if they didn't see it working, re-evaluate it. Let's brainstorm; let's talk to other markets in our company and see how they're doing certain things. The great thing about Jacor was that we were clustering in a lot of places, so we didn't mind trying different things in different markets to see what worked better and then sharing them.

R&R: How do you keep track of all of the market strategies?

MG: We do monthly GM conference calls. There are accounting-related conference calls a couple of times a month. The PDs do conference calls on a regular basis, a lot of times by format. Gene Romano will head up the Rock one, or Jack Evans heads up one, or Jaye Albright, or B.J. Harris, or Marc Chase. Each of our departments has some sort of interaction with a corporate person who oversees their end of the business.

alternative evolution 

Bob Catania

Senior VP Promotion
Geffen Records



Role of Alternative in Geffen's release schedule: Alternative radio will be, as is the norm at Geffen, an essential element in our forthcoming release schedule. We have an amazing diversity of acts coming that will enhance and challenge the format. Leading the pack of new music are the Propellerheads, who we will work in tandem with our partners at DreamWorks. Alternative radio is already embracing the lead track, "History Repeating," which features Shirley Bassey — now that's alternative.

"Youth" will be served at Geffen in two ways: The new Sonic Youth CD, *A Thousand Leaves*, is upon us in May and features their most radio-friendly track in years, "Sunday." Youth will also be served in the amazing label debut, *FREAK*ON*ICA*, from Girls Against Boys. "Park Avenue" leads the way in early May.

For a whole different sound, look for the second release from Hayden, who received much critical acclaim and format support on his debut CD. The lead track from *The Closer I Get* is "The Hazards Of Sitting Beneath Palm Trees," and it's the vehicle to put Hayden on the map at the

Continued on Page 45

Continued on Page 45

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Consolidation Generation

Continued from Page 42

R&R: *Were there any surprises in this whole process?*

MG: Some of the challenges were people's resistance to change and getting them to not only talk about it, but to actually do it. I was a little surprised at how hard that was. It was definitely sometimes tough to get people out of their comfort zones, and it still is. That's the biggest challenge — getting people used to the change. There was definitely resistance and territoriality going on. Remember, we were taking the best ideas from each of four different companies and using those as our new way of doing things. In the end, the positives far outweighed the negatives.

R&R: *What were some of the new ideas you implemented?*

MG: Well, now our sales managers are paid not only based on how their individual station's perform, but also on how the cluster or market does. Our directors of sales get paid based on how the other cluster does so that they create a viable working relationship. In this market, at the end of the day, the way we are evaluated by our company is our profitability for the market. While we

The biggest challenge overall was that what came together as Jacor San Diego was four different companies with four different cultures and four different ways of doing things. The first real challenge was how to integrate that and how to set it up logistically.

certainly care about each individual station's performance, our goal is not to take a dollar out of KGB and put it on 91X. That's still the same dollar. Our goal is to get two and three dollars out of that same scenario. I think that the good thing was that it wasn't like two companies, where you had us and them. We had lots of us, us, us.

R&R: *So it was logistically more complicated, but on a personnel level it was more of a melting pot.*

MG: Yes, it was more of a melting pot rather than us vs. them. Having all the companies come together fairly quickly actually worked out really well. Everybody who had been fighting tooth and nail for years against each other got on board the team effort pretty quickly.

R&R: *How important is top-to-bottom communication?*

MG: It's essential, particularly because

there are so many places for things to slip through the cracks — in large part because we are situated in different buildings. The company is working furiously to get the Jacor intranet system up and running, because not even all of our stations are wired together for e-mail and local communication. Fax, phone, and voice mail is how we've been communicating. We want to get our intranet system going so that we can not only talk to each other in the market, but within the Jacor system all around the country. Communication is so essential — timely communication. We do all kinds of weekly meetings to get everybody in the same room to address certain issues, but a lot of things can't wait until that Friday or Monday meeting. So communication and keeping things from falling through the cracks have been the most important and the most difficult things that I've had to deal with.

R&R: *Is your job description similar to what it was before, but on a grander scale, or is it completely different?*

MG: It's a little bit of both. By nature I am very hands-on, and this has forced me to do a couple of things. Number one, I've had to learn how to delegate much more effectively. I've also realized that I can't be as hands-on, or I will kill myself. In fact, if I was as hands-on, my department heads would kill me. What it has made me realize is how important it is to have the best people in virtually every position. In the key departmental positions, it is important to not only have the best people we possibly can, but also to give them the autonomy and the ability to do their jobs, to not lean on them too much and not be peering over their shoulders. You do have to be there for them, but you have to have the confidence in them to give them the ability to make decisions. In fact, if anything, I get pissed off when they *don't* make decisions. I may not agree with every one, but I want them to feel free to make them.

Another thing that I've had to do is become a sounding board, which I was before, but it's on a much grander scale now. I'll play devil's advocate with people to make sure that they've thought through their decisions. I won't, in 99% of the cases, countermand their decision, but I will push them to make sure they have thought it through. We have a saying around here: It's your bat, your ball,

your butt. I can't pick their bat and ball if I'm going to make it be their butt. They have to pick their team — whether it's on-air staff, promotion staff, or salespeople — and then I will hold them accountable for the results. Another one of my important roles is to be a recruiter, to find the best people and make sure they are in the right positions. Although that was always important, it's even more important now, because we have so many more positions.

R&R: *What kind of things are you doing now that you might not have done as much before?*

MG: I'm doing a lot more representation of the stations in the community, because it's more important for us to cover more ground there. That's one of the luxuries I have. I've been in this market for 20 years, and I know the people. Radio is being looked upon now as much more integral to the community, because when you talk about Jacor, we have the eight stations we own plus

the two Mexican stations we have permission to program and sell. With 10 stations, the community takes a little more notice of what we are doing, and vice versa.

R&R: *Does that pay tangible dividends?*

MG: Sure it does. For example, for the Super Bowl in San Diego in January, we were the official stations of the San Diego Super Bowl Host Committee. While I may have been able to do some of that when I was two stations, it was a lot easier for me to accomplish with 10 stations. We were the only stations that were involved with the official host committee events. It gave us lots of opportunities for exposure. It gave us lots of things to turn our listeners and our advertisers onto. It was another way for us to integrate our radio stations into a very important event that occurred in San Diego. It also gave us some opportunities to make some money, which, at the end of the day, is the goal.

R&R: *You can't forget that.*

MG: It's a very important part of my goal and my role. By the way, that's the other major change: We've gone from a company that may have done \$15 million to a company that's going to do \$50 million. The financial aspect of the company in San Diego has changed dramatically. From Jacor not existing in San Diego in early January '96 to having the No.1 share of revenue by far in January '98 has been a dramatic change for the company. Subsequently, my role has changed dramatically. I've had to learn how to juggle a lot more and to prioritize a lot more and cover more ground — not necessarily in more depth, but cover more ground.

Continued from Page 42

format in a big way.

These are just a few highlights of things to come. We also have great expectations from new bands such as Slowpoke,

Pitchshifter, Embrace, Home Grown,

Cuckoo, and DJ Spooky; and we all anticipate the

forthcoming projects from Hole, Elastica, and Rob Zombie.

Geffen's view of

Alternative: I think it's safe to say, based on upcoming projects coupled with our past history, that Geffen's attitude toward Alternative radio is not only very positive, but essential to our business. To put it simply, we have a partnership with the format. It is crucial for us to work in tandem to achieve our mutual goals of developing and breaking new acts vital to both us and the format.

Thoughts on

Alternative radio: I think the format is as vital as ever, but it is going through a maturing phase as stations look to find their place in each respective market. I see the different "leans" that many stations are taking as part of the process of maturing and securing their audience. I'm encouraged that the refocusing of their target audience will enable them to continue to do a great job of not only making hits, but continuing the all-important role of breaking relevant new artists for the industry.

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Mainstream USA

WPLT/Detroit pulls back from the edge

When a fringe format overtakes and becomes part of the mainstream, as Alternative did in the beginning of this decade, confusion becomes a lingering problem. Did Alternative become the mainstream or did the mainstream become Alternative? Such semantic arguments become all too real for radio stations looking at maximizing their listener base.

Today, stations are wrestling with all kinds of programming decisions revolving around rediscovering their mass appeal and the ratings that go with it. For WPLT/Detroit General Manager Mike Fezee, the conclusion was simply to ignore formatic constraints and fit the station to the listener rather than the listener to the station. WPLT's eventual evolution was to a very pop-based, female-heavy station, a far cry from your typical Alternative outlet. Yet, in the minds of many, it remains firmly rooted in the Alternative world.

In the following interview, we talk with Fezee about his own perceptions on where his station fits.

R&R: At first glance, it looks like your station is aging with the Alternative audience.

MK: Well, we don't consider ourselves specifically an Alternative station.

R&R: Fair enough. How would you describe your station's evolution?

MF: The biggest change that took place at the radio station was a move from what was traditionally known as Alternative. We get classified in a number of different categories, Alternative being one of them. I think the transformation and changes that took place at the radio station took us a long way from what was traditionally known as an Alternative radio station.

R&R: But you still aren't playing Celine Dion and Hanson and other artists along those lines.

MF: Look at the Grammy winners this year. Those are artists that we pretty well own, and I don't know if they were given the awards in the Alternative category.

R&R: That's true, but you are taking artists

who cross several formats — including Alternative — and using that as proof that they can't be Alternative artists.

MF: Right. What was alternative is no longer alternative. It's pretty much mainstream pop music.

R&R: That said, what were some of the specific changes you made?

MF: One of the things we did initially was to remove the word "alternative" from any positioning or any other marketing that we did.

R&R: Was there a perception that the phrase was negative?

MF: I don't know if it was negative, but it



Mike Fezee

was limiting. It limited our scope in terms of what kind of listener we would attract. The concept or the perception of Alternative to a lot of people meant that it leaned more aggressive, more heavy, than where we wanted to go with the radio station.

R&R: How do you describe the station to agency buyers?

MF: The positioning that we use on the radio station is "Modern hits of the '80s and '90s." What we have tried to design is a radio station that plays music that is hip enough for a 22-year-old, yet doesn't exclude an old guy like me, who is 40 and still enjoys music and can listen and relate to it and wants to feel as if he's part of the modern or contemporary music of today.

R&R: You're describing a contemporary music station for adults that concentrates primarily on rock music.

MF: That's exactly right, and we did an

awful lot of research, perceptual and otherwise, to find out exactly what a more-mature audience wanted out of a radio station. The nice thing about where we were was that we were very close to what people wanted. There were some things that needed to be changed and some focusing that needed to happen musically, but all of the elements were there. I was also fortunate enough to inherit two brilliant guys on the programming side with Garrett Michaels and Alex Tear. They've made my job pretty easy.

R&R: Have you seen a specific change in terms of the attitudes of buyers in agencies?

MF: Yes, dramatic.

R&R: Give me an idea.

MF: Most of them listen.

R&R: Whereas before they didn't or couldn't?

MF: Well, maybe the younger ones did. It has become an advertiser-friendly radio station, as well as producing some pretty dramatic results from an audience standpoint. There is a tremendous buzz in the marketplace about this radio station.

R&R: So before, when the station was a more-traditional Alternative station, there was an uphill battle in terms of generating revenue?

MF: I would say that, but the biggest factor was that we had a confused listener. There was a confused perception out there about what this radio station was because it had been so many different things, from rap to Alternative to Top 40 to a number of different formats. When we took over, that was the biggest single issue that was glaring: It wasn't a clearly focused identity, and it wasn't easy to understand. It was still kind of all over the board in terms of 20% of the music not matching 80% of the other music.

R&R: It's interesting that by focusing the station with the listener, it's become more confusing to the industry.

MF: It's true. It is confusing today, because you look at what used to be AC — the Barry Manilows of the world — and those people are not putting out hits anymore. The hits are coming from artists we developed and we were on early — the Paula Coles, the Shawn Colvins, and those types who are hard to classify anymore. We just turned away from the 311s, the Nine Inch Nails, and all of that real heavy, aggressive stuff that we might have had in the mix a couple of years ago. We did it because we felt it was appealing to a younger audience. We have mainstreamed the radio station with older listeners in mind.

R&R: You spent many years at your AM outlet. How does that affect your perception?

MF: Well, I still run the AM station here, WJR. It's an institution and one of the legendary AM stations in the country. With the Planet, we have put a lot of emphasis on the things that we do at WJR — on community, charity, sports, and really being

Continued on Page 48

Joe Riccitelli
Senior VP Promotion
Island Records



Role of Alternative in Island's release

schedule: Island Records has always had a left-of-center approach to the business in general, from our signing straight through to marketing and promotion. Alternative radio's growth over the last five years has played significantly into our strategies. We now had a radio format that could showcase and break the type of acts that have always been at the heart of the label.

Island's view of Alternative: Again, this company has always been open-minded. When Alternative radio was only six-12 stations deep, those stations were our universe. Most acts on our label feel it is important to break out of Alternative radio. There is a credibility factor in their eyes that Alternative is the end-all be-all format. However, with acts breaking from Rock radio (Creed, Days Of The New, Tonic, Jimmie's Chicken Shack), we are taking a harder look at the Rock format to launch specific projects.

Thoughts on Alternative radio: The business has really become about that one hit achieving critical mass. To stay competitive, Alternative radio has become that

Continued on Page 48

Mainstream USA

Continued from Page 47

a part of the fabric of what is going on in the Detroit marketplace rather than just trying to attract an audience with the hottest music. We try to do a little bit of both. It's been a marvelous format, a great change, and we have without question the most locally minded, topical morning show. We

Look at the Grammy winners this year. Those are artists that we pretty well own, and I don't know if they were given the awards in the Alternative category.

raise a lot of money every year through not only concerts, but all kinds of events that take place in the city here. We've aligned ourselves to be the official FM station of the Detroit Redwings, and the timing was great on that, with them winning the Stanley Cup. We have some of the local baseball players, the big stars, on the morning show with us, and we do a tailgate show from University of Michigan Football games on Saturdays out in Ann Arbor. We really have become a mainstream part of this community.

R&R: *It's interesting, because you are talking about things that seem fairly male-focused — baseball and tailgate parties and things like that — yet I think a lot of people would assume with your music approach that you are really aiming toward the female listener. Is that perception a mistake?*

MF: I think we have stumbled onto the equation that allows us to be more balanced than most of what you would call Modern AC or Adult Alternative formats. Our balance is real good, male-female. I don't think most stations that are in our format, or at least classified in our genre, are as balanced. They are either one way or the other. We have a very strong balance, and, again, that is one of the things that has made us attractive to advertisers as well.

R&R: *Were there any surprises when you initially took over the station?*

MF: I was surprised to find out how close we were to discovering the key to success, which we found. I really felt we were going to have to restructure and reposition the entire radio station, and, quite frankly, it wasn't as dramatic as it could have been. We made some music changes in April, followed up by some real heavy marketing and positioning changes, followed by very significant marketing campaigns on television and billboards. We saw immediate and dramatic results. We lost a great deal of our teens and picked up a very strong trend in the 25-34-year-old audience, which has just been spectacular. The morning show is driving so much of the growth, it is just great.

R&R: *It's a difficult thing, introducing and*

building a station that has seen several incarnations in its past.

MF: Again, I think it all goes back to commitment — being a local guy involved in local things, visible at local events, active with local sports teams, involved with the different charities. We just did a comedy show last Sunday at the Opera House and gave money to a local children's cause. We do two major concerts a year that generate a tremendous amount of money for local charities that we distribute as we see fit. So we really have taken a leadership role in terms of the FM stations in town being good citizens.

R&R: *Do you see this kind of thing working elsewhere?*

MF: I would think so. Every market is unique, and you have to determine what niche is right for you. Detroit is best described as a small town with a lot of people. Good citizenry and charitable work

The concept or the perception of Alternative to a lot of people meant that it leaned more aggressive, more heavy, than where we wanted to go with the radio station.

and standing up for your own town and doing what is right for your town mean a lot to the Detroit community.

R&R: *Dealing with the sports teams and things like that is still relatively atypical for a music station. Can you give me an overview of how that has gone?*

MF: It has been terrific. As I said earlier, we aligned ourselves with the Detroit Redwings. WJR carries the Redwings, University of Michigan football, and the Detroit Tigers. It was just sort of a natural evolution. There are some marketing and

Continued on Page 84

Continued from Page 47

type of format. The need to become hit-driven may have cost them their core listener. However, in their eyes, it may be worth the sacrifice when their GSM or GM is pounding on their doors, looking for the numbers he or she has been promised. I've always believed the Alternative format has to be much more lifestyle-driven, the same way street stations like Hot 97, KKBT, and Power 106 are lifestyle-driven. They rely more on the 25-29 demo, and this listener seems to be driven by the moment.

The danger I see in the blurring of the lines is that the more Alternative becomes a "live the moment" format, the more it loses its identity. Unfortunately, that has led this label — and I'm sure many others — to re-evaluate the concept of artist development at the Alternative format.



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Give And Take

WXDX/Pittsburgh holds its own with big brother WDVE

Pairing a heritage Rock outlet with an Alternative outlet has been one of the most successful station combinations since duopolies were approved. An example of this is being played out in Pittsburgh, where SFX heritage Rocker WDVE is paired with Alternative WXDX.

The aggressiveness with which SFX has pursued the growth of WXDX surprised some who see the Alternative outlet as simply a way to discourage competitors from flanking the heritage station. WXDX has taken the opposite approach, going so far as to sign on Howard Stern when WDVE already had the No. 1 morning show in the market. It was a bold move that clearly illustrated that WXDX wasn't going to be just a low-budget stepsister to WDVE.

In the following interview, we talk with the man who was charged with building WXDX while defending WDVE, General Manager Bob Roof.

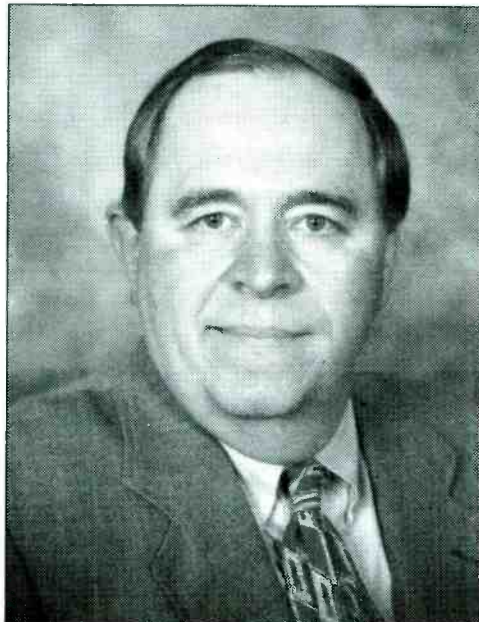
R&R: What role does WXDX play in being paired with WDVE, especially since there is some musical overlap?

BR: The challenge of consolidation is to develop brands that occupy unique lanes. If you think of what SFX has here with five radio stations, we have five lanes of radio traffic. Just as there are passing lanes and people temporarily spend some time in a lane with others, they eventually come back into the lane they are most comfortable driving in. That's the challenge that we face in making room for all of the formats that come under one company banner. In the case of the X [WXDX] and 'DVE, that certainly presents a challenge, since there is some music sharing. Ultimately, however, the reason we think people pick radio stations is that there is an overall attitude and flavor about a station that the lifestyle of the listener responds to. If you listen to any three-song set on 'DVE vs. a three-song set on the X, there's no doubt in anybody's mind that there is a different presentation and way of doing things that appeals to distinctly different people.

R&R: Were you worried at all about your franchise, WDVE, losing market share to the X?

BR: Well, with rare exceptions in the smallest markets, the days of a radio station getting away with being a "demo hog" and being all things to all people are pretty much long gone. We recognized that when 'DVE was in a great demo hog position a couple of years ago, and nobody here in Pittsburgh was playing alternative music. All of our research showed us there was a tremendous appetite for new rock that didn't fall under the heading of new Eric Clapton or new Stone Temple Pilots. So we knew that if we didn't figure out a way to deliver a product to that large audience out there, somebody else would.

R&R: So does the X protect WDVE, or did you



Bob Roof

see it more as an opportunity that was out there?

BR: It certainly acts as protection for the mothership of WDVE. You have the choice of shooting yourself in the foot or letting your enemy shoot you between the eyes. You'd much rather shoot yourself in the foot, given that choice. That was the same choice we faced when we put Howard Stern on the X. We considered it long and hard. The conventional wisdom was, "Why the hell would you do that when you have Paulsen and Krenn on 'DVE doing terrific in the ratings as the pre-eminent morning show in Pittsburgh?" But again, we figured that if we didn't do it to ourselves, somebody would do it to us, and it would be much, much more painful. Then, to show you how smart we are, Scott and Jim have never been stronger, and Howard Stern is doing terrific too. Between morning shows, it's Scott and Jim, Howard Stern, and then everybody else. We rolled the dice, came up strong in our favor,

and helped put the X on the map in its early days as a radio station.

R&R: How much worry was there when you brought Howard Stern in to compete with Paulsen and Krenn?

BR: There was lots of concern when we were thinking about it, but once we made the decision, we had no doubt that it was the right one, as painful as it was to go through and help the folks at 'DVE understand it. They may not have liked it, but they understood it. I think a number of people, if they controlled another station and had to do it over again and had the same choice that we had here, would admit that they should have brought Stern in.

R&R: Are you pleased with how Stern has worked out?

BR: Absolutely. He's No. 2 18-34 and everything male, right behind 'DVE's morning show. 25-54, he brings a whole new type of audience that would probably be reluctant to sample the X, and we try to build from that. He's also beaten a number of traditional Pittsburgh morning shows in his two-year run.

R&R: The Eagle in Dallas made headlines when they stated that Stern's show wasn't a viable choice for them. Is that concern legitimate from your point of view?

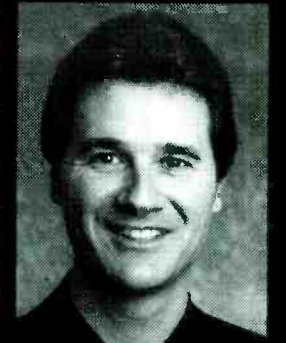
BR: It is my perception that ownership must, first of all, feel comfortable with the baggage, both good and bad, that comes when you have Howard Stern on your airwaves. In the case of Nationwide, it was something that probably just didn't fit the culture of that company, so I respect them for being consistent with how they want to do business. Whether they are right or wrong is debatable, but they did what they felt was right for them.

R&R: What were some of the surprises or challenges about the development of the two-station team?

BR: There were no real surprises, to be honest with you. As I mentioned, the pluses were that Howard Stern has been great and Paulsen and Krenn have never been stronger. So, we did all right there. The way the X took off in the ratings was not a surprise. It was the first station, other than 'DVE, to beat B94 [WBZZ], the traditionally very strong Top 40 station, in 18-34, and they did it in two out of the last three books. That, again, was no real surprise. The day-to-day challenges when you are signing on formats that have some good competitive juices are the people involved. There is tremendous pride in the staff of the X in doing what they're doing. In many respects, it reminds me of what WDVE must have been like 25 years ago, when it was signing on and was the new, young, hot station. As a GM trying to oversee two very aggressive properties, there are times when you have to sort out things and make a ruling in favor

Continued on Page 52

Terry Anzaldo Senior VP Promotion Maverick Records

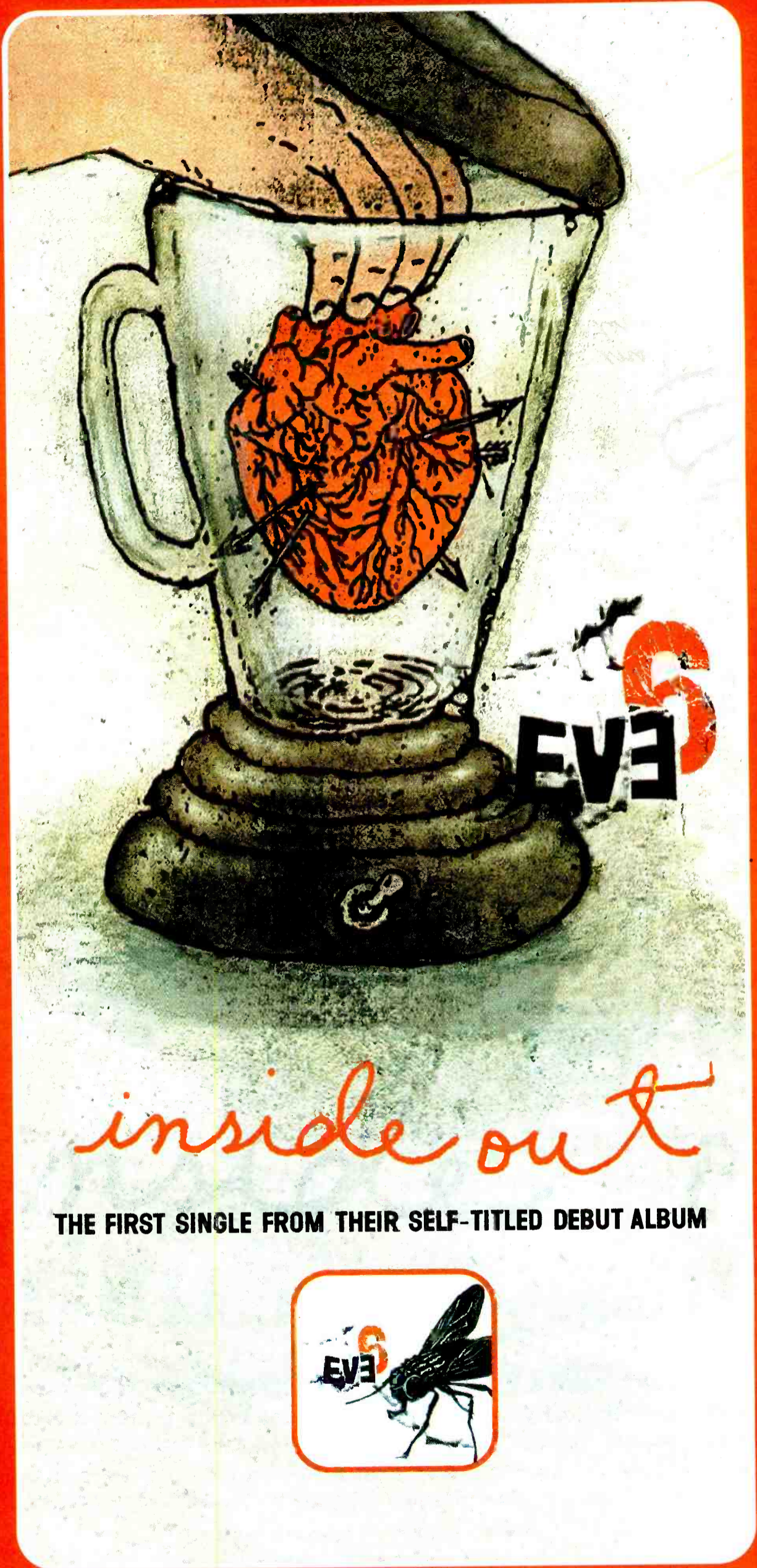


Role of Alternative in Maverick's release

schedule: Alanis Morissette, Candlebox, the Deftones, Prodigy, the Rentals, Summercamp, Rule 62, *The Wedding Singer* soundtrack, Baxter, and just-signed Wank are all alternative-driven and make up 75% of our releases this year.

Maverick's view of Alternative: Alternative radio is as relevant as any marketing outlet we provide, specifically and especially for our artists.

Thoughts on Alternative radio: Alternative is still the most aggressive format in terms of breaking new music. But I am personally concerned about the inconsistent loyalty to certain artists throughout the development of a record or even a career.



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WXSR
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& more!**

inside out

THE FIRST SINGLE FROM THEIR SELF-TITLED DEBUT ALBUM



Give And Take

Continued from Page 50

of one over the other, but, overall, the type of people we have hired at both properties understand what consolidation means. They know that there are far more pluses in having two great stations like this than there are negatives, and that one can be a great aid to the other.

R&R: Other GMs have talked about the difficulty of selling this format and, specifically, its younger demos. Would the X be viable in Pittsburgh if it wasn't paired with WDVE?

BR: Well, if you throw WDVE into the mix, the answer is no. WDVE is a very potent force in delivering listeners to an advertiser. However, that doesn't mean that when you stack the X up and the way it is promoted and the quality of the airstaff it isn't delivering a very active audience. In terms of advertisers, when I was much younger and AOR was first getting started, there were the same prejudices about that format that exist for the X and the Gen X generation. I do believe that change and acceptance are moving at a faster pace, just because many advertisers lived through rock 'n' roll, and they don't have the negative response that advertisers had in the pioneer days of AOR. Don't get me wrong, they are still prejudiced, but we notice changes weekly.

R&R: That has been the format's biggest problem in terms of sales — converting their audience shares into a decent power ratio.

BR: It still underperforms when you look at the power ratio, but it's an improving thing. You have to remember that the X in

its present form has only been around for two years, so it is a veritable baby on the scene. I remind people of that. In this business, there are lots of flashes in the pan, and they are here today and gone tomorrow. We are building a successful radio station that's going to be around a long, long time. You don't do that overnight.

R&R: How's the reaction of national buyers?

BR: The acceptance level right now on a national basis is tremendous. The most

If you think of what SFX has here with five radio stations, we have five lanes of radio traffic. Just as there are passing lanes and people temporarily spend some time in a lane with others, they eventually come back into the lane they are most comfortable driving in.

obvious negative sell that we have with the X now is not the format, it's Howard Stern, and that was a given when we took Howard on. For every one person who hates him, there's one who loves him. Right now that hasn't become a problem. It also underlines the fact that great radio stations are built not just on music, but on a whole attitude and marketing scheme, street presence, a bond with the audience, and so many other things that you grind out day to day that enable you to shift, if you have to,

musically. There have been times in 'DVE's history where we have gone less classic rock than we are now, depending on how much good product is or isn't out there at the time.

R&R: WDVE is known for its promotional muscle. Is that the case at the X as well?

BR: The X is a promotional machine. Last year, we counted up over 600 personal appearances throughout the year. So, besides playing great music and having Howard Stern, we are a street radio station that's in your face and working the people.

R&R: Did that kind of ethic work its way down from 'DVE?

BR: In a way. WDVE did 570-plus appearances. I really think that's a formula that can apply to all radio stations, but surprisingly few stations have the commitment to grind it out, because that is a major commitment. In the case of two stations, you have to be prepared to tell your promotional department, sales department, and programming department that you are going to be doing *eleven hundred* promotional appearances of one kind or another in the next 365 days. That is serious street aggression, and that's the way we do things here. We just grind it out.

R&R: What kind of appearances are you talking about?

BR: It ranges from doing a typical sales remote at a car dealership to appearing at a club where there is a major show to this summer, when we are hosting X Fest with 25,000 people. It's the whole mix, from pure commercialism to vast crossover efforts involving promotion, marketing, and a total street effort.

Nancy Levin

Senior VP Promotion
MCA Records



Role of Alternative in MCA's release schedule: We let Gene Sandbloom do our release schedule, A&R scouting, and wine tasting. Zeke runs our marketing meetings. Shellie Hart does our budgets. Mike Summers tells me what to do — he's a mean boss.

MCA's view of Alternative: We have pretty groovy bands like Sublime, Blink 182, Semisonic, Dollshead, etc., so we always feel proud of what we're able to serve up to the format.

Thoughts on Alternative radio: Personally, I think the brave, dangerous, creative, risk-taking, inspired PD is an endangered species at Alternative radio, perhaps from the harshness of deregulation, I don't know. But the few guys I know who can still craft craziness (fusing art with entertainment and strategy), those are the *real* winners, and they will win at any gig in life.

ATTENTION: PROGRAM/MUSIC DIRECTORS

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garbage "Push It" >4:01<

ISCI Code: GARBAGE Description: PUSH IT

Note: Your station has a DG Systems terminal in your production room. We suggest you coordinate your on-air playback need with your production person.

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Any questions call (800)324-5672

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Virtually Alternative 36 Spins: 879

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WXDG WLIR KZON WLUM WZAZ WEND KKND WMRQ KEDG WRXQ KROX WXEG WRAX WBZU
WGRD WNFZ WKRL WHMP WARQ WKRO KFTE WXZZ WWDX KQXR KRZQ WIXO WJSE WRRV
KNRQ KTOZ WDST WXSX KQRX WWSK WFSM WBZF WPGU KHLR WGMR KFMZ

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R&R: "New & Active" +82 spins

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New this week: WBZF, KNRQ, WEJE, WRVZ, KZYZ



XHRM	WEQX	WDST
KTCL	KPOI	WXSX
KNRX	WKRL	KQRX
WLUM	KFTE	WWSK
KKND	WIXO	KHTY
WRXQ	WJSE	KHLR
WHTG	KTOZ	WGMR
	KBRS	KFMZ

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New York's K-Rock

Breaking the rules and redefining Alternative

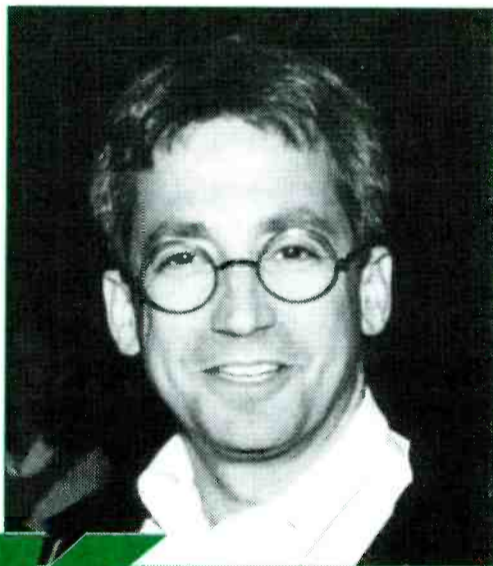
If there is one station that best typifies today's Alternative spirit, it very well may be WXRK in New York. At first glance, this may seem surprising, since WXRK is one of the few Alternative stations in the country that has expanded its playlist to include such non-alternative acts as Van Halen and AC/DC. However, in today's rapidly changing world, it is clear that the old rules don't apply. Breaking rules and questioning previously held sacrosanct beliefs — this is the new spirit of Alternative, and no one represents this ideal better than WXRK and its programming staff.

K-Rock PD Steve Kingston built his career by running pre-eminent CHR stations, culminating in his reinvention of the format's flagship station, WHTZ/New York. Kingston was one of the few CHR PDs in the country who weathered the Alternative storm, and as he is doing today at WXRK, he did it by breaking the rules. In 1993, he made WHTZ into the de facto Alternative station of New York while still maintaining the station's image as a female-focused hit station with a tight female focus, a difficult feat that drew the attention of the industry. Many CHR stations followed Z100's lead and incorporated alternative hit music into their musical mix. The ones that didn't suffered as the alternative freight train rolled right over them.

Two of the people who were following what Kingston did were Infinity (now CBS) President

Mel Karmazin and WXRK GM Tom Chiusano. Karmazin saw in Kingston someone who was solidly grounded in the fundamentals of good broadcasting, yet clearly willing to break the rules when they needed to be broken. So, when WXRK switched formats to Alternative, Kingston was brought on board to helm the ship.

Since Kingston had to sit out his WHTZ non-compete, the station was assembled by fellow Infinity programmer KROQ/Los Angeles PD Kevin Weatherly, with help from his staff in L.A.



Steve Kingston

**K
ROCK**
92.3 FM RADIO

and WXRK Operations Manager Sam Milkman. In many ways, Milkman was the rock on which the new K-Rock was built. He was the detail man who implemented the plans that he, Weatherly, and the rest of the staff put together. As Kingston would later say, his job was made much easier with Milkman in control.

As K-Rock evolved, it became clear that a new musical direction was necessary to reach the elusive male rock fan who made up the bulk of morning star Howard Stern's audience. It was at this point that Kingston made the decision to refocus the station's music. While it was a broad change, most people concentrated on the fact that the station added select songs by bands like AC/DC, Van Halen, and Guns N' Roses. Indeed, rumors of a format change to Active Rock

were rampant. And then the final piece of the WXRK puzzle was put into place: Kingston hired former KDGE/Dallas MD Mike Peer as his music director.

Peer shares Kingston's sensibilities. He, too, started at CHR, and he also made a distinctive mark with ahead-of-his-time thinking. He is perhaps the only person who can honestly say they single-handedly launched a gold-selling dance track out of Austin. When he moved to Dallas, his openness to a variety of musical styles served him well in KDGE's battle with crosstown Rock outlets KEGL and KTXQ. The move to New York brought together Kingston the programming revolutionary and Peer the musical revolutionary. One look at the recent Arbitron ratings clearly shows that the war they are fighting — breaking industry rules and conventions to better serve the listener — is a war they are clearly winning.

Steve Kingston

In the following interview, Steve Kingston shares his thoughts with the industry for the first time since taking over the helm of WXRK.

R&R: What kind of plans were you turning over in your head as you prepared to take over the PD gig at WXRK?

SK: My plan was to build a Rock station after Howard as compelling as the Howard Stern show. I didn't have a specific plan or agenda beyond that, other than to observe and absorb as much as possible from the template of the Alternative/Modern Rock format, Kevin Weatherly's KROQ. Kevin had launched an incredible Alternative Rock station, custom-crafted for New York and the flagship Howard Stern station. From the moment Howard signed on the "New 92-3," I knew that Infinity had lit the fuse on a very large explosive. Kevin's music was seamless, and KROQ's production, by John Frost, immediately dated everything else in the market. With Operations Manager Sam Milkman working side-by-side with Kevin, I knew the station was in good hands until I could get back to work. In the meantime, I watched and learned as much as I could from Kevin.

R&R: Was there anything in those lessons that surprised you?

SK: Men are a lot less passionate about our medium, our business, and music in general than women. They'll tell you they know every song on the radio and hate everything. Women are much more forthcoming with information about their musical preferences.

R&R: Did your CHR experience help you?

SK: Yes. I wasn't burdened with any preconceived notions about this format. Nothing was cast in stone. I made no assumptions about the expectations of the audience or nuances of the format. I questioned everything and shook every assumption about this format and audience that I possibly could. My background allowed me to bring a fresh perspective.

R&R: That happened with Kevin when he took over KROQ.

Continued on Page 57

JUST THE FACTS: WXRK/NEW YORK

Address:
**40 West 57th St.
 New York, NY
 10019**
 Phone:
212-314-9230
 FAX:
212-314-9338

GM:
Tom Chiusano
 PD:
Steve Kingston
 OM:
Sam Milkman
 MD:
Mike Peer
 Programming Assistant:
Marc Birger

Airstaff:

6-10am:
Howard Stern
 10-2pm:
Julie Slater
 2-6pm:
Razz
 6-10pm:
Cane & Altar Boy
 10-2am:
Booker
 2-6am:
**Ryan Chase,
 Matt Sager**

Specialty shows:

Solid State (dance show) Sat. 10pm-4am w/Liquid Todd

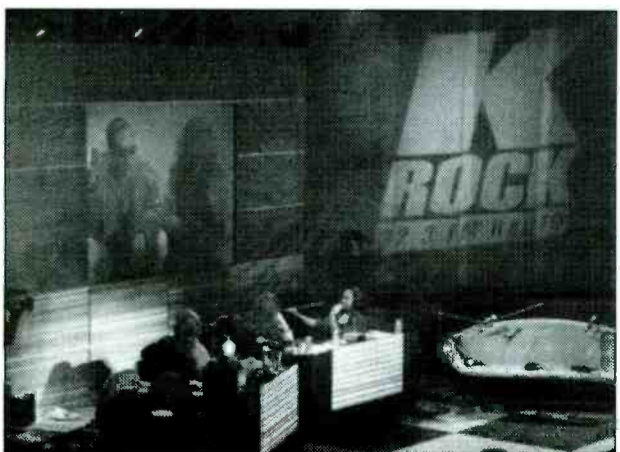
The Buzz (new music show) Sun. mid.-2am w/Jake



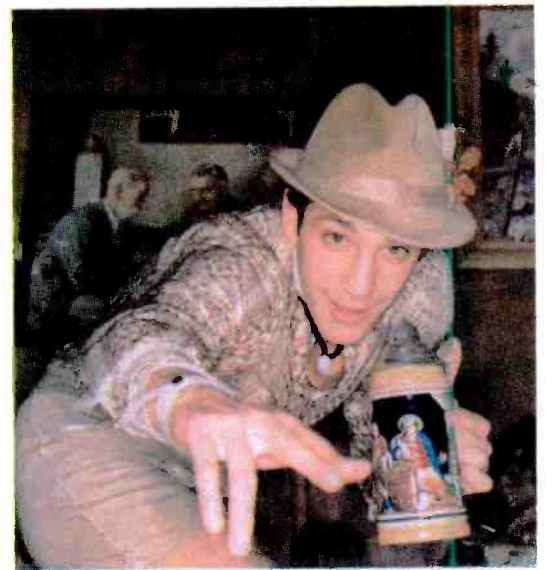
Midday host Julie Slater



Overnight host Matt Sager



Morning hosts Howard Stern, Robin Quivers, and Fred Norris interview Van Halen via satellite.



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Drinking In L.A.

Just Added:

WROX WGMR WBNK KGDE

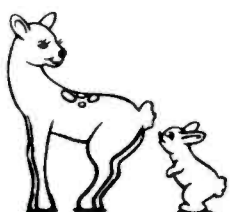
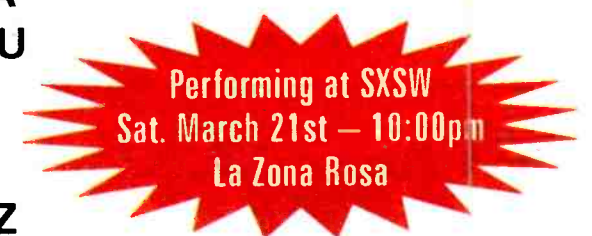
Leading The Way:

99X	WFNX	KNRK	KNDD	XHRM	WAQZ	KTCL	WFBZ
WBRU	CIMX	CKEY	WMRQ	WOXY	WRAX	WPLA	
WBTZ	WCYY	KJEE	KFMA	KKDM	WBZU	WPGU	
KACV	WBER	WDST	WJSE	WGBD	WTGZ		

Top 5 Phones:

99X WOXY KNDD KFMA KJEE WRAX WBTZ

The first single from their debut album *Glee*



Produced by Haig V. for A Zoobone Sound/Bob Power/EP Bergen and Bran Man
Management: Global Management © 1998 Audlogram Records hollywoodandvine.com/branvan3000



“fought the urge to do
it skin-to-skin”

Already jumped in:

KPNT
KROQ
LIVE 105
WNNX
KZNZ
XHRM
KEDJ
Y107
WXDX
KNRX
KWOD
WZAZ
WEND
WEDG
WHTG
WPBZ
WPLA
WBZU
WQBK
WKRL
KGDE
WHMP
KKDM
WEJE
WXZZ
WJSE
KTOZ
KLZR
KHTY
WPGU
KHLR
KFMZ

the urge

“jump right in”

the first single from the new album

“Master of Styles”


Produced by GGGarth

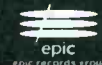
Management: Phil Dunscombe
for Fresh Management.

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New York's K-Rock

Continued from Page 54

SK: Kevin brought his CHR experience and sensibilities to KROQ. In the early '90s, Guy Zapoleon did the same thing when he launched the Mix AC format, superseding its 25-40-year-old female target and, at the same time, becoming the de facto Top 40 by exploiting the weakness in Top 40. I maintain that the CHR sensibilities these guys brought to their new challenges are what made these stations work. Good radio fundamentals work, no matter what the target.

R&R: You stated that men are less passionate. Does that make your job a little more difficult?

SK: Sure it does. On the other hand, it may be tougher to reach them, and it may be tougher to compel them to listen, but they do listen.

R&R: What are some of the things you can do to reach these guys?

SK: Unfortunately, the passion for music necessary to carry the format doesn't exist. So, we've developed a blend of the biggest rock titles mixed with music worth investing in to develop future artists and revitalize the format. In essence, we've created a recipe of hit songs and gold consistent with our musical strategy to tide us over until the next wave of passion-inducing currents comes to the market.

R&R: What are some of the nuances that you found particularly striking as you watched Kevin build the station?

SK: Well, it is important to be real in this format. I've learned that a lot of the Barnum and Bailey ways of doing things — producing events, creating the imaging — aren't necessary here.

R&R: Many people feel that those things hurt the format's credibility.

SK: That may be true to a degree, and for a long time I was afraid to make certain decisions or changes based on "indie credibility." That's all well and good when you have the resources and the arsenal of artists and the raw materials necessary to build a compelling radio station, but the bottom line is: I was hired by Mel Karmazin and Tom

Chiusano to improve the station's performance on the air after 10am, and, quite frankly, a lot of that stuff didn't matter, a lot of the indie cred and a lot of the baggage. The indie cred bunch in this format can easily distract a programmer whose real job is to attract a mass audience. We're *broadcasters*, not *narrowcasters*. In today's reality, there aren't enough indie cred listeners available, unfortunately, to support a radio format. Most of them feel like "their" music has been exploited, co-opted, and corrupted by mass exposure anyway, and have gone back to listening to their CD collections. People wanted something compelling on the radio that appealed to guys, and we found out exactly what pushed their buttons and pushed them.

R&R: Did you add New York elements that you knew from your tenure in the market that Kevin might not have seen?

SK: There wasn't a lot I could do to improve upon the presentation of the radio station. I had a strong lineup and state-of-the-art production that was shipped in on a regular basis from the West Coast. The only place we were suffering was where other stations were suffering, and that was that the expectations of management and myself were greater than the numbers that we were printing every month in Arbitron. The bottom line is that, fortunately, this company is progressive. They had the vision and the confidence in the programming people that allowed me to come in and break some rules, and that's what we did. The opportunity for WXRK had changed as well. Kevin and Sam had accomplished their goal to force Q104.3, Z100, suburban Y-107, and others out of or away from

Men are a lot less passionate about our medium, business, and music in general than women. They'll tell you they know every song on the radio and hate everything.

— Steve Kingston

It is important to be real in this format. I've learned that a lot of the Barnum and Bailey way of doing things — producing events, creating the imaging — aren't necessary here.

— Steve Kingston



Late-night host Booker



Afternoon drive host Razz



The Buzz host Jake

the format before I started work. That allowed us to develop a new strategy — to be a Rock station. The market's landscape had changed, and my job was to optimize that opportunity.

R&R: You definitely broke some rules musically. Did you get a lot of heat for that, and if you did, how did that compare to the heat when you took Z100 really Alternative?

SK: For the record, Z100 never went "really Alternative." We saw a huge demand for rock music among 20-30-year-old women. This isn't the target for a real Alternative station, although, by default, we certainly brought a number of Alternative fans to the station

because the Rock stations in the market at that time chose to ignore this opportunity. We merely took advantage of that, but the station was about songs, melodies, and hooks that appealed to women. Z100 didn't change formats, it changed *the* format that was CHR at the time. You ask me whether we took heat for making changes in that format as well as this one. We raised a lot of eyebrows and piqued a lot of curiosity, but, ultimately, we created huge audience followings for these stations.

R&R: How do you feel about how K-Rock sounds today? Is it pretty much where you want it to be?

SK: There's an occasional train wreck and some rough edges that we're in the process of filing down. When you're breaking ground and laying track, it's difficult to research a direction and a strategy. We are in touch with our marketplace, and we have all the tools necessary to make responsible decisions, some based on passion and gut, others on science and experience. The only constant in radio today is *change*. The competitive landscape, station ownership, and musical preferences are all in a constant state of flux, moving at a much faster speed than in the past. My advice is to choose your strategy, take responsible chances, and go for it. Don't simply wait around for a format to recover from a "recession." Be proactive and fix things.

R&R: Let's go back a little bit, because I want to give you the opportunity to talk about the musical changes that took place. It did seem that they were universally misunderstood, and if not misunderstood, at least misinterpreted. How did you decide on making those changes? Was it a research project or a burst of inspiration?

SK: It was a combination of both. We studied what wasn't working in this market

Steve Ellis

Senior VP
Promotion
Mercury Records



Role of Alternative in Mercury's release schedule: Alternative plays an important role as a proving ground to spread to other formats, be it Active Rock or Pop. We feel other format programmers feel more of a "safety zone" if a song has proven itself at other formats.

Mercury's view of Alternative: Alternative is very important to the future success of Mercury. As we saw in recent years, it helped catapult the futures of Joan Osborne, the Cardigans, and OMC. Alternative, no matter what form it's in, will be important at Mercury.

Thoughts on Alternative radio: It is becoming a gray area as to what Alternative radio is today. More and more programmers are determining what Alternative means to their stations relative to their competitive market situation. Programmers are starting to really step out on their own and not follow the leader.

Continued on Page 59

WXRK As An Alternative

Spring '96	Summer '96	Fall '96	Winter '97	Spring '97	Summer '97	Fall '97
3.0	3.4	3.6	3.6	3.8	3.5	4.1



Ruling the specialty shows -
#1 Virtually Alternative
Top 5 - R&R and FMQB

New this week:
WARQ, KBRs, WIXO, WBER, KESO, KZYR

Already causing trouble at:
KEDJ, WMRQ, WROX, KFMA, KLZR, WOXY,
KQXR, WHTG, KBRs, WDOX and many more!

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Join us for Free Goat Rides,
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8pm - Memory Deam
9pm - the honeyrods
10pm - 2 Skinnee J's
11pm - Ugly Americans
12am - Gov't Mule

Top 5 Phones already at:
KLZR, WROX, KEDJ

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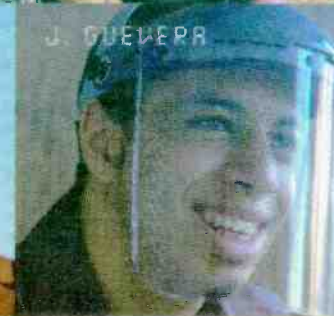
ROY ACTION

THE SPICE

R. RAYS

J. GUEVERA

STUPPY



New York's K-Rock

Continued from Page 57

and others. We put some smart people in a room with all the available data, and we set out to reinvent the format. We played with it, and we nurtured it, and we tweaked it. We knew what didn't work, and we knew what we thought would work. In the end, there were certain records that seemed to rise to the top, along with certain genres of music, certain styles of music. There were certain barriers and preconceived notions that needed to be broken down in order for us to park all these ideas on our frequency.

R&R: *The difficulty had to be increased when you were basically building an Alternative station at a time when the general conception was that the music had never been softer. Did that make the job that much harder?*

SK: It made the job harder, but we were in the very fortunate and unique position of being challenged internally to "do something."

R&R: *How would you describe where you are at musically today?*

SK: If you looked at our playlist and assigned a sound code to every song in our library, most programmers would label WXRK an Alternative station, while others would say, "They play Metallica and Tool. They're a Rock station." We power the hits, and we obsess over tempo and balancing the musical flow of the radio station. Our universe includes Metallica and Tool, Pearl Jam and Smashing Pumpkins, Marcy Playground and the Verve, the Deftones and Sevendust, along with a smattering of compatible gold titles by bands like AC/DC and Guns N' Roses. There is a consistent theme and focus: All these songs fit together and appeal to a 20-30-year-old suburban guy.

R&R: *Certainly Mike Peer has a reputation as having good ears for the format.*

SK: Exactly, and I want to make it clear that Peer is here because he instinctively hears hits. I don't want to burden him with data — I want him to have the freedom to be passionate about the music.

R&R: *How about marketing the station, did you use billboards or TV commercials?*



Mike Peer

Who's to say to a 20-30-year-old man that Pearl Jam may be one of their favorite groups, but Tool or Metallica can't be? I don't get that.

— Mike Peer

SK: There was TV. This is not a big billboard town. We did some TV and a lot of active grassroots marketing on the streets. We got out on the streets and rewarded guys for listening to K-Rock. We acquired exclusive radio sponsorship for the Jones Beach Concert Series, stealing it away from another New York station that had held it for many years. That's all part of building the franchise. We'll have a presence at all the major concert events in the city and at Jones Beach.

R&R: *Did you use Howard Stern's show as an in-house marketing arm for the music part of the station?*

SK: Yes. Howard is our biggest fan and a member of the K-Rock inner circle.

R&R: *That's got to be a huge asset.*

SK: Sure it is, and Howard's a real broadcaster. He really understands what we're doing and what we're trying to accomplish. He genuinely

gets excited by a good idea and participates in many of the big decisions and promotions. I welcome his input. He's helped us kick off major recycling promotions by giving out clues to trivia questions asked later in the day and by reading the exact times of major station contests taking place during the rest of the day. Howard opened up his annual birthday party to our listeners for the first time ever this year, allowing us to build a major recycling contest around birthday party invitations. He's allowed our listeners to join him in the studio when K-Rock artists perform on his show. He's incorporated our jocks into a number of bits and invited them on his show and constantly plays off of K-Rock music and artists.

Mike Peer

Mike Peer is the lightning rod of WXRK's music position, defending the bands he champions to Kingston and defending the musical choices of K-Rock to the industry. It's a tough job, but one that Peer is more than happy to do.

R&R: *What is your overview of where you guys are now?*

MP: The bottom line is that we are New York's "rock" station. We're able to define "rock" in our market. We report Alternative because that is the box the industry has put us in. We focus on the hits, are more musically diverse than an Active Rock station, and we sell tons of product.

R&R: *There has to be some "alternativeness" to you, because you're not the same kind of Rock station as WRCX is in Chicago.*

MP: No, but I think we share a lot of the same artists.

R&R: *But you do have an Alternative vibe.*

MP: Yeah, we definitely have an Alternative vibe, but none of our music decisions are based upon an alternative sound or vibe. We play songs that rock in New York, period. We're not giving added weight to music that comes out of the "alternative" camp.

R&R: *I'm not trying to put you in a box; I'm trying to come to grips with what you're doing.*

MP: It's very simple to everyone except the people in the industry. Who's to say to a 20-30-year-old man that Pearl Jam may be one of their favorite groups, but Tool or Metallica can't be? I don't get that.

R&R: *So you concentrate on rock bands that aren't going to get lost to Z-100 or some of the other stations.*

MP: Absolutely. We're building a franchise; we're building a brand. It's like Steve told me the other night: We want people to listen to the radio, and if they never hear the name of the station, still know who they're listening to. We're building a brand on what we expect K-Rock, New York, to be, and I think you can only do that with the groups. You've got to have artists who are relevant, who make sense to the audience.

Phil Costello

Senior VP Promotion
Capitol Records



Role of Alternative in Capitol's release schedule:

A tremendous role, when you have Sean Lennon, Butthole Surfers, and Beastie Boys records all rolling in the next three months, let alone follow-up tracks from Radiohead, Marcy Playground, the Dandy Warhols, Everclear, and the Foo Fighters. You better believe the format is crucial to us. All these bands have been nurtured by Alternative radio.

Thoughts on Alternative radio:

The format is constantly in flux, which is a good place to be. Some of my peers spend too much time quarterbacking the format, but change is always good. I do think it should go deeper on LP tracks faster, therefore taking an active role in breaking the band as opposed to just a track. Record companies need to give them the tools, i.e., better albums. We are as much to blame for one-hit wonders as anybody. I know that Capitol is addressing that scenario on all fronts.



Night co-host Cane



Solid State host Liquid Todd



Night co-host Altar Boy

Continued on Page 60

New York's K-Rock

Continued from Page 59

R&R: It seems like one of the universal criticisms of Alternative radio in general has been that it has lost the type of focus on artists that K-Rock seems to have embraced.

MP: I couldn't agree more. When you're talking about bands that have had one hit that you haven't heard from for four or five years, the kids have grown up and don't even remember them. The new, younger listener to this format does not know who any of those

bands are. They might go, "Oh, I kinda remember that," but we're not increasing the loyalty to alternative music by playing them. They're right for the time, but they're not going to translate 20 years down the line. Nobody is going to be playing them as a classic alternative hit.

R&R: Who will they be playing?

MP: They are going to be playing Van Halen, they are going to be playing Pearl Jam and Stone Temple Pilots, Scott Weiland, Jerry Cantrell, Alice In Chains. Those are artists, and that's why we've gravitated toward them.

R&R: As MD, what is the most important part of your job?

MP: I think the most important part of my job is that I can find stuff that ignites me. I've always had a hard time if it doesn't ignite me. I'm usually pretty close to the mainstream. I don't consider myself a rock guy or an alternative guy or a pop guy or a dance guy or whatever. I don't think I have a label. I like good music.

R&R: You've got that broad experience. I was just remembering when you played me Sugar Ray's "Fly" in Dallas, and you said it was a smash the day after you opened the CD pro. Before that, you broke the KLF out of Austin. And now you have the Rammstein in New York. Wherever you end up, you really dig up musical nuggets.

MP: That's the thing! If music excites me, I can make it translate to people in the building and get them excited about it, and I can also, hopefully, make it translate to the audience in the way that it is scheduled and through our imaging. I love to make something that people in the building are passionate about into the next big thing.

R&R: You talk to a broad range of people in the industry. What are some of the things that frustrate you in terms of their perceptions of K-Rock?

MP: The confusion as to what we are. People wonder if we are Rock or Alternative or whatever. Depending on who you talk to, you are going to get a different perspective. One person is going to look at you and go, "Look, you play Metallica and Tool. You're a Rock station." Whereas somebody else who sees us playing Foo Fighters, the Verve, and Radiohead is going to call us Alternative. We're a rock-leaning Alternative station. I don't care what you call us ... call us successful. That is the

bottom line. Each person has to figure out their market and where they fit. It goes back to the question of does it matter that an 18-34-year-old thinks Pearl Jam and Ozzy are cool? Does it deliver on the expectations of your listeners?

R&R: Obviously the musical situation is different market to market. You guys are a living testament to that. That said, do you think there are more opportunities for what you're doing in New York out there than people are really willing to take a shot at?

MP: Absolutely. Again, I think we have made ourselves into snobs, therefore assuming that our listeners are snobs as well — "Well, I like Alternative music, so I can't like anything else."

A Slice Of K-Rock

March 5, 1998, 3-4pm

BLINK 182	Dammit (Growing Up)
SUBLIME	Wrong Way
ALICE IN CHAINS	Down In A Hole
FOO FIGHTERS	Everlong
BEASTIE BOYS	No Sleep 'Til Brooklyn
VERVE	Sonnet
PEARL JAM	Given To Fly
TOOL	Aenima

STOP SET

JANE'S ADDICTION	Jane Says (live)
SOUNDGARDEN	Outshined

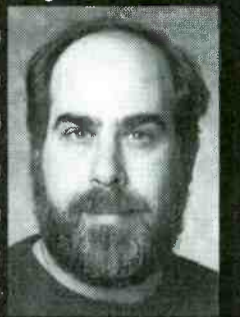
STOP SET

FUEL	Shimmer
METALLICA	Nothing Else Matters

If music excites me, I can make it translate to people in the building and get them excited about it, and I can also, hopefully, make it translate to the audience in the way that it is scheduled and through our imaging.
— Mike Peer

Continued on Page 62

Michael Plen
Senior VP Promotion
Virgin Records



Role of Alternative in Virgin's release schedule: A major role! Virgin's got the premier alternative release schedule — Smashing Pumpkins, Lenny Kravitz, Cracker, Verve, Ben Harper, Massive Attack, a crossover Alternative hit from Brother Cane, and killer follow-ups from Daft Punk and the Sneaker Pimps. We're gonna rule the Alternative airwaves!

Virgin's view of Alternative: Virgin Records is alternative music at its finest. Everything we put out is an alternative to the mundane mainstream! No format exclusives here!

Thoughts on Alternative radio: Alternative radio is at a musical crossroads. They proactively chase and embrace true alternative records, i.e., "different sounding records."

Continued on Page 84



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"ALL I WANT"

New York's K-Rock

Continued from Page 60

I think that's the wrong angle to take.

R&R: How do you feel about the flow of music today? Are you confident that we have turned the corner and have some good stuff coming?

MP: I do believe we have some good stuff coming. I've been very optimistic. I've heard some things in the last couple of months that I could see going on to be groups that we'll want to play in the future.

R&R: The thing I hear from people about the current crop of artists is that we're not just hearing great songs from bands, meaning that when you listen to the whole CD, there is more than just one song on there. You're hearing bands that are putting out good albums.

MP: Absolutely, and I think we need that again. It is a single-driven format right now, but we're trying to change that. When it is such a single-driven format and you can find a band that has three, four, five singles, I think you are doing well.

R&R: Being an album format over the last year and a half certainly must have been an uphill battle.

MP: It has been! But I've heard some good stuff lately, and I think that there are going to be some bands coming out that are going to make people decide whether they want to be that rock-leaning Alternative or the Modern AC Alternative.

R&R: The flow of music is really going to force people to make cold, hard decisions.

MP: And they are going to have to make them quick, because if you don't move, you are going to be trampled on. If you sit there and let the AC walk all over you, they're going to smash you.



Sam Milkman

Before Steve arrived, we wanted to dig in and do a lot of things — like hire everybody, change logos, and get bigger promotions on the air — but we didn't want to paint Steve into any corners, either.

— Sam Milkman

Sam Milkman

At WXRK, OM Sam Milkman had the toughest of jobs: He had to build a radio station without the guidance of the person he was building it for. In such situations, it becomes very easy to second-guess yourself. Milkman, however, dug right in and, with the

help of KROQ's Kevin Weatherly, paved the way for Kingston's arrival. It was an artful job that the industry, for the most part, has overlooked.

R&R: As Steve explained, your first job at K-Rock was to implement the building plan. Tell us what that involved.

SM: I was Kevin's "eyes and ears," since he couldn't be in New York on a daily basis. I interviewed talent and production and music director candidates, oriented and motivated the staff as we hired people, and organized the production and promotion. We needed to step up in a lot of areas, because the station was built as a Classic Rock for so many years.

R&R: The transition from Kevin to Steve was rather long — seven months or so, right?

SM: It took a great deal of commitment and patience on the part of a lot of people, from our GM Tom Chiusano to Kevin to [then Marketing Director, now Westwood One VP/Marketing and Promotion] Peggy Panosh, to the jocks. We wanted to dig in and do a lot of things — like hire everybody, change logos, and get bigger promotions on the air — but we didn't want to paint Steve into any corners, either. Like Steve, I had some learning to do about this format and what made these Alternative stations tick. At the same time, we both brought a different perspective to the challenge, and by asking a lot of questions based upon our other experiences in Pop radio, I think we tested and re-evaluated many assumptions about the format that other programmers would have overlooked as "givens."

R&R: Steve calls you his "secret weapon." What does he mean by that?

SM: Part of Steve's model is to surround himself with people from different backgrounds and perspectives who will challenge him, test his assumptions, tell him he's crazy if

Continued on Page 84

Jerry Blair

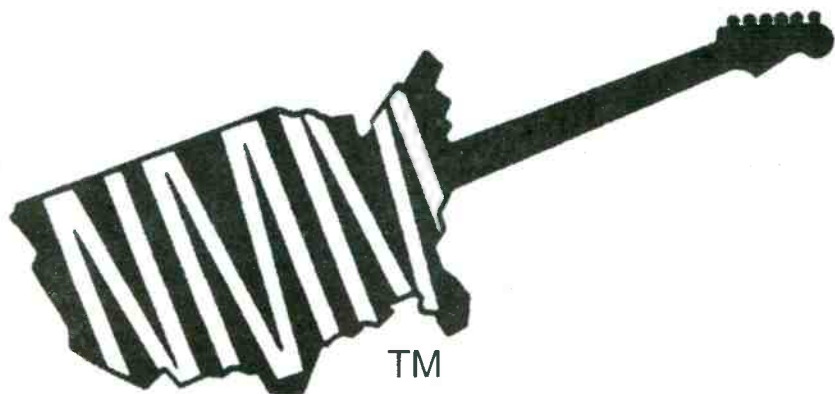
SR VP/Columbia Records



Role of Alternative in Columbia's release schedule: The key is to be intelligent on your radio marketing plan on each and every project. To say that you are going for an "all out" blitz at Alternative alone is rarely the plan of attack.

Columbia's view of Alternative: Alternative radio plays an important role in our upcoming release schedule. For example, Getaway People is being thoroughly embraced in Chicago at Q101 with huge phones, solid research, and sizable inquiries at the retail level. In Sacramento, we might opt to build the record at KZZO, which has gotten early response and is considered an "Alternative station for adults."

Thoughts on Alternative: I've always hated trade magazines' delineation of stations by format. One man's
Continued on Page 84



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Weiland: Willing To Risk It All

The solo Pilot flies in uncharted airspace in his life and career

by Sky Daniels

What a world we live in! If we're supposed to be in a cycle that's a return to "good-time" music, then when does the music business start celebrating? While it's not quite as bland a period as earlier days of Pat Boone and *Saturday Night Fever*, we nonetheless are experiencing an evolution toward the lighter side born of the marriage of big-label business and radio deregulation. The price isn't right, so the pressure is on.

I'm talking about the pressure of performing under the weight of \$300 million annual quotas. That's enough to test any label executive's creative resolve. Likewise, edicts to show 40% rates of return on

broadcast holdings make life pretty challenging for the PDs who still, deep inside, yearn to take the same kind of musical risks that they used to. In Corp-World '98, who wants to stand up to the heat?

This pressure to conform eventually impacts upon the expectations placed on musical artists as well, especially those who have been deemed "profit centers" by the bean-counters. Annual budgets are built around projected platinum sales figures from these superstars. The label execs judged most savvy are those who can coax these grungy growth industries into staying the course and delivering the product.

Radio wants the goods to keep on coming as well. Last month's bad ratings trend just might be improved if the right run of superstar material starts to flow. While critics want artists to challenge the status quo and reinvent themselves and, in the process, broaden our artistic horizons, radio is satisfied with "With Or Without You, Part 4." So is the general public — just ask Bruce Willis or Mel Gibson, who made millions from Roman numerals.

All of which makes the saga of Scott Weiland even more remarkable....

Straight Out Of Cleveland

Over the last couple of years I've gotten to know Weiland on a personal basis. I've sat back and watched the vortex of notoriety swirl around him like a raging tornado. Some of it, by his own admission, has been his own doing. Weiland is, unconsciously, a classic "tortured artist." While many have come to see him as a brooding, intense antihero icon of the grunge era, the reality is that he is impossible to categorize. He is complex, driven, thoughtful, funny, and angry — often in the space of a single sentence.

Watching Weiland wrestle with his demons privately and witnessing the industry perception of him provided the perspective that compelled me to write this article. For me, a clearer picture of him crystallized one evening last year as we dined on New York pizza with friends. Weiland talked about his childhood in Cleveland and the musical influences he was exposed to and enamored of. Having been raised in the Cleveland area myself, I immediately connected with his love of all things glam — from David Bowie to Roxy Music — the heroes who would ultimately inform and inspire his eclectic and unexpected solo debut, *12 Bar Blues*.

Weiland also spoke — then, and in the context of this interview — about wanting to try to challenge preconceptions of himself as a person and an artist. He wasn't talking about any kind of self-conscious stabs at critical correctness. He simply wanted to try to dig deeper and forge an artistic path reminiscent of his heroes. As he has stated, those artists were willing to risk it all to move themselves and their audiences forward.

Nowadays, however, the stakes have risen.

Keep It Simple

In typical fashion, this interview with Weiland occurred unexpectedly. Working with Atlantic Records, Weiland's label, I attempted to set it up around the shooting of the video for his single, "Barbarella." We discussed what might be a favorable time, considering that Weiland hadn't yet set a press schedule. Both Gary Spivack and publicist Bobbi Gayle went to work on putting the interview together. Imagine my surprise when, an hour later, Weiland and Scott Brown of the Arnold Stiefel Company, Weiland's management team, were on the phone. Scott wanted to talk right then and there.

I asked if he was at all intimidated about the prospect of going solo at the outset of the project. After all, he was operating outside the safe haven of the 17-million-selling entity of Stone Temple Pilots. "I started this out with no premeditation," he responded. "The record had a spur of the moment initiation. I had been listening to PJ Harvey's *To Bring You My Love* and was so moved by that record that I wanted to record something that captured its essence. Prior to that, I had been wondering what I should do during the hiatus of STP. I considered re-forming [his original group] the Bastards. This was so off-the-cuff, it was a totally unconventional approach.

Everything in your life gets magnified beyond any degree any normal person is prepared to deal with. I found everybody in my life tending to relate to me in one extreme or another. They either tried to save me or cheer on the demise.

"The song that kicked the whole thing off was 'Desperation #5.' I had just gotten out of detox and was spending time resting and listening to records like Harvey's. I picked up my acoustic guitar, determined to make music to this beat her music had inspired. I had this simple eight-track recorder in my home, and I started to try to record this emerging song and realized that I wasn't going to be able to figure out how to make the thing grab the sounds that were going through my head. My brother-in-law, Tony Casteneta, suggested calling Blair Lamb, who has worked on a lot of records. Blair brought over a drum machine and effects, and we started building and crafting the song right there in my room. I worked backwards, starting with a production idea and building a melody and verse around it. I sang the thing in one take through a guitar flange.

"We really worked in primitive fashion to finish that song. We converted the cassette tape to two-inch and spliced sections together to build something totally different. We needed to finish the song through whatever means we had. When we completed it, we knew we had something going."

Something Old, Something New

Weiland and Lamb would eventually head to Ocean Way, an L.A. studio, to finish the mixes, knowing that they had begun a process of experimentation they were bound to stick to. For Weiland, the once-

Continued on Page 66

spacehog mungo city



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R&R Alternative 25-22 (+245)
Modern Rock Monitor 30*-23* 980 spins (+164)
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KMYZ Top 10 phones	WHKT Top 5
KKND Top 10 phones	WXVO Top 10
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KDGE	WAAF
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Weiland: Willing To Risk It All

Continued from Page 64

alternative
evolution

foreboding thought of identifying himself artistically had begun. He admits that he needed the sense of motivation the recording of that first song had provided, saying, "It felt great to have made that song from scratch in such an unconventional fashion. It was so far removed from the deliberate process of modern-day recording. Most people do a solo effort, and they hire musicians who are leading craftsmen. I ended up working with my friends who would show up with one phone call. The sense of urgency was there."

"All the pieces fell together to allow me not to overthink what a Scott Weiland record should be. I knew I shouldn't try to make Scott's solo version of an STP record. That's what the band does best. I just happened to be building a studio for the last couple of years, procrastinating as usual. This gave me the impetus to bear down and build it. I took the advance the label gave me and bought a few vintage pieces of gear — like a Neve sidecar and a Studer 16-track two-inch — and also some modern technology — a digital PCM 800, that kind of stuff. It's the basic gear you need to make a fat-sounding record that the Stones, Beatles, or Zeppelin would have made."

The combination of both vintage and modern technology would serve as a metaphor for the musical intentions of Weiland as well. He remains a student of pop music and is willing to absorb, rather than reject, the essence of those great artists before him. Weiland states, "I really wanted to draw on all the resources I knew musically, considering every inspiration. The great artists that I respect made records that were bold and experimental. One of the records that I was listening to was the Beatles' *White* album. Every song sounded different, no song seemed patently commercial, yet, as a whole, it made for a great album."

"I wanted to make a record that was a wild journey from Paris to Brazil to Tahiti, and, yeah, the dirty downtown back alleys of L.A. The record I had in mind was as cinematic as it was aural. I had influences and equipment that were vintage. Some of the pieces were there as monuments to the great records. We also had the cutting-edge influences and equipment that would make it more a contemporary than a revisionist statement."

"The people I love were always experimental. I was fortunate to work with one of them, Daniel Lanois, who played guitar on the record and in my current touring band. We also drew from the inspiration of someone like Brian Eno, who really has helped provide records that were quantum leaps stylistically. This wasn't a sequenced record; it was an organic process of building and crafting. Ironically, I've had people comment on songs they felt were very *au courant*, when in fact they were made in the most old-school fashion. I'm sure any great electronica artist owes a debt to the studio creativity of a George Martin."

Defying Expectations

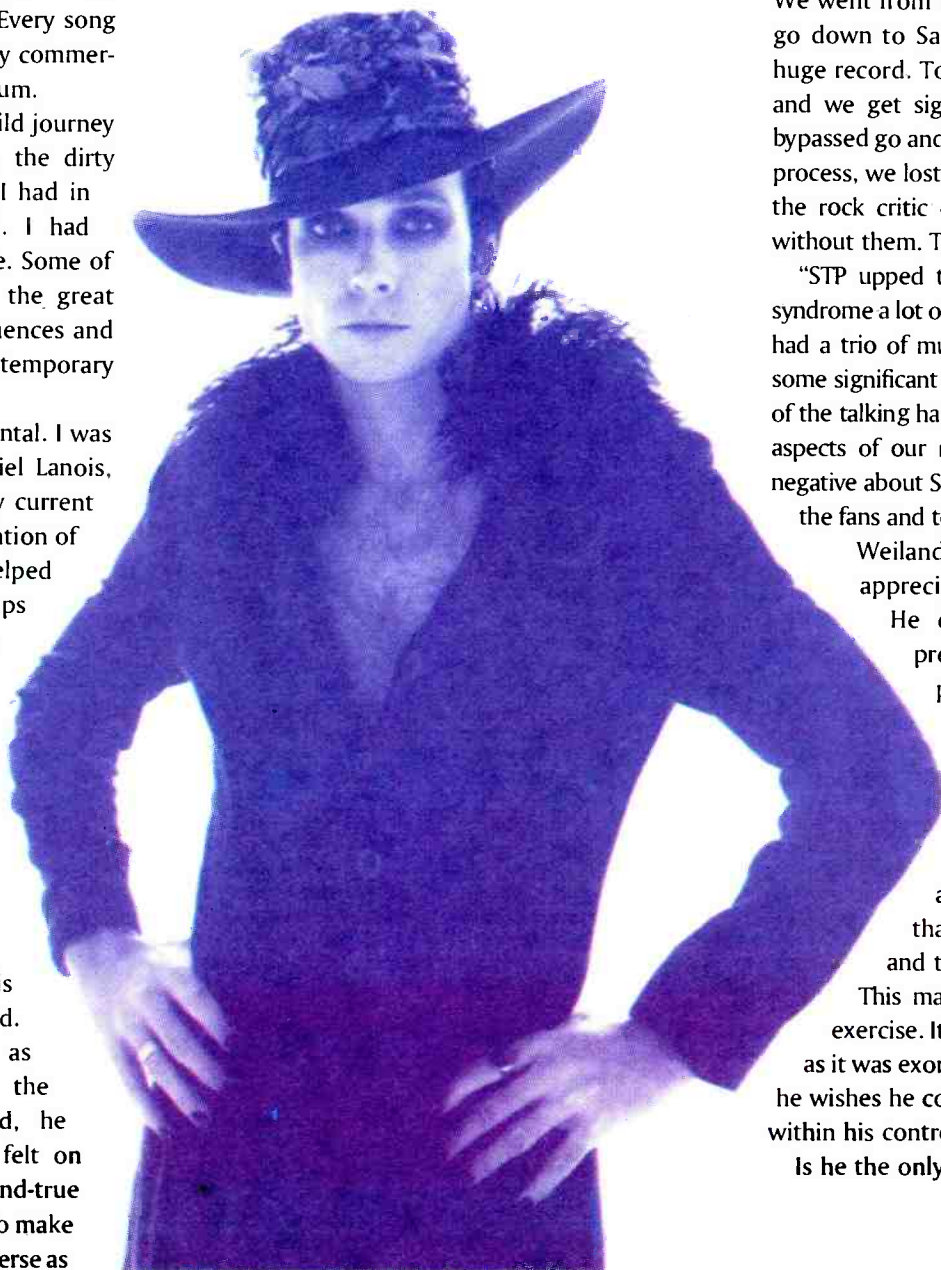
Weiland was paying off karmic debts of his own throughout the making of this record. While the album surely can be viewed as cathartic, Weiland certainly doesn't see the process as something liberating. Instead, he openly acknowledges the uncertainty he felt on many levels — not just leaving the tried-and-true confines of Stone Temple Pilots, but daring to make a record that wasn't even within the same universe as

Plush. Admits Weiland, "I had moments of apprehension where I was downright scared. I still have them now. I recognized that I was making a record that defied expectations."

"The irony is that I am finally getting critical acclaim for the first time in my career. The early reviews have been supportive. But I still question whether the people who loved the rock intensity of STP can relate to this broad an effort. Will they find it obscure? I am conscious that I made a different record, and I didn't make it to defy expectations. I wasn't being that selfish. I just made a record that challenged me and the musicians I worked with. Having people like Blair, Daniel, and Tony around helped. I honestly would ask the question, 'Am I crazy for going off the beaten path?' I could trust their responses."

Trust is not a commodity that Weiland came by easily. His high-profile bouts with substance abuse made him a target of intense media scrutiny. This is a time of media lynchings, where every sensationalized subject gets strung up and hung high. For Weiland, the game literally began to take on life-or-death proportions. Anyone who has been subjected to the

STP upped the ante by defying the one-hit-wonder syndrome a lot of bands that grow that fast fall prey to. We had a trio of multiplatinum records and, in the process, some significant songs. That legacy speaks for itself.



glare of the paparazzi will tell you of its blinding effect.

And Weiland wasn't seeing so good as it was.

He says, "Real drama. Everything in your life gets magnified beyond any degree any normal person is prepared to deal with. I found everybody in my life tending to relate to me in one extreme or another. They either tried to save me or cheer on the demise. In the midst of that, I'm trying to make a record that goes against people's preconceived notions. I'm lucky I work with a lot of musicians who have been on the chemically induced highway to hell and helped me work through that."

The same sensitivity that sent Weiland back to that highway time and time again allows him to see things with surprising clarity. He concedes, "I know that there are some people who want Stone Temple Pilots to exist as a machine. I also know there are true fans who want it to be for purer reasons. I know what they are saying to me when they sheepishly ask if STP will play again. They love the band. Any act that sells 17 million records is going to mean something to its fans. I love giving that satisfaction to them."

Growing Up In Public

Weiland should therefore be commended for making this record at a time when he would have had an excuse to do nothing. Instead, he found solace in creating music that he believed in, music like that which he always went to in his own moments of uncertainty. Like many of his successful peers, Weiland grew up in public — fast. Says he, "Stone Temple Pilots didn't have the growth process most bands possess. We went from being an obscure L.A. band that had to go down to San Diego to gain attention to having a huge record. Tom Carolyn and Don Muller hear a demo, and we get signed. Suddenly, we become mega. We bypassed go and definitely collected the \$200. But, in the process, we lost any hope of ever gaining the support of the rock critic community. We got big, in their eyes, without them. They didn't feel any connection."

"STP upped the ante by defying the one-hit-wonder syndrome a lot of bands that grow that fast fall prey to. We had a trio of multiplatinum records and, in the process, some significant songs. That legacy speaks for itself. Most of the talking has, therefore, been relegated to the drama aspects of our relations. I never want to let things be negative about Stone Temple Pilots; it means too much to the fans and too much to me."

Weiland is hopeful that this record will be appreciated, but holds his optimism in check.

He doesn't dwell on success or failure, preferring instead to finally just get perspective on what is in front of him. He says, "I'm dealing with right now. I feel pretty good doing that. I'm not going to build up any great expectations."

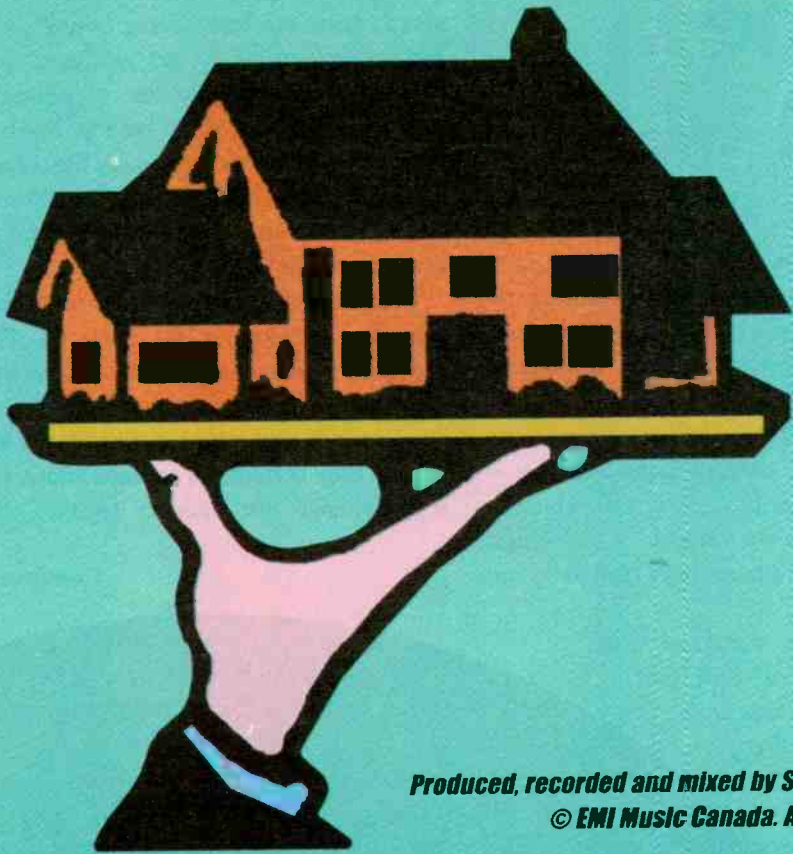
He does speak of a future with STP, referring to the existing situation as a "hiatus." He seems to understand that both the music they make together and the recognition it receives are valuable.

This makes *12 Bar Blues* more than a vanity exercise. It was a record that wasn't made so much as it was exorcised. Weiland sought to create a world he wishes he could live in in the only context that was within his control — his music.

Is he the only one who wants a brave new world?



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Spacehog: Go Big Or Stay Home

Finally, an act that
wants (and needs) to
be rock stars

by Sky Daniels

You can see market conditions evolving toward yet another glam revival. Later in the year, the movie *Velvet Goldmine* is sure to become a cult phenom, and its attendant soundtrack (produced by R.E.M.'s Michael Stipe) will surely cause a buzz. A recent *Rolling Stone* article basically suggested that the fashion is fact once again.

As far as overall visuals and stage presentation goes, I've attended a lot of concerts in the last few years where the people onstage seemed so ill at ease, so aloof, they made me feel like I was intruding on them by being there. That was definitely *not* the case when I caught Spacehog's tour-opening performance before a packed house of adoring hometown fans in New York.

It seems odd referring to the Big Apple as the "hometown" of this quartet, but by now everyone knows the tale of how Royston Langdon (bass/lead

Along with Radiohead's *OK Computer*, the *The Chinese Album* marks yet another foray into exploring the album as a complete and conceptual entity. In a recent *New York Times Magazine* article, the idea of the rock album as an obsolete art form was examined. The article declared that — with evolutions in technology, radio programming, and sensory bombardment — today's audience no longer possessed the inclination nor the attention span to absorb a full-length document such as the epic albums once crafted by Pink Floyd and the Beatles.

Langdon would have none of that, exclaiming, "I don't agree with that thinking. I know a lot of kids who love to sit and absorb brilliant full-lengths like the Verve's *Urban Hymns*. We wanted to create a record that had the feel of a complete entity; one that started somewhere and took you on a

We wanted to create a record that had the feel of a complete entity; one that started somewhere and took you on a journey to many places, ending up with a feeling of conclusion.

— Royston Langdon

vocals) and his brother Antony (guitar/vocals) — originally from Manchester, England — met guitarist Richard Steel and drummer Jonny Cragg while squatting in the squalor of New York's Lower East Side.

In classic Anglo rock fashion, Spacehog would unite as a means of leaving the dole behind and seeking all the indulgences stardom might bring. In life, as well as song, Spacehog intends to live large.

What A Concept!

The band is well into its current tour of the U.S., supporting its brilliant conceptual record, *The Chinese Album*, but I managed to track down Royston Langdon for his take on all things 'Hog. The lads had just returned from a biking trip in Boulder, presumably the first time they had seen the outdoors in some time.

journey to many places, ending up with a feeling of conclusion.

"While not exactly a rock opera, we did work to create a seamless, a continuity where songs connect or crash into each other, depending on the mood. We prefer a total album vs. a song here or there. We take the same approach to our live shows, preferring to give them a dynamic the fans get to ride with."

Sick Of Shoe-Gazers

Spacehog has been both praised and damned for their reverent attitude toward the grand showmen of yesteryear. Langdon gleefully acknowledges, "For years I grew sick from seeing boring shoe-gazers who felt it pretentious to act onstage. Growing up in Birmingham, I had my rite of passage seeing the greatest showman of all, Freddie Mercury of Queen. Seeing him literally changed my life. I came out with a feeling of power I didn't know I had. Watching masters like Mercury or Bowie strut around, it all made dramatic sense to me.

"We also acknowledge the more-cerebral showmanship of an act like the Talking Heads. They made you recognize the scenarios that existed in their music. Take a more contemporary act like the Red Hot Chili Peppers, whom we toured with. I was amazed at the energy they committed to each show, refusing to let the audience not connect to the set. These are

Continued on Page 70



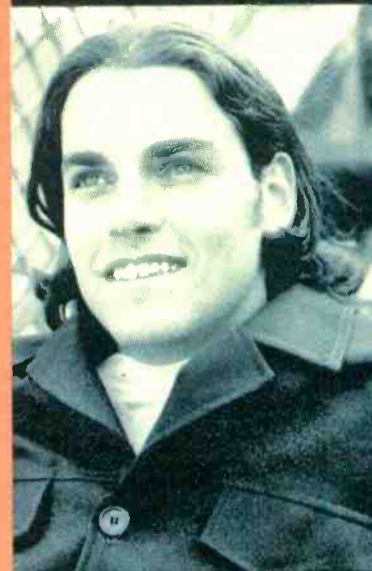
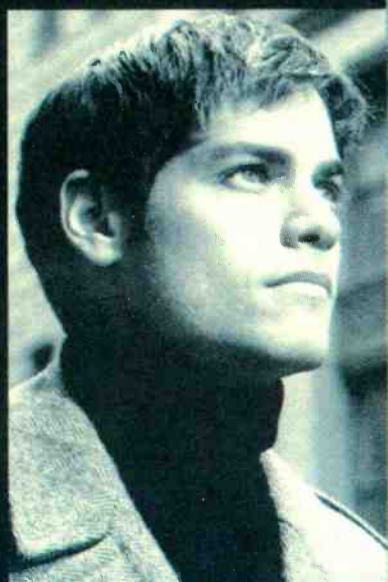
"The music is great and their live show is excellent to watch. More redeeming values to follow as their careers grow."

- Sean Demery, 99x

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Spacehog: Go Big Or Stay Home

Continued from Page 68



**alternative
evolution**

consistent showstoppers who guarantee a performance each night. We wanted to aspire to reach that level."

Langdon admits Spacehog has to continue to work to attain that greatness. He says, "It's a growing process. We have had to learn how to craft a set that has power and dynamics. The show you saw was the beginning of the tour, and we were just incorporating new material into the set, learning the nuances of how and where it fit."

If the show I saw was a work in progress, then I fear the power of the set we are yet to see as the tour roars along. In New York, I stood raving like a lunatic with WXRK/NY's Mike Peer. Peer kept shouting and high-fiving me, continually chanting the evening's mantra: "These guys are stars!"

The Grand Tradition

Stars they are, and unabashedly so. While they may have tempered the over-the-top glam aspects of their last go-round, this latest live incarnation shows Spacehog adding wit and wisdom to the set, courtesy of the acknowledged depth of the material from *The Chinese Album*.

Langdon considers the band's work on this album thusly, "We went in feeling weirder. We weren't going to rehash the last record, though we went back to the comfortable confines of the Barn in Bearsville [in upstate NY]. We had begun performing some of the material live prior to the recording, but a lot of it came from using the studio as a tool. A song like 'Almond Kisses' was a total studio creation. We had just grown a little more proficient as musicians and could communicate our intentions in the studio better.

"We have been listening to a lot of bands that make both complete records and grand statements on tour. We toured with an act, Headswim, which is now working America with Our Lady Peace. Those are two acts that understand how to work a stage. The new Grant Lee Buffalo record is a rock statement, and I can't wait to see it brought to life onstage.

"Spacehog likes to play big. It's what keeps us going on the road. At first, we grew tired of the tedium of touring, preferring to hide in our bus and rooms, just coming out to go to the club at night. It probably stemmed from us being unsure of the geographic



I had my rite of passage seeing the greatest showman of all, Freddie Mercury of Queen. Seeing him literally changed my life. I came out with a feeling of power I didn't know I had.

— Royston Langdon

scope of the States. It was a case of 'Where are we?' This time, we want to stretch out and absorb the influences of the road. We want to see it all! We're not afraid to venture off the path."

Meanwhile, Spacehog continues to work its way toward a legendary stage presence. If, in fact, we are in a cyclical swing toward upbeat music, as many pundits proclaim, then why not the great grandiosity of Spacehog? As Alternative becomes more enamored of

production values, as lo-fi becomes (really big) hi-fi, it makes sense that an act like Spacehog, working with reverence for — but not aping — the grand tradition of Bowie, Queen, and Mott The Hoople, would find an audience in this era. The band's New York devotees come informed with their own tradition of the Dolls, so they understand the trash-and-flash statement that Spacehog so gleefully makes.

Unlike many '80s glam practitioners who relied on Max Factor to do the work for them, Spacehog is connecting its sense of song to the proceedings. The result is a tour and an album that anyone with respect for rock tradition can be proud of. This is one entity whose sum total detections and scans do not compute. Measure it instead in the joyful celebration that occurs each night of the tour. Count the number of fists thrusting in the air if you need numbers to verify success.



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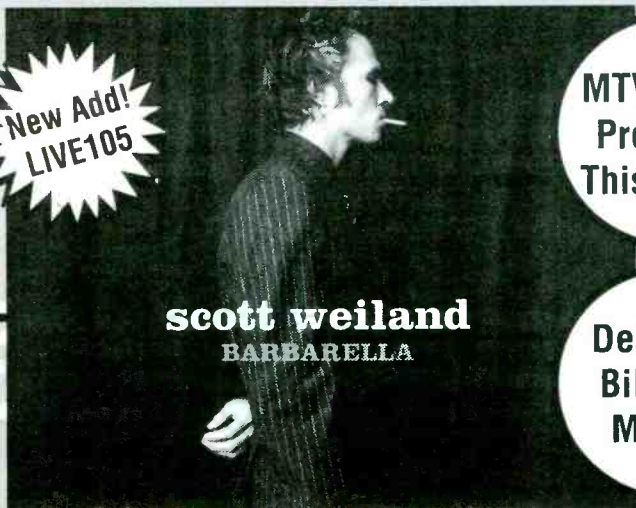
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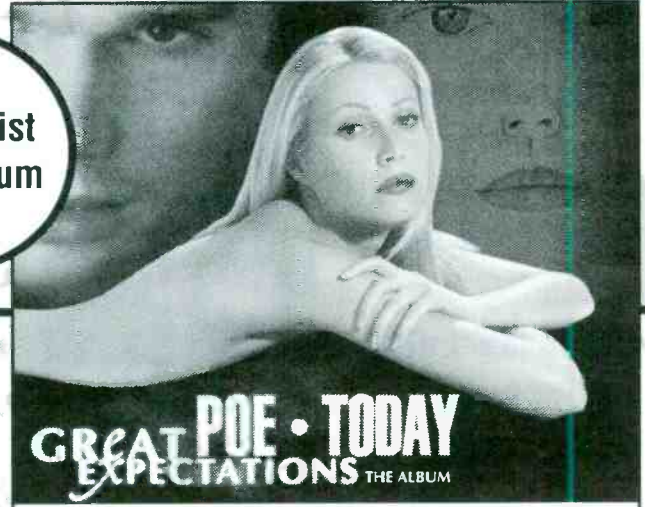
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Nothing Clumsy About It

Our Lady Peace reacts gracefully to growing fame

by Sky Daniels

If nothing else good comes out of the "massifying" of Alternative, it's great to see all sorts of preconceived elitist notions get trashed as we rattle through 1998. There was a time when being from Canada would have been something to sneak past the customs desk of Altworld. If you were from England, you'd be considered a valued import, but coming from Canada relegated you to the duty-free shop.

Alanis Morissette never really admitted her Canuck roots, and Sarah McLachlan doesn't wear Maple Leafs jerseys, so Canada is rarely regarded as having the same thrust of even a Raleigh-Durham. Conversely, every article written about Our Lady Peace seems to begin with the phrase "Canada's biggest band," yet

A Change in Scale

The fact that the latest eponymous track from OLP's new album, "Clumsy," has become a radio hit is considered gravy to the band and label. Speaking from the neighborly environs of Detroit, Raine Maida, the charismatic and theatrical lead vocalist of OLP, firmly states the plan as, "We are working the only way we know how — by playing night after night to fans, giving them a complete show. We knew, coming to the U.S., we'd have to scale down the size, but not the spirit, of the staging to play in clubs instead of arenas. That's one difference from touring in Canada, but we don't let it compromise the result. We just use less equipment and smaller screens. We still give the big effort.

"If we didn't believe in producing the shows, using the filmed vignettes and the staging, we'd probably make money on this club tour. We have never done

along with the chorus to 'Car Crash,' a song we know they never heard on the radio."

The way OLP was able to impact a tough concert market like Pittsburgh is the same way they are overtaking the Northeast, the Midwest, and eventually all of America: through the powerful theatrics of their performance. They are the proverbial "band you have to see live." Having witnessed them in what many consider to be their finest hour live, a recent homecoming concert before 20,000 fans in Toronto, I was stunned by the demographic appeal of OLP. From 12 to 40, they had fans of all ages shouting out the words to every song. At times, you literally could not hear the band over the roar of the audience. It was gratifying to see such devotion from an audience. It also demonstrated to the gathered throng of radio and press luminaries that if OLP could do it there, it was destined to happen everywhere.

Gathering Momentum

And happening it is. As "Clumsy" follows "Superman's Dead" to chart-topping status, expect the forthcoming "4am" to blast through to mainstream consciousness in the U.S. Maida doesn't worry about that sort of thing, though, suggesting instead, "This hasn't been a contrived plan from Day One. We always felt that if we gave our all in concert, airplay would help broaden the base. We're grateful that we are finally getting that support in America, and we do try to show appreciation for the stations. We figure we can take even the grandest songs and capture them with an acoustic guitar in a studio, so we gladly do. We won't become overly intellectual about what we will and won't do to support the record. We just want to maintain some integrity for the music."

That kind of dedication can take its toll. After the Toronto show, where the band had obviously given one of the most draining performances of their career, they were still expected to show up for the proverbial "grip and grin" with the gathered media. Maida had to receive medical attention from the doctors on hand before he could gather the strength to come out and say thanks to those backstage. You can't help but want to pull for an act when you see that kind of commitment. They are showing respect for their audience, their art, and, yes, the hand that cues up their CDs in studios everywhere. As a result, it should be no surprise that Our Lady Peace is rapidly approaching a point where it's conceivable that "Canada" may be detached from "biggest band" when describing the OLP phenomenon.

Maida refuses to consider that outcome, nor does he disallow its possibility. Instead, he refers to having already felt the connection being made with fans from Calgary to Cleveland. Says he, "When you stand on a stage and hear the fans in a sold-out club cheering you on, knowing the songs, you feel that communion taking place. We know we are defying the traditional expectations. Last night in Pittsburgh, all the radio and press people kept telling us that they couldn't believe how many people were connected to the music. The good thing is, now the media is connected as well. You start to feel the thing gathering momentum."

No border, real or imagined, will hold Our Lady Peace back now.



We are working the only way we know how — by playing night after night to fans, giving them a complete show. We knew, coming to the U.S., we'd have to scale down the size, but not the spirit, of the staging to play in clubs instead of arenas.

— Raine Maida



here they are, sitting atop the Alternative charts and just hitting their stride stateside.

It's awesome to consider that most of this has been accomplished through the venerable process of club touring — no shortcuts, no quick fixes. Columbia, OLP's label, recognized that what they have here is a career act and geared their efforts to supporting the organic growth of the band.

things for money. We do it to make it right. We really care about giving fans a show. What we don't do is let the concept overwhelm the music."

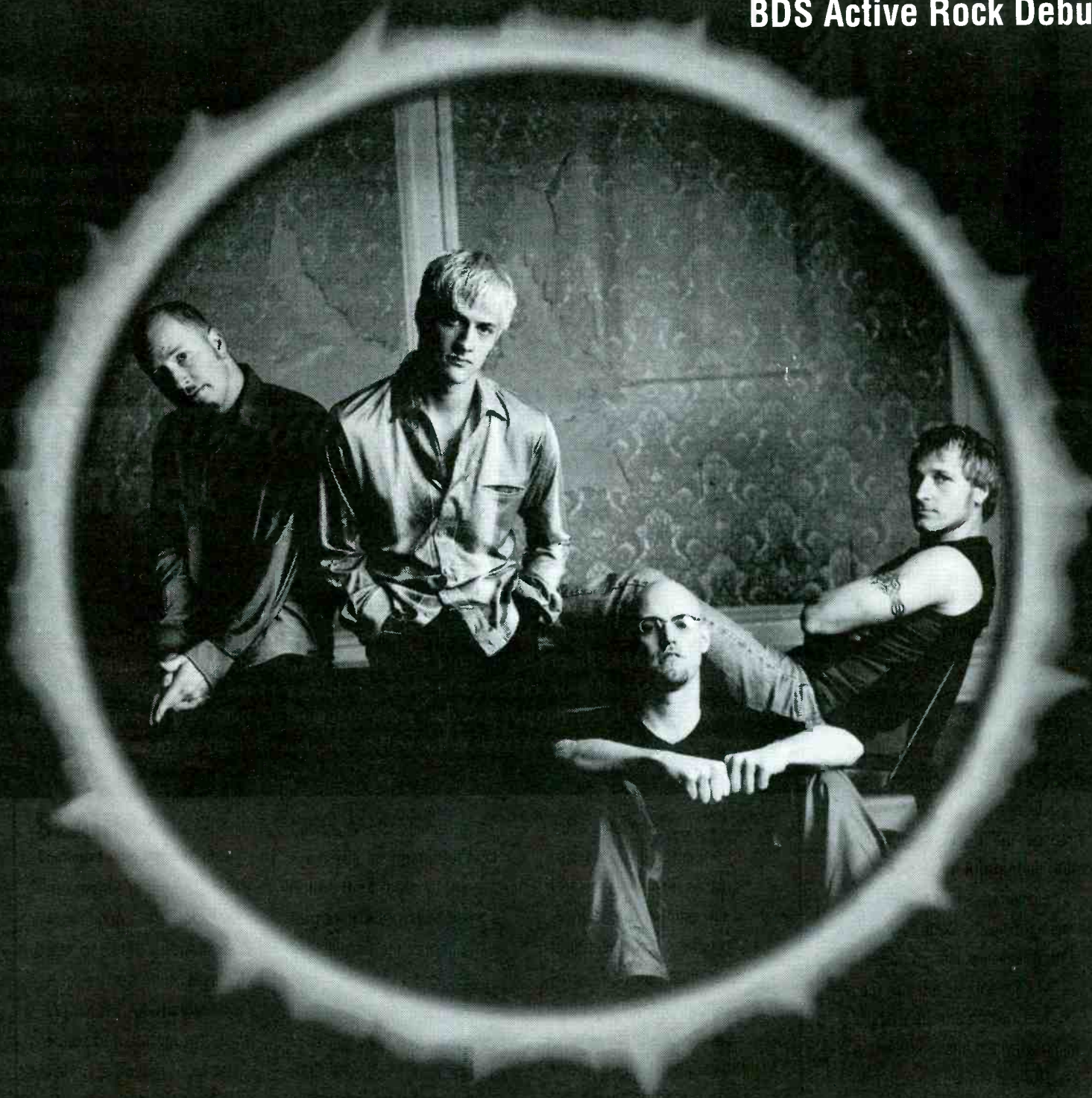
Knowing that their music has connected with fans is what drives OLP's members, Maida, Mike Turner (guitars), Duncan Coutts (bass/keyboards), and Jeremy Taggart (drums). For the last five years, they have virtually lived on the road. Says Maida, "We took two nights off after our last tour supporting *Naveed* before we went into the studio to record *Clumsy*. We maintained an edge to our playing by going in and giving it all in the studio. We believe that above all the indicators of success — like airplay, video acceptance, and press — the real end result is seeing 1200 people in a place like Pittsburgh singing



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Where It's At

Consultant Tom Calderone on the state of the format

Love them or hate them, there is no denying that consultants have a broader view of the trends and influences that affect the Alternative format than almost anyone else. The fact that Jacobs Media's Tom Calderone is also a format programming veteran gives him an even better perspective on things.

Calderone's Alternative format pedigree can't be questioned. He started at WHFS/Washington, where he launched the seminal WHFStival, then moved on to WDRE/Long Island, another Alternative station with a colorful history. His next step was to join Jacobs Media, where he has been ever since.

We are pleased to be working with Jacobs Media in bringing you the Alternative Summit at this year's R&R Convention. As in the past, the meeting will be an intensive look at the practical decisions that need to be made to make the format successful. In the following interview, we give you an early taste of what to expect from Calderone as he discusses the format's past year. And since a significant part of his week revolves around talking music with his client stations, we also ask him for his broad view of the state of the format's music.

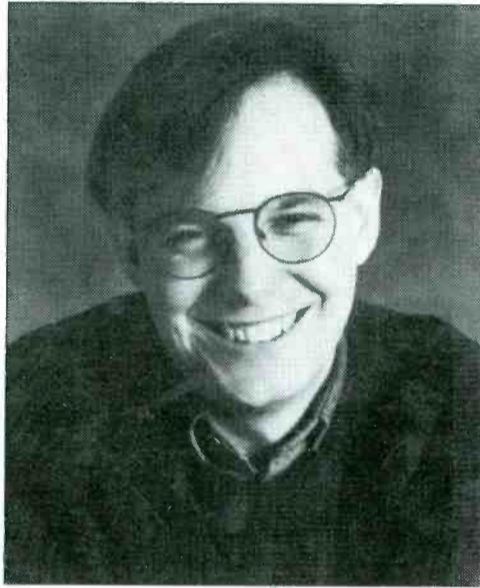
R&R: What's your feeling about what the format has faced over the past year or so?

TC: It has been a challenging year, and, for most of us, it was certainly not a fun time. Looking back, I think the Alternative room suddenly divided into believers and nonbelievers. The people who were in there for the quick fix and not the long haul were questioning their position with the format when they started seeing some numbers go down. The believers rolled up their sleeves and said, "What do we need to do to make this thing a solid property?"

R&R: What did the believers do that differentiated them from the nonbelievers?

TC: They jumped up and worked at being more than a jukebox. They knew that it's about a morning show, it's about marketing, it's about promotions, and it's not about having a midday guy also be the van driver. It's about a nighttime guy who doesn't do three stations in

the building. The bottom line is that it's about committing to the radio station. Those stations that have committed and did it right are doing great. The ones that didn't and decided not to commit to the programming and marketing or the overall 3-D effect of radio — and, in essence, being more than a jukebox — are no longer with us or had to go into a different format. It is no different than Country or Classic Rock. As I predicted in an R&R



Tom Calderone

jacobs media

column a year ago, when Sky asked us to give our opinion on what was happening at that time, I said, "Look, there will be Alternative stations that will die." The ones that decided not to play like big dogs are gone.

R&R: What things weeded out the nonbelievers?

TC: Again, probably just their lack of commitment to the property. Look, there are some stations that have had some rough trends and some rough books, but they stuck it out and said, "This is the path we decided to take. This is where we're gonna go, and, at this point in the station history's, we're part of the tide that's pretty low right now. We need to continue and just persevere and go through it. However, let's make sure we do our research. Let's do the right things to make sure that we are bulletproof, so that when we do get back up again, at least we will hopefully hold that for a while."

R&R: Some people blamed the lack of compelling music and the format's approach to it.

TC: Everyone can have the discussion about whether we are artist-development-

driven or playing too many one-hit wonders. Who cares? The stations that went away did so because all they did was provide a great music jukebox and that's it. I'm making sure that people learn from history that — guess what — there's going to be a time again when we are going to look at the music and go, "Wow, the music is not that strong." That happens with every format, and we have to live with it.

R&R: But don't you think that the lack of a galvanizing musical style had an effect?

TC: Sure, if you don't have any other attributes to your radio station. If you have a strong morning show and you have a great marketing presence and you're able to pull off some really cool promotions that somehow take front and center stage when the music is not doing that great, then, hopefully, that will maintain or at least soften the blow on some of the softer numbers that are coming out. But when you just play the best 250 songs over and over again, that's not a great radio station, no matter what format you are talking about. Allegedly Country is going through the same problem, but there are some killer Country stations that are doing fine because they've got other things going for them than just worrying about the next LeAnn Rimes track.

R&R: It seems like a lot of the problems hit at the same time, i.e., aging demos, new competition, etc.

TC: Yes, but you know what else didn't help? Programmers who sat around pontificating about whether or not grunge was dead. I hate to throw out the "research" word and the term "music test" because it makes some people cringe, but you know what? I don't see anything different in the music

that wouldn't be a recipe for a great-sounding Alternative radio station. If you listen to people saying that Pearl Jam is dead, and you don't pay attention to the record and make it into an event, then Pearl Jam will die. The same thing goes with any other band. It's always great to question things, but to actually make the statement that grunge is over because a couple of bands broke up, well, that's just irresponsible. Tell Creed that grunge is over. Or Days Of The New.

R&R: It seems that there are so many musical forces pulling at the format. You have the Paula Cole, Sarah McLachlan, Jewel sound. You've got the 311 type of sound. You've got ska. You've got electronica. You've got the new grunge. Do you see building musical coalitions as part of the format's struggle this year?

TC: That's always going to be the foundation for the station if it has a rock-leaning sound. You add some ska to the rock, and on top of that you get to the Sarah/Jewel world. I also don't think anyone would discount that Dave Matthews and Blues

Ron Geslin

Senior VP Promotion
RCA Records



Role of Alternative in RCA's release schedule:

With RCA being a diversified label, Pop, Alternative, Rhythm/Crossover, and Urban are, traditionally, all important to the level of business we do. Alternative, however, is extremely important, because it is so "active" in starting what can become mass consciousness later. Dave Matthews Band is a great example of this progression.

Our upcoming releases of Natalie Imbruglia, Agents Of Good Roots, Eve 6, and the new Dave Matthews coming in April will all start at Alternative primarily; move to Modern Adult, Rock, and AAA; and "become" mainstream. I'd say it's a pretty important role.

Thoughts on Alternative radio:

I think it's as viable and important as ever. There have been some ceilings reached lately in the ratings — what with the increases in Top 40 and Modern Adult — but it all depends on what stations you're looking at. If you look at 99X and KROQ, they are great-sounding, highly evolved stations, and you have to really look at the breakouts and demos to judge them fairly.

Alternative is constantly reinventing itself and evolving. That is its nature.

Continued on Page 76

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Executive Producers: Gary Richards
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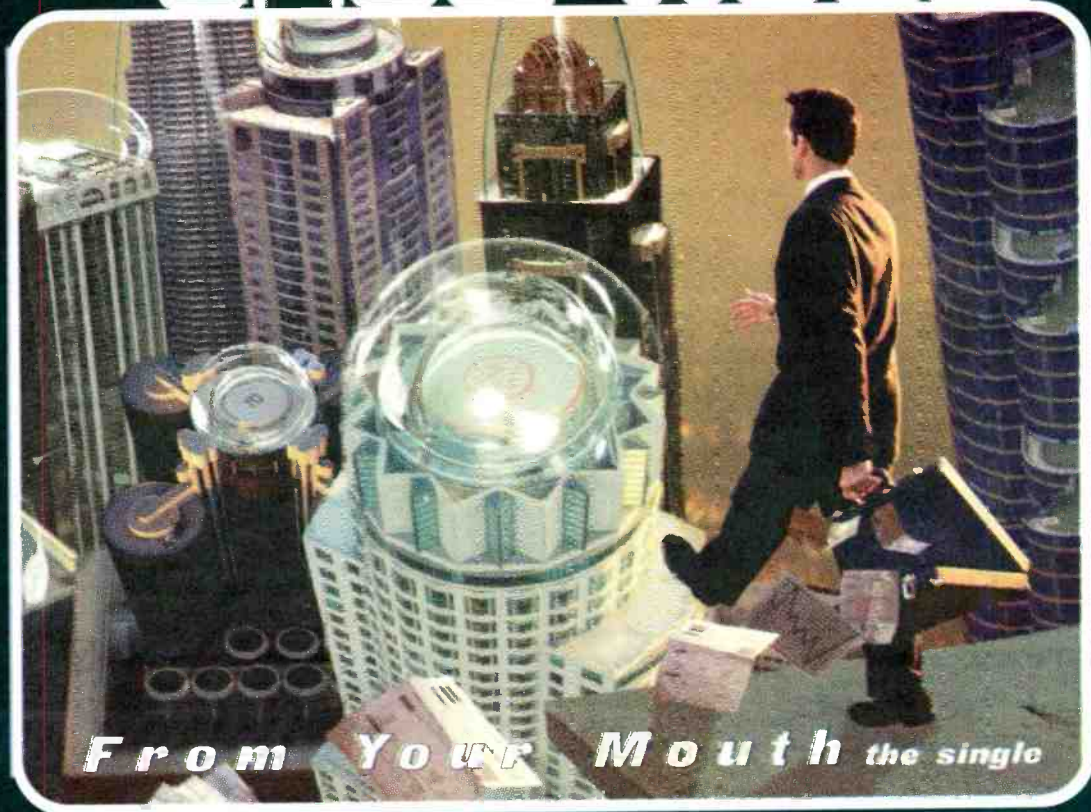
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Where It's At

Continued from Page 74

Transfer and those who helped Alternative at least maintain some credibility with the Pop/Alternative audience. Holding onto those bands was very important. People who were late on it or didn't note it immediately gave up a big chunk of audience to a Pop/Alternative competitor.

R&R: So where are we at with the format today?

I'm making sure that people learn from history that — guess what — there's going to be a time again when we are going to look at the music and go, "Wow, the music is not that strong." That happens with every format, and we have to learn to deal with it.

TC: The format's almost seven years old now. It is time to reinvent. It's time to look at your production and make sure there is something edgy and refreshing about it. It's important to note, however, that when you are reinventing and changing, you are not doing it for change's sake, you are doing it for the core, to make sure they are still happy with your product. This is something that is always going to be a constant in this format. If we're not evolving and if we don't sound somewhat different in presentation style, then we really aren't doing our job. For the stations that made it through this turbulent time, if you look at the Pop/Alternatives, you start to realize that they still don't have a morning show, still have not done great promotions, and are still kind of playing their same 98 songs over and over again. You've got a leg up on them at this point.

R&R: Do you have any thoughts on keeping the competition at bay?

Tom Calderone PD-ography

WBNY/Buffalo: PD

WGR-AM/Buffalo: Programming Assistant

WRCN/Long Island: Promotion Director, PD

WHFS/Washington: OM

WDRE/Long Island/Philadelphia: OM/PD

Jacobs Media: Consultant

TC: To make a step into this format is a commitment, and it's a commitment to looking at a lot of other elements of the radio station. It's not just about the chart. I've seen the program directors that I talk to worry about more things than just the music. They are worrying about their morning shows, the sales department, and marketing and promotion. Although it was not a fun time when the format was going down, I really think everyone learned from it. I think everyone is more prepared, so when those lulls come again, we will be a lot smarter. We had a hard lesson to learn, but I think we learned it and are now a lot smarter.

R&R: How do things compare to last year? Are we a lot healthier now, a year older, a year smarter?

TC: I believe so. Again, I can only tell by the trends we are seeing, which, at the end of the day, are our report card. Research is great and music tests are great, but at the end of the day it's what comes out of the fax machine from Arbitron or what you download off your Maximizer. Knock wood, the trends are looking good. Look at the situation in Seattle. We got there, and [KNDD] was a 3.2-share radio station, No. 5 18-34. A year later we are No. 3 in the market and No. 2 18-34. That's not because all of the sudden the music got better, it's because it became a better radio station.

R&R: I sense increasing excitement about the format's music.

TC: Two things are interesting and actually working in our favor. One is, curve-wise, there is a lot of good music. The music calls are kind of painful right now because there is so much good music and so little room. Look at a song like "Sex And Candy" by Marcy Playground —

The music calls are kind of painful right now because there is so much good music and so little room. Look at a song like "Sex And Candy" by Marcy Playground — this thing won't burn. You could get it up to about 800 or 1,000 spins on some stations.

this thing won't burn. You could get it up to about 800 or 1,000 spins on some stations. It won't burn, which is a great thing to have. Plus, the other current music that maybe hasn't been added or is just coming out is doing phenomenal. The

other thing is that a lot of the burn scores on songs that were hits in '94-'95 — "Lightning Crashes," etc. — have come down while their "like" scores are becoming a lot higher now — at least that's what I'm seeing. So, our library is at least tolerable as far as burn goes, and we are watching that with really good currents, so it's actually a really good time now.

R&R: It almost like the audience took a break?

TC: Well, there were also a lot of markets where there were three stations playing all of the songs. Now, you go into some markets, and everyone is finding the music mix that is right for them. Having CHR dancing now is certainly helping a bit.

R&R: Speaking of niches, what's your take on Pop/Alternative?

TC: It seems that with that format there was a lot of sampling from the guys. Remember the format is a 60/40 split male/female or, depending on your morning show, maybe 70/30 — the days of 50/50 being pretty much over. So, some guys went over to Pop/Alternative to check it out because they were stunting with 10,000 songs and no commercials, and also simply because they were just new. This is to be expected because, at the end of the day, Alternative is a contemporary music format, which leads you to vulnerabilities when there is a "new station." I don't care if it is a WKTU [New York] type station or if it's a Pop/Alternative, you are going to lose people to a new station just by them checking it out. Today, I think people understand what they are and are using them as a mood service, but most of the guys are coming

back. Pop/Alternative will be going through some of the growing pains that Alternative went through.

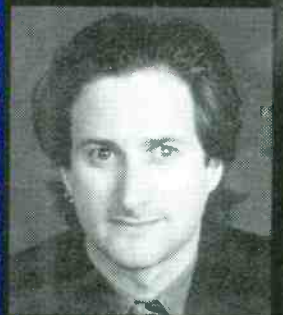
R&R: What do you think of their format approach?

TC: I wonder if sometimes Pop/Alternative has gotten too hip for the room by not

paying attention to the Celine Dion records and other songs that are clearly going to be hits. They should learn from Alternative back in the '80s, when the attitude was, "Well, once it's a major hit or the band has 'sold out,' we don't play it anymore." We were all wonderful two-share radio stations back then. When you look at the format as far as Pop/Alternative is concerned, they have a lot of work to do. There is some really good new music that fits Alternative. I don't think the same thing can be said for Pop/Alternative. When you look at Pop/Alternative, I don't know if them adding Fastball at the same time that Alternative does is really smart, either. I wonder if Pop/Alternative is a little bit ahead of the curve for the taste of the audience.

Steve Tipp

Senior VP Promotion
Reprise Records



Role of Alternative in Reprise's release schedule:

Our Alternative promotion department can breathe a brief sigh of relief that Reprise is becoming a more broad-based company formatically, but we always have great artists whose foundations are built on the Alternative and Rock audiences. In the near future we will have another Green Day single and a single from the *City Of Angels* soundtrack from Warner Bros.' Goo Goo Dolls. We are also in the process of building an audience through Alternative radio, marketing, and touring for Drill Team and Arkarna.

Reprise's view of Alternative: It is as tough and as expensive as it has ever been to work the format. If we're going for a record today at Alternative, we are 100% behind it as a company. And once we taste a hit like the Barenaked Ladies' "Brian Wilson," Bob Divney and our staff won't give up till the job is done!

Thoughts on Alternative radio: In a lot of places, the format is having a tough time. Fortunately the programmers are as hungry as ever for great, unique music and always on the hunt for hit records from a variety of different sounds.

Over the last two years, the combination of other formats being able to acquire market share at many Alternative stations' expenses and the lack of uniquely Alternative artist breakthroughs has hurt the format.

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Where have all the merrymakers gone?

Slash

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Album In Stores 3/31!

Produced by John Goodmanson and Harvey Danger
Management: AAM

All The Young Dudes

Arbitron's Bob Patchen on the trail of the 18-24 male

If there is one constant within the Alternative format (indeed, every format), it is the propensity for programmers to complain about Arbitron and its methodology. For a long time, Alternative programmers had more right to complain than those from many other formats, as low return rates seriously hurt 18-24 male representation due to Arbitron's difficulty in reaching men in group quarters. Over the past two years, Arbitron has built on work begun in the mid-'80s to bolster 18-24 and 25-34 representation.

In the following interview, we talk with Arbitron Research guru Bob Patchen about the history of the problem 18-24 male demo and where it stands in Arbitron methodology today.

R&R: Give me a general overview of the "18-24 problem."

BP: First of all, this hasn't only been an Arbitron problem. All market research surveys and most of the government surveys that are done have traditionally had difficulty representing young men, especially 18-24. There are two reasons for this. The most important reason is that men in those age groups are hard to find in telephone households. They are more likely to live in nonhousehold situations like military barracks and college dorms. Another thing to consider is that they have lower telephone ownership rates when they do live in private households. As a result, when you are doing a survey starting with a sampling of telephone households, you are immediately at a disadvantage, because 15% or more of that total population is not in a telephone household, so they're not in your sample to begin with. That was true before, and it is still true today.

R&R: Do you find alternate ways of reaching them?

BP: If they don't have access to a private telephone line, we cannot survey them. We do not, for example, go door to door in order to reach them. In the case of military barracks and many college situations, that's not

feasible even if we were to do it.

R&R: What's the second reason that this demo is difficult to survey?

BP: Lower cooperation levels. Of those two issues, the ability to reach them in telephone households is the bigger difficulty. Because we are starting with that 15% or more disadvantage, when we do find them, we need to use special procedures to raise their return rates. As a result, they have to be "super returners" in order for us to represent their share of the population. In 1985, we tested a higher cash premium for any nonethnic household that had a young male 18-24. Instead of sending them 50 cents or a dollar, which was the standard diary premium at that point, we sent \$2 to everybody in the household that we identified on the placement call as having a young man. On the placement call,



Bob Patchen

18-34 males are more likely to live in nonhousehold situations like military barracks and college dorms. Another thing to consider is that they have lower telephone ownership rates when they do live in private households.

which is the first call we make to the household, we added a question that asked if they had a man 18-24 living in the household. If the answer was yes, the diary package mailed to the household had \$2 per diary for everyone in that household. The result was that we raised return rates for young men, and we improved their proportionality index.

R&R: What's the "proportionality index"?

BP: The P.I. simply compares the percent of

the in-tab sample that's in that demo to the percent of market population in that demo. So, ideally, if 5% of the market is men 18-24, which is about what it is these days, then you want 5% of your in-tab to be men 18-24. That procedure improved the P.I. It didn't fix it completely, but it was effective enough that it was implemented for the syndicated surveys that started in the fall of 1986.

R&R: Before you implemented the improvement in 1986, what procedure did Arbitron use to account for the problems in reaching young men?

BP: Well, prior to the fall of 1986, the male 18-24 P.I. typically was around 70%, and that's where weighting came into effect. On average, we would have to increase the weight given to a diary in that demo by about 1/3 to bring their diary weight back in line with the population. That's an effective procedure, but you prefer not to do it. You would rather have your in-tab be closer to the population.

R&R: The big problem with weighting is that it reduces the reliability of specific survey numbers, right?

BP: It can. You get more variance in the estimates, and that can reduce the reliability of them. So the goal was to get that index up, which we did. In the fall of '86, we were able to goose it up by more than 10 points, and we got the average index into the 82 to 84 range. Anytime you get a 10 gain in the index, that's pretty good performance. From the fall of '86 up through the fall of '94, that was the procedure we used. In the winter of '95, we increased the \$2 young male premium to \$3, and we started mailing their diaries in what we call the box mailer.

R&R: Because people are more likely to open box packages?

BP: That's right. However, because that is a higher-cost procedure, we limit it to the sample that needs it most. Then, in the spring of '95, we also took them to three follow-up calls from the standard one that they were receiving before that.

R&R: How did that affect the index?

BP: The index had been sagging, which is one of the reasons we improved the treatments. In that spring survey, the index shot up over 10 points. It went from a 77 or 78 up to very close to about 89. The result there was very dramatic, and it got us very close to a 90 index for the first time ever for this demo.

R&R: How does the 18-24 male index compare to the other narrow demos?

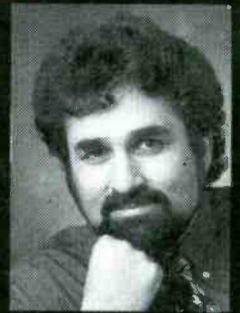
BP: If you take out 18-24 and 25-34 men, as well as women 65 and older, all the demos on an average market basis typically fall in the 90% range. The other demos are typically well-represented.

R&R: Some people complain that, with the increase in 18-24 male returns, the sample for 25-34 men went down.

BP: The sample didn't go down, but their in-tab percentage did. This is interesting

Steve Leeds

Senior VP Promotion
Universal Records



Thoughts on

Alternative radio and Universal's release schedule: Because the Alternative format, much like other formats, is based on songs, it's easier for the competing stations to skim the cream of the hits without risking the liability of playing the unknown and unfamiliar. Within a song mindset, we are not building careers or acts — we're just playing songs. Then, when radio shows are booked, there are a bunch of faceless bands that appear to be one-hit wonders. We're all guilty of building a song, not a career. True, we can sell millions from one hit song and concurrently enjoy winning ratings, but, in the end, neither radio nor records have built anything of substance.

The media has always been a mirror of society, and the reflection is accurate. Life in the late '90s is about instant gratification. Both broadcasters and music executives need quick success to service their bottom-line debt. It's a vicious cycle compounded by a dispassionate environment for the arts. Few artists, movie stars, or other entertainment entities are a sure thing. What can you expect

Continued on Page 80

Continued on Page 80



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from the debut album
BANG OUT OF ORDER

produced by MATTHEW WILDER. mixed by ANDY WALLACE.
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WORK





All The Young Dudes

Continued from Page 78

from a demographic standpoint. When we increased the percentage of the in-tab that was going to young men, almost by definition we decreased the percentage of the in-tab that was going elsewhere — in this case, men 25-34. I will explain why that is. Men 18-24 and men 25-34, almost universally, do not live in the same households. So, if you think about what we were doing for men 18-24, we were increasing their return rates by sending them higher premiums, boxes, and more follow-up calls. There were other demos in those houses that were also benefiting, because all of those things affected them, too. The reason is that two-thirds of 18-24 men live at home with their parents, which means they tend to be in larger households with other demos mixed in. These other demos generally do not include 25-34. So, there was this funny statistical effect that, because the in-tab only totaled up to 100%, if my men 18-24 goes up a percentage point or two and some other demos go up a percentage point or two, and I'm not touching those 25-34s because they're not in those households, then their share goes down a little bit.

R&R: So the actual number of diaries returned for 25-34 men might not have gone down, but their percentage of the pie did because 18-24 went up.

BP: Correct. Their return rate did not go down, but the 18-24 return rate went up.

The other thing I ask people to look at is seasonality. If I just came off a very strong spring book, and I get my fall numbers, which fell through the floor, what I really ought to be doing is looking at the previous fall, because it could be that there was a seasonal influence.

R&R: So now the older side of the 18-34 demo needed help?

BP: Yes, and we started doing that in the spring of '96.

R&R: How did their index compare to 18-24?

BP: The 25-34 male demo was in the low 80s at this point. So in spring of '96 we introduced our male 25-34 DST — Differential Survey Treatments. All of these things that I'm describing collectively go under the heading of DST. We said, in the case of men 25-34, we would have two different thresholds for DST

markets. The first was that in any market that had a one-year average between 80 and 90, men 25-34 would get three follow-up calls.

R&R: At this time, you were still doing 18-24 DST?

BP: Correct, all that stuff was maintained. The second threshold was that any market with an index below 80 on a one-year average basis got the three follow-up calls plus a \$2 premium with each diary instead of the standard \$1. By the way, this is not a one-shot deal. Each year we will update the market list to add markets that fall into these ranges for 25-34.

R&R: Where's the index today?

BP: In terms of the impact, the index for 25-34 is now generally up in the high 80s. Collectively, the 18-34 index, which is increasingly important as a combined demo, is in the 88/89 type of neighborhood.

R&R: Let's talk about some of the criticisms that Arbitron receives, even with all of the improvements you have made. Perhaps the biggest one is that you still need to weight the 18-24 and 25-34 diaries.

BP: Well, it just makes sure that the listening represented by those younger demos is going to be fairly represented in the final read. What's interesting for men 18-24 — and to some extent 25-34 as well — is that, for a given sample size, the weighting is more reliable for that demo than for a broader one like 25-54. The reason for that is that there is less deviation in their listening patterns. They're a more homogenous group of listeners, because it is a tighter definition. For example, in the 18-24 demo there might be two or three primary station choices in the market, whereas in the 25-55 demo there might be eight or 10.

R&R: However, within that demo, you have a higher variance of recorded listening due to the weighting.

BP: That's true, but it's important to understand that when you're looking at the male 18-24 demo, what you're looking at is a cross section of a pretty homogeneous population. I'm not saying it's homogeneous, I'm just saying it is more so than the total market and broader demos. That's important in terms of the stability of the ratings because you have less bounce for a given sample size. There is less variation of population.

R&R: There is still bounce, though, because although you have drastically improved it, it's still not presented in that 90-110 range?

BP: Actually, the bigger issue is that, because they're only 5% of the market, their in-tabs are not as large. That's really the bigger issue. You're looking at 5% or 6%.

R&R: So because it's such a small proportion of the audience as a whole, you would have to have a huge sample to minimize that kind of variation?

BP: Correct. That's obviously a problem when your goal is to have a sample that is reflective of the makeup of a market.

R&R: Is there a way to account for that?

BP: Well, it would be possible to do separate surveys for different demos. You could certainly make up a system where you went out and did a radio survey for the Alternative station, the Urban station, etc. However, it's kind of debatable as to whether or not having multiple surveys like that would actually promote the ease of buying radio or whether it

On the placement call, which is the first call we make to the household, we added a question that asked if they had a man 18-24 living in the household. If they said yes, the diary package mailed to the household had \$2 per diary for everyone in that household. The result was that we raised return rates for young men, and we improved their proportionality index.

would make it harder for an advertiser to buy radio, which wouldn't be a good thing. But, on a pure research level, you could have that kind of discussion.

R&R: When you say bounce, you're talking about what, specifically?

BP: Just random variation in the ratings.

R&R: Has there ever been a point when you looked at the variance and said, "This is starting to get disturbing"?

BP: Actually, the numbers for the young male demo are pretty stable, and there is less variance around their ratings, pound for pound, than there is around broader demos. With the broader demos, I might have a 500 or 600 in-tab, and that's going to produce a more stable number, but if I look at it pound for pound, diary for diary, the young male diaries are going to be more stable, because they are representing a population that has less variation in it.

R&R: So if I were programming a radio station and the bottom fell out of my ratings during the last book, I have serious cause for alarm?

BP: What we always advise the subscribers to do is to plot the numbers over a period of time and ask themselves this question: Does this number kind of fall within the typical up/down range I've seen before? Picture a line graph. Were my shares going from a five to a 6, and then to a 5.8, and then all of a sudden it dropped to a three, I would be worried, because that is outside the normal fluctuation that I have seen over the last five or six books. The other thing I ask people to look at is seasonality. If I just came

Continued on Page 82

Continued from Page 78

from a world where you are only as good as your last segue?

Within this difficult environment, the roster at the Universal Records family consists of all brand-new acts. With few exceptions, the Alternative format is home base to these artists, as it's also the initial place where our acts experience their first taste of success. Chumbawamba, Reel Big Fish, Goldfinger, and Sister Hazel launched their careers from the Alternative radio universe. The initial success Mojo/Universal is having with the Cherry Poppin' Daddies started with the Alternative format. Although based in the Pacific Northwest, the band's first radio success story started in Phoenix at KEDJ. At present, the Cherry Poppin' Daddies are enjoying across the board success at the Alternative format.

As we look forward into 1998, Universal has some key new releases that Alternative radio will play a major role in launching: Sister Soleil, Curve, Dig, Blue Flannel, Plastiscene, and follow-ups from Reel Big Fish, Chumbawamba, and the Hunger.

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Follow The Leader

Continued from Page 36

techno maintains its hold on the youth. It will be a very upbeat and rhythmic techno station that we would all consider to be filling a very small niche unless this type of music continues to hold on.

R&R: You have a very well-respected staff. Tell me how you keep them working at optimal levels.

MR: It's funny you state it like that, because a year ago we sat down and had a strategy session and asked what was wrong with us. As a station and a staff, where are we tired? Are the colors of the logo still right? What should we do? One thing we did was come up with

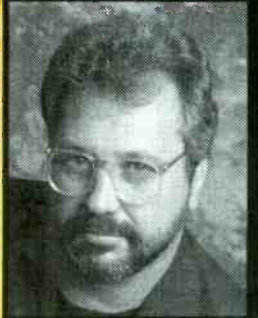
war games. In other words, what would we shoot at if we were across the street, coming on with an AOR? What would we shoot at if we were doing Triple-A? What would we do if we were coming on with a Pop or Pop-leaning Alternative station? Because the meetings involved many different people, we got everyone incorporated into the idea of keeping the radio station as fresh as we could. We did make changes with the things that started to get tired. The outcome was everything from taking our events to the next level to changing letterhead to incorporating

more of our electronic media into what we do to hiring a graphics person and an editor for the magazine. The bottom line was that we got everybody involved and got everybody to admit that there were some soft spots in our armor. A lot of people participated, and we got great ideas from it.

R&R: Did you find people starting to get protective or defensive? Was the dialogue two-sided or did it take a little work to get everybody to really see the big picture together?

MR: Well, there is a potential for that, but I set the stage by having the war games. The result was that everyone clearly identified the areas that needed to be improved or polished a little *as a team*. So it was coming more from our deficiencies, not any individual's deficiencies. Certainly everyone realizes that we don't need to protect the deficiencies, we need to fix them.

Burt Baumgartner
Senior VP Promotion
Work



Role of Alternative in Work's release schedule: As an artist development label, we rely on Alternative radio to expose (and hopefully embrace) our new artists who we deem suitable for airplay at this format.

Alternative's role could be to start a certain project or be part of an overall game strategy (i.e., first AAA, then Alternative, then Pop Alternative or Top 40). However, no two records are the same, and with each release's radio/marketing plan, sometimes audibles are needed. Bottom line is Alternative listeners are active music fans who we want to hear our bands.

Work's view of Alternative: It is the format that breaks the

Continued on Page 84

All The Young Dudes

Continued from Page 80

off a very strong spring book, and I get my fall numbers, which fell through the floor, what I really ought to be doing is looking at the previous fall, because it could be that there was a seasonal influence. There are a lot of things like that that people ought to look at. Most often they look at the last book, and that's the problem. The other factor to look at is what else happened in the market. A lot of times stations forget to remember a CHR changed its playlist to go aggressively against the Alternative market. They want to pretend that their share is unaffected.

R&R: What are some of the misconceptions that you continually hear from radio stations?

BP: The most obvious one is that guys won't fill out diaries. It's just not true. They do fill out diaries. It's one of the reasons that Alternative has been a successful format. It's interesting when people say, "My format is not getting represented." Well, how did you go from a three share to a nine share? How did that happen? Another misperception is that the diary itself is an old-fashioned, inappropriate method for measuring radio listening. What most people don't know is that the diary replaced the telephone as a radio ratings method in 1965. That was the prevailing method, but when the diary test results that the industry sponsored came along and

showed that the diary does a better job of capturing away-from-home and in-car listening and that we get a lot more information because we have seven days' worth of data, then the diary replaced the phone method.

R&R: One of the things that I hear is that it is unrealistic to expect someone to carry a diary around with them.

BP: It's unrealistic to expect it, except that a million people do it every year in the U.S. In the studies that we do, this is what we find: People who fill out the diary and send it back to us tell us that they do just that — they carry it around with them and fill it out a couple of times a day. They very rarely leave it to the end of the week, which is the big myth. What people have to remember is that only about half of the diaries that we mail out actually come back. So, half the people that we send them to, it's true, they don't fill them out, they don't carry it around, they don't do a good job ... but they don't make it into the book.

THE

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Gene Sandbloom
KROQ/LA
181 spins to date
19,451 total scanned



Alex Luke
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3,378 scanned



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80 spins to date
1,695 scanned



Odeipus
WBCN/Boston
24 spins to date
2,487 scanned



Roland West
KITS/San Francisco
102 spins to date
5,256 scanned



Mike Halloran
XHRM/San Diego
165 spins to date
2,110 scanned



Amy Doyle
WXDG/Detroit
194 spins to date
1,782 scanned



Cruze
WFNX/Boston
87 spins to date
2,487 scanned



Allen Fee
KPNT/St. Louis
12 spins to date
710 scanned



Mike O'Connor
KTCL/Denver
189 spins to date
3,683 scanned



Gary Schoenwetter
KXPK/Denver
34 spins to date
3,683 scanned



Shellie Hart
KEDJ/Phoenix
286 spins to date
4,583 scanned



Leslie Fram
WNNX/Atlanta
130 spins to date
3,267 scanned



Mike Summers
KXRK/Salt Lake City
162 spins to date
580 scanned



Jay Taylor
KOME/San Jose
27 spins to date
5,256 scanned



Mark Hamilton
KNRK/Portland
180 spins to date
5,216 scanned



Bob Waugh
WHFS/DC
179 spins to date
4,275 scanned



Jeff Levine
WLIR/Long Island
85 spins to date
2,830 scanned



Dan Binder
WENZ/Cleveland
124 spins to date
1,008 scanned



Jay Beau Jones
WMRQ/Hartford
12 spins to date
289 scanned

...AND A HI-5 TO ALL THE OTHER DADDIES KEEPIN' THE RIOT GOING!

31* - 25* BDS R&R 25 OVER 100,000 SCANNED!

MOJO



Mainstream USA

Continued from Page 48

promotional opportunities that lend themselves to a non-AM listener who also is involved. Certainly everybody in this town was crazy about the Redwings, and our morning guy has developed some terrific relationships with the players and some of the executive staff down there, so we have access to players and management from the organization that nobody else has. Again, I think that was a natural evolution of the synergy between

the AM and the FM.

The same thing holds true with the Tigers. We took a guy who we thought was just terrific and creative and funny and made him a consistent part of the morning show, a guy named Todd Jones, who's a player on the Tigers. When he goes into town now, he is known as the "Tiger Guy," and that was a direct result of this. We just did a TV commercial that featured our morning guy, Johnny Edwards, dressed in a

Redwings uniform with a bunch of players wailing at him with shots. It was a great, funny bit. Those things couldn't have happened without our relationships. And because we are local, because we are a lot more mainstream than a lot of the FM stations we hear today, and because we stand for all the wonderful things that a radio station can mean to a community, we stay away from any blue material. We stay a long way away from anything that is controversial or anything that might cause a young mother with her children in the car to turn the radio off. That's refreshing for listeners, and it's a wonderful niche for us to build on.

New York's K-Rock

Continued from Page 62

that's what they think, and really work on the problem. I hope that I serve that role for him, particularly the part about telling him he's crazy.

R&R: What's your take on what K-Rock has accomplished?

SM: The key was throwing out every assumption about this format and putting on blinders to what the industry, trades, or indie cred folks would say about the direction of the radio station and focusing on the needs of the rock audience in New

York. This company certainly has enough successful Rock stations in other markets that they could have cloned in New York — KROQ in L.A., WYSP in Philadelphia, or WBCN in Boston — but the history of this market was much different than those towns', and real success here didn't come until we got a handle on the musical tastes of New York rock listeners and stopped chasing the ephemeral "alternative" ghost that never really had a life in New York.

Matt Pollack

Senior VP Promotion
V2 Records



Role of Alternative in V2's release schedule: Primary.

V2's view of Alternative: That's like asking us how we feel about selling records. The format is crucial in the development of acts — not just what fits a sonic mold, but what represents a lifestyle sector. V2 is a young label whose roster is comprised of street and developing bands. I would say the great percentage of our acts are Alternative-leaning, not just musically, but in attitude as well. Often we'll develop those acts to a level of urgency before pursuing radio. Ultimately, however, Alternative radio will be a key factor in the marketing and overall exposure of 50% of our repertoire.

Thoughts on Alternative radio:

Any format that experiences explosive success will ironically be affected by that success. In this case, it's the emergence of Modern AC, the presence of Active Rock, and the growing lack of music exclusivity because of shared audiences. However, if it's of any solace, on a completely selfish note, the record community cares less about your ratings than it does its record sales. So, in turn, the format will always be held in the highest regard by record companies. Here's an overused cliché: Focus. Just continue to be the only outlet that they can turn to to get things first. Yours is still, for lack of better analogy, the only cool club in town. I'd hate to think what would happen if your guard was let down and a new niche was formed because of it, an "alternative to Alternative" format.

PLEN

Continued from Page 60

whether it be funk-leaning or progressive-leaning, all genres included. They find the best music and through creative segues and programming make the most interesting radio around. These new-frontier artists inevitably become the next superstars through marketing and word-of-mouth. Alternative radio should latch onto them and make them their own for the long term. Artist loyalty is a necessity!

BAUMGARTNER

Continued from Page 82

most new bands, and we will always support them any way we can!

Thoughts on Alternative radio: I am starting to hear more and more

BLAIR

Continued from Page 62

Alternative is another man's Pop is another's Rock. Is 99X or KFMB Alternative, Pop, or Pop/Alternative? Is WXRK/NY Alternative, Rock, or a station with loyal listeners buying records, attending concerts and remaining active?

Whether it's Shawn

Colvin, Wyclef Jean, Chantal Kreviazuk, or Imani Coppola hitting the fringes of the format or Alternative being a key element for campaigns from Our Lady Peace, Jerry Cantrell, Stabbing Westward, or Soul Asylum, it all matters.

Some groups you build from Alternative, such as an Our Lady Peace. With a

sales base of 500,000, we can make the transition to Pop radio — never losing sight of maintaining the foundation and loyalty of Rock and Alternative radio and fans. Had we begun Imani Coppola at Alternative, it might have paced the artist development process, allowing listeners to discover her as an *artist*.

BUCH

Continued from Page 36

to stay "imaged cool," some programmers might overanalyze what they feel

"belongs" as their sound.

Programmers or record company subjectivity, as opposed to listener/consumer realities, might lead to true hits being ignored. Both Alternative radio and record companies need to better exploit the value of those rare true hits. Listeners and consumers don't view the world the same way we industryites do. Let us

never forget that it's these non-industryites who pay our salaries. By being too hip for the room, Alternative radio may miss true hits, and thus sacrifice valuable potential audience. You can play "imaging" records and play "hits" at Alternative radio. That is the luxury that the format has that others don't. The key is to maximize that philosophy the *best* you can.

It makes sense to do business with KCXX, THE #1* (Modern) Rock station in Riverside-San Bernardino. The Southland's other Modern Rock leader.

KRIS METZDORF, NATIONAL ALT. PROMOTION DIRECTOR, WEST COAST/ATLANTIC: December 17, 1996—Dwight Arnold adds Matchbox 20 "Long Day" to KCXX. March 11, 1998—Dwight is playing "3am", the third single from Matchbox 20. His commitment to breaking & developing new artists is unmatched. Thanks, Dwight.

STEVE LEEDS, SR. VP; HOWARD LEON, VP ALT./UNIVERSAL: San Bernardino/Riverside has always been a great market for us. Dwight has been consistently passionate on records and an early supporter of a lot of our acts, like Cherry Poppin' Daddies & Reel Big Fish.

RON POORE, VP ALT./RCA: Dwight stepped out early and helped us break the Verve Pipe and continued to support every track we worked and then some. Most recently KCXX has also given early support on Eve 6 and currently (three weeks later) it is now #4 in phone requests!

CHRIS BACA, BUZZ PROMOTION/ARTIST DEVELOPMENT: Dwight and KCXX were the first station in America to add Save Ferris. Their success and support were instrumental in signing them to Epic Records and in the breakthrough of the band.

MIKE JACOBS, HEAD DUMB ASS/WAY COOL RECORDS: Based on airplay gotten first at KCXX, The Specials have been able to define a whole new generation of listeners as their audience.

HOWIE MIURA, NATIONAL ALT. PROMOTION DIRECTOR, WEST COAST/ISLAND: Dwight and Island have always had a great relationship from the early days at 91X and XHRM, all the way on through to KCXX.

MARGIE WEATHERLY, NATIONAL ALT. PROMOTION DIRECTOR, WEST COAST/ELEKTRA: The reason I love Dwight so much is because he basically adds whatever record I want. KCXX even did a Motley Crue promotion for us...



ALTERNATIVE TOP 50

MARCH 20, 1998

Main chart table with columns for week position (3W, 2W, LW, TW), artist title, label, total plays (TW, LW, 2W, 3W), and total stations/adds. Includes entries like MarcY Playground, Green Day, Everclear, Pearl Jam, and others.

This chart reflects airplay from March 9-15. Songs ranked by total plays. Highlighted songs indicate Breaker.

111 Alternative reporters. 104 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

NEW & ACTIVE

JIMMIE'S CHICKEN SHACK Dropping Anchor (Rocket/Island)
BRAN VAN 3000 Drinking In L.A. (Audiogram/Capitol)
WANK Forgiven (Maverick/Reprise)
TONIC Open Up Your Eyes (Polydor/A&M)
SARAH MCLACHLAN Adia (Arista)
MIGHTY MIGHTY BOSSTONES Wrong Thing Right Then (Mercury)

ULTRAHORSE Telecom (911/Red Ant)
ECONOLINE CRUSH Home (Restless)
POE Today (Atlantic)
SUBLIME Bad Fish (Gasoline Alley/MCA)

Songs ranked by total plays.

BREAKERS

Breakers chart showing songs like 'Losing A Whole Year' by Third Eye Blind and 'Wishlist' by Pearl Jam.

MOST ADDED

Most Added chart listing songs such as 'Jump Right In' by Urge and 'Iris' by Go Go Dolls.

How Did The Chewing Gum Cross The Road? It Was Stuck To The Chicken's Foot!

Jimmie's Chicken Shack "Dropping Anchor"

#1 Alternative New & Active R&R Active Rock #26 BREAKER

Top 5 Phones - KEDJ 120,000 Scanned!

MOST INCREASED PLAYS

Most Increased Plays chart listing songs like 'Closing Time' by Semisonic and 'Losing A Whole Year' by Third Eye Blind.

HOTTEST RECURRENTS

Hottest Recurrents chart listing songs like 'Everything To Everyone' by Everclear and 'Walkin' On The Sun' by Smash Mouth.

Breakers: Songs registering 1000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week.



EXOTIC WOMEN! FIENDISH EVIL! IT CAN ONLY BE...

FRETBLANKET INTO THE OCEAN (SO LONG I'M GONE)

LISTENER RESPONSE SOUND! FROM THE SENSATIONAL NEW ALBUM HOME TRUTHS FROM ABROAD YOU'VE HEARD THE SONG - NOW SEE THE MOVIE

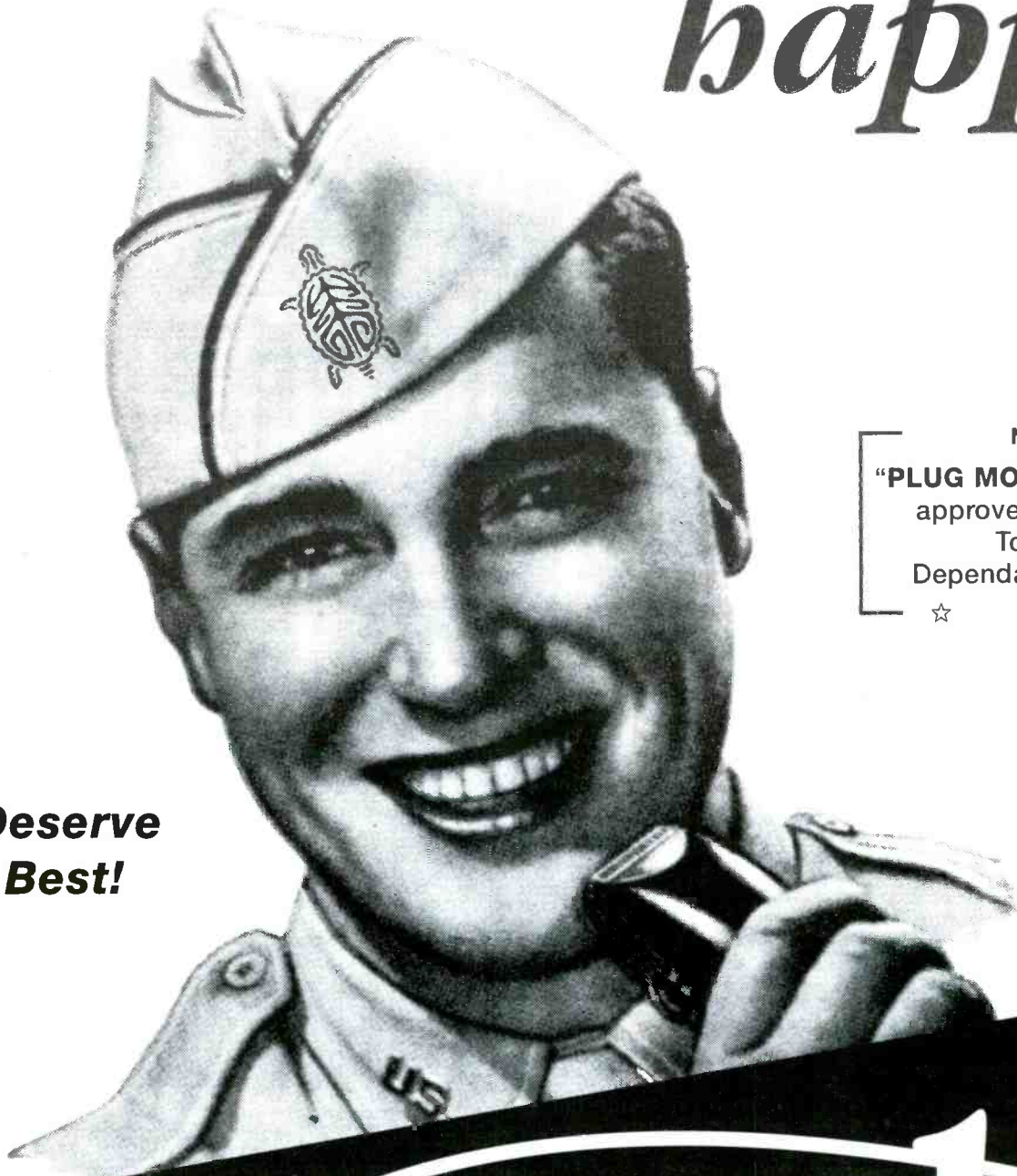
Alternative Chart #1

Added This Week At: KNRX

"It's the only song Picard and I have ever agreed upon 100%." -Steph Hindley, WBTZ



*What promoter would make you
happier?*



**You Deserve
the Best!**

NEWS ITEM

"PLUG MODERN ROCK SERVICES...
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Top Programmers...
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contact

**Mark Fischer
Mike Childs
(212) 924-7775
turtle@inch.com**

Break Through

Artist

AGENTS OF GOOD ROOTS

TRACK: "COME ON"
LP: **SMILING UP THE FROWN**
PRODUCER: PAUL FOX
LABEL: RCA

Agents now find themselves wearing the glass slipper on radio stations nationwide, due largely to the smooth pop-rock grooves of first single, "Come On."

Frontman **Andrew Winn** has a personal fairy tale story of his own: a skiing accident as a teenager crushed his larynx. Ouch, you say? Well, yeah, but it did result in the distinctive super-slinky rasp you'll hear throughout major label debut, *Smiling Up The Frown*.

• **Artist POV:** Drummer/vocalist **Brian Jones** plays psychic friend: "It's gonna be an interesting year. It's not your run-of-the-mill pop record, and I guess we're not your run-of-the-mill band."

—Rich Michalowski
Asst. Alternative Editor

essentials: No major label deal? Not a problem for Richmond-based rockers **Agents Of Good Roots**. This foursome, feeling that 200-plus shows a year and great reception from their East Coast audience warranted some sort of career upgrade, decided to take matters into their own hands in 1996. Their independently released *Where'd You Get That Vibe?* sold well enough to fund a follow-up disc the next year, and, well, you know the basic Cinderella story. With an RCA A&R scout playing fairy godmother, these



Breakthrough Artist highlights breaking artists with strong chart momentum.

Harvey Danger "Flagpole Sitta"
(Slash/London)
Dave Doud, APD
WDST/Poughkeepsie, NY

Dave Doud ON THE RECORD

The first thing that struck me about Harvey Danger's "Flagpole Sitta" was that it was a catchy little rock-pop thing. What makes the song stand

apart, however, is that not only is it catchy, but it's lyrically clever. Humor, which makes rare but welcome appearances in the format's music, is clearly present in this song, especially if you have a bit of a warped sense of humor. It's just an all-around fun song.

It's a little too early to tell how the song will do in the long run, but we have high hopes based on how the song did on our "Take Two At Nine" new music showcase, where we highlight two new songs every night. The reaction was strong enough that we felt comfortable adding it to our playlist.



One of the best stories of the past month has to be the consistent growth of **RCA's Agents Of Good Roots**. "Come On" has continued to build every week, spreading its strong story from market to market in the face of some amazing new music ... **Spacehog** continues to build on its initial success. Check out **Sky Daniels'** return to the typewriter as he interviews the band in this week's Alternative special ... Hats off to **Bob Divney** and everyone at **Reprise** who turned a bunch of leaks into a torrent of adds for **Alanis Morissette**. At the same time, they were also bringing home **Wank** and the **Goo Goo Dolls** ... With all the powerful new music floating around out there, a strong add week is becoming quite an accomplishment, which makes the job **Epic** did this week with the **Urge** and **Atlantic's** push with **Athenaeum** all the more remarkable ... **RECORD OF THE WEEK: Everything "Hooch"**

ON THE RADIO With Jim Kerr

Gladys Kravitz

the new single from the debut album *wonderful life*

Already On:

WHTG KHLR
WRRV WRKT
KBRS WBOS
KQRX KBAC

STARTING



ROCK ACROSS AMERICA TOUR
4/18



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www.n2kencodedmusic.com

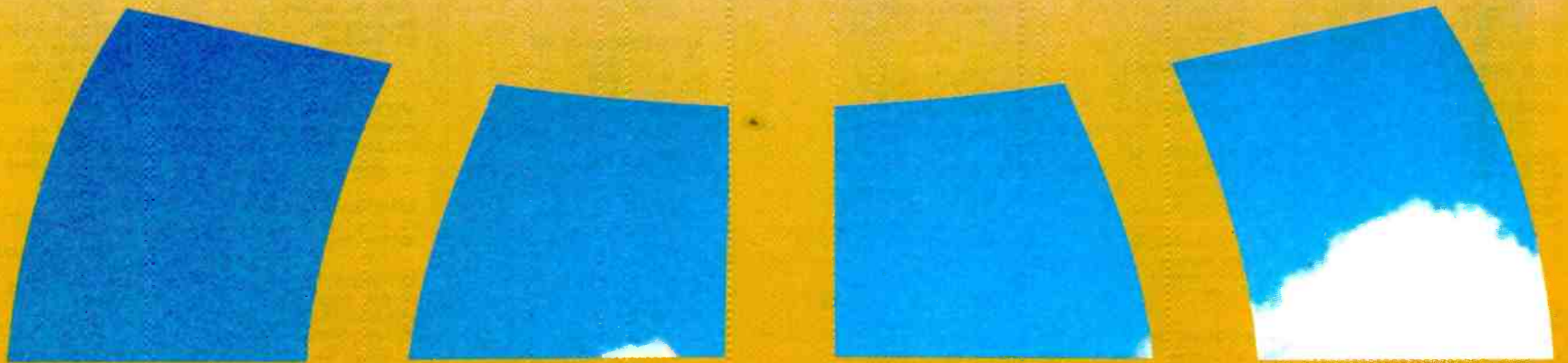
Produced By Nick Dilla, Terry Manning and The Jones.
Single Remixed by Phil Kwanne
management: David Christensen for S.E.S., Inc.

the **tories**



www.tories.com

Are you one of the Getaway People?



“She Gave Me Love”



the first single from their debut album the Getaway People

**#2 PHONES WRAX
TOP 5 PHONES Q101**

STRONG EARLY CALLOUT AT Q101 and KDGE

MODERN ROCK MONITOR 116 - 77*

KLYY 17X	Q101 27X	WLIR 26X	KDGE 21X	KROX 23X
KFTE 20X	KXRL 15X	WRAX 31X	KLZR 23X	KZMZ 21X
KEDJ 10X	WENZ 10X	WEQX 14X	WBTZ 12X	WAQZ 13X



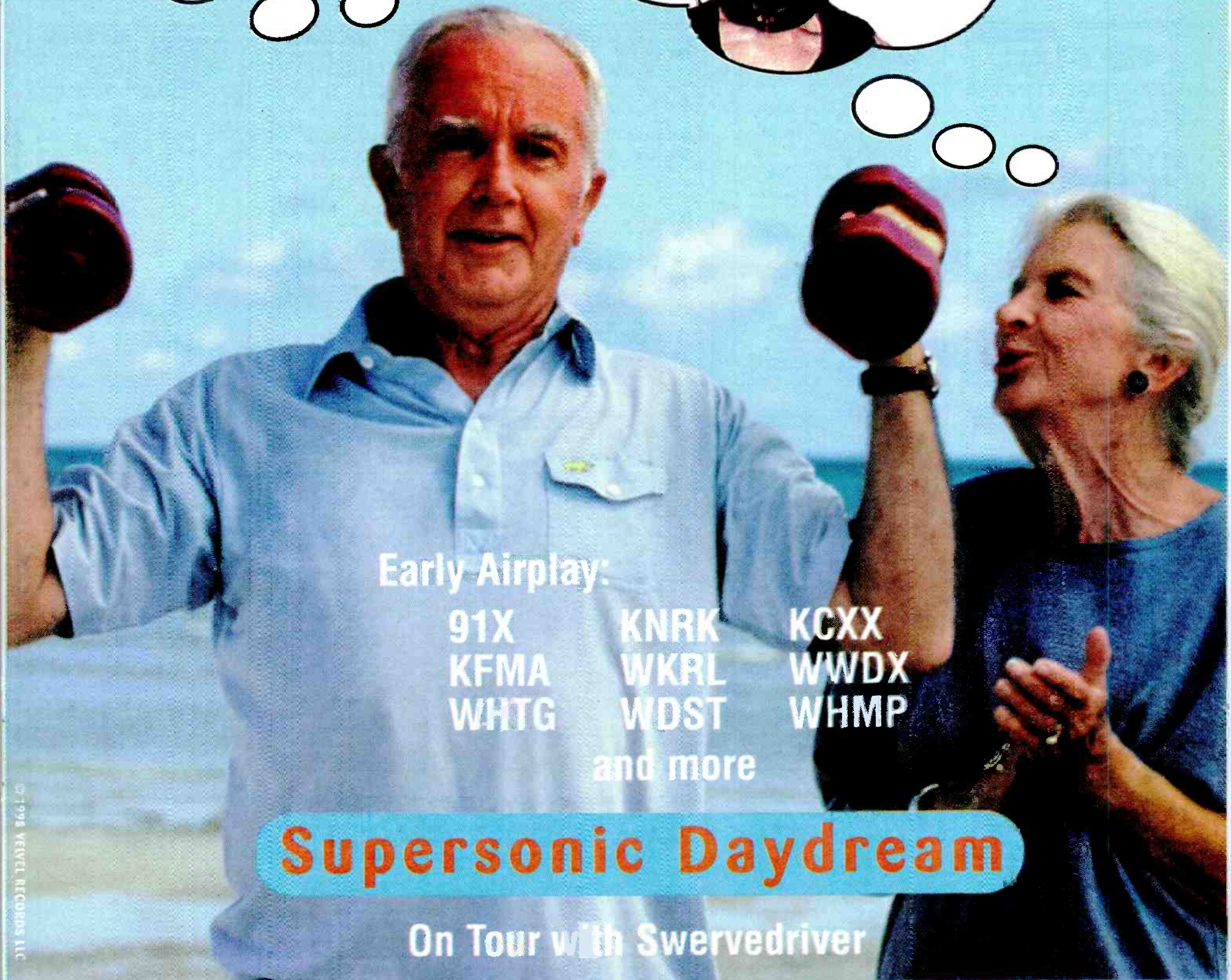
album in stores Tuesday, April 7



Produced and Arranged by The Getaway People for Phungi Management Jonathan Keidan for Keidan Management, Inc.
www.getawaypeople.com "Columbia," U.S. Pat. & Tm. Off. Marca Reg. Trade. © 1998 Sony Music Entertainment Inc.

COLUMBIA

libidō



Early Airplay:

91X
KFMA
WHTG

KNRK
WKRL
WDST

KCXX
WWDX
WHMP

and more

Supersonic Daydream

On Tour with Swervedriver

See Libido at South By Southwest Thursday at the Atomic Cafe at 10pm
from their debut album

velvel

KILLING SOME DEAD TIME





TOP 20

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

LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	LW	
1	1	MATCHBOX 20 3am (Lava/Atlantic)	1836	1800	40/0
5	2	MARCY PLAYGROUND Sex And Candy (Capitol)	1612	1474	41/0
2	3	LOREENA MCKENITT The Mummies' Dance (Quinlan Road/WB)	1608	1651	40/0
4	4	NATALIE IMBRUGLIA Torn (RCA)	1602	1491	43/1
3	5	VERVE Bitter Sweet Symphony (Hut/Virgin)	1594	1577	41/1
6	6	THIRD EYE BLIND How's It Going To Be (Elektra/EEG)	1509	1462	40/1
7	7	GREEN DAY Time Of Your Life (Good Riddance) (Reprise)	1385	1412	37/0
9	8	SMASH MOUTH Walkin' On The Sun (Interscope)	1217	1192	30/0
8	9	BEN FOLDS FIVE Brick (550 Music)	1200	1258	34/0
11	10	BILLIE MYERS Kiss The Rain (Universal)	999	974	26/0
13	11	EDWIN MCCAIN I'll Be (Lava/Atlantic)	980	869	31/1
10	12	SAVAGE GARDEN Truly Madly Deeply (Columbia)	971	1020	22/0
12	13	TONIC If You Could Only See (Polydor/A&M)	886	962	28/0
15	14	PAULA COLE Me (Imago/WB)	816	730	37/2
19	15	FASTBALL The Way (Hollywood)	760	623	31/2
14	16	LISA LOEB I Do (Geffen)	740	778	24/0
16	17	SARAH MCLACHLAN Sweet Surrender (Arista)	612	705	22/1
17	18	PAULA COLE I Don't Want To Wait (Imago/WB)	595	675	22/0
18	19	MEREDITH BROOKS What Would Happen (Capitol)	528	659	14/0
-	20	ERIC CLAPTON My Father's Eyes (Duck/Reprise)	525	510	20/0

This chart reflects airplay from March 9-15. Songs ranked by total plays. Contributing stations combine from the Custom Chart function on R&R ONLINE. © 1998, R&R Inc.

PERSPECTIVE

BY

Duncan Payton



The thing that keeps coming back to the forefront with many stations is the role of multi-concerts and extent to which they are part of Pop/Alternative.

Paula Cole was the headliner at a five-act show we did in Santa Barbara. We did it because we felt it was the right thing for the station at that particular point of our evolution. It was a big endeavor on our part, and we had a good lineup. But it could've been better if we'd had greater response from the labels and artists. In talking with other programmers, I've heard mixed comments about whether or not we should be doing things like this.

Regardless of market size, there are difficulties that lie in front of stations trying to do it. We haven't tried it in Las Vegas yet, but we continue to look at it. It comes down to whether the right acts are available and whether the audience will support it.

Somewhat like Alternative, Pop/Alternative is breaking a lot of records and many new artists. In the last six-12 months, we've certainly seen that Pop/Alternative is a song-driven format. That means there are many more artists out there putting out songs.

You would, therefore, think there would be a lot of talent available to do these sorts of things and that record companies would get behind them. Some of these records start with us, and that's where the loyalty should be placed. As a format, we could take some lessons from Country. Country artists are very quick to respond to radio and what radio has done for them. I don't see that happening in any other format.

Duncan Payton formerly programmed Pop/Alternative Hot AC KRJZ/Santa Barbara, CA and is now PD of Pop/Alternative Hot AC KMXB "The Mix"/Las Vegas.

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



New & Active

FIONA APPLE Shadowboxer (Clean Slate/Work)
Total Plays: 430, Total Stations: 21, Adds: 1

MADONNA Frozen (Maverick/WB)
Total Plays: 367, Total Stations: 15, Adds: 1

SARAH MCLACHLAN Adia (Arista)
Total Plays: 355, Total Stations: 30, Adds: 6

SISTER 7 Know What You Mean (Arista Austin/Arista)
Total Plays: 289, Total Stations: 18, Adds: 5

CHUMBAWAMBA Amnesia (Republic/Universal)
Total Plays: 281, Total Stations: 13, Adds: 1

TONIC Open Up Your Eyes (Polydor/A&M)
Total Plays: 279, Total Stations: 13, Adds: 0

MONO Life In Mono (Echo/Mercury)
Total Plays: 247, Total Stations: 13, Adds: 1

EVERCLEAR Everything To Everyone (Capitol)
Total Plays: 247, Total Stations: 10, Adds: 0

FLEETWOOD MAC Landslide (Reprise)
Total Plays: 229, Total Stations: 7, Adds: 0

ALANIS MORISSETTE Uninvited (Reprise)
Total Plays: 212, Total Stations: 14, Adds: 14

Songs ranked by total plays

Contributing Stations

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

KOZN/Kansas City, MO (HAC)
KMXB/Las Vegas, NV (HAC)
WLIR/Long Island, NY (All)
KYSR/Los Angeles, CA (HAC)
WPLM/Miami, FL (HAC)
WPNT/Milwaukee, WI (HAC)
KOSO/Modesto, CA (HAC)
KCOU/Monterey-Salinas, CA (HAC)
WPTE/Norfolk, VA (HAC)
WSHE/Orlando, FL (HAC)
WPLY/Philadelphia, PA (All)
KZOH/Phoenix, AZ (All)
KZZP/Phoenix, AZ (HAC)
WORV/Pittsburgh, PA (HAC)
KBBT/Portland, OR (HAC)

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

43 Total Stations

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

MOST ADDED AGAIN!

WALC KBBT KLLM WSSR
WKZL WBMX WRHT KKND WQLH

Leading The Charge:

KLLC KKPN KZZP WDRV WAKS
KALC WQAL KOZN KZZO KBEE
WLCE WMC KAMX WMXB WKLI
KVSR KPEK WWWM KLLY KOSO
KKMY WOMP KLOS KKZN and more!

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



sister 7 the first single from their arista austin album *this the trip*

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





EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES MARCH 20, 1998

CALLOUT AMERICA® song selection is based on the top titles from the R&R CHR/Pop chart for the airplay week of February 23-29.

CHR/POP

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL% FAMILIARITY	TOTAL% BURN
	TW	LW	2W	3W		
CELINE DION My Heart Will Go On (550 Music)	4.26	4.38	4.37	4.46	93.3%	29.3%
K-CI & JOJO All My Life (MCA)	4.02	4.04	3.88	3.97	58.1%	9.2%
SAVAGE GARDEN Truly Madly Deeply (Columbia)	3.98	3.81	3.90	3.79	91.1%	22.6%
JAMES HORNER Southampton (Sony Classical/Work)	3.84	4.03	3.96	—	46.4%	7.7%
BRIAN MCKNIGHT Anytime (Mercury)	3.80	3.93	3.94	3.83	48.1%	10.7%
USHER You Make Me Wanna... (LaFace/Arista)	3.80	3.78	3.88	3.82	80.1%	30.0%
WILL SMITH Gettin' Jiggy Wit It (Columbia)	3.72	3.85	3.57	3.58	79.9%	19.6%
BACKSTREET BOYS As Long As You Love Me (Jive)	3.71	3.77	3.73	3.69	85.4%	25.3%
THIRD EYE BLIND How's It Going To Be (Elektra/EEG)	3.70	3.53	3.56	3.67	72.2%	17.1%
MATCHBOX 20 3am (Lava/Atlantic)	3.63	3.60	3.76	3.70	81.9%	26.6%
MARCY PLAYGROUND Sex And Candy (Capitol)	3.62	3.57	3.80	3.72	68.7%	13.2%
JANET Together Again (Virgin)	3.60	3.64	3.57	3.58	84.1%	26.3%
DRU HILL 5 Steps (Island)	3.59	3.74	3.55	3.74	31.8%	7.4%
NATALIE IMBRUGLIA Torn (RCA)	3.59	3.65	3.72	—	64.5%	14.1%
UNCLE SAM I Don't Ever Want To See You Again (Stonecreek/Epic)	3.56	3.71	—	—	55.1%	12.9%
BEN FOLDS FIVE Brick (550 Music)	3.55	3.53	3.57	—	69.0%	14.6%
'N SYNC I Want You Back (RCA)	3.51	3.40	3.43	3.22	54.6%	14.4%
GREEN DAY Time Of Your Life (Good Riddance) (Reprise)	3.47	3.48	3.46	3.51	74.9%	19.1%
SHANIA TWAIN You're Still The One (Mercury)	3.46	—	—	—	46.2%	8.9%
BILLIE MYERS Kiss The Rain (Universal)	3.40	3.49	3.44	3.50	68.2%	19.9%
AEROSMITH Pink (Columbia)	3.36	3.34	3.45	3.53	64.3%	18.4%
FLEETWOOD MAC Landslide (Reprise)	3.35	3.54	—	—	48.4%	11.2%
LISA LOEB I Do (Geffen)	3.28	3.29	3.19	3.30	80.1%	34.5%
VERVE Bitter Sweet Symphony (Hut/Virgin)	3.27	3.42	3.46	—	57.3%	20.1%
MADONNA Frozen (Maverick/WB)	3.23	3.41	—	—	64.8%	20.6%
ALL SAINTS I Know Where It's At (London/Island)	3.18	3.19	3.33	3.14	41.4%	15.6%
AQUA Turn Back Time (MCA)	3.17	3.12	3.17	—	43.4%	13.2%
SPICE GIRLS Too Much (Virgin)	3.10	3.07	3.13	3.12	63.5%	24.6%
LOREENA MCKENNITT The Mummers' Dance (Quinlan Road/WB)	3.09	3.05	3.04	3.14	71.0%	25.1%
ERIC CLAPTON My Father's Eyes (Duck/Reprise)	3.03	—	—	—	29.5%	7.9%
JIMMY RAY Are You Jimmy Ray? (Epic)	3.00	3.02	3.09	2.83	66.5%	24.6%

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: **EAST:** Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. **SOUTH:** Atlanta, Charlotte, Dallas, Houston, Miami, New Orleans, Norfolk, Orlando, Tampa. **MIDWEST:** Cincinnati, Cleveland, Columbus, Indianapolis, Kansas City, Minneapolis, St. Louis. **WEST:** Los Angeles, Portland, Salt Lake City, San Diego, San Francisco, Seattle. Songs are removed from Callout America after 20 weeks of testing. © 1998, R&R Inc.

CALLOUT AMERICA® Hot Scores

By Tony Novia

The hits are the hits. "My Heart Will Go On" by Celine Dion (550 Music); "All My Life" by K-CI & JoJo (MCA); "Truly Madly Deeply" by Savage Garden (Columbia); another *Titanic* hit, "Southampton" by James Horner (Sony Classical/Work); "Anytime" by Brian McKnight (Mercury); and "You Make Me Wanna..." by Usher (Arista) continue to hold down the top spots in R&R's exclusive Callout America survey of female CHR listeners 12-34.

While ballads have historically been some of CHR's biggest records, it seems as though *Titanic* has cast a romantic spell on women, because ballads are completely dominant right now. The good news: These records are very, very big. The bad news: Hot AC and AC are also having a field day with the same songs. Where and when it makes sense, many programmers are surrounding these multi-format hits with high-testing records with more format exclusivity. In this category are Will Smith's "Gettin' Jiggy Wit It" (Columbia), "Together Again" by Janet Jackson (Virgin), and "5 Steps" by Dru Hill (Island).

The lone debut as an Callout America extra this week is Shania Twain's "You're Still The One" (Mercury). After CHR's crossover success with LeAnn Rimes and the Country format on a downturn, the right country songs and artists are ripe for the picking for CHRs -- especially in markets with top-rated Country stations. Twain jumps out of the box with almost 50% familiarity, and her first week scores are strongest with teens and women 25-34. Keep your eyes and ears on this one... it could be a secret weapon.

garrison starr "superhero"

Top 40

WBHT/Wilkes Barre
KQID/Alexandria
WXXX/Burlington
WRTS/Erie
KZMG/Boise

WNKI/Elmira
WNDU/South Bend
KRUF/Shreveport
WMGI/Terre Haute
KHTQ/Spokane

Modern AC

KLLC/San Francisco
WSSR/Tampa
WMXB/Richmond



Main chart table with columns: 3W, 2W, LW, TW, ARTIST/TITLE/LABEL(S), TW, LW, 2W, 3W, TOTAL STATIONS/ADDS. Includes songs like 'My Heart Will Go On' and 'Truly Madly Deeply'.

This chart reflects airplay from March 9-15. Songs ranked by total plays. Highlighted songs indicate Breaker.

138 CHR/Pop reporters. 136 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

BREAKERS

Table for 'TUESDAYS It's Up To You (Arista)' showing Total Plays/Increase (2189/283) and Total Stations/Adds (105/4). Chart 24.

Table for 'CHUMBAWAMBA Amnesia (Republic/Universal)' showing Total Plays/Increase (2140/463) and Total Stations/Adds (119/3). Chart 25.

MOST ADDED

Table listing songs that were most added, including 'This Is How We Party' and 'Everybody (Backstreet's Back)'.

MOST INCREASED PLAYS

Table listing songs with the most increased plays, including 'Frozen' and 'All My Life'.

HOTTEST RECURRENTS

Table listing the hottest recurrent songs, including 'Fly' and 'I Don't Want To Wait'.

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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NEW & ACTIVE

REACT Can't Keep My Hands Off You (Columbia)
Total Plays: 580, Total Stations: 47, Adds: 9

K.P. & ENVYI Swing My Way (EastWest/EEG)
Total Plays: 560, Total Stations: 31, Adds: 5

SARAH MCLACHLAN Adia (Arista)
Total Plays: 531, Total Stations: 58, Adds: 13

BARENAKED LADIES Brian Wilson (Reprise)
Total Plays: 399, Total Stations: 38, Adds: 9

DRU HILL 5 Steps (Island)
Total Plays: 388, Total Stations: 36, Adds: 3

FLEETWOOD MAC Landslide (Reprise)
Total Plays: 357, Total Stations: 19, Adds: 0

REBEKAH Sin So Well (Elektra/EEG)
Total Plays: 325, Total Stations: 47, Adds: 19

CHRIS BRAIDE If I Hadn't Got You (Atlantic)
Total Plays: 283, Total Stations: 19, Adds: 0

JANET I Get Lonely (Virgin)
Total Plays: 243, Total Stations: 24, Adds: 7

AMBER One More Night (Tommy Boy)
Total Plays: 231, Total Stations: 9, Adds: 0

ELTON JOHN Recover Your Soul (Rocket/Island)
Total Plays: 227, Total Stations: 38, Adds: 14

WYCLEF JEAN Gone Till November (Ruffhouse/Columbia)
Total Plays: 209, Total Stations: 19, Adds: 4

GARRISON STARR Superhero (Geffen)
Total Plays: 197, Total Stations: 27, Adds: 8

ALLURE Last Chance (Track Masters/Crave)
Total Plays: 186, Total Stations: 13, Adds: 0

SHAWN COLVIN Nothin On Me (Columbia)
Total Plays: 177, Total Stations: 23, Adds: 11

BROOKLYN BOUNCE Get Ready To Bounce (Edel America)
Total Plays: 171, Total Stations: 9, Adds: 0

NEXT Too Close (Arista)
Total Plays: 166, Total Stations: 17, Adds: 5

KAI Say You'll Stay (Tidal Wave/Geffen)
Total Plays: 165, Total Stations: 9, Adds: 0

S.O.A.P. This Is How We Party (Crave)
Total Plays: 134, Total Stations: 46, Adds: 39

SERMON, MURRAY & REDMAN Rapper's Delight (Priority)
Total Plays: 132, Total Stations: 8, Adds: 0

Songs ranked by total plays



FLEW THROUGH THE ROOF — Jive artist R. Kelly was presented with his 4x platinum plaque at a party held in honor of his five Grammy nominations: (l-r) Jive VP of CHR Promotion Jack Satter, Chairman/CEO Zomba Recording Corporation Clive Calder, Wayne Williams, R. Kelly, Kelly's manager Barry Hankerson, Jive President Barry Weiss, VP of Promotion Denise George, VP Artist Marketing Janet Kleinbaum, VP R&B Promotion Larry Khan, Eric Skinner, and Kelly Charles.



BABY...BABY — KMXV Kansas City showed A&M artist Amy Grant a little bit of love during her latest visit to the station: (l-r) Grant, PD Jon Zellner, Promo Director Karen Menke, and afternooner Denis Prior.

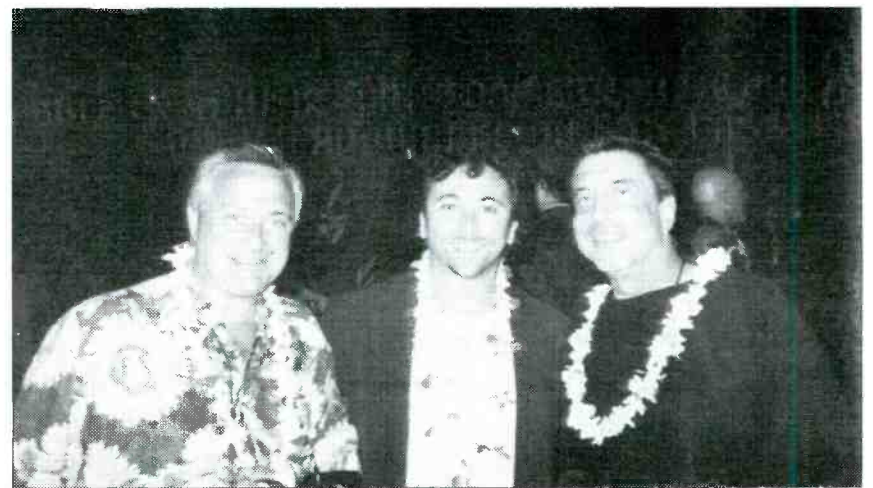
NEW RELEASES

ADDS MARCH 24

BLAIR	Have Fun, Go Mad (Jersey/MCA)
MARIAH CAREY	My All (Columbia)
DAFT PUNK	Da Funk (Virgin)
ANGEL GRANT	Little Red Boat (Universal)
LISA LOEB	Let's Forget About It (Geffen)
MASE	What You Want (Bad Boy/Arista)
MONO	Life In Mono (Echo/Mercury)
LEANN RIMES	Looking Through Your Eyes (Curb/Atlantic)
7 MILE	Do Your Thing (Crave)
CLARA THOMAS	Girl With The Strawberry Lips (Mercury)



BREAKING ALL THE RULES — KZQZ/San Francisco recently welcomed Geffen group She Moves to the Bay Area to promote their new single, "It's Your Love": (l-r) She Moves' Diana Bologna, middayer Katie Mason, APD/MD Danny Ocean, late nighter Kevin Scott, She Moves' Danielle Flora, PD Mike Edwards, nighttime Fernando Ventura, She Moves' Carla Duren, and Geffen San Francisco local Scott Perlewitz.



ARE MOVIES NEXT? — Now that he's conquered the music world, Sr. VP Columbia Records Jerry Blair (c) hangs with Hollywood heavyweights, movie and music moguls Sandy Gallin (l) and Jim Moray.

CHR/POP PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE

Market #23: WBZZ/Pittsburgh. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like CELINE DION, SAVAGE GARDEN, SMASH MOUTH, etc.

Market #21: WFLZ/Tampa. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like USHER, SAVAGE GARDEN, SMASH MOUTH, etc.

Market #22: WJZ/Cleveland. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like WILL SMITH, SAVAGE GARDEN, SMASH MOUTH, etc.

Market #24: KRKZ/Portland, OR. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like CELINE DION, SAVAGE GARDEN, SMASH MOUTH, etc.

Market #25: WKRC/Cincinnati. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like SMASH MOUTH, MERCIETH BROOKS, CELINE DION, etc.

Market #26: KMXV/Kansas City. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like CELINE DION, SAVAGE GARDEN, SMASH MOUTH, etc.

Market #31: WPRO/Providence. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like MATCHBOX, BILLIE MYERS, SAVAGE GARDEN, etc.

Market #32: WNCI/Columbus, OH. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like CELINE DION, JANET, SAVAGE GARDEN, etc.

Market #34: WNVZ/Norfolk. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like DESTINY'S CHILD, K.P. & ENYI, SAVAGE GARDEN, etc.

Market #35: KZHT/Salt Lake City. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like BACKSTREET BOYS, SAVAGE GARDEN, CELINE DION, etc.

Market #36: WNKS/Charlotte. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like CELINE DION, SAVAGE GARDEN, SMASH MOUTH, etc.

Market #37: WZPL/Indianapolis. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like CELINE DION, CHUMBAWAMBA, SMASH MOUTH, etc.

Market #38: WXLL/Orlando. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like BACKSTREET BOYS, CELINE DION, SMASH MOUTH, etc.

Market #39: KUMX/New Orleans. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like SAVAGE GARDEN, CELINE DION, SMASH MOUTH, etc.

Market #39: WZEB/New Orleans. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes artists like SMASH MOUTH, MATCHBOX, SAVAGE GARDEN, etc.

MARCH 20, 1998

Table with columns: Rank, Artist, Title, Label, Total Plays (TW, LW, 2W, 3W), Total Stations/Adds. Includes songs like 'All My Life' by K-Ci & Jojo and 'Body Bumpin' Yippie-Yi-Yo' by Public Announcement.

BREAKERS PUBLIC ANNOUNCEMENT Body Bumpin' Yippie-Yi-Yo (A&M) CHART 24. Includes 'OL SKOOL f/K. SWEAT & XSCAPE Am I Dreaming (Keia/Universal) CHART 29' and ''N SYNC I Want You Back (RCA) CHART 30'.

MOST ADDED. ARTIST TITLE LABEL(S) ADDS. Includes 'XSCAPE The Arms Of The One... (So So Def/Columbia) 14', 'BUSTARHYMES Turn It Up (Elektra/EEG) 9', etc.

MOST INCREASED PLAYS. ARTIST TITLE LABEL(S) TOTAL PLAY INCREASE. Includes 'PUBLIC ANNOUNCEMENT Body Bumpin' Yippie... (A&M) +301', 'NEXT Too Close (Arista) +249', etc.

HOTTEST RECURRENTS. ARTIST TITLE LABEL(S). Includes 'MASE Feel So Good (Bad Boy/Arista)', 'NOTORIOUS B.I.G. Mo Money Mo Problems (Bad Boy/Arista)', etc.

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

This chart reflects airplay from March 9-15. Songs ranked by total plays. Highlighted songs indicate Breaker. 49 CHR/Rhythmic reporters. 47 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

Advertisement for 'The Remote Booth' by Broadcast Products. Features a portable display unit with '820 CHAM Country' branding. Text includes 'THE Portable Display with Proven Remote Power!', 'Fast, Easy Set-Up & Take-Down', 'Quick-Change Graphics', and contact info for Broadcast Products, Inc. (421 S. Second Street, Elkhart, IN 46515 USA, 1-800-433-8460).



WALT LOVE

A Little 'Heaven' Around Inner Harbor

□ A Baltimore Gospel station continues to attract new listeners who seek to reconnect with religion

WCAO-AM/Baltimore has truly begun to make its move. With ever-increasing popularity, the station known as "Heaven 600" has become a positive refuge for those looking for spiritual safety and strength in today's society.

WCAO's format is geared to attract those who are looking for the positive message provided in most of the station's music and other religious-oriented programming. By now, almost everyone has heard of or experienced the so-called regeneration of spiritual consciousness in today's society. Gospel radio, together with the newfound popularity of gospel music, is helping to lead the way.

To find out more about WCAO, I spoke with PD/mornings Lee Michaels, who has been with the station since it became Gospel in November 1991. A Baltimore native who has been in radio since 1980, Michaels has also worked on the secular side of Urban radio. Making the move from R&B to Gospel wasn't easy, but Michaels stuck with his decision because it was what his heart believed. "Approximately 90% of my career has been spent in Gospel radio, but when I was contemplating getting out of R&B radio and moving to Gospel permanently, my then-GM said to me, 'If you leave to go into Gospel, you can never come back.' I really thought that was ironic, because I was looking at it as, 'If I go into Gospel, I don't want to come back!'"

Baltimore is a city with a significant African-American population. Among those 12 and older, blacks account for 26.3% of the population. That translates into 545,000 African Americans. Baltimore is ranked No. 19 in market size, according to Arbitron (whose headquarters is just down the road in Columbia, MD). I mention all of that because the market has no mainstream Urban radio station of its own. Former Urban giant and CBS Radio sibling WXYV-FM faded in recent years, and in 1997 CBS flipped it to CHR/Pop. While the overall market leader is Radio One's CHR/Rhythmic WERQ-FM — with its mixture of hip-hop, rap, and R&B — there's a void that's only being served by DC's top-rated WKYS-FM, which barrels up I-95 with its strong signal.

However, while Urban has disappeared from the local radio dial, Gospel has made some quite impressive inroads around town. In the Fall '97 Arbitrons, WCAO made a huge gain from 12th to eighth, 12+. The station's ratings have leapfrogged from a 2.2 to a 4.2, edging out 'XYV by a tenth of a percent. WCAO is ranked ninth 25-54 with a 3.8 share. On weekends, WCAO ranks fourth in the 25-54 demo; in the 35-64 demo during that same period, it is ranked No. 1 with a 7.7. On Sunday mornings, in persons 25-54, the station is tops with an 11.3 share. But wait, here's where the numbers really tell a story: Among those 12-24, WCAO's Sunday morning programming attracts an impressive 11.7, placing it third in Baltimore during that daypart. That's thanks to the station's community service programming, as well as the fact that local ministries are allowed to air their services on the station.

Michaels comments, "Traditionally, we've had good numbers on Sunday mornings ever since the inception of the station. Maybe that's because of the local ministries or the availability of the listening audience. I don't know what to directly attribute it to. But I do know that we have some very powerful ministries on during those hours — major churches in our community."

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Appreciating The Product

Why does Michaels think these positive ratings increases are happening for WCAO at this point in time? "I think people are really starting to appreciate the product that we have to offer," he says. "I also believe that people are becoming more sensitized because of the nature of some of the music that has been played on some Urban stations. They've gotten to the point where they are tired of hearing the B-words and 'MF this' and 'I'm a bad so-and-so.' Listeners just want to hear some wholesome music.

"Consequently, the music that we play is a music of hope. What has happened with the music in the past four or five years is that it's been going through a major transformation and is becoming much fresher and more appealing to the masses. We're finding that, with people like Kirk Franklin, it's more socially acceptable to enjoy gospel music. Even folks who may not go to church every Sunday can feel comfortable listening to and enjoying gospel music." WCAO's target audience is actually older African Americans. The typical P1 is a woman between 30 and 35 years of age.

Genuine Imaging

Image is an important thing when it comes to marketing any product. Since Gospel radio serves as a product to the outside world and as a ministry to those doing the format, how do Lee and his staff position the message of Jesus when marketing and promoting WCAO? "We 'walk

□

When I was contemplating getting out of R&B radio and moving to Gospel permanently, my then-GM said to me, 'If you leave to go into Gospel, you can never come back.' I really thought that was ironic, because I was looking at it as, 'If I go into Gospel, I don't want to come back!'

the walk' as well as 'talk the talk.' We live the lifestyle. As a result, we have no problem saying, 'Praise the Lord,' on the radio. We use — and have no problem with — any of the accolades that are associated with the Christian experience, because that's a part of our lives and it's the real thing. It's genuine — it's not something that's put on for the sake of a radio programming presentation.

"As gospel music has been used to ask about the phenomenon of faith and how it ties in to all of that, I want to say this about faith: We do not browbeat people as far as telling them that they're going to hell and they better get saved and everything.

"See, it's OK for a person who's not 'saved' to enjoy this music. Now that they've had their appetite tickled because they heard Kirk Franklin, they've decided that they want to check out a Gospel station. Well, when they hear us, they hear people who are enjoying themselves and who have joy and peace in their lives. They get to also hear and see that we're just like anyone else on the street, except that we have a different lifestyle and a set of morals to live by."

Tight Programming Basics

When it comes to formatics in Gospel radio, things have always been a bit loose. However, Michaels runs things pretty much like any other top-rated radio station in town. "We're tight! When it comes to music rotations and programming, it's all done off of the Selector system.

□

We're finding that, with people like Kirk Franklin, it's more socially acceptable to enjoy gospel music. Even folks who may not go to church every Sunday can feel comfortable listening to and enjoying gospel music.

Our rotations are run just like any other mainstream station in the country. We have our categories that are formulated with specific rotations by dayparts. Plus, we have promotions that are scheduled and formatted properly to maximize their effectiveness. We have all of the bells and whistles that go along with good radio to help sell the radio station's activities and the station's concept and vision.

"What we're trying to do is make

the Gospel format just as consistent as any other format. If you listen to Country, R&B, AC, or CHR, you get certain things. Well, if you listen to gospel on our station, you get some of the same things as far as the presentation is concerned. The only difference is the message. And when it comes to the message and the presentation, we have 'one up,' because most people listen to the radio for information and entertainment. We provide information, entertainment, and inspiration."

Spreading The Word On The Street

What sorts of criteria are needed for a promotion on WCAO to be acceptable? "It has to have value first, for our radio station and our listeners. Plus, it has to be doable. It has to be something that we can do well in presentation form and in the on-air mechanics. We don't do things just for the sake of doing them. We have no interest in that. Just so you know, we do two types of promotions: We do client-based promotions and community service promotions. Our client-based promotions can take us to one of our advertisers. Our community-based promotions could deal with the issues of the ministries. They deal with feeding the hungry, sheltering the homeless, and dressing the needy. Those are things that are set forth in the principles of Christ. For example, we've done blanket drives for needy families. For Christmas, we got food and toys for families who were in need. During the winter months, we've been securing blankets and coats for individuals who are out on the streets. We don't just play gospel music; we minister to people by extending a helping and loving hand."

By taking an active part in the community and running a tight ship, Michaels has created a model for other Gospel stations to look at. Of course, he doesn't take all the credit for the station's impressive turnaround.

"First and foremost, I give all honor and glory to God, who has given us favor to reach those levels of audience shares this ratings book. We thank God for everything, but we also realize that we have a responsibility to work hard and that our work is done with excellence. We're not afraid or ashamed to work hard. We've just put everything we've got into building this radio station's popularity here in the Baltimore area. We subscribe to the theory that we should tell people who we are, tell them what we're going to do; tell them who we are, tell them what we're doing; tell them who we are, tell them what we did. Plain and simple, we're gonna keep telling them who we are."

UC DATABANK

Minorities Set To Comprise 30% Of America's Restaurant Market

Not only is the restaurant industry's work force becoming more disparate, so are its customers.

By 2005, just seven years from now, close to 30% of the restaurant market will come from minority spending, according to the Multicultural Foodservice and Hospitality Alliance in Minneapolis. A larger proportion of the industry will also be made up of minority workers as well.

The most visible way the restaurant industry is reaching out to a more ethnically diverse audience is through consumer marketing efforts. However, says Hi! Hospitality Innovators' Mark Jackson, "You can't just place an ad. What happens is that some companies outsource their marketing and advertising, and they have to realize that if the marketing company is not cognizant of how to reach this market, they're going to have challenges as it relates to diversity."

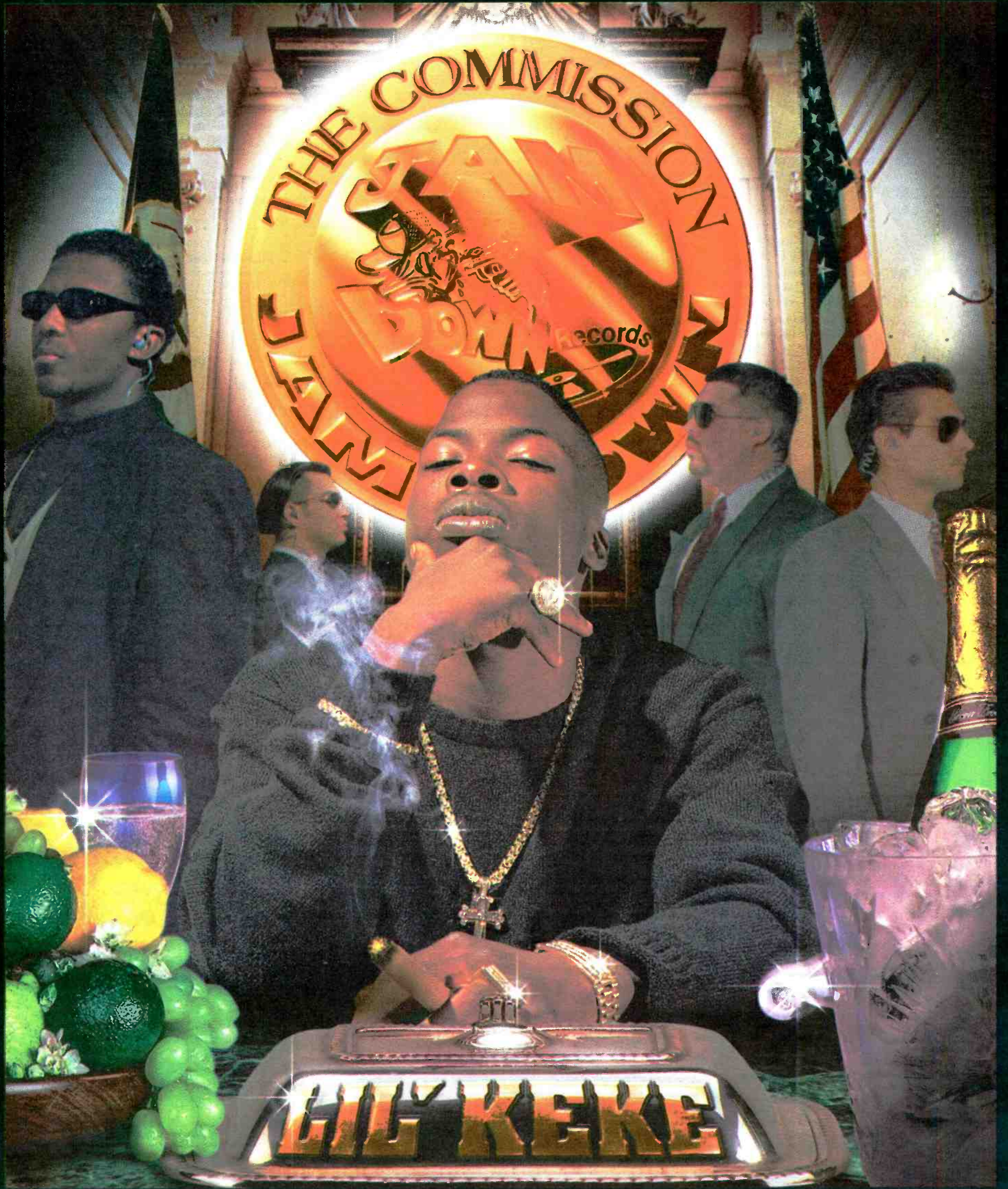
The look and feel of the advertising is paramount, or else ethnically diverse consumers will not be reached or, worse yet, they will be offended. Jackson says restaurant owners should consider altering their menus to better appeal to a wide range of customers. "It could be a different type of vegetable or topping introduced in the salad bars," Jackson says. "Little things like that go a long way."

Meanwhile, the share of the restaurant work force that is white dropped from 83% to 75% in 1995, the National Restaurant Association reports. Furthermore, women account for 58% of the restaurant-industry work force.

SOURCES: "Diversity Dollars And Sense," Restaurants USA, from National Restaurant Association, Feb. '98.

Hi! Hospitality Innovators, Mark Jackson, Partner, 16375 NE 18th Ave., Miami, FL 33017; phone: 305-940-4888.

Multicultural Foodservice and Hospitality Alliance, Gerry Fernandez, President, PO Box 1113, Minneapolis, MN 55440; phone: 612-540-3267.



LIL KEKE

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The single
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"THE COMMISSION" in stores March 24

Skip Cheatum KKDA "It's da bomb". Tyrone Davis KRRQ "It's Tight. We're gonna play this shi@"
Chris Clay KTBT "It's a hit". Donny Taylor KBCE "It's da bomb". Greg Street WVEE "Already Getting Phones"
Larry Steel WTMP "This is a strong record". Lance Panton WFXA "Fat Beats"

Executive Producers: Patrick Lewis and Vincent Perry. A&R Direction: Terry McGill, Savalas Holloway

Artwork & Special Effects: Pen & Pixel Graphics, Inc. ©1997. (838) 680-3554



URBAN TOP 50

MARCH 20, 1998

Table with columns: 3W, 2W, LW, TW, ARTIST TITLE LABEL(S), TOTAL PLAYS (TW, LW, 2W, 3W), TOTAL STATIONS/ADDS. Lists top 50 songs including SWV Rain, Ol Skool F/K. Sweat & Xscape, and Timbaland & Magoo.

This chart reflects airplay from March 9-15. Songs ranked by total plays. Highlighted songs indicate Breaker. 87 Urban reporters. 83 current playlists. Songs that are down in plays for three consecutive weeks and below No. 25 are moved to recurrent. © 1998, R&R Inc.

NEW & ACTIVE

MARK MORRISON Moan And Groan (Atlantic) Total Plays: 733, Total Stations: 49, Adds: 8
BILLY PORTER Borrowed Time (DVB/A&M) Total Plays: 718, Total Stations: 49, Adds: 1
BUSTA RHYMES Turn It Up (Elektra/EEG) Total Plays: 696, Total Stations: 73, Adds: 6

CHICO DEBARGE No Guarantee (Kedar/Universal) Total Plays: 585, Total Stations: 65, Adds: 13
ROBYN Do You Really Want Me (RCA) Total Plays: 537, Total Stations: 48, Adds: 0
RANDY CRAWFORD Bye Bye (Bluemoon/Atlantic) Total Plays: 483, Total Stations: 30, Adds: 3

Songs ranked by total plays.

BREAKERS

TIMBALAND & MAGOO
Clock Strikes (BlackGround/Atlantic)
TOTAL PLAYS/INCREASE TOTAL STATIONS/ADDS CHART
1145/180 77/0 36

SALT-N-PEPA
Gitty Up (Red Ant/London/Island)
TOTAL PLAYS/INCREASE TOTAL STATIONS/ADDS CHART
1034/95 75/0 38

LOX
Money, Power, And Respect (Bad Boy/Arista)
TOTAL PLAYS/INCREASE TOTAL STATIONS/ADDS CHART
1000/183 73/1 39

MOST ADDED

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists MYA It's All About Me (50), M.J.G. In The Middle Of The Night (50), ALI Love Letters (41).

MOST INCREASED PLAYS

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists JANET I Get Lonely (+510), MYA It's All About Me (+394), BUSTA RHYMES Turn It Up (+391).

HOTTEST RECURRENTS

Table with columns: ARTIST TITLE LABEL(S). Lists WYCLEF JEAN Gone Till November, LSG My Body, MASTER P Make 'Em Say Ugh.

Breakers: Songs registering 1000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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ARTIST BREAKDOWN

ARTIST: **JON B.**
 LABEL: **Yab Yum/550 Music**

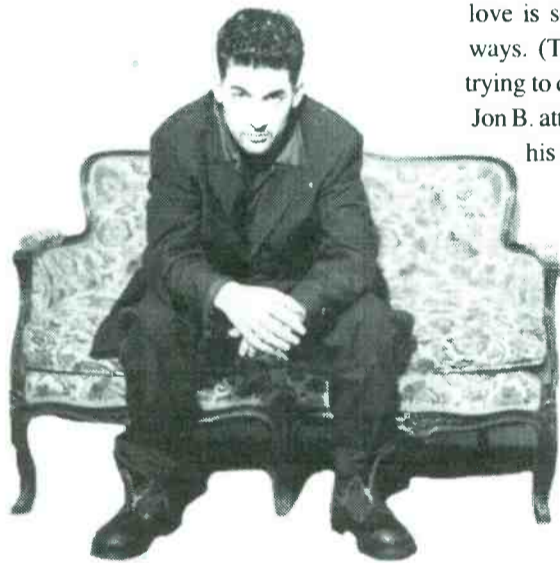
After alerting the world to his incredible voice (not to mention the fact that he sounds similar to Babyface) with the release of the hit single, "Someone To Hold," **Jon B.** continues to keep our attention with songs like "Pretty Girl," "Are U Still Down" (featuring the late Tupac Shakur), and most recently, "They Don't Know." Grabbing the fifth Most-Added slot on the mainstream chart and the third Most-Added position on the adult side (R&R March 6), "They Don't Know" is obviously no secret! Released from his debut album, *Bonafide*, this single has the listeners of our stations "finding out."

There is more than just vocal talent in the body of this 19-year-old, Rhode Island

native. **Jon B.** not only wrote and produced most of the tracks on his album, but he has also written and produced for such successful artists as **Toni Braxton**, **New Edition**, **Color Me Badd**, and **After 7**. Coming from a musical family (his father is a music professor, his mother is a concert pianist, his sister plays the violin, and his brother plays the cello), **Jon B.**'s involvement in music was inevitable. Inspired by **New Edition** and the **Dee**, his confidence grew after he began performing his own tunes in local talent shows. Playing the keyboards by the age of 9, **Jon B.** listened to everything from **Duran Duran** to **Michael Jackson**.

"They Don't Know" has **Jon B.** singing to his lady, assuring her of his love. Others may make statements and assumptions, but the truth lies within his heart. Though he does have a checkered past, this woman's love is so real, it has changed his selfish ways. (The all too familiar scene of a playa trying to change). In an impassioned voice, **Jon B.** attempts to convince this woman that his change is *bona fide*. "They Don't Know" has a mellow track complemented by **Jon B.**'s proficient voice and straight-to-the-point lyrics. After a couple of listens, I was convinced of the change. So **Jon**, if *she* still isn't convinced, meet me at R&R. Take the 405 North ... Peace.

— Tanya O'Quinn
 Urban Asst. Editor



Artist Breakdown highlights artists with strong chart momentum.

IN MY OPINION

with **Terry Base**

WWWZ

PD/MD, WWWZ/Charleston, SC

The music industry could do everyone a favor and be more selective when it comes to doing remixes. Half of the remixes that are put out end up with dust on them in my office, and I know I'm not the only one who can testify to that being the case. When I was growing up enjoying great music from Prince, Michael Jackson, Rick James, and Cameo, remixes were extended cuts that added life to the original tracks. They made you enjoy the original song even more. In those days, my ear stayed glued to the radio, hoping they would play the extended remix. Today, most remixes totally change the musical, and sometimes lyrical, content of the song.

There are some remixes that have merit, and I certainly can appreciate a remix like 702's "Get It Together" bass mix. That mix gave a great ballad a totally new feel for both the clubs and radio. But why remix Brian McKnight's "Anytime?" The original version had already appealed to both the younger and older demos. (As a programmer, I don't need to fix it if it ain't broken).



To all the record execs and A&R directors, if you have a hit record, leave it alone! Remixes only limit great songs from reaching classic potential. They have a tendency to dilute and take away from a hit. Please consider that great songs are just that and remixing a winning song seems like overkill. Let a classic remain a classic. Use that money on great radio promotions and/or artist development.

ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Monday (3/23) and Tuesday (3/24).

CAPPADONNA Run (Razor Sharp/Epic Street/Epic)

WILL DOWNING If She Knew (Mercury)

JOE All That I Am (Jive)

LUKE Raise The Roof (Luke/Island)

MC EHT Tha Way We Run It (Epic Street/Epic)

NICE & SMOOTH Let It Go (Street Life/All American)

**Clear.
 Consistent.
 Quality.**

(It makes a **WORLD** of difference)



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Urban Editor: Wait Love

Phone: (310) 788-1667 Fax: (310) 203-9763 E-Mail: babylove@rronline.com

Web Site: http://www.rronline.com

Effective 3/20/98

87 Total Reporters

Breaker Criteria=1000 Total Plays For The First Time

KBCE/Alexandria, LA
WHTA/Atlanta, GA
WVEE/Atlanta, GA
WFXA/Augusta, GA
KTBT/Baton Rouge, LA
WEMX/Baton Rouge, LA
WJZD/Biloxi, MS
WENN/Birmingham, AL
WILD/Boston, MA
KHNR/Bryan-College Station, TX
WBLK/Buffalo, NY
WPAL/Charleston, SC
WWWZ/Charleston, SC
WPEG/Charlotte, NC
WJTT/Chattanooga, TN
WGCI/Chicago, IL
WIZF/Cincinnati, OH
WZAK/Cleveland, OH
WVDM/Columbia, SC
WFXE/Columbus, GA
WCKX/Columbus, OH
KKDA/Dallas, TX
WROU/Dayton, OH
WCHB/Detroit, MI
WJLB/Detroit, MI
WJUN/Dothan, AL
WZFX/Fayetteville, NC
WZZZ/Flint, MI
WYNN/Florence, SC
WJFX/Ft. Wayne, IN
WTMG/Gainesville, FL
WJWZ/Greenville, SC
WNEZ/Hartford, CT
WEUP/Huntsville, AL
WTLC/Indianapolis, IN
WJMI/Jackson, MS
KPRS/Kansas City, MO
KIIZ/Killeen, TX
WKGN/Knoxville, TN
KRRQ/Lafayette, LA
KZWA/Lake Charles, LA
WHNR/Lakeland, FL
WQHH/Lansing, MI

WJXK/Laurel, MS
WJMG/Laurel, MS
WTKT/Lexington, KY
WLJM/Lima, OH
KIPR/Little Rock, AR
KKBT/Los Angeles, CA
WGBZ/Louisville, KY
WIBB/Macon, GA
KXHT/Memphis, TN
WHRK/Memphis, TN
WEDR/Miami, FL
WKKV/Milwaukee, WI
WNOV/Milwaukee, WI
WBLX/Mobile, AL
WYOK/Mobile, AL
KRIV/Monroe, LA
KYEA/Monroe, LA
WZHT/Montgomery, AL
WQKK/Nashville, TN
WQUE/New Orleans, LA
WBLB/New York, NY
WOWI/Norfolk, VA
KVSP/Oklahoma City, OK
WJHM/Orlando, FL
WPHI/Philadelphia, PA
WUSL/Philadelphia, PA
WAMO/Pittsburgh, PA
WQOK/Raleigh, NC
WCDX/Richmond, VA
WPLZ/Richmond, VA
WTLZ/Saginaw, MI
KMJM/St. Louis, MO
WRKE/Salisbury, MD
KSJL/San Antonio, TX
WEAS/Savannah, GA
KDKS/Shreveport, LA
KMJJ/Shreveport, LA
WTMP/Tampa, FL
WJUC/Toledo, OH
KJMM/Tulsa, OK
WACR/Tupelo, MS
WESE/Tupelo, MS
WKYS/Washington, DC
WMNX/Wilmington, NC

URBAN AC REPORTERS

Effective 3/20/98

42 Total Reporters

Breaker Criteria=350 Total Plays For The First Time

WALR/Atlanta, GA
WWIN/Baltimore, MD
KQXL/Baton Rouge, LA
WBHK/Birmingham, AL
WMGL/Charleston, SC
WPAL-AM/Charleston, SC
WUVA/Charlottesville, VA
WVAZ/Chicago, IL
WVMXG/Columbus, OH
KRBV/Dallas, TX
KDKO/Denver, CO
WMXD/Detroit, MI
WFLM/Ft. Pierce, FL
WNFO/Gainesville, FL
WQMG/Greensboro, NC
WIKS/Greenville, NC
KMJQ/Houston, TX
WKOI/Jackson, MS
WSOL/Jacksonville, FL
KNEK/Lafayette, LA
KXZZ/Lake Charles, LA

KJLH/Los Angeles, CA
WMJM/Louisville, KY
WRBV/Macon, GA
KJMS/Memphis, TN
WHQT/Miami, FL
WMCS/Milwaukee, WI
WDLT/Mobile, AL
WDAL/Myrtle Beach, SC
WNHC/New Haven, CT
WYLD/New Orleans, LA
WCFB/Orlando, FL
WDAS/Philadelphia, PA
KMJK/Phoenix, AZ
WFXC/Raleigh, NC
WKJS/Richmond, VA
KQBR/Sacramento, CA
KATZ/St. Louis, MO
KXOK/St. Louis, MO
WTUG/Tuscaloosa, AL
WMMJ/Washington, DC
WAAV/Wilmington, NC

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

Market #2: RHYTHM 102.3 KJLH KJLH/Los Angeles (310) 330-5550

Market #5: WDAS Philadelphia (610) 617-8500 Tambarro/Davis

Market #6: KRBV/Dallas (214) 636-3011 Bacote

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

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

Market #9: MAJIC 102 KMJQ/Houston (713) 623-2108 Conner/Boalner

Market #11: WHQT/Miami (305) 444-4404 Kidd/Michaels

Market #12: KISS 104.7 WALR/Atlanta (404) 688-0068 Kennedy

Market #17: MAJIC 107 KMJK/Phoenix (602) 265-2442 Jacks/cm/Higgs

Market #18: 100.3 kissfm KATZ/St. Louis (314) 692-5108 Atkins

Market #19: MAJIC 95.9 WWIN/Baltimore (410) 332-8200 Brown/Case

Market #22: POWER 1510 KDKO/Denver (303) 295-1225 Walker

REPORTERS

Stations and their adds listed alphabetically by market

URBAN

Table listing radio stations and their adds for various markets including Alexandria, LA; Buffalo, NY; Dallas, TX; Gainesville, FL; Lakeland, FL; Macon, GA; Montgomery, AL; Raleigh, NC; Shreveport, LA; Charleston, SC; Dayton, OH; Greenville, SC; Lansing, MI; Memphis, TN; Nashville, TN; New Orleans, LA; Norfolk, VA; Orlando, FL; Philadelphia, PA; Pittsburgh, PA; Richmond, VA; Sacramento, CA; St. Louis, MO; Tampa, FL; Toledo, OH; Tulsa, OK; Tupelo, MS; Washington, DC; Wilmington, NC.

URBAN AC

Table listing radio stations and their adds for various markets including Atlanta, GA; Charlottesville, VA; Ft. Pierce, FL; Jackson, MS; Jacksonville, FL; Memphis, TN; Miami, FL; New Haven, CT; Phoenix, AZ; Raleigh, NC; Richmond, VA; Sacramento, CA; St. Louis, MO; Tuscaloosa, AL; Washington, DC; Wilmington, NC.



URBAN AC TOP 30

MARCH 20, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	1 BRIAN MCKNIGHT Anytime (Mercury)	1088	1038	1017	1022	39/0
5	3	3	2	2 MARY J. BLIGE Seven Days (MCA)	929	815	782	770	35/0
3	2	2	3	UNCLE SAM I Don't Ever Want To See You.. (Stonecreek/Epic)	845	846	789	807	35/0
8	8	5	4	4 ARETHA FRANKLIN A Rose Is Still A Rose (Arista)	822	715	579	500	37/0
6	5	6	5	5 LUTHER VANDROSS I Won't Let You Do That To Me (LV/Epic)	750	702	717	748	34/0
15	10	10	6	6 K-CI & JOJO All My Life (MCA)	748	585	512	447	32/2
7	7	7	7	7 PATTI LABELLE Someone Like You (MCA)	731	659	624	637	35/1
10	9	8	8	8 OL SKOOL f/K. SWEAT & XSCAPE Am I Dreaming (Keia/Universal)	714	654	542	480	28/2
2	4	4	9	BOYZ II MEN A Song For Mama (Motown)	706	778	767	829	29/0
14	12	11	10	10 RANDY CRAWFORD Bye Bye (Bluemoon/Atlantic)	609	527	483	448	33/2
4	6	9	11	DRU HILL We're Not Making Love No More (LaFace/Arista)	575	652	679	782	26/0
11	11	12	12	12 JODY WATLEY Off The Hook (Atlantic)	572	501	493	471	27/0
21	13	13	13	13 KEITH WASHINGTON Bring It On (Silas/MCA)	528	440	402	335	32/5
—	—	16	14	14 JANET I Get Lonely (Virgin)	467	389	139	55	31/3
20	19	15	15	15 PHIL PERRY One Heart One Love (Peak/Private)	446	392	359	354	26/4
18	20	17	16	16 USHER Nice & Slow (LaFace/Arista)	424	366	359	375	22/1
30	23	18	17	17 WHISPERS For The Cool In You (Interscope)	413	363	321	228	20/0
BREAKER			18	18 LSG f/L.L., BUSTA & MC LYTE Curious (EastWest/EEG)	401	337	324	308	18/1
BREAKER			19	19 CECE WINANS Well, Alright! (PMG/Atlantic)	373	256	205	177	22/1
26	21	19	20	JONATHAN BUTLER Lost To Love (N2K Encoded Music)	370	351	326	288	25/5
BREAKER			21	21 ALI Love Letters (Island)	369	323	276	230	25/1
17	17	14	22	SOUNDS OF BLACKNESS Hold On (Change...) (Perspective/A&M)	355	396	360	423	20/0
BREAKER			23	23 SWV Rain (RCA)	350	320	291	325	22/2
28	28	29	24	BONEY JAMES It's All Good (Warner Bros.)	327	283	261	239	24/2
12	14	25	25	DRU HILL 5 Steps (Island)	323	310	402	470	18/0
—	27	27	26	EDDIE M. Tell Me (If You Still Care) (JVC/JMI)	314	293	266	200	24/5
9	15	26	27	JANET Together Again (Virgin)	305	299	394	499	15/0
—	29	—	28	PATRICE RUSHEN Sweetest Taboo (Discovery)	304	254	223	198	19/3
27	25	24	29	REBBIE JACKSON Yours Faithfully (MJJ/Work)	301	310	285	263	18/0
DEBUT			30	30 JAMES GREER & CO. Beautiful Black People (Born Again)	236	215	207	158	20/1

This chart reflects airplay from March 9-15. Songs ranked by total plays. Highlighted songs indicate Breaker.
41 Urban AC reporters. 37 current playlists. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent.
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NEW & ACTIVE

BILLY PORTER Borrowed Time (DV8/A&M)

Total Plays: 234, Total Stations: 19, Adds: 2

TAMIA Imagination (Qwest/WB)

Total Plays: 218, Total Stations: 13, Adds: 1

SOMETHIN' FOR THE PEOPLE All I Do (Warner Bros.)

Total Plays: 194, Total Stations: 9, Adds: 0

DAVINA Come Over To My Place (Loud/RCA)

Total Plays: 191, Total Stations: 14, Adds: 1

GEORGE HOWARD Midnight Mood (GRP)

Total Plays: 188, Total Stations: 15, Adds: 1

H-TOWN Natural Woman (Relativity)

Total Plays: 179, Total Stations: 13, Adds: 0

JON B. They Don't Know (Yab Yum/550 Music)

Total Plays: 173, Total Stations: 13, Adds: 2

MARIAH CAREY f/BONE THUGS... Breakdown (Columbia)

Total Plays: 171, Total Stations: 9, Adds: 0

PUBLIC ANNOUNCEMENT Body Bumpin' Yippie-Yi-Yo (A&M)

Total Plays: 134, Total Stations: 7, Adds: 1

NEXT Too Close (Arista)

Total Plays: 130, Total Stations: 7, Adds: 0

Songs ranked by total plays

BREAKERS®

LSG f/L.L., BUSTA & MC LYTE
Curious (EastWest/EEG)

TOTAL PLAYS/INCREASE 401/64 TOTAL STATIONS/ADDS 18/1 CHART 18

CECE WINANS

Well, Alright! (PMG/Atlantic)

TOTAL PLAYS/INCREASE 373/117 TOTAL STATIONS/ADDS 22/1 CHART 19

ALI

Love Letters (Island)

TOTAL PLAYS/INCREASE 369/46 TOTAL STATIONS/ADDS 25/1 CHART 21

SWV

Rain (RCA)

TOTAL PLAYS/INCREASE 350/30 TOTAL STATIONS/ADDS 22/2 CHART 23

MOST ADDED®

ARTIST TITLE LABEL(S) ADDS

JONATHAN BUTLER	Lost To Love (N2K Encoded Music)	5
EDDIE M.	Tell Me (If You Still Care) (JVC/JMI)	5
KEITH WASHINGTON	Bring It On (Silas/MCA)	5
PHIL PERRY	One Heart One Love (Peak/Private)	4
JANET	I Get Lonely (Virgin)	3
JOHN TESH f/JAMES INGRAM	Give Me... (GTSP/Mercury)	3
PATRICE RUSHEN	Sweetest Taboo (Discovery)	3
DENIECE WILLIAMS	Standing (Harmony)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S) TOTAL PLAY INCREASE

K-CI & JOJO	All My Life (MCA)	+163
CECE WINANS	Well, Alright! (PMG/Atlantic)	+117
MARY J. BLIGE	Seven Days (MCA)	+114
ARETHA FRANKLIN	A Rose Is Still A Rose (Arista)	+107
KEITH WASHINGTON	Bring It On (Silas/MCA)	+88
RANDY CRAWFORD	Bye Bye (Bluemoon/Atlantic)	+82
JANET	I Get Lonely (Virgin)	+78
PATTI LABELLE	Someone Like You (MCA)	+72
JODY WATLEY	Off The Hook (Atlantic)	+71
LSG f/L.L., BUSTA & MC LYTE	Curious (EastWest/EEG)	+64

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)

LSG	My Body (EastWest/EEG)
BEBE WINANS	In Harm's Way (Atlantic)
MILESTONE	I Care 'Bout You (LaFace/Arista)
ERYKAH BADU	Tyrone (Kedar/Universal)
PHAJJA	So Long (Well, Well, Well) (Warner Bros.)
JOE	Good Girls (Jive)
PATTI LABELLE	Shoe Was On The Other Foot (MCA)
KENNY LATTIMORE	For You (Columbia)
LUTHER VANDROSS	When You Call On Me/Baby... (LV/Epic)
DESTINY'S CHILD	No, No, No (Grass Roots/Columbia)

Breakers: Songs registering 350 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

EDDIE M. "Tell Me (If You Still Care About Me)"

26 Urban AC Chart And Moving On Up

#1 Most Added

Play It More, Play It More!

New This Week: WSOL, WKJS, WMGL, WAAV, WUVA

WVAZ
WYLD
WNHC

KMJQ
KJMS
WPAL-AM

KMJK
WFXC
KNEK

KXOK
WMJM
WNFQ

KDKO
WSOJ
WKXI

KQBR
KQXL
WFLM

WMXG
WDLT
KXZZ



Executive Producers: Eddie M. and Jesus Garber
Written By: Jimmy Jam and Terry Lewis





LON HELTON

Pay For Play — No; Working Together — Yes

□ CRS panel discusses radio's plans to get revenue from record labels

This week is Part II of the "Pay For Play — A Town Meeting" confab held at the recent Country Radio Seminar.

Highlighting the discussion between the panelists — Jacor Director/Country Programming **Jaye Albright**, Atlantic/Nashville President **Rick Blackburn**, RCA Label Group/Nashville Chairman **Joe Galante**, Greater Media/Boston VP **Peter Smyth**, CBS' **Rick Torcasso**, and moderator **Erica Farber**, R&R Publisher/CEO — were some spirited exchanges with questioners from the floor.



Joe Galante

When we left the panel, it was talking about revenues generated by labels.

Galante: Since we're talking about revenue streams, I understand the urgency in terms of the prices of the properties people are buying now and the debt load. But in the meetings we've had with some of the chains, I've pointed out that Country has to improve its focus on Soundscan and the fact that we sell records in your marketplace. If we're going to place buys on radio stations, we expect to see units move through the door. That's the basis upon which you sell ads for any other consumer product. Transferring money to radio is not a vanity buy. We're not doing this because we just decided to be good guys and help out our brethren. This is about selling product.

Smyth: Any good radio station has to have a strong partnership between the programming and the sales department. If we're taking any customer, be it a record company or a furniture company, and we're not working on that resale to make sure we're selling product as a group, then we're not going to sustain this country thing. Any retailer I've ever dealt with, the only thing they care about is moving cases, selling records, selling cars. If we make compelling radio and Nashville makes great music, then we can do that.

Albright: I want to try and put a handle on how many dollars there are. There are a lot of small markets here that aren't owned by these big companies, and, naturally, you're going to call your record promotion person on Monday and ask how you can get some of the money these guys are talking about. Let me be more specific about things you can do to maybe foreclose that call and then also help you see in a general way what we're thinking about.

Look at the unit sales in your mar-

ket. In general, maybe \$1 per unit is being spent on promotion of music in your community. If there are 300 units a month being sold, that means there's \$300 for promotions, and you have to wonder how much that is worth pursuing. But there are some things you can do. You can begin to take the dollars that already come to record promotion in your market through national campaigns and take those to local retail and/or local wholesale and try to find ways to co-generate that money, because, in a way, that's what we're talking about at this level. Of course, the dollars are much larger, because we're bigger companies and have a lot more national clout.

There's money to do that sort of thing. But if you just look at it as record company dollars, it's not enough money to worry about. Start looking at the entertainment dollars of the huge conglomerates. There are a lot of things going on with these companies that, if you begin to understand the full dimension of what's there, not just the music, there is some real money there.



This isn't Coke. We reinvent the wheel every six or eight months when we record. The prerecorded album is not a static product, so it presents special challenges.

—Rick Blackburn

Torcasso: The overall and primary objective of CBS Country stations has always been to grow the category, because, at the end of the day, the category is what is going to make it possible for us to generate more revenue. We know that we need to ask the record companies for help in growing the category, because that is where the product is coming from. And, because it is a different environment today, we don't have the promotion time we used to have to grow the category on our own. Our stations spend a lot of time promoting things that are already revenue streams for the station.

Five years ago, radio stations spent a lot of time talking about their value-attractions and how great their music was. You definitely don't hear that as much today on CBS radio sta-

tions, because we're here to generate revenue. More and more our programmers are creating promotions that have a synergy between sales and programming. Because of that, we're not asking for the order like we used to, and record companies are guilty of not asking for the order, either.

Listen, the buying process works like this: It's awareness. From awareness, it goes to interest, then evaluation, and then they buy the product. The record is going to create the awareness and the interest. If you ask for the order, you will increase the amount of people walking into the store and buying that record. But nobody's asking for the order. Our radio stations have less time to ask for the order, and the record companies simply aren't putting commercials on to ask for the order.

Farber: But you work with large-market radio stations. It's very easy to say, "Now we're going to shift focus. We not only have to do the music and promotions, now we're going to serve our sales department and change what we do." But when we go back on Monday, and we're programmers, how do we make that change and what suggestions can you give us to start thinking like that?

Torcasso: Programmers have to understand that they're in the business of generating revenue. The radio station is a business. The programmers who are going to make it in this industry are the people who know how to apply the art form and create compelling radio stations that have lots of synergies and opportunities for the sellers. If you're not thinking that way, you're going to be left behind. That's the difference between great programmers and the guys who are just kind of caught in the myopia of how to program radio stations.

Blackburn: There are some special challenges here though. This isn't Coke, where if everybody drank one more Coke, its bottom line would double. It's not the same as what we do. We reinvent the wheel every six or eight months when we record. I mean, the prerecorded album is not a static product, so it presents special challenges — and particularly in this environment, where fans aren't as artist-loyal. It's a very song-driven format right now. We've got to sit down and work together on how we approach this advertising thing to get the bang for the



Our sales managers go to the meetings with programmers, music directors, and everybody else in promotion. Sales knows what labels have offered us that week and has to ask, 'How can we make this bigger than what it is?'

Peter Smyth

But we're not like your normal advertisers.

Smyth: Jaye alluded to something that's very important. If you do start to get these promotions from artists, and you can sell those through to some of your retailers and get more dollars and value-added out of that, I think that's a very important way to go. We have our sales managers go to the meetings with programmers, music directors, and everybody else in promotion, so there's a joint effort and the sales staff knows what labels have offered us that week. Sales then has to ask, "What can we do with that? How can we make this bigger than what it is?" The idea of selling spots is over. We all have to look at this as a marketing vehicle. When the thought process starts to change in the programming department and the sales department and they start to work together, that's when you start to see these synergies between the record companies and the radio stations, and that's where the real money is made.

Galante: Peter's right. We have to look at the value we all create in any kind of marketing campaign we have. I also want to comment on people's misconception about looking at other formats, seeing how much money there is, and then figuring out how much money relates to Country. I ran a pop label, and I can tell you this is not the same game. You can take a record in the pop world and go from AC to CHR back to Modern AC to Alternative. You can spin the record outside the United States; it can be a loss-leader here. Seventy percent of the world's sales are outside the U.S. You can sell a million here and sell 14 million outside the U.S. That scenario doesn't exist in country.

Farber: Another issue that seems to be coming to the forefront in Country is that of independents now claiming Country radio stations. Joe, since you brought it up, how are you on the music side reacting to that?

Galante: Unless somebody can show me what they can do differently, I don't have any interest. Again, a pop staff has a different service mechanism than the country staff does. The relationships and artist identification in country are just so strong. In the pop world, when you bring an artist to town, you have to decide which format to go to first. If you're Jewel, do you go to Modern AC first or CHR? And what about the AC station? What about Alternative?

We now have a situation where country regionals are actually better equipped than pop staffs to be able to pull business together, because they focus on Country radio. In the

pop world, we're looking at 800 radio stations among 10 different formats. So, one promotion guy's got to have all those balls going. That's where indies come in, in terms of getting everything done. You don't have the same thing here. You've really got to think about that before you start applying "Here's what Rock does." The Rock format is a springboard to go to CHR or come back to Alternative. Country is not. It's a format. That's all it is. It's one place to go. So, the dollars aren't as large as people think, compared to the other formats.

Here, we have a commitment to Country radio and to the country labels to grow the format. I don't see this as being something that the labels cannot complete in terms of service. Those orders are signed direct to us; the managers work directly with us. I honestly don't see the service, as yet. I understand the mechanism in terms of the money going to the radio station, but I honestly believe that a lot of this dialogue we're having right now is very short-term. What happens is that it hap-



Rick Torcasso

pens for a year. You get that boost for the moment, and then it goes away, because you're not going to keep growing this thing exponentially.

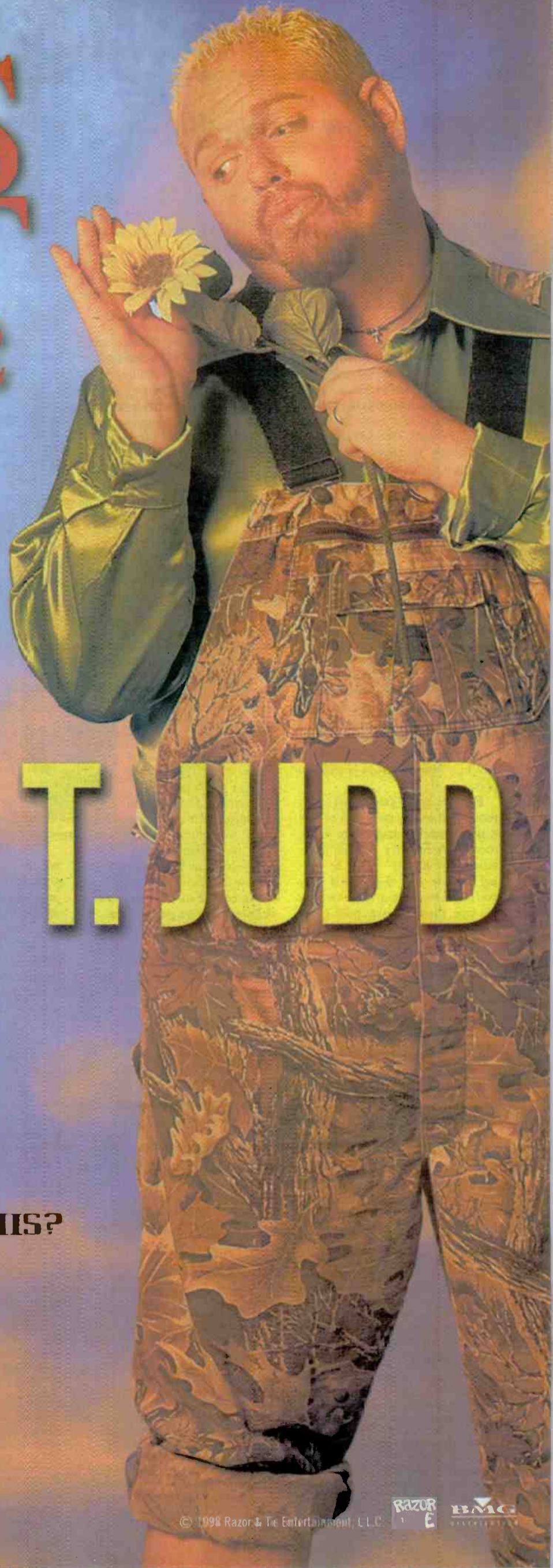
Blackburn: This is a dedicated format, no question about that, and we're all committed to it. I've been in Nashville a lot of years, and I've never seen a format that, when threatened, will galvanize so quickly. In consolidation moves, a lot of chains really don't know Nashville. I'm not trying to speak for Capstar, but I really don't think they thought all that through. I don't think that particular situation is going to happen. I don't think we'd let it happen.

Farber: Robin, could you go to a mike? **Robin Jaymes** is with WYYD/Lynchburg, and he, probably more than anyone in this room, can speak directly about this issue.

Jaymes: I agree. I don't think Capstar came in knowing Nashville. They've bought up a number of stations. We're an AtlanticStar chain. As I understand it, the corporate gentlemen have been involved in Pop and Rock radio and had a relationship. I've been told — this is secondhand knowledge, so I can't speak on this accurately — but I was told they had a relationship with the folks from High Impact Marketing. Nash-

Continued on Page 118

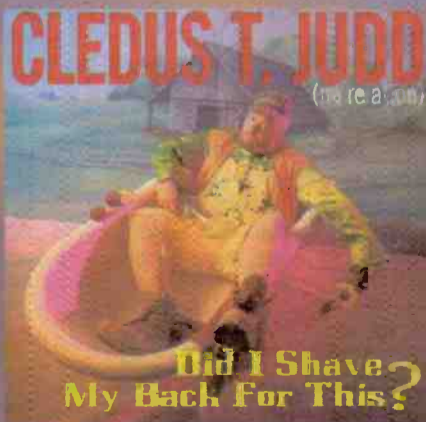
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ENTERTAINMENT

Pay For Play — No; Working Together — Yes 13

Continued from Page 116

ville was contacted and told that AtlanticStar Country stations were claimed. We were not part of that discussion at the onset, and Nashville did circle their wagons. They called our radio station, as they did the other radio stations that were involved, and said, "Nothing against you, but we won't be working with you."

I completely understood that. I've been with WYYD for 14 years. I've been the MD for 11 years, and I worked very deliberately to establish a relationship with each individual record company. I have direct access to regionals, nationals, and VPs on any given week, so it was not a situation where our radio station needed someone to step in the middle. That is the difference in country music. We have a great relationship with our record labels, and, if you use it honestly, you get the things you need.

DreamWorks' **Scott Borchetta**, from the floor: Hey, hold on one sec. Are we done with pay for play? Is it over already, because I'm going to hold you to it. If we luck out and nobody speaks up about pay for play, great. That means we actually achieved something today, and CRS is a big success. So, if there are any GMs or corporate people in the room who are pursuing pay for play, let's hear from you. Now is your opportunity.

Farber: And it's very quiet in this room. Can we see the hands of how many general managers are in the room? [A number of hands are raised.] Would any of you be willing to share your thoughts on what you might be doing in a market? For the tape, there is a stampede going to the microphone. [Actually, not a soul approached the mike.]

Borchetta: Well, great. I guess pay for play is officially a dead issue then [audience applause].

Farber: There is someone going to a microphone, [KPLX/Dallas VP/GM] **Dan Halyburton**.

Halyburton: I won't address pay for play, but I think it's a very arrogant position for you to think that you could stand up in front of this kind of group and suppose to make a claim about the changes that are going to happen in our business. That's not what we're about here today.

Borchetta: This is a very serious issue. It's not about being arrogant. I want to be clear, because if it's something we can deal with as an industry, let's please deal with it. Forgive me if it comes across as ar-

rogant, but I would really like to take this opportunity with all the powerful people we have in this room to discuss this.

Torcasso: We have been. But the thing everyone can agree with, I hope, is that our objective is to grow the country category.

Borchetta: As is ours.

Torcasso: Listen, if this concept we're talking about that Capstar tried to put into place is nothing more than trying to put money to their bottom line, it's not going to work. It's going to be a temporary concept that, basically, we're going to look back on a year from now and say, "Whoa, boy, that didn't work." The only way we're going to be able to create this synergy is if the benefits are once again with the record companies, the radio stations, and the...

Borchetta: Right. You said that. I don't think anybody disagrees. We met and had a very productive meeting when you were in town. We came up with some great ideas that I understand are a part of your future program. As we've stated before, the labels of Nashville are your marketing partners. You represent our core audience. We have to work through you. So, we're all for working with you and bringing whatever we can to the table to make it bigger and better.

Torcasso: The question we really need to ask, which I think you are attempting to do, is whether everyone in this room can agree that we need to grow the country category. If we can agree that we have to come up with ways that are going to grow the category of country music and the excitement on behalf of that lifestyle for that category, we've taken a big step. You're right, this has nothing to do with pay for play. This has a lot to do with saying, "We want the country category to become the largest niche of music that there is in every market we're in."

Farber: Just by definition — and not to put words in your mouth — but I think when Rick talks about building the category, I don't think he's using the word category as a sales term. I think he's making a generic statement about country music, the country listener....

Torcasso: We can redefine it as "growing the life group." That's what we want to do. We want to grow the life group.

Borchetta: Is there anybody in this room who doesn't want to do that? We all want that.

Albright: I wonder if I could recruit [Decca Sr. VP/GM] **Shelia Shipley Biddey** for a minute. A couple of weeks ago, Shelia made a statement that radio has never been present at a convention of the record merchandisers. Is that a place where radio needs a voice? Who should be our voice? How do we do that?

Biddy, from a floor mike: Record companies pay a lot of money to get product into accounts. If some of these national radio chains could go to some of the major accounts and start working with them and showing them a better way to do business, perhaps radio could get some of the

money that we are already giving them in accounts for advertising, which, as we said, they now put into print.

It has to be a win/win for both sides. There is money there, but it's really the responsibility of radio chains and programming people and salespeople to go to some of these key players. There's a NARM convention that happens every year, but I don't think there's ever been any interaction of any radio people on those panels. We have our radio conventions, they have their retailer conventions, but there needs to be some synergy between the two groups.

Torcasso: But it's not how much money we're going to get from the record companies as much as how the record companies are going to help us grow the category. That's what's really going to increase our potential for revenue.

Galante: Country has gone from being an artist-driven format to a song-driven format. It's very difficult to promote a song as a career.

It's a moment in time. And unless we're able to develop artists, they cannot get the sponsorships that give them the ability to buy time on radio, because we're looking at one dimension of a career right now, and that is the record companies. But there are, as we all know, sponsors behind the right kind of artists. If we can grow the category of desirable artists in this format, we are all going to win, and there are going to be more dollars there — not just from us, but from a number of sources. And that's real important as we talk about the dollars here.

I always get concerned when radio talks to the accounts, because we made a deal with accounts, and all of a sudden you guys think you've gotten a switch from the accounts spending more money on radio. What happens is, not only will we get the bill for radio, we'll still get the same bill we had before for the slotting allowance. Because that's who pays. The result is, there's less discretionary income on our side. Trust me, we're not playing a shell game here, where I'm sitting on a bag of money, and I just don't know what to do with it. What I'm trying to do is figure out how to sell more records.

KFGE/Lincoln, NB PD **Dave Steel**, from the floor: There are a lot of stations willing to work harder and promote better for the record labels, but if they're not an **R&R**, **Billboard**, or **Gavin** station, they don't necessarily get the recognition from the record labels. We'd love to jump on the opportunity for the fly-aways, but if you don't have that status, you don't get any of the product or some of the things we need. If labels want the maximum impact for the minimum investment, pay attention to some of the secondary stations that do make things happen in their markets.

Galante: That applies not only to nonreporters, but to reporters. As we go through this process, the good news is that there's probably going to be more money flowing

Trust me, we're not playing a shell game here, where I'm sitting on a bag of money, and I just don't know what to do with it. What I'm trying to do is figure out how to sell more records.

—Joe Galante

into radio. The obvious challenge for those stations is going to be where we treat two stations in the same market equally — that may not happen in the future. Regardless of your reporting status, we're interested in selling records. The same thing will happen with the fly-aways and everything else. As Peter alluded to earlier, the reality is that the people who move the cases are going to get the support, regardless of market size.

WKHX & WYAY VP/GM Victor Sansone, from the floor: We've got poor Rick and Joe up there squirming on this whole topic. I appreciate you being here. While no one's going to have any testimonials for the money the music industry makes, I really believe it would be wrong for me to assume that I've got to hold you hostage to add to my revenue stream. I think that's wrong. It's inexcusable to think that our sales department — which, generally, as an industry, is only garnering about seven cents on the dollar in the general market area — I cannot believe that we've exhausted every other area to go get money to support whatever demands we have. Even if they're buying a lot of radio stations at one particular time or whatever your corporate philosophy is, it's clear that Mel Karmazin's bent is sales and adding revenue. Whether you respect it or not, that's the way it is, and I get it. But I think it's wrong to hold you guys hostage for that. I would never expect you to do it to me. I would really like to address the issue: Rick Torcasso, are you really talking about pay for play, or are you not?

Torcasso: Have you been here the entire time?

Sansone: Yeah, but maybe I'm slow and I don't get it.

Torcasso: No, we're not, but we can get together on it. Does everybody understand where we're at with the pay for play thing?

[A chorus of noes from the audience.]

Galante: Just say it publicly.

Torcasso: No. We're not doing it. We're not playing music for money. [A chorus of people shout, "What are you doing?"] We're trying very hard to grow the category. We're coming up with campaigns that are going to be of benefit.... [Groans from the crowd.] I'm not going to tell you what they are — I wish I could.

Farber: Not to put words in his mouth, but I think what he's specifically saying is that record companies are not coming to the CBS chain and buying three or four minutes of airtime to play a record. Is that a correct statement?

Torcasso: That's absolutely correct.

Galante: We're talking about marketing campaigns, not about ads.

Torcasso: It is an entirely different thing that is focused on one thing and one thing only — growing excitement for country music on behalf of the country life group.

Galante: They're developing programs that they don't want to speak about here, which I totally understand. If we were talking about pay for play, I guarantee that Blackburn and I would be on each side of him.

Farber: Rick, because a lot of people are asking what you're doing and you said that there is still a confidentiality issue, could you give us a time frame when these campaigns might start?

Torcasso: We're hoping to have this all in place by the end of April. This isn't confidential because I want it to be confidential. This is confidential because it's still a very liquid process. We're working with certain record company people to create a concept that's going to be very beneficial for their needs. For me to comment on what that is right now would be ridiculous, because, frankly, we don't know exactly what it is. We have the basics down very well, and we know within a very broad sense what the campaigns are. But this is a very customized approach, and it would be putting my radio stations and the record companies we're working with in a bad position if I were to comment on it at this point. It's that simple. But I will tell you, *we're not playing records for money.* That's it.

McVay Media Country Consultant Bob Moody: But there are people who are talking about that scenario. Clearly, it's not you. The people who are worrying the folks in this room are not in this room. The people who could tell Scott that pay for play is a dead issue are not here. And they have never been here. And they will not be here next year. But they are out there. We have been talking as if this was exclusively a problem for Country radio, but it's being discussed in all formats. It will be a major issue in all formats, and Country will not be exempt from that when people come up with these proposals. Now, that's clearly not what Rick has in mind, but there are people out there who have other ideas, like licensing fees or pop-style promotion for Country, or spot buys. Those things may turn out not to be viable, but it would be a big mistake if we left here today and said this issue has been put to rest, because this issue is just starting.

Torches: Right. But the thing we have to keep clear is that pay for play and anything like that is destined for failure. The reason that it is, is because there is no benefit for all the entities involved — radio, records, and retail. If there is no benefit there for all three, it won't work.



Jaye Albright

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—Jaye Albright

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Rising Tide Rolls Out Of Nashville

□ Parent company decides to concentrate on MCA and Decca imprints

In light of **Rising Tide's** aggressive promotional efforts during the recent Country Radio Seminar in Nashville, there was no reason to believe that the label was in any imminent danger of folding. However, its parent company — **Universal Music Group** — announced last week that it was pulling the plug on the Nashville-based label that had been in existence for 27 months.

Rising Tide chief Ken Levitan and others at the label are referring all questions to Universal's West Coast office, where a corporate spokesman says 18 employees and approximately 10 artists are left without a label home as of today (3/20).

As for the reasons behind Rising Tide's closure, Universal released a brief statement saying, "The decision was based on the recent proliferation of new Nashville labels and the current competitive conditions of the country music industry. With the Universal Music Group's ongoing dominance of the country music marketplace through its MCA/Decca [labels], this move will allow the company to better focus its resources and efforts and remain at the forefront of the industry."

Rising Tide's greatest success at radio came with the **Buffalo Club**, whose "If She Don't Love You" peaked at No. 8 on the **R&R** Country singles chart for two weeks in April '97. However, the band's momentum decreased after drummer/vocalist John Ditrach left the trio. The remaining members announced plans to disband a few months later. In addition to the Buffalo Club's debut album, Rising Tide also released **Dolly Parton's Treasures** as a joint project with her Blue Eye production company.

When the closure was announced, Rising Tide had two acts on the **R&R** Country singles chart — **Matraca Berg's** "Back In The Saddle" (No. 46) and the **Nitty Gritty Dirt Band's** "Bang, Bang, Bang!" (No. 47). The label had recently been working **Kris Tyler's** single, titled — somewhat ironically — "I'm In Trouble Now."

With sales picking up for **Berg's** album *Sunday Morning To Saturday Night*, Rising Tide gained critical acclaim for two other albums — **Delbert McClinton's One Of The Fortunate Few** and the soundtrack to the **Robert Duvall** film *The Apostle*. The gospel soundtrack featured several new recordings, including duets featuring **Wynonna & Gary Chapman** and **Duvall & Emmylou Harris**. In fact, Duvall was doing his part to create publicity for the album, going as far as a recent in-store appearance in Dallas.

Universal plans to transfer several Rising Tide artists to the MCA and Decca imprints. The Dirt Band has already moved over to Decca. Although the band last year released a Christmas project as their Rising Tide debut, their

COUNTRY FLASHBACK

1 YEAR AGO

- No. 1: "She's Taken A Shine" — John Berry

5 YEARS AGO

- No. 1: "Heartland" — George Strait

10 YEARS AGO

- No. 1: "Famous Last Words Of A Fool" — George Strait

15 YEARS AGO

- No. 1: "Swingin'" — John Anderson (second week)

20 YEARS AGO

- No. 1: "Mamas Grow Up To Be Cowboys" — Waylon Jennings & Willie Nelson (fifth week)

new album, containing "Bang, Bang, Bang!" will be released on Decca later this year. Another Rising Tide act — **Lyle Lovett** — never released an album for the label.

Although Universal points to the "proliferation" of new labels and the "competitive conditions" of country music in general, two new labels — **DreamWorks** and **Lyric Street** — continued to make their presence known during CRS.

Another label, **Almo Sounds/Nashville**, is changing directions. Last year, rumors of Almo Sounds' demise began circulating after its entire in-house radio promotion team was dismissed. The company, which has been in the process of changing distribution companies, is on the verge of aligning itself with a major Nashville label that'll handle promotion and marketing. In addition to **Billy Yates**, who had a hit last year with "Flowers," the Almo Sounds artist roster includes newcomers **Mullins Black** and **Marty Heddin**.

Montgomery Hears A Symphony

Residents of Lexington, KY will tell you about the benefits of having a civic-minded celebrity in their midst. Hometown favorite **John Michael Montgomery** is involved in two events to benefit the **McDowell Cancer Foundation**, which is raising \$8 million to construct a women's cancer facility at the University of Kentucky. "John Michael's Celebration"

— a charity golf and music extravaganza — takes place May 18-19 with an initial field of golfers including **Tracy Byrd**, **Bill Engvall**, **Mark Wills**, and **Restless Heart's Larry Stewart**.

It's not hard to picture Montgomery's performance at the Lexington Ball will find him in some rather swank surroundings. Montgomery's wife, **Crystal**, is active in organizing the ball, which will feature a display of 14 dresses from the wardrobe of the late **Princess Diana**. He was asked to perform at this year's event after attending last year's fund-raiser.

Here's the kicker: Montgomery's concert will be his first with a symphony orchestra. Although Montgomery says hits such as "I Swear" should sound great with the Lexington Philharmonic, he laughs, "We won't be doing 'Beer and Bones.'"

Fans will have to dig deep into their tuxedo pockets to attend the event, however. It's a great cause, but tickets are priced at \$1000 per couple — which is considerably more than the cover charge Montgomery got when he was starting his career in area honky-tonks.

ACM Awards Preview

Following the lead of the Golden Globe Awards, there will be no hosts for this year's Academy of Country Music Awards show taking place April 22 at the Universal Amphitheater in Los Angeles. However, the initial list of performers includes **Alabama**, **Clint Black**, **Brooks & Dunn**, **Diamond Rio**, **Faith Hill**, **Patty Loveless**, **Martina McBride**, **Tim McGraw**, **Collin Raye**, **LeAnn Rimes**, **Sawyer Brown**, **George Strait**, **Travis Tritt**, **Shania Twain**, **Trisha Yearwood**, and **Dwight Yoakam**. Featured in segments taped at Universal Studios' Orlando operation are **Rhett Akins**, **Big House**, **Kenny Chesney**, **Sara Evans**, the **Kinleys**, the **Lyanns**, **Lila McCann**, **Michael Peterson**, and **Lee Ann Womack**.

In the meantime, the ACM has announced additional industry nominations, including:

Radio Station of the Year: **WAMZ/Louisville**, **WGAR/Cleveland**, **KILT/Houston**, **KEEY/Minneapolis**, and **WUSN/Chicago**.

Disc Jockey: The Morning Country Club with **Dale & Mary (KFKF/Kansas City)**, **Murphy & Cash (WMZQ/Washington)**, **Tom Rivers (WQYK-FM/Tampa)**, **Country Joe Flint (KSOP/Salt Lake City)**, and **Dorsey & The Gang (KSCS/Dallas-Ft. Worth)**.

Nightclub: **Medina Ballroom (Minneapolis)**, **Coyote Joe's (Charlotte)**, **The Grizzly Rose (Denver)**, **The Buckboard (Atlanta)**, and **The Crystal Palace**



A VERY GOOD 'BOTTLE' — ASCAP/Nashville recently honored songwriters **Rick Carnes** and **Steve Wariner** for their success with their hit, "Long-neck Bottle." The guy who recorded it — **Garth Brooks** — even came along to help celebrate. Pictured (l-r) are **peermusic's Kevin Lamb**, producer **Allen Reynolds**, **Brooks**, **Carnes**, **ASCAP's Herky Williams**, and **Wariner**.

(Bakersfield).

Talent Buyer/Promoter: **Gil Cunningham** (Don Romeo Agency, Omaha), **Nick Door** (Variety Attractions, Zanesville, OH), **Suzanne Wilson** (Wilson Productions, Petaluma, CA), **Lori Renfrow** (Houston Livestock Show & Rodeo, Houston), and **Jimmy Jay** (Jayson Promotions, Hendersonville, TN).

CMA Cancels SRO '98

The Country Music Association has announced that SRO, its annual international entertainment expo, will be put on hiatus for 1998 and 1999 due to scheduling conflicts related to the CMA Awards. SRO traditionally began on the day after the CMA Awards show. However, last year's event was held later because of scheduling required for the CMA Awards show telecast.

CMA Executive Director **Ed Benson** says, "Unfortunately, the date for the CMA Awards is usually not confirmed until less than a year out from the telecast, and this makes it nearly impossible to secure proper facilities for an event of this scope. Support and participation for this event are clearly dependent on its calendar positioning within CMA Week." Benson says the CMA will reevaluate SRO for the year 2000.

Knopfler To Play For Chet

Former Dire Straits frontman **Mark Knopfler** will be the featured artist at a concert that serves as the entertainment anchor for the second annual **Chet Atkins Music Days** festival in Nashville.

Knopfler made a brief appearance at last year's "Witness History" concert, which paid tribute to **Atkins**. But the June 24 show at the **Ryman Auditorium** will feature an extended performance backed by an all-star band of Nashville session musicians. Knopfler will be joined by several of his friends, although their identities have not been revealed.

The Music Days festival will also feature a series of workshops for musicians and smaller concerts by local and national talent at other venues throughout Nashville. The festival benefits the **Chet Atkins Music Education Fund**, a

nonprofit foundation aimed at young people.

Bluegrass Great Gets Help From His Fans

Bluegrass legend **Ralph Stanley** has some impressive guests joining him on his upcoming **Rebel Records** release, *Clinch Mountain Country*. Among them: **Vince Gill**, **Patty Loveless**, **Dwight Yoakam**, **Diamond Rio**, **Kathy Mattea**, **John Anderson**, **George Jones**, **Alison Krauss**, **Marty Stuart**, **Hal Ketchum**, **Ricky Skaggs**, **Jim Lauderdale**, the **Kentucky Headhunters**, **Vern Gosdin**, **Junior Brown**, and the **Raybon Brothers**.

Stanley, a banjo pioneer, has recorded more than 150 bluegrass albums during his 52-year career, which began in 1946 with his late brother **Carter** as the **Stanley Brothers**. Gill says, "Ralph Stanley is a lot like **Bill Monroe**. They really are the patriarchs of bluegrass music ... completely different styles. I learned just as much from **Ralph Stanley** as I did from **Bill Monroe**. **Ralph** is one of those truly great people in music who had an impact."

As for one of Stanley's other guests, **Bob Dylan** says, "This is the highlight of my career." The two-CD set is scheduled for a May 19 release.

Bits 'N' Pieces

Clint Black, **Martina McBride**, **Collin Raye**, **Jo Dee Messina**, **Sawyer Brown**, and **Sons Of The Desert** will be headed to the **Bahamas** later this year. The **Bahamas Country Music Bash**, set for October 3, is the highlight of a three-day cruise from Miami. Tickets range from \$739 to \$1100. For more information, phone (800) 305-8712.

Kenny Chesney, his band, and road crew escaped injury recently when their tour bus skidded off rain-slicked I-59 near Ft. Payne, AL. Chesney says, "We must have skidded at least 600 feet off the grass on the shoulder, did a 180-degree turn, and the back end of the bus and trailer hit some concrete before we stopped." Although Chesney was forced to cancel that night's show in Albany, GA, the accident did not affect any other tour dates.

The New Album Gallery

March 24, 1998

Great Divide

Break In The Storm (Atlantic)



Cowboy hats are commonplace in country music, but three members of the Great Divide actually earned the right to wear them. Bassist Kelley Green, guitarist Scottie Lester, and his brother — drummer J.J. Lester — rode bulls on the rodeo circuit in Oklahoma and Arkansas. Primary vocalist Mike McClure doesn't claim a rodeo background, but his guitar prowess led to a college scholarship. Based in Stillwater, OK, the Great Divide formed in 1992 and has been playing more than 100 shows annually, mainly in college markets. Influenced by the no-frills approach identified with the

progressive country movement of the '70s, McClure's songwriting could be regarded as a country version of Tom Petty. Describing the music, McClure says, "It's a good blend of all the music we grew up on. We feel like it's honest, straight-from-the-gut music." The Great Divide has released two independent albums. Atlantic executives were so impressed with the second effort, the label remastered and repackaged *Break In The Storm* as the band's major label debut. The album was produced by steel guitarist Lloyd Maines, a Texas music mainstay whose production credits include projects with Jerry Jeff Walker and Joe Ely. As a bit of trivia, Maines is also the father of the Dixie Chicks' Natalie Maines. In addition to Maines' steel guitar fills, the album also features fiddler Gene Elders from George Strait's Ace In the Hole Band. The album's highlights include "Never Could" (the current single) and "Pour Me A Vacation" (an informal tribute to Jimmy Buffett).

GOING FOR ADDS

March 23, 1998

Tim Briggs "Couch Potato"

Intersound: Newcomer Tim Briggs has several major supporters, including Alabama's Teddy Gentry who contributed several songs and assisted in the production of his upcoming album. Briggs is the sole writer of "Couch Potato," a song about how a rainy day and a lost love can cause a man to skip work.

Cactus Choir "It's Your Move"

Curb/Universal: Cactus Choir emerged late last year with the single "Step Right Up." The trio returns with "It's Your Move," another single to be included on the Choir's upcoming debut album.

Great Divide "Never Could"

Atlantic: With a catchy guitar riff and distinctive vocal by Mike McClure, the Great Divide show their edge with the first single from their major label debut album. It's a confident sound that encompasses some rock undertones while maintaining a style and message that's strictly country.

Tim McGraw "One Of These Days"

Curb: There's no chance of Tim McGraw omitting "Indian Outlaw" from his concert performances, but "One Of These Days" shows the remarkable progress he's made as one of country music's true artists. Written by Kip Raines, Monty Powell, and Marcus Hummon, it's a song of complex emotions and a reflection of one's past. It's not a typical ballad, but McGraw has the vocal skills -- and the career clout -- to pull it off in spectacular fashion.

Lorrie Morgan "I'm Not That Easy To Forget"

BNA: Lorrie Morgan's next album will be a collection of musical standards covering a variety of sources. In the meantime, this latest single from her *Shakin' Things Up* album takes a familiar approach with lyrics of personal strength set against an upbeat arrangement. "I'm Not That Easy To Forget" was written by Chris Waters, George Teren, and former Epic artist Stephanie Bentley.

Daryle Singletary "That's Where You're Wrong"

Giant: Daryle Singletary follows up his success with "The Note" with another ballad. There's nothing flashy about Singletary's singing, but who needs flash when you can deliver a vocal performance as strong as this one? In concentrating on musical substance, Singletary is building his career for the long haul.

Bryan White "Bad Day To Let You Go"

Asylum/EEG: With the big sound of a Hammond B-3 organ sharing space with a steel guitar, Bryan White delves into a groove that's a little funkier than usual. The bluesy intro is complemented by White's soaring vocals on the chorus. White co-wrote it with his guitarist, Derek George, and Nashville songwriting kingpin Bob DiPiero.

Tammy Wynette "Stand By Your Man"

Epic: No, you haven't traveled back in time. Almost three decades since it topped the Country charts, Tammy Wynette's original version of "Stand By Your Man" has been re-released for a new generation to behold. The song has been performed by a number of acts as diverse as the Blues Brothers, but Wynette's reading is the only one that really matters.

ON THE RECORD



Travis Moon, APD/MD
KEY/Minneapolis

KENNY CHESNEY

"That's Why I'm Here (BNA)"

It's a good thing I was given this choice to write down my thoughts about Kenny Chesney's new single, "That's Why I'm Here," because otherwise I would just babble on and gush incoherently about how good this record is. I am very excited that this song has finally been released. We all know about the occasional, sentimental-type impact records we expect to get every year to play. You know what? A lot of them are depressing and/or contrived. Kenny seems to have studied the character in this song very well. His interpretation is so genuine that one could rationalize that he's lived through this. There are a ton of great songs that have been written over the years, and many have not lasted long only because they were not performed very believably. Kenny makes you believe. While the subject matter is of a serious nature, the message is positive, inspirational, and real. I've become jaded in regard to many sentimental impact songs that are obviously pandering to listeners. "That's Why I'm Here" grabbed me and reminded me that a song can be powerful in a real way. I feel this song will capture a listener. All I can say is, "Thank you, Kenny Chesney! I believe in your song."

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-Steve Lewis/WKSF Asheville, NC

For more information, call June Brody at (212) 679-3200, extension 220.

For Today's
Country Radio

Bullseye Research Compiled by Hart Media
Marketed by SJS Entertainment

SJS entertainment

Stations and their adds listed alphabetically by market

Table listing radio stations and their advertising adds across various markets. Columns include station call letters, market name, and a list of advertiser names and their respective add codes.

204 Total Reporters
204 Current Reporters
202 Current Playlists
Reported Frozen Playlist (1):
WQMXP/Akron, OH
Did Not Report, Playlist Frozen (1):
KSOP/Salt Lake City, UT
New Reporters (9):
WCTO/Allentown, PA
WYGF/Cincinnati, OH
WJDR/Dothan, AL
KKNU/Eugene, OR
KFMS/Las Vegas, NV
KGEW/Odesa-Midland, TX
KYCW/Seattle, WA
WBYT/South Bend, IN
WYDD/Roanoke, VA
KDRK/Spokane, WA
WTKS/Ft. Smith, AR
KNFS/Odesa-Midland, TX
WTNT/Tallahassee, FL
WKXB/Wilmington, NC
Note: WBUB/Charleston, SC has changed call letters to WNKT

COUNTRY PLAYLISTS

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

MARKET #22 KYGO/Denver (303) 321-0950 St John/Svendsen. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

MARKET #23 WGAR/Cleveland (216) 328-9950 Nugent/Collier. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

MARKET #24 KUPL/Portland, OR (503) 223-0300 Rolle/Taylor. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

MARKET #24 KWJJ/Portland, OR (503) 228-4393 Mitchell/McCrae. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

MARKET #25 WUBE/Cincinnati (513) 721-1050 Closson/Hamilton. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

MARKET #25 Y96.5FM WYGY/Cincinnati (513) 721-1050 Marshall/Rider/Gerard. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

MARKET #25 KBED/Kansas City (816) 531-2535 Kennedy/McEntire. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

MARKET #26 KFKF/Kansas City (816) 753-4000 Carter/Stevens. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.

MARKET #26 WDAF-AM 61 Country WDAF/Kansas City (913) 677-8998 Cramer. Playlist table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE.



COUNTRY REPORTERS

Country Editor: Lon Helton
Phone: (615) 244-8822 Fax: (615) 248-6655 E-Mail: lhelton@raronline.com
Web Site: http://www.raronline.com

Effective 3/20/98

204 Total Reporters

Breaker Criteria=60% Of Reporting Panel For The First Time

- KEAN/Abilene, TX
WQMX/Akron, OH
WGNA/Albany, NY
KRST/Albuquerque, NM
KRRV/Alexandria, VA
WCTD/Allentown, PA
WFGY/Altoona, PA
KGNC/Amarillo, TX
KASH/Anchorage, AK
WNCY/Appleton, WI
WKSJ/Asheville, NC
WKXK/Atlanta, GA
WYAY/Atlanta, GA
WXCX/Augusta, GA
KASE/Austin, TX
KUZZ/Bakersfield, CA
WPDC/Baltimore, MD
WYNN/Baton Rouge, LA
KAYD/Beaumont, TX
WKNV/Biloxi, MS
WHWK/Binghamton, NY
WZZK/Birmingham, AL
KIZN/Boise, ID
WKLJ/Boston, MA
WYRK/Buffalo, NY
KHAK/Cedar Rapids, IA
WIXY/Champaign, IL
WEZL/Charleston, SC
WNKT/Charleston, SC
WQBE/Charlotte, WV
WKKT/Charlotte, NC
WSOC/Charlotte, NC
WUSY/Chattanooga, TN
WUSN/Chicago, IL
KALF/Chico, CA
WUBE/Cincinnati, OH
WYGY/Cincinnati, OH
WGAR/Cleveland, OH
KKCS/Colorado Springs, CO
WCOS/Columbia, SC
WKCW/Columbus, GA
WCOL/Columbus, OH
WHOK/Columbus, OH
KRYC/Corpus Christi, TX
KPLX/Dallas, TX
KYNG/Dallas, TX
WGNE/Daytona Beach, FL
KYGO/Denver, CO
KHKI/Des Moines, IA
KJYJ/Des Moines, IA
WVTV/Detroit, MI
WYCD/Detroit, MI
WQJR/Duluth, MN
KKCB/Duluth, MN
WAXX/Eau Claire, WI
KHEY/El Paso, TX
WXTA/Erie, PA
KKNV/Eugene, OR
WQKQ/Evansville, KY
KVQX/Fargo, ND
KXIX/Fayetteville, AR
WKML/Fayetteville, NC
WCKT/Ft. Myers, FL
WVGR/Ft. Myers, FL
WQHK/Ft. Wayne, IN
KSKS/Fresno, CA
WBCT/Grand Rapids, MI
WTRQ/Greensboro, NC
WRNS/Greenville, NC
WESC/Greenville, SC
WSSL/Greenville, SC
WAYZ/Hagerstown, PA
WRBT/Harrisburg, PA
WRKZ/Harrisburg, PA
WVYZ/Hartford, CT
KIKL/Houston, TX
KILT/Houston, TX
WTCR/Huntington, WV
WFMS/Indianapolis, IN
WGRJ/Indianapolis, IN
WMSJ/Jackson, MS
WQIK/Jacksonville, FL
WRDQ/Jacksonville, FL
WXBQ/Johnson City, VA
WMTZ/Johnstown, PA
KBEO/Kansas City, MO
KFKF/Kansas City, MO
WDAF/Kansas City, MO
WVWK/Knoxville, TN
KXKC/Lafayette, LA
WVLE/Lexington, KY
KZKC/Lincoln, NE
KSSN/Little Rock, AR
WMJC/Long Island, NY
KZLA/Los Angeles, CA
WAMZ/Louisville, KY
KLLL/Lubbock, TX
WDEN/Macon, GA
WWQM/Madison, WI
WDOZ/Marion-Carbondale, IL
KTEX/McAllen-Brownsville, TX
KRWQ/Medford, DR
WGXK/Memphis, TN
WOGY/Memphis, TN
WKIS/Miami, FL
WMLL/Milwaukee, WI
KEEY/Mineapolis, MN
WKSJ/Mobile, AL
KATM/Modesto, CA
KTDG/Monterey-Salinas, CA
WVWL/Montgomery, AL
WVTR/Myrtle Beach, SC
WVLM/Myrtle Michigan
WVSL/Nashville, TN
WVSN/Nashville, TN
WVND/New Orleans, LA
WVNY/New York, NY
WVMS/Norfolk, VA
WZZK/Birmingham, AL
WVGH/Norfolk, VA
KGEI/Odessa-Midland, TX
KTST/Oklahoma City, OK
KXKY/Oklahoma City, OK
KXKT/Omaha, NE
WVWJ/Omaha, NE
WEZL/Charleston, SC
KHAY/Oxnard-Ventura, CA
KPLM/Palm Springs, CA
WVXB/Pensacola, FL
WXCL/Peoria, IL
WXTU/Philadelphia, PA
KMLE/Phoenix, AZ
KNIX/Phoenix, AZ
WVYD/Pittsburgh, PA
WVOR/Pittsburgh, ME
KUPL/Portland, OR
KWJJ/Portland, OR
WVOK/Portsmouth, NH
WVCT/Providence, RI
WVLL/Quad Cities, IA-IL
WVXK/Raleigh, NC
WVDR/Raleigh, NC
KBUL/Reno, NV
WKHK/Richmond, VA
KFRG/Riverside, CA
WVYD/Roanoke, VA
WBEW/Rochester, NY
WVXX/Rockford, IL
KNCI/Sacramento, CA
WVCK/Saginaw, MI
WVWJ/St. Cloud, MN
WVLS/St. Louis, MO
WVKS/St. Louis, MO
WVWF/Salisbury, MD
KKAT/Salt Lake City, UT
KSDP/Salt Lake City, UT
KUBL/Salt Lake City, UT
KAJA/San Antonio, TX
KCYC/San Antonio, TX
KSDN/San Diego, CA
KYCY/San Francisco, CA
KRTY/San Jose, CA
KKJG/San Luis Obispo, CA
WVJL/Savannah, GA
KMPG/Seattle, WA
KVCW/Seattle, WA
KRMD/Sheveport, LA
WVBT/South Bend, IN
KDKR/Spokane, WA
KNFR/Spokane, WA
WFMB/Springfield, IL
WPKX/Springfield, MA
KTTSS/Springfield, MO
WVBS/Syracuse, NY
WVAB/Tallahassee, FL
WVYK/Tampa, FL
WVBR/Tampa, FL
WVHI/Terre Haute, IN
WVBU/Tenepo, KS
KORD/Tri-Cities, WA
KHM/Tucson, AZ
KVOO/Tulsa, OK
WVZD/Tupelo, MS
KNUE/Tyler, TX
WVFG/Utica-Rome, NY
KJUG/Visalia-Tulare, CA
WACD/Waco, TX
WVMD/Washington, DC
WDEZ/Wausau, WI
WVWK/West Palm Beach, FL
WVVK/Wheeling, WV
KFDI/Wichita, KS
KZSN/Wichita, KS
WVGY/Wilkes Barre, PA
WVWQ/Wilmington, NC
WVUS/Wilmington, VA
KVDD/Yakima, WA
WVGT/York, PA
WVQX/Youngstown, OH

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	1 CELINE DION My Heart Will Go On (550 Music) 2743 2711 2687 2735 112/0					
2	2	2	2	2 SAVAGE GARDEN Truly Madly Deeply (Columbia) 2687 2567 2414 2188 111/0					
10	7	3	3	3 ERIC CLAPTON My Father's Eyes (Duck/Reprise) 2264 1954 1653 1226 109/3					
5	5	4	4	4 BACKSTREET BOYS As Long As You Love Me (Jive) 2046 1932 1830 1703 100/4					
8	6	6	5	5 JOHN TESH / JAMES INGRAM Give Me Forever... (GTSP/Mercury) 1993 1897 1736 1542 106/2					
4	4	7	6	6 PAULA COLE I Don't Want To Wait (Imago/WB) 1831 1782 1890 1935 89/0					
3	3	5	7	VANESSA WILLIAMS Oh How The Years Go By (Mercury) 1810 1931 1983 1939 91/0					
13	11	10	8	8 FLEETWOOD MAC Landslide (Reprise) 1415 1218 1129 1040 89/5					
20	15	11	9	9 ELTON JOHN Recover Your Soul (Rocket/Island) 1407 1131 917 730 101/5					
7	8	8	10	RICHARD MARX & DONNA LEWIS At The Beginning (Atlantic) 1358 1427 1581 1680 78/0					
6	9	9	11	11 ELTON JOHN Something About The Way You... (Rocket/Island) 1321 1289 1525 1680 82/1					
17	17	13	12	12 SHANIA TWAIN You're Still The One (Mercury) 1226 1068 888 773 83/3					
14	12	12	13	13 LEANN RIMES How Do I Live (Curb) 1103 1082 1093 1022 69/0					
19	18	15	14	14 DAKOTA MOON A Promise I Make (Elektra/EEG) 1050 928 827 733 87/4					
9	10	14	15	15 JIM BRICKMAN w/ASHTON & RAYE The Gift (Windham Hill) 1046 1034 1191 1359 67/0					
24	20	17	16	16 KENNY G My Heart Will Go On (Arista) 820 751 617 407 78/2					
15	13	16	17	BLESSID UNION Light In Your Eyes (Capitol) 730 896 974 985 53/0					
25	22	20	18	18 AMY GRANT Like I Love You (A&M) 681 573 495 380 67/11					
29	24	22	19	19 MADONNA Frozen (Maverick/WB) 662 547 413 232 62/12					
11	14	18	20	KENNY G Loving You (Arista) 556 675 940 1193 37/0					
26	26	25	21	21 DARYL HALL & JOHN OATES The Sky Is Falling (Push) 541 491 407 360 50/3					
23	23	24	22	22 SPICE GIRLS Too Much (Virgin) 531 524 485 420 38/2					
30	27	26	23	23 JAMES HORNER Southampton (Sony Classical/Work) 498 417 319 216 50/7					
—	—	29	24	24 MICHAEL BOLTON Safe Place From The Storm (Columbia) 485 293 67 6 57/15					
18	21	21	25	MICHAEL BOLTON The Best Of Love (Columbia) 456 570 606 772 38/0					
28	28	28	26	26 LOREENA MCKENITT The Mummers' Dance (Quinlan Road/WB) 418 302 275 265 30/0					
16	19	19	27	GARY BARLOW Superhero (Arista) 408 658 821 792 38/0					
21	25	27	28	LISA LOEB I Do (Geffen) 230 344 412 486 16/0					
DEBUT	29			29 SARAH MCLACHLAN Adia (Arista) 209 113 33 — 37/13					
—	30	30	30	EDDIE MONEY Can You Fall In Love Again (CMC) 199 200 155 182 25/2					

This chart reflects airplay from March 9-15. Songs ranked by total plays. Highlighted songs indicate Breaker 112 AC reporters. 110 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1998, R&R Inc.

BREAKERS®

No Songs Qualified For Breaker Status This Week

MOST ADDED®

ARTIST	TITLE	LABEL(S)	ADDS
MICHAEL BOLTON	Safe Place From The Storm	(Columbia)	15
SARAH MCLACHLAN	Adia	(Arista)	13
MADONNA	Frozen	(Maverick/WB)	12
AMY GRANT	Like I Love You	(A&M)	11
DIANA KRALL	Peel Me A Grape	(Impulse!/GRP)	10
JAMES HORNER	Southampton	(Sony Classical/Work)	7
AALIYAH	Journey To The Past	(Atlantic)	6
AQUA	Turn Back Time	(MCA)	5
FLEETWOOD MAC	Landslide	(Reprise)	5
ELTON JOHN	Recover Your Soul	(Rocket/Island)	5

MOST INCREASED PLAYS

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
ERIC CLAPTON	My Father's Eyes	(Duck/Reprise)	+310
ELTON JOHN	Recover Your Soul	(Rocket/Island)	+276
FLEETWOOD MAC	Landslide	(Reprise)	+197
MICHAEL BOLTON	Safe Place From The Storm	(Columbia)	+192
SHANIA TWAIN	You're Still The One	(Mercury)	+158
DAKOTA MOON	A Promise I Make	(Elektra/EEG)	+122
SAVAGE GARDEN	Truly Madly Deeply	(Columbia)	+120
LOREENA MCKENITT	The Mummers'...	(Quinlan Road/WB)	+116
MADONNA	Frozen	(Maverick/WB)	+115
BACKSTREET BOYS	As Long As You Love Me	(Jive)	+114

NEW & ACTIVE

JANET Together Again (Virgin)
Total Stations: 11, Adds: 1, Plays: 182, including: WMJQ 23 (22), WALK 13 (13), WRMF 10 (8), WOOF 12 (3), WMGN 17 (16), KMAJ 14 (14), KSSK 38 (38), KGBY 23 (23), KZST 11 (12).

BILLIE MYERS Kiss The Rain (Universal)
Total Stations: 8, Adds: 0, Plays: 164, including: WYJB 5, WGSY 19, WMJY 15 (19), WTFM 19 (18), WLTS 33 (33), WHBC 22 (22), WAZY 29 (28).

SHAWN COLVIN Nothin' On Me (Columbia)
Total Stations: 11, Adds: 3, Plays: 92, including: WAAF 16, WAFY 11 (11), WHUD 14 (1), WLZW 7, WKWK 5 (5), WTCB 8 (2), WDEF 3, WAHR 5, WMGN 16 (7), KELO 7 (3).

MATCHBOX 20 3am (Lava/Atlantic)
Total Stations: 5, Adds: 1, Plays: 90, including: WMJY 15 (19), WTFM 12 (10), WLTS 18, WAZY 23 (21).

AALIYAH Journey To The Past (Atlantic)
Total Stations: 17, Adds: 6, Plays: 74, including: WWLI 7 (5), WLIF 6 (6), WHUD 1, WTCB 6, WDEF 2 (1), WRVR 6 (4), WDOI 2, WFMK 10, WGLM 5 (5), WSWT 8, WRWC 12, KELO 7, KWAV 2 (2).

NATALIE IMBRUGLIA Torn (RCA)
Total Stations: 7, Adds: 3, Plays: 73, including: WMJQ 17 (7), WMJY 13 (8), WTFM 3, WAZY 21 (14), KGBY 19 (23).

TAMMY TRENT Welcome Home (River North)
Total Stations: 10, Adds: 0, Plays: 64, including: WWLI 5 (5), WHUD 11, WTCB 6 (5), WDEF 2 (3), WOOF 14 (15), WFMK 10, WGLM 5 (5), WRWC 5 (5), WQLR 3, KWAV 3 (3).

JANN ARDEN Wishing That (A&M)
Total Stations: 10, Adds: 1, Plays: 48, including: WWLI 5 (5), WLIF 6 (4), WAFY 10 (11), WLRQ 5, WTVR 5 (3), KHLA 4, WGLM 6 (7), WRWC 5 (5), KWAV 2 (2).

Songs ranked by total plays. Station call letters followed by number of plays.

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)

BACKSTREET BOYS Quit Playing Games (With...) (Jive)
BRYAN ADAMS Back To You (A&M)
DARYL HALL & JOHN OATES Promise Ain't Enough (Push)
GARY BARLOW So Help Me Girl (Arista)
JEWEL Foolish Games (Atlantic)
SHAWN COLVIN Sunny Came Home (Columbia)
AMY GRANT Takes A Little Time (A&M)
JEWEL You Were Meant For Me (Atlantic)
R. KELLY I Believe I Can Fly (Jive)
BARBRA STREISAND***CELINE DION** Tell Him (550 Music/Columbia)

Breakers: Songs registering 875 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

Hello, L.A.!

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Delilah
AC's Seven to Midnight Solution™

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BROADCAST PROGRAMMING
A Broadcast Electronics Company



CAROL ARCHER

A Formula For Smooth Jazz Success?

□ **Outspoken Philly PD says 'play the hits' to satisfy the mass audience**

During a recent conversation with WJJZ/Philadelphia PD **Anne Gress**, she commented that her opinion of the role of vocals in this format seemed to be somewhat at odds with that of many of her colleagues. Indeed, Gress says, "To some, vocals are 'spice,' but for me, they are the glue that holds the format together."

Several weeks ago, Broadcast Architecture cut its vocals category from nine current titles to five (and OpTiMum did the same at one client station, KMJZ/Minneapolis). These decisions are based on research that reflects less acceptance in music tests of those titles than before. Still, Gress says, vocals — albeit those that emphasize less-risky library vocal tracks over currents — are the musical cornerstone of WJJZ's success.



Anne Gress

NAC columns closely, and have noticed how issues arise, then subside when someone successfully resolves them. When I first came on board at WJJZ, it seemed every one was debating the effect a singles chart would have on the format. Then, the subject of 'power' rotations seemed to dominate conventions, conversations, and this column. And now, it seems the debate has turned to the issue of vocals, and it has provoked some of the most heated discussions to date."

Gress points out that music-test results overwhelmingly confirm the importance of vocals in the mix. In fact, she claims that, although vo-



Most of the NAC vocals I hear are interesting and well done, but they're not hits. They aren't accepted by all the diverse groups that make up my audience, and they almost never test within an acceptable, playable range.



cals make up a smaller percentage of NAC playlists than instrumentals, their high scores make them disproportionately crucial to a station's programming. "When I became PD, I got a great piece of advice from Steve Rivers. He said, 'Anne, you know what hits are, so just play the hits and you'll be fine.' At WJJZ, 'the hits' mean vocals — not NAC format vocals, but Pop, AC, and Urban vocals. I've done over a dozen MixMaster music tests here, and without fail the first two pages of highest-testing records are always crossover vocals. And I'd bet good money I'm not the only one who has had results like these.

"Playing hits means playing songs that are familiar, have a strong hook and melody, and are memorable. In a recent interview, Lee Abrams said it very well when he commented, 'People like hits. Familiar music works. It sounds obvious, but programmers continue to fight the idea.' As much as I admire the work and sensitivity that goes into so-called format vocals, I know what I'm paid to do here, and that's play the hits. Most of the NAC vocals I hear are interesting and well done, but they're not hits. They aren't accepted by all the diverse groups that make up my audience, and they almost never test within an acceptable, playable range.

"As PD of a major-market radio station, I'm not presumptuous enough to think I'm here to break new vocalists or 'educate' my listeners. I'm here to make good ratings and to marry hit vocals with the finest instrumental contemporary jazz available. If there is a formula for Smooth Jazz success, then that might be it. One thing is for sure: I know it's served me well so far, and I expect it to do so in the future."

Ad \$\$\$ Shift, But Boomers Still Rule

A recent **Interp Research** study of the share of national spot radio advertising dollars by demo in the top 10 radio metros reveals that 25-54 is still advertisers' most-targeted cell by a wide margin — 53% — but that the share is demonstrating a steady decline. At the same time, 35-based demos are gaining momentum — surely good news for the many NAC/SJ stations delivering that audience segment in ever-increasing abundance.

Compiled by **Interp's Research Dir/Mktg. Communications Michelle Skettino**, other key findings of the analysis include:

- Eight of the top 10 metros saw a decline — about 2% — in the share of dollars allocated to the 25-54 demo from 1995 to 1996.
- Boston and Washington, DC showed the highest percentage of dollars allocated to the 25-54 demo. Detroit and New York have the lowest percentages.
- 7% of all dollars were allocated to 35-based demos (i.e., 35-64, 35+, etc.). This percentage has almost doubled since 1994.
- Separating demo groups into adults, men, and women, adults 25-54 rank No. 1, followed by adults 18-49, women 25-54, men 25-54, and adults 25-49.
- Overall, female demos captured 13.6% of all dollars, and male demos took 10.7%.

35-based Demo Groups

The youngest of the massive baby-boom generation turns 35 this year. Are advertisers following the shifting consumer mass? There are signs that this is so, as the 35-based demos continue their slow creep upward in the share of dollars. In 1996, they snagged 7.3% of all radio dollars in the top 10 metros, up over three percentage points since 1994.

Los Angeles, San Francisco, and Detroit all showed between 9%-10% of dollars targeted toward these demos. The lowest percentage — 4.3% — showed up in Washington, DC.

Among top 50 radio metros, 35-based gains were equivalent to those in top 10 metros. The metros with the highest shares should come as no surprise: San Diego (10.9%), West Palm Beach (10.7%), Los Angeles (9.6%), Detroit (9.5%), and San Francisco (9.0%).

THE LIST

KOAI/Dallas MD Ken Glaser on his favorite CD

Richard Elliot
Jumpin' Off
Metro Blue/Blue Note



I really look forward to the flood of releases when the fourth quarter rolls around. What is really nice is how they carry us through the next six months or so. One such release that really excited me is **Richard Elliot's *Jumpin' Off*** (Metro Blue/Blue Note). The excellent arrangements and Paul Brown's superior production propel this record. And it's so deep, we can go six deep into the nine tracks. What a treat!

Richard gives the format what it needs: smooth melodies, compelling hooks, and just plain sweet sounds. At the Oasis, we went on the single, "If You Want My Love," out of the box, and it didn't take us long to move it into heavy rotation. We featured the whole album on our "Oasis CD Spotlight," and I got a chance to hear other cuts on the air ... and they fit our sound like a glove.

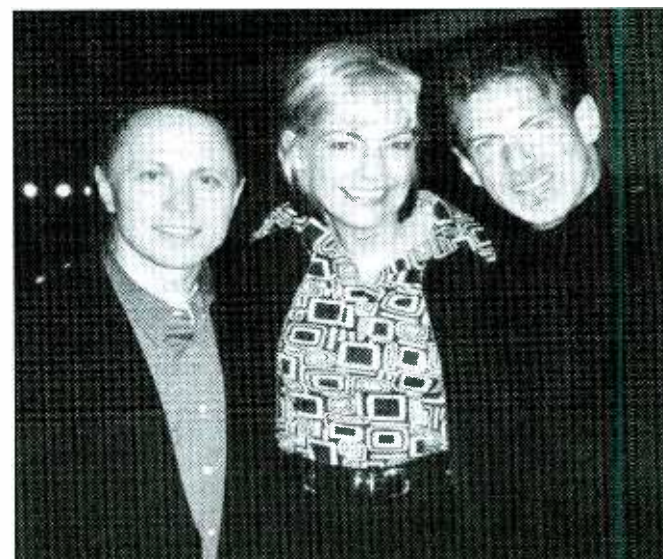
One of my favorite tracks on this record is the mid-tempo "In The Groove," on which Richard gets help from Peter White. Elsewhere, he enlists musical support from other Smooth Jazz staples such as Rick Braun, Brian Culbertson, and Paul Jackson Jr.

A signature on most Richard Elliot records is a beautiful cover ballad. On this CD, he performs Luther Vandross' "Here And Now," which is as sexy as any of his covers. Another superb ballad is "One Last Kiss."

This record gives the NAC/Smooth Jazz format and its audience what they expect and love to hear. It's no wonder that whenever he comes to town, Richard Elliot always packs the house.



My other favorite new CD is from outside the format: **B.B. King's *Deuces Wild*** (MCA). B.B. has recorded duets on this project with a who's who of music, including the Stones and Tracy Chapman (whose contribution is an outstanding duet of "The Thrill Is Gone"), just to name a few. This one's a must for any home CD collection. [Editor's note: I agree so wholeheartedly that I'd like King's duet with Dr. John, "There Must Be A Better World Somewhere," played at my memorial service — which is not scheduled for any time soon.]



ALBRIGHT BROKERS PEACE ACCORD — Secretary Of State Madeleine Albright (c) made history when she brought together Benjamin Netanyahu (l) and Yassir Arafat (r). In truth, GRP's Susan Berg (c) shares a moment with old friends BA CEO Frank Cody (l) and OpTiMum Sr. VP Bob O'Connor.

MARCH 20, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	2	1	1	PAUL HARDCASTLE Paradise Cove (JVC/JMI)	859	836	814	788	46/0
27	7	3	2	KENNY G My Heart Will Go On (Arista)	827	731	588	294	47/1
12	9	6	3	BONEY JAMES After The Rain (Warner Bros.)	790	647	540	476	47/0
6	6	5	4	BRIAN TARQUIN One Arabian Knight (Instinct)	748	671	606	570	46/1
1	1	2	5	AVENUE BLUE Always There (Mesa/Bluemoon/Atlantic)	736	762	856	873	47/0
5	4	4	6	THOM ROTELLA What's The Story? (Telarc)	736	684	671	630	41/0
7	8	7	7	CHIELI MINUCCI Dreams (JVC/JMI)	692	608	568	525	49/0
9	11	8	8	CHUCK LOEB Just Us (Shanachie)	629	596	527	511	49/0
15	15	12	9	JOHN TESH I/JAMES INGRAM Give Me Forever... (GTSP/Mercury)	551	507	438	437	44/0
8	10	10	10	RICK BRAUN Chelsea (Mesa/Bluemoon/Atlantic)	550	514	533	523	42/1
14	14	15	11	RANDY CRAWFORD Bye Bye (Bluemoon/Atlantic)	522	479	474	463	40/0
3	3	9	12	RICHARD ELLIOT If You Want My Love (Metro Blue/Blue Note)	517	573	679	764	40/0
16	16	13	13	EVAN MARKS Coast To Coast (Verve Forecast)	508	485	432	418	43/0
13	13	14	14	PAUL TAYLOR Groove Zone (Countdown/Unity)	503	482	479	471	38/0
4	5	11	15	CANDY DULFER For The Love Of You (N2K Encoded Music)	480	513	663	741	41/0
BREAKER				16 DOWN TO THE BONE Brooklyn Heights (Nu Groove)	462	374	344	338	42/1
BREAKER				17 DEAN JAMES Market Street (Brajo/Ichiban)	422	377	333	323	39/0
BREAKER				18 BRAXTON BROTHERS Happy Again (Windham Hill Jazz)	419	364	322	268	46/3
29	29	23	19	19 JONATHAN BUTLER Dancing On The Shore (N2K Encoded Music)	378	346	297	273	43/1
—	—	29	20	20 CHRIS CAMOZZI Swing Shift (Discovery)	377	274	166	16	44/3
10	12	16	21	21 DAVID BENOIT Rue De La Soliel (GRP)	373	404	481	497	29/0
26	20	22	22	22 JOYCE COOLING After Hours (Heads Up)	368	350	336	297	39/0
—	27	26	23	23 BRIAN BROMBERG By The Fireplace (Zebra)	356	327	302	259	43/2
22	19	21	24	24 RIPPINGTONS In Another Life (Peak/Windham Hill Jazz)	344	363	343	323	39/2
25	25	25	25	25 VANESSA WILLIAMS Oh How The Years Go By (Mercury)	338	330	319	317	30/0
—	30	27	26	26 CHARLES FAMBROUGH It's Not Easy Havin' Fun (Nu Groove)	315	295	277	265	33/0
11	17	17	27	PHILLIPE SAISSE Riviera (Verve Forecast)	310	387	417	490	26/0
17	22	24	28	RICHARD SMITH First Kiss (Heads Up)	299	337	332	362	32/0
—	—	30	29	29 BRIAN HUGHES One 2 One (Higher Octave)	268	257	220	231	33/1
DEBUT			30	MARILYN SCOTT Starting To Fall (Warner Bros.)	263	182	55	—	27/1

This chart reflects airplay from March 4-10. Songs ranked by total plays. Highlighted songs indicate Breaker. 53 NAC reporters. 51 current playlists. © 1998, R&R Inc.

BREAKERS®

DOWN TO THE BONE Brooklyn Heights (Nu Groove)			TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
			462/88	42/1	16
DEAN JAMES Market Street (Brajo/Ichiban)			TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
			422/45	39/0	17
BRAXTON BROTHERS Happy Again (Windham Hill Jazz)			TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
			419/55	46/3	18

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
ERIC CLAPTON Needs His Woman (Duck/Reprise)	15
GREGG KARUKAS Blue Touch (I.E./Verve)	12
FOUR 80 EAST Eastside (Cargo/MCA)	11
KEIKO MATSUI Toward The Sunrise (Countdown/Unity)	7
BOB MAMET At Midnight (Atlantic)	6
KIM WATERS Nightfall (Shanachie)	6
GERALD ALBRIGHT Mr. Porter (Verve Forecast)	5
ALISON BROWN QUARTET Out Of The Blue (Compass)	5
B-TRIBE Sometimes (Atlantic)	5
RICHARD ELLIOT In The Groove (Metro Blue/Blue Note)	5
SPYRO GYRA Best Friends (GRP)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BONEY JAMES After The Rain (Warner Bros.)	+143
CHRIS CAMOZZI Swing Shift (Discovery)	+103
KENNY G My Heart Will Go On (Arista)	+96
DOWN TO THE BONE Brooklyn Heights (Nu Groove)	+88
CHIELI MINUCCI Dreams (JVC/JMI)	+84
MARILYN SCOTT Starting To Fall (Warner Bros.)	+81
BRIAN TARQUIN One Arabian Knight (Instinct)	+77
GREGG KARUKAS Blue Touch (I.E./Verve)	+64
DAKOTA MOON A Promise I Make (Elektra/EEG)	+62
KEIKO MATSUI Toward The Sunrise (Countdown/Unity)	+62

Breakers: Songs registering 400 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

NEW & ACTIVE

PHIL PERRY One Heart One Love (Peak/Private)
Total Plays: 226, Total Stations: 22, Adds: 3

ERIC MARIENTHAL Captain Bacardi (I.E./Verve)
Total Plays: 215, Total Stations: 24, Adds: 0

FOUR 80 EAST Eastside (Cargo/MCA)
Total Plays: 206, Total Stations: 30, Adds: 11

BRIAN CULBERTSON On My Mind (Bluemoon/Atlantic)
Total Plays: 191, Total Stations: 24, Adds: 1

BOB MAMET At Midnight (Atlantic)
Total Plays: 191, Total Stations: 27, Adds: 6

ERIC CLAPTON My Father's Eyes (Duck/Reprise)
Total Plays: 174, Total Stations: 16, Adds: 0

SOUNDSCAPE Brand New Day (Instinct)
Total Plays: 151, Total Stations: 16, Adds: 0

DENNY JIOSA Old Money (Blue Orchid)
Total Plays: 149, Total Stations: 19, Adds: 3

CHRIS BOTTI Mr. Wah (Verve Forecast)
Total Plays: 144, Total Stations: 21, Adds: 3

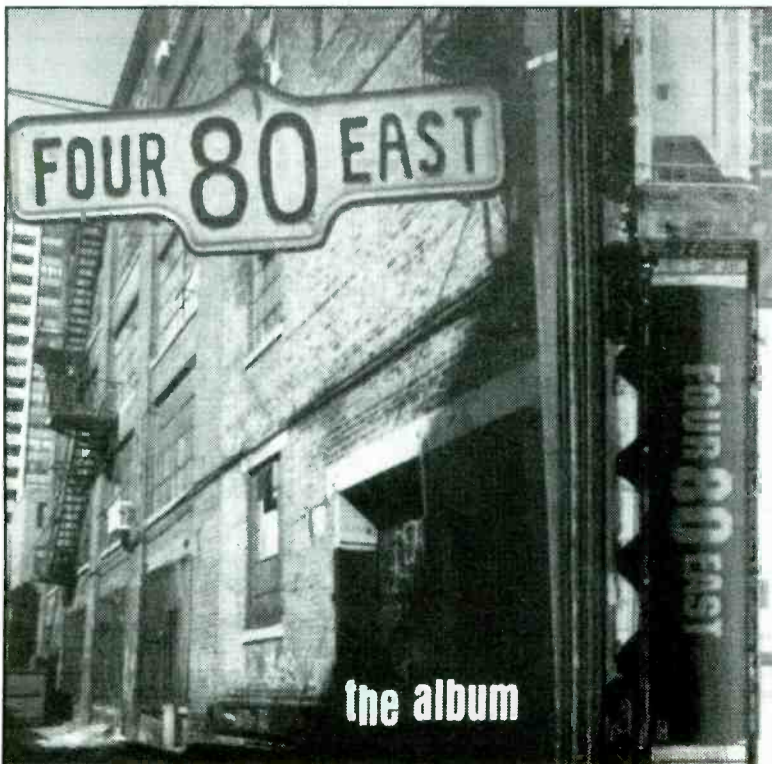
DAKOTA MOON A Promise I Make (Elektra/EEG)
Total Plays: 127, Total Stations: 13, Adds: 3

KIM WATERS Nightfall (Shanachie)
Total Plays: 109, Total Stations: 21, Adds: 6

B-TRIBE Sometimes (Atlantic)
Total Plays: 108, Total Stations: 18, Adds: 5

KEIKO MATSUI Toward The Sunrise (Countdown/Unity)
Total Plays: 93, Total Stations: 21, Adds: 7

Songs ranked by total plays



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NAC/SMOOTH JAZZ ALBUMS

MARCH 20, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS	# PLAYS	EMPHASIS TRACKS (PLAYS)	
2	2	1	1	PAUL HARDCASTLE Cover To Cover (JVC/JMI)	908	+20	"Paradise" (859)	"Love's" (34)
8	7	5	2	BONEY JAMES Sweet Thing (Warner Bros.)	856	+149	"Rain" (790)	"Sweet" (26)
—	8	3	3	KENNY G My Heart Will Go On (Arista)	827	+96	"Heart" (827)	
5	6	4	4	BRIAN TARQUIN Last Kiss Goodbye (Instinct)	787	+64	"Arabian" (748)	"Freeway" (39)
1	1	2	5	AVENUE BLUE Nightlife (Mesa/Bluemoon/Atlantic)	761	-37	"Always" (736)	"Nightlife" (18)
6	5	6	6	THOM ROTELLA Can't Stop (Telarc)	757	+61	"Story" (736)	"Thought" (21)
10	10	9	7	CHIELI MINUCCI It's Gonna Be Good (JVC/JMI)	692	+84	"Dreams" (692)	
9	11	8	8	CHUCK LOEB The Moon, The Stars... (Shanachie)	650	+35	"Just" (629)	"Water" (19)
3	3	7	9	RICHARD ELLIOT Jumpin' Off (Metro Blue/Blue Note)	599	-50	"Want" (517)	"Groove" (46)
7	9	11	10	RICK BRAUN Body And Soul (Mesa/Bluemoon/Atlantic)	580	+33	"Chelsea" (550)	"Venice" (26)
13	12	12	11	RANDY CRAWFORD Every Kind Of Mood (Bluemoon/Atlantic)	562	+44	"Bye" (522)	"Silence" (21)
18	19	13	12	JOHN TESH Grand Passion (GTSP/Mercury)	551	+44	"Forever" (551)	
4	4	10	13	CANDY DULFER For The Love Of You (N2K Encoded Music)	547	-22	"You" (480)	"Smooth" (54)
14	13	14	14	PAUL TAYLOR Pleasure Seeker (Countdown/Unity)	510	+16	"Groove" (503)	"Pleasure" (7)
20	20	15	15	EVAN MARKS Three Day Weekend (Verve Forecast)	508	+23	"Coast" (508)	
26	23	22	16	DOWN TO THE BONE From Manhattan To Staten (Nu Groove)	466	+88	"Brooklyn" (462)	"Staten" (4)
16	18	16	17	JOYCE COOLING Playing It Cool (Heads Up)	460	+7	"Hours" (368)	"South" (43)
15	15	17	18	JONATHAN BUTLER Do You Love Me? (N2K Encoded Music)	456	+9	"Shore" (378)	"Do" (40)
27	24	21	19	DEAN JAMES Intimacy (Brajo/Ichiban)	433	+45	"Market" (422)	"Intimacy" (11)
—	28	24	20	VARIOUS ARTISTS Melrose Place Jazz (Windham Hill Jazz)	419	+55	"Happy" (419)	
17	17	18	21	RIPPINGTONS Black Diamond (Peak/Windham Hill Jazz)	402	-36	"Life" (344)	"Diamond" (28)
DEBUT			22	CHRIS CAMOZZI Suede (Discovery)	391	+101	"Swing" (377)	"Suede" (10)
12	14	20	23	DAVID BENOIT American Landscape (GRP)	377	-27	"Soliel" (373)	"Landscape" (4)
—	29	26	24	BRIAN BROMBERG You Know That Feeling (Zebra)	356	+29	"Fireplace" (356)	
28	27	25	25	VANESSA WILLIAMS Next (Mercury)	345	+8	"Years" (338)	"Start" (7)
25	—	27	26	BRIAN CULBERTSON Secrets (Bluemoon/Atlantic)	338	+15	"Mind" (191)	"Good" (99)
11	16	19	27	PHILLIPE SAISSE Next Voyage (Verve Forecast)	333	-85	"Riviera" (310)	"Moanin'" (17)
—	30	29	28	CHARLES FAMBROUGH Upright Citizen (Nu Groove)	328	+12	"Easy" (315)	"Mainstreet" (9)
22	22	23	29	RICHARD SMITH First Kiss (Heads Up)	324	-44	"First" (299)	"Affair" (15)
—	—	30	30	BRIAN HUGHES One 2 One (Higher Octave)	318	+10	"One" (268)	"Stringbean" (39)

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
ERIC CLAPTON Pilgrim (Duck/Reprise)	13
GREGG KARUKAS Blue Touch (I.E./Verve)	12
FOUR 80 EAST The Album (Cargo/MCA)	11
KEIKO MATSUI Full Moon And The Shrine (Countdown/Unity)	7
BOB MAMET Adventures In Jazz (Atlantic)	6
SPYRO GYRA Road Scholars (GRP)	6
KIM WATERS Love's Melody (Shanachie)	6
B-TRIBE Sensual Sensual (Atlantic)	5
VARIOUS ARTISTS For Art's Sake (Verve Forecast)	5
ALISON BROWN QUARTET Out Of The Blue (Compass)	4
DENNY JIOSA Jazzberry Pie (Blue Orchid)	4
CHRIS CAMOZZI Suede (Discovery)	3
DAKOTA MOON A Promise I Make (Elektra/EEG)	3
PHIL PERRY One Heart One Love (Peak/Private)	3
VARIOUS ARTISTS Melrose Place... (Windham Hill Jazz)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BONEY JAMES Sweet Thing (Warner Bros.)	+149
CHRIS CAMOZZI Suede (Discovery)	+101
KENNY G My Heart Will Go On (Arista)	+96
DOWN TO THE BONE From Manhattan... (Nu Groove)	+88
CHIELI MINUCCI It's Gonna Be Good (JVC/JMI)	+84
MARILYN SCOTT Avenues Of Love (Warner Bros.)	+81
KEIKO MATSUI Full Moon And The Shrine (Countdown/Unity)	+65
GREGG KARUKAS Blue Touch (I.E./Verve)	+64
BRIAN TARQUIN Last Kiss Goodbye (Instinct)	+64
DAKOTA MOON A Promise I Make (Elektra/EEG)	+62
THOM ROTELLA Can't Stop (Telarc)	+61
KIM WATERS Love's Melody (Shanachie)	+56
VARIOUS ARTISTS Melrose Place Jazz (Windham Hill Jazz)	+55
PHIL PERRY One Heart One Love (Peak/Private)	+53
B-TRIBE Sensual Sensual (Atlantic)	+52

This chart reflects airplay from March 4-10. Albums ranked by total plays, with plays from all cuts from an album combined. 53 NAC reporters. 51 current playlists. © 1998, R&R Inc.

NAC NOTES By Carol Archer

Despite JVC/JMI's closed doors, Paul Hardcastle rests at No. 1 for a second week on both charts, thanks to the skill and efforts of VP/Promotion Jeff Neben and Dir./Nat'l Promotion Tim Fitzgibbon. Seeing the project through to its apogee was a point of pride for them, Neben says, plus, "We had a promise to keep." Excellent work and inspiring integrity, gentlemen!

Speaking of No. 1, Boney James and Kenny G appear ready to duke it out for that exalted honor, although with top Most Increased plays of +143, Boney's got momentum on his side for the time being. And keep an eye on Brian Tarquin, whose "One

Arabian Knight" (Instinct) is building steadily in a strong bid for the top.

As predicted, Chris Camozzi's "Swing Shift" (Discovery) appears to be a home run. Second Most Increased with +103 plays, the track demonstrated the greatest gain of the week by moving 29-20*, with the CD Suede making an impressive debut at 22*. KKSF/SF and WVMV/Detroit added it, and now we learn that this special Paul Brown remix will be included in subsequent pressings.

Eric Clapton's "Needs His Woman" (Duck/Reprise) got a nod from BA after being unearthed by

KKSF last week as an alternate to "My Father's Eyes"; it garnered 15 adds, including WNUA/Chicago, KIFM/San Diego, and KHHH/Denver. Apparently, listeners and programmers have missed Clapton's studio work and he can do no wrong at this point in his long and varied career.

Gregg Karukas' "Blue Touch" (i.e./Verve) is second Most Added with 12 stations, and it increased two to 13 plays at KTWW/L.A. Four 80 East's "Eastside" (Cargo/MCA) earned 11 new adds, including WJZZ/Philadelphia and WLOQ/Orlando. Both are exceptionally strong entries.

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NAC/SMOOTH JAZZ REPORTERS

Stations and their adds by track listed alphabetically by market

<p>WHRL/Albany, NY OM/PD: Brant Curtiss DAKOTA MOON "Promise" GERALD ALBRIGHT "Porter"</p>	<p>WNWV/Cleveland, OH PD/MD: Bernie Kimble ERIC CLAPTON "Needs" GREGG KARUKAS "Blue"</p>	<p>KCIY/Kansas City, MO PD: Bret Michael MD: Michelle Chase No Adds</p>	<p>WVCO/Myrtle Beach, SC OM/PD: Earl Taylor BILL EVANS "Hat" PATRICE RUSHEN "Taboo" KEIKO MATSUI "Sunrise" GERALD ALBRIGHT "Porter" FOUR 80 EAST "Eastside" YULARA "Rain"</p>	<p>KSSJ/Sacramento, CA OM: Don Langford PD: Steve Williams APD/MD: Ken Jones ERIC CLAPTON "Needs" KEIKO MATSUI "Sunrise"</p>	<p>KWJZ/Seattle, WA PD/MD: Carol Handley ERIC CLAPTON "Needs" GREGG KARUKAS "Blue"</p>
<p>KRZN/Albuquerque, NM PD/MD: Shannon Summers APD: Rose Gahaldon KENNY G "Heart" BRAXTON BROTHERS "Happy" BRIAN BROMBERG "Fireplace"</p>	<p>WZJZ/Columbus, OH PD/MD: Bill Harman PETE BELASCO "Train" JONATHAN CAIN "Remember" GREGG KARUKAS "Blue"</p>	<p>WEZV/Lafayette, IN PD/MD: Bob Miller SPYRO GYRA "Morning" B-TRIBE "Sometimes" ERIC CLAPTON "Needs" ALISON BROWN QUARTET "Out"</p>	<p>WJCD/Norfolk, VA OM/PD: Maxine Todd MD: Larry Hollowell No Adds</p>	<p>KCLC/St. Charles, MO PD: Rich Reigert MD: Chris Kurtz TURNING POINT "Goes" KEIKO MATSUI "Sunrise" B-TRIBE "Sometimes" BRAXTON BROTHERS "Happy" JIMMY REID "Heart"</p>	<p>WHCD/Syracuse, NY PD: Butch Charles APD/MD: Kenny Dees No Adds</p>
<p>KNIK/Anchorage, AK GM/PD: Dean Williams ALISON BROWN QUARTET "Out" TOM BARABAS "Life" DEAN JAMES "Intimacy" FOUR 80 EAST "Eastside" GERALD ALBRIGHT "Porter" PETE BELASCO "Train" RICHARD ELLIOT "Groove" SPYRO GYRA "Friends"</p>	<p>KOAI/Dallas, TX PD: Michael Fischer MD: Ken Glaser No Adds</p>	<p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart RICHARD ELLIOT "Groove" KIM WATERS "Nightfall"</p>	<p>KTNT/Oklahoma City, OK PD: Steve English MD: Stephanie Stewart EARL KLUGH "Finger" CHRIS BOTTI "Wah" BERNARD OATTES "Closing"</p>	<p>KBZN/Salt Lake City, UT PD: Rob Riesen FOUR 80 EAST "Eastside" GREGG KARUKAS "Blue" KIM WATERS "Nightfall"</p>	<p>WJZT/Tallahassee, FL PD: Denny Alexander BRIAN CULBERTSON "Mind" FOUR 80 EAST "Eastside" DENNY JIOSA "Money" CHRIS BOTTI "Wah"</p>
<p>KAJZ/Austin, TX PD: Ted Carson MD: Candace Andrews BRIAN TARQUIN "Arabian" PIECES OF A DREAM "Cut" DENNY JIOSA "Money" GERALD ALBRIGHT "Porter"</p>	<p>JRN/Denver, CO PD: Steve Hibbard MD: Greg Allen No Adds</p>	<p>WLVE/Miami, FL PD: Gregg Steele PHIL PERRY "Heart" DAKOTA MOON "Promise" PETE BELASCO "Train" RIPPINGTONS "Life"</p>	<p>WLOQ/Orlando, FL PD: Steve Huntington MD: Lee Hogan RICHARD ELLIOT "Groove" TOM BARABAS "Life" B-TRIBE "Sometimes" FOUR 80 EAST "Eastside" SPYRO GYRA "Friends" ROBERTO PERERA "Erotica"</p>	<p>KCJZ/San Antonio, TX PD/MD: Norm Miller APD: Cody Robbins GREGG KARUKAS "Blue" RICHARD ELLIOT "Groove" ERIC CLAPTON "Needs" PHAJJA "Long"</p>	<p>WSJT/Tampa, FL PD/MD: Ross Block EARL KLUGH "Finger" KIM WATERS "Nightfall" KEIKO MATSUI "Sunrise" BOB MAMET "Midnight"</p>
<p>KSMJ/Bakersfield, CA PD/MD: Joel Widdows FOUR 80 EAST "Eastside" GREGG KARUKAS "Blue" ERIC CLAPTON "Needs"</p>	<p>KHHH/Denver, CO PD: Becky Taylor MD: Cheri Marquart ERIC CLAPTON "Needs" KIM WATERS "Nightfall" KEIKO MATSUI "Sunrise"</p>	<p>WJZI/Milwaukee, WI PD: Fred Heller APD/MD: Chris Moreau No Adds</p>	<p>WJJZ/Philadelphia, PA PD: Ann Gress MD: Michael Tozzi JONATHAN BUTLER "Shore" JAMES HORNER "South" CELINE DION "Heart" FOUR 80 EAST "Eastside"</p>	<p>KIFM/San Diego, CA PD: Mike Shepard APD/MD: Kelly Cole BRIAN HUGHES "One" ERIC CLAPTON "Needs" GREGG KARUKAS "Blue" RIPPINGTONS "Life"</p>	<p>KOAS/Tulsa, OK PD/MD: Ron Allen BOB MAMET "Midnight"</p>
<p>WCCJ/Charlotte, NC APD/MD: Greg Morgan ERIC CLAPTON "Needs" B-TRIBE "Sometimes" DENNY JIOSA "Money"</p>	<p>WVMV/Detroit, MI PD: Tom Sleeker MD: Sandy Kovach CHRIS CAMOZZI "Swing" BOB MAMET "Midnight"</p>	<p>KMJJ/Minneapolis, MN PD: Rob Moore GREGG KARUKAS "Blue" ALISON BROWN QUARTET "Out"</p>	<p>KYOT/Phoenix, AZ PD/MD: Nick Francis PHIL PERRY "Heart" STEVE NIEVES "With" BRIAN BROMBERG "Fireplace"</p>	<p>KBLX/San Francisco, CA PD: Kevin Brown MD: Ron Cadet No Adds</p>	<p>WJZW/Washington, DC PD: Kenny King ERIC CLAPTON "Needs" FOUR 80 EAST "Eastside" GREGG KARUKAS "Blue"</p>
<p>WNUA/Chicago, IL VP/Prog: Paul Goldstein APD/MD: Steve Stiles ERIC CLAPTON "Needs"</p>	<p>WGUF/Ft. Myers, FL PD/MD: John Conrad KEIKO MATSUI "Sunrise" FOUR 80 EAST "Eastside" ERIC CLAPTON "Needs" GREGG KARUKAS "Blue"</p>	<p>KSR/Mission Viejo, CA OM: Terry Wedel MD: Wally Davidson SPYRO GYRA "Friends" RICHARD ELLIOT "Groove" THOM ROTELLA "Dance"</p>	<p>WJJJ/Pittsburgh, PA PD: Carl Anderson MD: Herschel FOUR 80 EAST "Eastside" ERIC CLAPTON "Needs" KIM WATERS "Nightfall" BOB MAMET "Midnight"</p>	<p>KKSF/San Francisco, CA VP/OM: Lee Hansen MD: Blake Lawrence ALISON BROWN QUARTET "Sands" B-TRIBE "Sometimes" CHRIS CAMOZZI "Swing"</p>	<p>KWSJ/Wichita, KS PD: Nancy Johnson MD: Dallas Scott DAKOTA MOON "Promise" GREGG KARUKAS "Blue" KEIKO MATSUI "Sunrise"</p>
<p>WVAE/Cincinnati, OH OM: T.J. Holland APD/MD: Steve Wiersman BRAXTON BROTHERS "Happy" MARILYN SCOTT "Starting" CHRIS CAMOZZI "Swing"</p>	<p>KEZL/Fresno, CA PD/MD: Mike Vasquez DOWN TO THE BONE "Brooklyn" FOUR 80 EAST "Eastside" ERIC CLAPTON "Needs" KIM WATERS "Nightfall"</p>	<p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff PETE BELASCO "Train" ALISON BROWN QUARTET "Out" BOB JAMES "Where" GERALD ALBRIGHT "Porter" SPYRO GYRA "Friends"</p>	<p>KKJZ/Portland, OR MD: Hal Murray ERIC CLAPTON "Needs" FOUR 80 EAST "Eastside" GREGG KARUKAS "Blue"</p>	<p>KMGQ/Santa Barbara, CA PD: Vince Garcia MD: Steve Bauer GATO BARBIERI "Remember" THOM ROTELLA "Thought" SPYRO GYRA "Friends" DIANA KRALL "Getting"</p>	<p>53 Total Reporters 53 Current Reporters 51 Current Playlists</p>
	<p>WFSJ/Jacksonville, FL PD: Hank Dole MD: Craig Williams PHIL PERRY "Heart" BOB MAMET "Midnight"</p>	<p>KXDC/Monterey, CA PD/MD: Scott O'Brien ERIC CLAPTON "Needs" ALISON BROWN QUARTET "Out" TURNING POINT "Goes"</p>	<p>WSMJ/Richmond, VA PD/MD: Tommy Fleming No Adds</p>	<p>KJZY/Santa Rosa, CA PD: Gordon Zlot MD: Rob Singleton RICK BRAUN "Chelsea" CHRIS BOTTI "Wah" CANDY DULFER "Smooth" CRAIG CHAQUICO "Universe" RICHARD ELLIOT "Slow" DENNY JIOSA "Vertigo"</p>	<p>Did Not Report, Playlist Frozen (2): WSJZ/Boston, MA WOCD/New York, NY</p>

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NAC/SMOOTH JAZZ PLAYLISTS

March 20, 1998 R&R • 139

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MARKET #2
KTWW/Los Angeles
 (310) 840-7180
 Brodie/Stewart

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
15	16	15	19	RICHARD ELLIOT/If You Want My Love
10	11	17	19	CHIELI MINUCCI/Dreams
10	17	16	19	KENNY G/My Heart Will Go On
16	14	18	18	CANDY DULFER/For The Love Of You
8	12	18	18	PAUL TAYLOR/Groove Zone
11	10	12	18	AVENUE BLUE/Always There
12	15	17	17	PAUL HARDCASTLE/Paradise Cove
10	12	15	17	MICHAEL PAULCO/Bumpin'
12	15	15	17	TESH F/INGRAM/Give Me Forever...
11	14	14	14	BOB JAMES/Mind Games
11	13	14	14	FOUR 80 EAST/Eastside
14	15	14	14	RANDY CRAWFORD/Bye Bye
12	17	14	14	PHIL PERRY/One Heart One Love
10	9	11	14	BRAXTON BROTHERS/Happy Again
8	11	11	13	ERIC MARIENHAL/Captain Bacardi
-	-	-	3	B-TRIBE/Sometimes
-	-	-	3	GREGG KARUKAS/Blue Touch
12	8	11	13	RICK BRAUN/Chelsea
10	11	9	12	BRIAN TARQUIN/One Arabian Knight
11	11	11	12	THOM ROTELLA/What's The Story?
10	14	12	12	CHUCK LOEB/Just Us
14	14	16	12	PHAJJA/So Long (Well...)
3	9	12	12	BRIAN CULBERTSON/On My Mind
9	3	10	12	JONATHAN BUTLER/Dancing On The Shore
8	13	12	11	BOB MAMET/At Midnight
6	9	12	11	BONEY JAMES/After The Rain
11	10	11	11	BRIAN BROMBERG/By The Fireplace
-	6	9	9	CHRIS CAMOZZI/Swing Shift
-	4	8	4	ERIC CLAPTON/My Father's Eyes
7	4	8	4	KENNY G/Baby G

MARKET #3
WNUA/Chicago
 (312) 645-9550
 Goldstein/Stiles

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
20	27	22	22	DOWN TO THE BONE/Brooklyn Heights
20	24	21	21	KENNY G/My Heart Will Go On
19	23	18	21	RICK BRAUN/Chelsea
18	22	20	20	TIM WEISBERG/Summertime
18	23	19	20	EVAN MARKS/Coast To Coast
17	22	20	20	BONEY JAMES/After The Rain
14	19	18	20	CHARLES FAMBROUGH/It's Not Easy...
-	9	18	17	B-TRIBE/Sometimes
-	10	15	16	MILLENIA/Another Sad Love...
18	16	16	16	BRIAN CULBERTSON/Straight To...
9	12	16	16	JONATHAN BUTLER/Dancing On The Shore
12	17	14	15	PHAJJA/So Long (Well...)
21	23	15	15	PAUL HARDCASTLE/Shelby
20	23	15	15	RICHARD ELLIOT/If You Want My Love
-	9	15	14	TESH F/INGRAM/Give Me Forever...
21	17	14	14	AVENUE BLUE/Always There
15	17	15	13	MICHAEL BOLTON/The Best Of Love
14	15	12	12	VANESSA WILLIAMS/Oh How The Years...
-	8	14	11	RICHARD ELLIOT/Here And Now
-	8	9	10	BOB MAMET/At Midnight
7	11	7	10	CHUCK LOEB/Water Runs Dry
-	6	8	10	CHRIS CAMOZZI/Swing Shift
-	3	6	9	CHRIS BOTTI/Mr. Wah
8	10	8	4	YANNI/Dance With A...
6	5	4	4	RICHARD SMITH/First Kiss
-	3	4	4	DOWN TO THE BONE/Staten Island Groove
4	4	4	4	DIANA KRALL/Peel Me A Grape
-	-	-	1	PHIL PERRY/One Heart One Love
-	-	-	1	ERIC CLAPTON/Needs His Woman

MARKET #4
KBLX/San Francisco
 (415) 284-1029
 Brown/Cadet

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
15	14	13	15	KENNY G/Baby G
14	13	14	13	PIECES OF A DREAM/Pieces
15	15	14	13	CANDY DULFER/Wish You Were Here
16	15	14	13	JOE SAMPLE/Snow Flake
14	12	13	12	RANDY CRAWFORD/Bye Bye
13	12	12	12	JYDCE COOLING/After Hours
15	14	12	11	RICHARD ELLIOT/Tell Me About It
13	12	11	11	BOB JAMES/After The Rain
12	12	11	11	L.A. JAZZ SYNDICATE/And I Gave My...
12	12	11	10	BRIAN CULBERTSON/Straight To...
12	11	10	10	BRIAN TARQUIN/One Arabian Knight
12	11	10	10	DEAN JAMES/Intimacy
11	11	10	10	GERALD ALBRIGHT/Beautiful Like You
11	11	10	10	JONATHAN BUTLER/Do You Love Me?
11	11	10	10	LUTHER VANDROSS/When You Call On...
9	9	9	9	EVAN MARKS/Coast To Coast
-	6	8	9	PHIL PERRY/One Heart One Love
10	10	9	8	RICHARD ELLIOT/If You Want My Love
11	11	9	8	BOB MAMET/At Midnight
7	7	8	8	BONEY JAMES/After The Rain
14	13	12	8	JIMMY SOMMERS/Stay A While
8	8	8	8	CHIELI MINUCCI/Dreams
4	7	8	8	BRIAN BROMBERG/By The Fireplace
4	6	8	8	FOUR 80 EAST/Eastside
-	4	7	8	BONEY JAMES/After The Rain
8	8	7	7	CHUCK LOEB/Just Us
7	7	8	7	BRAXTON BROTHERS/Happy Again
-	3	7	7	CHARLES FAMBROUGH/It's Not Easy...
15	13	11	7	RIPPINGTONS/In Another Life

MARKET #4
KKSF/103.7 FM
 Smooth Jazz

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
15	14	22	23	BRIAN CULBERTSON/On My Mind
16	12	22	22	CHUCK LOEB/Just Us
14	16	18	22	BOB MAMET/At Midnight
16	13	21	22	BONEY JAMES/After The Rain
14	16	22	21	JONATHAN BUTLER/Dancing On The Shore
13	14	22	17	AVENUE BLUE/Always There
-	14	22	16	KENNY G/My Heart Will Go On
16	13	14	14	PAUL TAYLOR/Groove Zone
8	10	14	13	EVAN MARKS/Coast To Coast
15	16	14	13	PHILLIPE SAISSSE/Rivera
14	15	13	13	RICHARD SMITH/First Kiss
14	15	12	13	EXODUS QUARTET/Fly
13	15	12	12	PAUL HARDCASTLE/Paradise Cove
6	8	11	12	RICHARD ELLIOT/In The Groove
9	8	11	11	RANDY CRAWFORD/Bye Bye
14	15	11	11	BOB JAMES/After The Rain
14	15	14	11	BRENT MASON/Blue Water Girl
10	14	12	11	CHRIS SPHERIS/Alegria
9	9	11	11	BRIAN TARQUIN/One Arabian Knight
-	-	-	10	ERIC CLAPTON/Needs His Woman
6	11	8	9	BRAXTON BROTHERS/Happy Again
13	15	10	9	RIPPINGTONS/In Another Life
12	7	10	8	KENNY G/Baby G
10	12	7	7	CHIELI MINUCCI/Dreams
-	-	-	10	PHAJJA/So Long (Well...)
-	-	-	6	JYDCE COOLING/Imagine That
4	8	6	6	DENNY JIOSA/Old Money
8	8	9	6	DIANA KRALL/Peel Me A Grape
5	10	6	6	JOE SAMPLE/Night Flight
9	9	8	5	BRIAN BROMBERG/By The Fireplace

MARKET #5
WJZZ/Philadelphia
 (610) 667-3939
 Gross/Tozzi

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
14	20	32	32	EVAN MARKS/Coast To Coast
13	13	32	32	BONEY JAMES/After The Rain
14	21	32	32	RICHARD ELLIOT/If You Want My Love
32	32	32	32	KENNY G/My Heart Will Go On
16	22	32	32	THOM ROTELLA/What's The Story?
14	14	20	20	L.A. JAZZ SYNDICATE/And I Gave My...
11	12	15	15	ERIC MARIENHAL/Captain Bacardi
5	6	7	14	JAZZ SYNDICATE/Captain Bacardi
12	12	13	13	BOB JAMES/Mind Games
11	12	13	13	PHILLIPE SAISSSE/Rivera
12	12	13	13	VANESSA WILLIAMS/Oh How The Years...
-	-	-	10	CHRIS BOTTI/Mr. Wah
13	13	13	13	KENNY LATTIMORE/For You
7	9	12	13	CHIELI MINUCCI/Dreams
12	12	13	13	TESH F/INGRAM/Give Me Forever...
12	14	13	13	RANDY CRAWFORD/Bye Bye
-	-	-	6	DAKOTA MOON/A Promise I Make
13	13	13	13	PAUL HARDCASTLE/Paradise Cove
10	12	13	13	RONNIE LAWSON/Listen Here
14	12	12	12	JIM BRICKMAN/Dreams Come True
6	11	14	12	CHRIS CAMOZZI/Swing Shift
7	13	12	12	BRIAN TARQUIN/One Arabian Knight
7	13	11	12	SPECIAL FX/Here To Stay
7	13	12	12	RIPPINGTONS/In Another Life
8	12	11	11	CHUCK LOEB/Just Us
8	11	10	10	TIM WEISBERG/Summertime
-	-	-	10	KIM WATERS/Nightfall
5	8	7	8	AMEDEO/In My Dreams
9	11	9	7	JEANNE NEWALL/Bunco Man
9	11	6	6	SOUNSCAPE/Brand New Day

MARKET #6
KOAI/Dallas
 (214) 630-3011
 Fischer/Glaser

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
23	25	24	25	KENNY G/My Heart Will Go On
10	13	20	25	PAUL TAYLOR/Groove Zone
23	24	24	24	BONEY JAMES/After The Rain
22	24	24	23	PAUL HARDCASTLE/Paradise Cove
24	25	24	23	AVENUE BLUE/Always There
13	12	13	13	RICHARD SMITH/First Kiss
22	24	15	15	CANDY DULFER/For The Love Of You
12	12	11	11	DEAN JAMES/Market Street
-	-	-	8	RICHARD ELLIOT/In The Groove
12	12	12	12	CHIELI MINUCCI/Dreams
12	12	12	12	EVAN MARKS/Coast To Coast
-	-	-	12	TIM WEISBERG/Summertime
-	-	-	9	BRIAN BROMBERG/By The Fireplace
-	-	-	12	KIM WATERS/Nightfall
-	-	-	12	CHRIS CAMOZZI/Swing Shift
10	13	12	12	KIRK WHALUM/If Only For One...
13	13	8	10	BRIAN TARQUIN/One Arabian Knight
12	12	11	10	BRAXTON BROTHERS/Happy Again
12	20	10	10	SPECIAL FX/Here To Stay
12	11	13	10	JONATHAN BUTLER/Dancing On The Shore
10	9	10	10	BRIAN HUGHES/One 2 One
11	9	10	10	TESH F/INGRAM/Give Me Forever...
-	-	-	7	DEAN JAMES/Market Street
10	9	9	9	THOM ROTELLA/What's The Story?
-	-	-	7	JONATHAN GAINA/Day To Remember
11	10	8	9	VANESSA WILLIAMS/Oh How The Years...
9	10	10	9	BRIAN CULBERTSON/Straight To...
11	9	9	9	MICHAEL BOLTON/The Best Of Love
8	10	9	9	CHUCK LOEB/Water Runs Dry
9	9	10	8	CHRIS SPHERIS/Quiver

MARKET #7
V98.7 FM
 Smooth Jazz

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE	
19	20	17	20	THOM ROTELLA/What's The Story?	
10	14	17	18	BONEY JAMES/After The Rain	
20	16	18	18	CHAQUICO F/WHITE/Lights Out San...	
10	10	19	18	BRIAN TARQUIN/One Arabian Knight	
11	10	19	18	BOB BALDWIN/Summer Breeze	
9	17	16	18	RICK BRAUN/Chelsea	
10	10	10	17	PIECES OF A DREAM/Knikki's Smile	
15	17	16	16	PAUL HARDCASTLE/Paradise Cove	
2	15	14	14	KENNY G/My Heart Will Go On	
-	-	-	12	DEAN JAMES/Market Street	
9	10	11	11	PAUL TAYLOR/Groove Zone	
-	-	-	5	10	CHIELI MINUCCI/Dreams
-	-	-	10	EVAN MARKS/Coast To Coast	
-	-	-	10	JYDCE COOLING/After Hours	
17	21	17	17	AVENUE BLUE/Always There	
5	10	10	10	BRAXTON BROTHERS/Happy Again	
18	18	10	10	RICHARD ELLIOT/If You Want My Love	
19	18	9	10	CANDY DULFER/For The Love Of You	
11	11	10	10	RICHARD SMITH/First Kiss	
10	11	10	10	RIPPINGTONS/In Another Life	
11	9	11	9	CHUCK LOEB/Just Us	
-	-	-	6	10	JONATHAN BUTLER/Dancing On The Shore
10	10	10	9	KIRK WHALUM/If Only For One...	
8	10	7	8	CHUCK LOEB/Just Us	
8	11	6	7	VANESSA WILLIAMS/Oh How The Years...	
9	8	7	7	TESH F/INGRAM/Give Me Forever...	
-	-	-	6	HALL & OATES/Promise Ain't Enough	
-	-	-	6	EARL KLUGH/Last Song	
-	-	-	6	OWEN TO THE BONE/Brooklyn Heights	
10	8	9	9	MICHAEL BOLTON/The Best Of Love	
-	-	-	3	CHRIS CAMOZZI/Swing Shift	

MARKET #8
Smooth Jazz 105.9

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE	
32	29	27	28	KENNY G/My Heart Will Go On	
12	12	20	27	BRIAN TARQUIN/One Arabian Knight	
28	28	27	27	PAUL HARDCASTLE/Paradise Cove	
11	12	19	27	BONEY JAMES/After The Rain	
28	28	27	27	THOM ROTELLA/What's The Story?	
28	28	27	27	DAVID BENIOT/Rue De La Soliel	
12	12	14	16	LUTHER VANDROSS/When You Call On...	
12	11	15	15	RANDY CRAWFORD/Bye Bye	
14	12	15	14	TESH F/INGRAM/Give Me Forever...	
12	12	9	12	EVAN MARKS/Coast To Coast	
10	12	12	12	PAUL TAYLOR/Groove Zone	
28	17	12	12	CANDY DULFER/For The Love Of You	
4	8	12	11	JONATHAN BUTLER/Dancing On The Shore	
12	13	11	11	RICK BRAUN/Chelsea	
6	5	8	11	DEAN JAMES/Market Street	
11	11	9	11	CHIELI MINUCCI/Dreams	
6	7	12	11	BRAXTON BROTHERS/Happy Again	
11	11	11	11	CHUCK LOEB/Just Us	
28	18	10	10	RICHARD ELLIOT/If You Want My Love	
28	18	10	10	AVENUE BLUE/Always There	
5	8	11	9	JYDCE COOLING/After Hours	
-	-	-	6	9	CHRIS CAMOZZI/Swing Shift
7	5	8	8	BRIAN HUGHES/One 2 One	
-	-	-	4	7	BRIAN CULBERTSON/On My Mind
-	-	-	6	7	RICHARD SMITH/First Kiss
-	-	-	6	6	CHARLES FAMBROUGH/It's Not Easy...
4	7	6	6	BOB MAMET/At Midnight	
4	6	6	6	BRIAN BROMBERG/By The Fireplace	
6	4	6	4	RIPPINGTONS/In Another Life	

MARKET #11
Love 94.9
 Smooth Jazz 93.9

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
10	11	11	15	CHIELI MINUCCI/Dreams



CYNDEE MAXWELL

The Sword Of Syndication

Three morning shows discuss whether the trend is hindering future stars or is a ratings savior

By Frank Correia

For many, syndication has become the proverbial double-edged sword that cuts a line betwixt local up 'n' comers and established stars of the airwaves. Is it undermining radio's future, or is it a ratings savior for ailing stations? We talked to three syndicated shows to get their takes.

Lex & Terry, KTXQ/Dallas

The first time **Lex Staley** and **Terry Jaymes** met was at a Los Angeles party where the two became fast friends as they played practical jokes on the other guests. They kept in contact for a few years, and after Staley joined WFYV/Jacksonville as PD (his second stint at the station),

What are some of the rewards for Lex & Terry affiliates? "Better talent for less money," Jaymes bluntly replies. "We work harder than most other syndicated shows too. We do appearances everywhere; we're not just getting piped in. We try to become part of the city."

"The show has generated very good ratings very quickly in all the markets it's been in," Staley explains.

"We're not blowing our horn; it's just the way it's been. If your show has been struggling in your current market and you need something different and exciting to turn it up a few notches, we're your guys. It's different from anything out there. The show's a poker game, a



Lex Staley & Terry Jaymes

stag party, a locker room; it's real in-your-face."

If Lex & Terry have any inspirations, it's the plethora of bad radio shows. "That's been the whole motivating factor for us," Jaymes reveals. "When we were in Jacksonville, we kept hearing about guys getting major dream jobs, being syndicated on 50 stations, and you know they have nothing to offer."

"A lot of the shows that are out there right now just don't do anything for me personally," Staley agrees. "A lot of fake laughing, fake voices, and characters. That's fine if that works for them, but it has never done anything for us. That's why Terry and I get along so well. We've never wanted to a) work that hard or b) go in that direction because it's contrived."

The twosome acknowledge the essential support of KTXQ PD Andy Lockridge and WFYV GM Mark Schwartz. Another key player was Arbitron GM/Radio Pierre Bouvard. "He pretty much saved our ass," Staley admits, recalling when Bouvard worked at Coleman Research. "He did a perceptual when 'FYV wanted to go in other directions. His research showed we were tied as the most popular show in the market after five months, and he told them to leave it alone."

Future am drivers should think

Aside from plans to "milk the industry for all it's worth," the pair would like to expand into new markets. "You really need to listen to our show for a while," Jaymes says. "It can't be summed up on a CD or a few minutes on a listen line; you really have to let it go. A lot of guys don't have that much time, so they just look at the numbers."

"Even I was scared of this show at first," confesses Staley. "I give Terry full credit for telling me to lighten up and just let it go. It's really paying off."

"As soon as we forgot everything we learned about radio, that's when the show started getting good," Jaymes concedes.

Bob & Tom, WFBQ/Indianapolis

With 18 years of morning show experience, 23 comedy albums, and nearly 40 affiliates, **Tom Griswold** of *The Bob & Tom Show* is no stranger to morning drive success. Syndication wasn't something he and Bob Kevoian were looking for — it came looking for them.

"Several people came to us and wanted to take our show as it was, drop in their call letters, and simulcast it. We figured there was a way we could still keep our local content in segments that were only broadcast locally and then do the rest of the show in a slightly more generic manner. It's been very effective. It also pissed us off that our stuff kept showing up on other people's records. So we decided, hey, let's do this ourselves."

Griswold agrees that syndication may cut jobs, but he points out that it can also create them. "We'd been on an affiliate for a year and went there for a live show. A sales guy came up to me in tears, saying, 'I want to thank you — you've doubled my income.' At some of the stations we're on, we've doubled their gross income for the year. Maybe the two morning show guys are gone, but they've added three sales guys and they're all making more money."

Nonetheless, Griswold isn't unsympathetic to out-of-work morning shows. "We're all up against syndication — we're up against it ourselves. I do think that for every job we take, we probably add two. I mean that sincerely. Obviously, I don't want to see anybody lose their job. If we're better than they are or we're serving the station in a more efficient way, maybe they can move out to afternoons."

Future am drivers should think

[[

If you don't suck, you have a job.
It's that simple.

—Lex Staley

]]

small, Griswold notes. "Both Bob and I really came up the ranks. We were in this podunk station up in Harbor Springs, MI. That's where we learned. We had to create this show all on our own. If you want to get a morning gig, you can't walk into a major market and get one. Every afternoon guy wants to do mornings, but the training for it is to do mornings. If you want to do mornings, go to a small town, learn it there, and then move up the ladder."

"We're taking up a small portion of the pie. In every market we're in, there are obviously still 10 other live morning shows originating in that city. I don't think there are too many markets with 10 syndicated morning shows."

Griswold says the reasons behind syndicating *The Bob & Tom Show* are simple: money and ratings. "This is a business. Usually, about a year after we go on the ratings start to dramatically increase — especially where we're promoted. The double-edged sword aspect is that after some stations spend the money for a syndicated show, they don't spend any money promoting it, and you have to rely on word of mouth. That takes a long time. Radio is a habitual thing.

wanted it where I would be in control of firing the stop sets so we could keep it tight like we're used to doing the show. When that happened, we started getting stations around our area and expanded around Charlotte. We went to Greenville, SC and then Raleigh, NC, and grew it from there."

Despite the fact that syndication undermines local shows, John Boy has a straightforward explanation: "Not everybody needs to be in morning radio. I've been fired two or three times in the business; I know how it is. One door closes and another one opens. We'll give stations a major-market, consistently funny, big-time radio show for a great price."

The duo's penchant for car racing is an important association for their listeners. "Whether it's local or syndicated, you want to turn on the radio and know that someone's talking about something you're interested in," John Boy says. "Our tie-in with NASCAR hasn't hurt, because racing is growing. You didn't hear about racing on rock 'n' roll stations before. We were told it would never work and to drop it, but we believed in it."

"Everything we've done that has really worked for us and set us apart is something that people tried to talk us out of doing initially," Billy adds.

John Landecker of WLS/Chicago was a main inspiration for John Boy & Billy. Another important figure was the late Bob Kagen. "Bob was PD in Knoxville and hired me out of Win-

ston-Salem, where I did nights," John Boy explains. "He fired me twice, and he hired me a third time to do mornings when he got the programming job at WBCY/Charlotte. He said he found this guy that he thought I'd hit it off with — Billy. He put us together in 1980, and we've been together ever since."

And the battle rages on.



Bob Kevoian & Tom Griswold

It takes a while for people to change. We don't have a national reputation like Howard Stern. He's like Elizabeth Taylor — everybody knows who he is. They'll check him out, whereas they have to find us."

John Boy & Billy, WRFX/Charlotte

For John Boy & Billy, the syndication decision was an easy one. "Hmmm, more money for the same amount of work — we'll do it!" exclaims **John Boy**. "We had actually talked about it for a couple of years before we did it. Our producer, Randy Brazell, was waiting on the technology to catch up so we could do the show the way we wanted to. We

TALK BACK TO R&R!

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

Call me at (310) 788-1668 or
e-mail: max@rronline.com



ACTIVE ROCK TOP 50

MARCH 20, 1998

3W	2W	LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
4	3	3	1	DAYS OF THE NEW Shelf In The Room (<i>Outpost/Geffen</i>)	2195	2045	1944	1845	83/0
1	2	1	2	MARCY PLAYGROUND Sex And Candy (<i>Capitol</i>)	2157	2124	2117	2107	77/0
9	4	4	3	VAN HALEN Without You (<i>Warner Bros.</i>)	2118	1919	1907	1465	81/0
2	1	2	4	METALLICA The Unforgiven II (<i>Elektra/EEG</i>)	2010	2087	2129	2100	79/0
7	6	6	5	FOO FIGHTERS My Hero (<i>Roswell/Capitol</i>)	1823	1711	1658	1533	81/0
6	7	7	6	CHRIS CORNELL Sunshower (<i>Atlantic</i>)	1750	1603	1577	1551	78/0
13	11	8	7	JERRY CANTRELL Cut You In (<i>Columbia</i>)	1736	1530	1352	1110	81/1
3	5	5	8	PEARL JAM Given To Fly (<i>Epic</i>)	1640	1722	1851	2021	72/0
12	12	10	9	KENNY WAYNE SHEPHERD Blue On Black (<i>Revolution</i>)	1499	1355	1238	1141	65/1
16	13	12	10	CREED Torn (<i>Wind-up</i>)	1411	1272	1137	1029	81/2
10	8	9	11	OUR LADY PEACE Clumsy (<i>Columbia</i>)	1399	1363	1407	1375	72/0
8	9	11	12	CREED My Own Prison (<i>Wind-up</i>)	1358	1329	1399	1509	65/0
20	14	14	13	MEGADETH Use The Man (<i>Capitol</i>)	1202	1124	1026	881	78/1
21	19	16	14	EVERCLEAR I Will Buy You A New Life (<i>Capitol</i>)	1101	979	904	876	60/0
22	17	15	15	TWO I Am A Pig (<i>Nothing/Interscope</i>)	1097	1001	946	858	77/0
5	10	13	16	GREEN DAY Time Of Your Life (Good Riddance) (<i>Reprise</i>)	1085	1156	1358	1619	58/0
18	18	17	17	COOL FOR AUGUST Walk Away (<i>Warner Bros.</i>)	1044	949	931	910	59/0
15	16	18	18	DAYS OF THE NEW Touch, Peel, And Stand (<i>Outpost/Geffen</i>)	942	947	972	1057	61/0
—	—	26	19	STABBING WESTWARD Save Yourself (<i>Columbia</i>)	894	618	185	—	72/3
32	26	22	20	SPACEHOG Mungo City (<i>HiFi/Sire/WB</i>)	891	697	616	491	62/2
28	25	21	21	FEEDER Cement (<i>Echo/Elektra/EEG</i>)	815	716	653	610	68/2
BREAKER			22	BROTHER CANE I Lie In The Bed I Make (<i>Virgin</i>)	788	124	—	—	72/13
BREAKER			23	SEMISONIC Closing Time (<i>MCA</i>)	788	554	419	120	58/8
23	20	19	24	VERVE Bitter Sweet Symphony (<i>Hut/Virgin</i>)	721	790	776	797	37/1
BREAKER			25	METALLICA Fuel (<i>Elektra/EEG</i>)	655	358	234	210	61/8
BREAKER			26	JIMMIE'S CHICKEN SHACK Dropping Anchor (<i>Rocket/Island</i>)	625	555	485	393	57/2
BREAKER			27	WHISKEYTOWN Yesterday's News (<i>Outpost/Geffen</i>)	616	588	541	482	40/0
BREAKER			28	PEARL JAM In Hiding (<i>Epic</i>)	613	566	532	518	42/2
11	15	20	29	BIG WRECK The Oaf (<i>Atlantic</i>)	569	754	1007	1260	35/0
25	24	25	30	OZZY OSBOURNE Back On Earth (<i>Epic</i>)	561	642	682	720	36/0
17	22	23	31	AEROSMITH Taste Of India (<i>Columbia</i>)	535	667	741	1011	35/0
45	38	35	32	LIFE OF AGONY Tangerine (<i>Roadrunner</i>)	534	464	394	267	54/3
26	28	32	33	MATCHBOX 20 3am (<i>Lava/Atlantic</i>)	503	493	560	664	32/0
38	37	37	34	DIN PEDALS Ashtray (<i>Epic</i>)	500	448	398	394	43/3
—	—	43	35	FUEL Shimmer (<i>550 Music</i>)	465	347	205	77	42/6
14	21	24	36	BLACK LAB Wash It Away (<i>DGC/Geffen</i>)	460	655	757	1066	36/0
27	33	34	37	MEGADETH Almost Honest (<i>Capitol</i>)	449	468	480	621	35/0
31	34	36	38	ROLLING STONES Saint Of Me (<i>Virgin</i>)	437	449	455	500	26/1
29	30	33	39	METALLICA The Memory Remains (<i>Elektra/EEG</i>)	425	478	533	608	34/0
—	—	41	40	THIRD EYE BLIND Losing A Whole Year (<i>Elektra/EEG</i>)	409	363	208	60	35/6
19	23	31	41	BLINK 182 Dammit (Growing Up) (<i>Cargo/MCA</i>)	403	541	739	891	27/0
46	44	45	42	TEA PARTY Release (<i>Atlantic</i>)	400	346	303	266	36/0
49	45	44	43	JOE SATRIANI Ceremony (<i>Epic</i>)	393	347	290	250	27/2
42	41	39	44	FAT NUMB (<i>DV8/A&M</i>)	385	389	366	323	36/1
—	48	48	45	HUNGER Moderation (<i>Universal</i>)	344	294	263	100	38/4
36	39	40	46	SEVENDUST Black (<i>TVT</i>)	325	367	388	446	23/0
24	27	38	47	CAROLINE'S SPINE Sullivan (<i>Hollywood</i>)	319	440	572	767	24/0
40	42	46	48	TOOL Forty Six & 2 (<i>Freeworld</i>)	316	317	346	387	19/0
50	—	49	49	MIGHTY JOE PLUM Irish (<i>Atlantic</i>)	303	290	246	225	21/0
DEBUT			50	ECONOLINE CRUSH Home (<i>Restless</i>)	293	218	142	56	37/6

This chart reflects airplay from March 9-15. Songs ranked by total plays. Highlighted songs indicate Breaker. 83 Active Rock reporters. 81 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

NEW & ACTIVE

FOO FIGHTERS Baker Street (*Roswell/Capitol*)

Total Plays: 289, Total Stations: 15, Adds: 2

SCOTT WEILAND Barbarella (*Atlantic*)

Total Plays: 278, Total Stations: 17, Adds: 0

IZZY STRADLIN 117 Degrees (*Geffen*)

Total Plays: 205, Total Stations: 20, Adds: 0

MATCHBOX 20 Real World (*Lava/Atlantic*)

Total Plays: 197, Total Stations: 11, Adds: 2

NOVACAINE Whammo (*Mercury*)

Total Plays: 173, Total Stations: 18, Adds: 0

VAN ZANT Rage (*CMC*)

Total Plays: 167, Total Stations: 12, Adds: 0

FOAM Rollercoaster (*Epic*)

Total Plays: 160, Total Stations: 16, Adds: 1

GOV'T MULE Blind Man In The Dark (*Capricorn/Mercury*)

Total Plays: 159, Total Stations: 16, Adds: 1

RICHIE SAMBORA Hard Times Come Easy (*Mercury*)

Total Plays: 155, Total Stations: 11, Adds: 0

AGENTS OF GOOD ROOTS Come On (Let Your Blood...) (*RCA*)

Total Plays: 148, Total Stations: 21, Adds: 4

Songs ranked by total plays.

BREAKERS®

BROTHER CANE

I Lie In The Bed I Make (*Virgin*)

TOTAL PLAYS/INCREASE: 788/664 | TOTAL STATIONS/ADDS: 72/13 | CHART: 22

SEMISONIC

Closing Time (*MCA*)

TOTAL PLAYS/INCREASE: 788/234 | TOTAL STATIONS/ADDS: 58/8 | CHART: 23

METALLICA

Fuel (*Elektra/EEG*)

TOTAL PLAYS/INCREASE: 655/297 | TOTAL STATIONS/ADDS: 61/8 | CHART: 25

JIMMIE'S CHICKEN SHACK

Dropping Anchor (*Rocket/Island*)

TOTAL PLAYS/INCREASE: 625/70 | TOTAL STATIONS/ADDS: 57/2 | CHART: 26

WHISKEYTOWN

Yesterday's News (*Outpost/Geffen*)

TOTAL PLAYS/INCREASE: 616/28 | TOTAL STATIONS/ADDS: 40/0 | CHART: 27

PEARL JAM

In Hiding (*Epic*)

TOTAL PLAYS/INCREASE: 613/47 | TOTAL STATIONS/ADDS: 42/2 | CHART: 28

MOST ADDED®

ARTIST/TITLE LABEL(S)	ADDS
ADDICT Monsterside (<i>V2</i>)	21
VAN HALEN Fire In The Hole (<i>Warner Bros.</i>)	20
BROTHER CANE I Lie In The Bed I Make (<i>Virgin</i>)	13
SAMIAM She Found You (<i>Ignition</i>)	9
METALLICA Fuel (<i>Elektra/EEG</i>)	8
SEMISONIC Closing Time (<i>MCA</i>)	8
VAN HALEN Dirty Water Dog (<i>Warner Bros.</i>)	7
ECONOLINE CRUSH Home (<i>Restless</i>)	6
FUEL Shimmer (<i>550 Music</i>)	6
THIRD EYE BLIND Losing A Whole Year (<i>Elektra/EEG</i>)	6
VAN HALEN One I Want (<i>Warner Bros.</i>)	6

HOTTEST SONGS

ARTIST/TITLE	CHART
MARCY PLAYGROUND "Sex And Candy"	2
MEGADETH "Use The Man"	13
EVERCLEAR "I Will Buy You A New Life"	14
FOO FIGHTERS "My Hero"	5

Capitol

MOST INCREASED PLAYS

ARTIST/TITLE LABEL(S)	TOTAL PLAY INCREASE
BROTHER CANE I Lie In The Bed I Make (<i>Virgin</i>)	+664
METALLICA Fuel (<i>Elektra/EEG</i>)	+297
STABBING WESTWARD Save Yourself (<i>Columbia</i>)	+276
SEMISONIC Closing Time (<i>MCA</i>)	+234
JERRY CANTRELL Cut You In (<i>Columbia</i>)	+206
VAN HALEN Without You (<i>Warner Bros.</i>)	+199
SPACEHOG Mungo City (<i>HiFi/Sire/WB</i>)	+194
DAYS OF THE NEW Shelf In The Room (<i>Outpost/Geffen</i>)	+150
CHRIS CORNELL Sunshower (<i>Atlantic</i>)	+147
KENNY WAYNE SHEPHERD Blue On Black (<i>Revolution</i>)	+144

Breakers: Songs registering 600 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.

THE FOLLOW-UP TO THE TOP 20 SINGLE "WEEDS"

LIFE OF AGONY

On Tour now with Megadeth

"Tangerine"

The new single from LOA

ACTIVE ROCK CHART 35 - 32

New Adds: WKZQ WKPE KZRK WZXL WTAO

65+ Stations On Including:
 WRGX WYSP KEGL WRIF WRCN
 KUPD WXTB KBPI KQRC KRXQ
 KSJO WLZR WAZU WMOR WCCC and many more

ACTIVE ROCK PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ACTIVE ROCK REPORTERS ON R&R ONLINE

MARKET #3
ROCK103.5
WRXC/Chicago
(312) 861-8100
Richards/Robinson

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
23	16	31	33	MARCY PLAYGROUND/Sex And Candy	
14	12	31	32	OFFSPRING/Amazed	
35	32	34	30	CREED/My Own Prison	
54	33	33	28	VAN HALEN/Without You	
32	27	27	26	METALLICA/The Unforgiven II	
27	29	27	26	DAYS OF THE NEW/Touch, Peel, And...	
30	30	27	25	MEGADETH/Almost Honest	
12	13	17	23	MEGADETH/Use The Man	
25	22	22	22	METALLICA/The Memory Remains	
17	16	16	20	JERRY CANTRELL/Cut You In	
11	14	19	20	JOE SATRIANI/Ceremony	
16	16	18	18	CHRIS CORNELL/Sunshower	
32	30	19	17	FOO FIGHTERS/My Hero	
13	16	13	17	FAITH NO MORE/Last Cup Of Sorrow	
12	16	12	16	DAYS OF THE NEW/Touch, Peel, And...	
8	9	9	15	SPACEHOG/Mungo City	
24	24	26	15	MEGADETH/Trust	
18	13	15	14	PEARL JAM/Hiding	
20	28	11	14	GREEN DAY/Time Of Your Life...	
12	10	13	12	FOO FIGHTERS/Monkey Wrench	
12	13	11	12	FOO FIGHTERS/Everlong	
12	16	13	11	OFFSPRING/Gone Away	
12	15	12	11	FOUNDGARDEN/Rhinosaur	
9	9	9	10	STABBING WESTWARD/Save Yourself	
9	10	9	10	SEVENDUST/Black	
13	12	10	9	OFFSPRING/Choose	
7	8	8	9	BROTHER CANE/Lie In The Bed...	
11	6	9	8	SEMI-SONIC/Closing Time	
6	5	6	9	CREED/Torn	
6	7	8	8	FEEDER/Cement	

MARKET #5
74WYSP
THE ROCK STATION
WYSP/Philadelphia
(215) 625-9460
Sabean/Mirsky

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
22	21	32	36	VAN HALEN/Without You	
35	35	31	36	OZZY OSBOURNE/Back On Earth	
35	33	32	36	CREED/My Own Prison	
34	36	32	34	PEARL JAM/Given To Fly	
33	35	34	31	METALLICA/The Unforgiven II	
29	34	36	30	DAYS OF THE NEW/Shell In The Room	
18	21	18	23	JERRY CANTRELL/Cut You In	
32	32	24	22	MARCY PLAYGROUND/Sex And Candy	
6	8	19	22	TWO! Am A Pig	
20	18	20	20	JANE'S ADDICTION/Jane Says	
18	18	19	20	FOO FIGHTERS/Everlong	
13	17	19	19	METALLICA/Fuel	
17	19	19	17	LED ZEPPELIN/The Girl I Love	
23	16	16	18	PEARL JAM/Hiding	
19	17	14	17	DAYS OF THE NEW/Touch, Peel, And...	
15	12	15	17	CHRIS CORNELL/Sunshower	
7	6	8	10	MEGADETH/Use The Man	
6	6	5	10	DIN PEDALS/Ashtay	
3	6	7	9	FEEDER/Cement	
15	18	9	8	BUSH/Mouth	
5	6	7	8	CREED/Torn	
2	8	8	8	STABBING WESTWARD/Save Yourself	
8	9	8	8	LOCAL H/Bound For The Floor	
9	8	8	8	BETTER THAN EZRA/Desperately Wanting	
8	9	8	8	COLLECTIVE SOUL/Precious Declaration	
9	9	8	8	STONE TEMPLE PILOTS/Triffin' On A Hole...	
9	9	8	8	FAITH NO MORE/Last Cup Of Sorrow	
9	9	8	8	MEGADETH/Almost Honest	
9	9	8	8	QUEENSRÛCHE/Sign Of The Times	
9	9	8	8	EROSMITH/Pink	

MARKET #6
EAGLE 97.1
PURE ROCK
KEGL/Dallas
(972) 869-9700
Stevens/Sculf

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
33	38	40	46	TOOL/Forty Six & 2	
14	14	42	45	CHRIS CORNELL/Sunshower	
43	43	46	44	MARCY PLAYGROUND/Sex And Candy	
29	31	38	40	SEVENDUST/Black	
22	34	40	40	DAYS OF THE NEW/Shell In The Room	
40	40	41	30	METALLICA/The Unforgiven II	
42	40	41	26	FOO FIGHTERS/Baker Street	
31	45	24	25	VAN HALEN/Without You	
2	5	22	22	METALLICA/Fuel	
21	21	22	20	JERRY CANTRELL/Cut You In	
41	21	18	19	OUR LADY PEACE/Clumsy	
19	17	15	17	EVERCLEAR/Will Buy You...	
16	12	17	15	KENNY WAYNE SHEPHERD/Blue On Black	
26	15	13	15	MEGADETH/Almost Honest	
17	16	14	14	CREED/Torn	
8	10	15	13	TWO! Am A Pig	
10	10	13	13	VERVE/Bitter Sweet...	
8	10	12	12	LIFE OF AGONY/Tangerine	
7	29	15	12	MEGADETH/Use The Man	
21	18	11	11	LED ZEPPELIN/The Girl I Love	
24	10	10	10	CREED/My Own Prison	
7	10	8	10	FEEDER/Cement	
13	12	10	10	SLOBBERBONE/Your Excuse	
20	12	8	9	PEARL JAM/Given To Fly	
14	10	8	8	SPACEHOG/Mungo City	
10	8	8	8	FAITH NO MORE/Last Cup Of Sorrow	
7	9	8	8	COOL FOR AUGUST/Walk Away	
18	16	13	7	OZZY OSBOURNE/Back On Earth	
5	7	8	7	AC/DC/Dirty Eyes	

MARKET #6
102
KTXQ/Dallas
(214) 528-5500
Lockridge/Redbeard

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
30	33	37	34	VAN HALEN/Without You	
21	14	32	32	KENNY WAYNE SHEPHERD/Blue On Black	
35	28	34	32	MARCY PLAYGROUND/Sex And Candy	
19	15	33	32	DUR LADY PEACE/Clumsy	
36	26	35	31	VERVE/Bitter Sweet...	
36	31	35	27	METALLICA/The Unforgiven II	
26	19	25	24	COURSE OF EMPIRE/The Information	
15	20	19	20	CHRIS CORNELL/Sunshower	
8	10	19	20	JERRY CANTRELL/Cut You In	
16	14	18	17	CREED/Torn	
17	16	17	17	STABBING WESTWARD/Save Yourself	
19	17	16	16	FOO FIGHTERS/My Hero	
7	12	13	13	Pearl Jam/Hiding	
7	9	12	13	PEARL JAM/Hiding	
7	8	14	12	RICHE SAMBORA/Hard Times Come Easy	
12	10	13	11	PEARL JAM/MFC	
13	10	14	11	PEARL JAM/faithful	
10	10	10	10	SEMI-SONIC/Closing Time	
4	8	10	11	HUNGER/Moderation	
8	9	8	9	AEROSMITH/Pink	
8	9	7	9	FOO FIGHTERS/Everlong	
9	7	11	9	SPACEHOG/Mungo City	
12	10	11	11	VAN HALEN/One I Want	
14	14	15	10	BROTHER CANE/Lie In The Bed...	
10	14	15	10	CHRIS CORNELL/Sunshower	
11	11	13	10	MATCHBOX 20/Push	
11	11	10	10	MEGADETH/Almost Honest	
11	11	10	10	WALLFLOWERS/One Headlight	
9	11	13	10	VERUCA SALI/Volcano Girls	
12	11	11	10	BETTER THAN EZRA/Desperately Wanting	

MARKET #7
97.1 Krock
Howard Stern Mornings
WKRK/Detroit
(248) 423-3300
Gorman/Surrena

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
27	29	32	32	VAN HALEN/Without You	
30	32	30	32	LED ZEPPELIN/The Girl I Love	
32	30	30	32	OZZY OSBOURNE/Back On Earth	
30	32	31	31	DAYS OF THE NEW/Touch, Peel, And...	
26	30	30	30	MARCY PLAYGROUND/Sex And Candy	
26	32	30	30	METALLICA/The Unforgiven II	
32	31	30	30	PEARL JAM/Given To Fly	
23	18	17	21	CREED/My Own Prison	
12	16	18	20	TWO! Am A Pig	
24	18	20	20	FOO FIGHTERS/Everlong	
16	19	19	19	JERRY CANTRELL/Cut You In	
14	16	17	19	METALLICA/Fuel	
17	17	15	15	BUSH/Mouth	
11	11	11	11	OFFSPRING/Gone Away	
12	11	11	13	JANE'S ADDICTION/Jane Says	
10	11	13	13	COLLECTIVE SOUL/Precious Declaration	
12	12	12	12	LOCAL H/Bound For The Floor	
16	12	11	11	PEARL JAM/Hiding	
12	10	11	11	TONIC/You Could Only...	
10	11	11	11	BUSH/Greedy Fly	
10	14	11	11	AEROSMITH/Falling In Love...	
11	12	11	11	LIVE/Lakin's Juice	
12	10	11	11	LIVE/Freaks	
10	14	15	10	DAYS OF THE NEW/Shell In The Room	
14	14	13	10	CHRIS CORNELL/Sunshower	
11	11	13	10	MATCHBOX 20/Push	
11	11	10	10	MEGADETH/Almost Honest	
11	11	10	10	WALLFLOWERS/One Headlight	
9	11	13	10	VERUCA SALI/Volcano Girls	
12	11	11	10	BETTER THAN EZRA/Desperately Wanting	

MARKET #7
101 WRIF
WRIF/Detroit
(248) 547-0101
Podell/Wellington

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
30	30	27	33	CREED/My Own Prison	
1	6	33	33	STABBING WESTWARD/Save Yourself	
4	8	33	33	SPACEHOG/Mungo City	
30	35	32	32	VAN HALEN/Without You	
30	31	28	32	PEARL JAM/Given To Fly	
19	14	29	29	OZZY OSBOURNE/Back On Earth	
19	20	25	27	JERRY CANTRELL/Cut You In	
30	30	29	25	METALLICA/The Unforgiven II	
17	18	21	21	PEARL JAM/Hiding	
17	16	20	20	DAYS OF THE NEW/Shell In The Room	
20	21	20	20	ROLLING STONES/Saint Of Me	
17	15	20	20	JOE SATRIANI/Ceremony	
20	16	16	16	AEROSMITH/Taste Of India	
10	9	14	14	FOO FIGHTERS/Baker Street	
5	7	8	12	KENNY WAYNE SHEPHERD/Blue On Black	
9	9	10	10	VAN HALEN/One I Want	
7	9	8	10	FOO FIGHTERS/Everlong	
8	1	2	8	BROTHER CANE/Lie In The Bed...	
8	1	5	8	FOO FIGHTERS/My Hero	
6	6	3	8	FEEDER/Cement	
1	2	8	8	VAN ZANT/Rage	
4	6	6	7	MEGADETH/Use The Man	
5	5	5	5	FOX/Venus (Just...)	
5	7	5	6	METALLICA/Fuel	
1	4	5	5	YES/New State Of Mind	
1	4	5	5	THIRD EYE BLIND/Using A Whole Year	
9	6	5	5	MARCY PLAYGROUND/Sex And Candy	
5	6	4	5	MIKE TRAMP/If I Live Tomorrow	
3	9	4	5	COOL FOR AUGUST/Walk Away	
1	4	5	5	JIMMIE'S CHICKEN.../Dropping Anchor	

MARKET #10
WAAF
107.3 FM
WAAF/Boston
(617) 236-1073
Douglas/Osterlind

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
39	37	38	38	MARCY PLAYGROUND/Sex And Candy	
37	36	36	37	CREED/My Own Prison	
28	32	32	35	DAYS OF THE NEW/Shell In The Room	
23	39	34	32	TOOL/Forty Six & 2	
27	29	32	31	LIFE OF AGONY/Weeds	
26	29	32	29	FOO FIGHTERS/My Hero	
32	31	29	29	PEARL JAM/Hiding	
31	35	34	28	OUR LADY PEACE/Clumsy	
32	33	27	27	JERRY CANTRELL/Cut You In	
20	21	27	27	CAROLINE'S SPINE/Sullivan	
22	21	24	22	CARAMEL/Lucy	
22	20	23	22	VAN HALEN/Without You	
8	12	13	21	FUEL/Shimmer	
26	12	11	21	TOOL/Aenema	
15	20	20	21	SEVENDUST/Black	
13	15	10	20	DAYS OF THE NEW/Touch, Peel, And...	
13	15	10	19	BROTHER CANE/Lie In The Bed...	
29	31	22	18	GREEN DAY/Time Of Your Life...	
7	9	14	17	MEGADETH/Use The Man	
20	18	17	17	LIMP BIZKIT/Counterfeit...	
15	17	15	16	HEADSWIM/Tournefet...	
15	16	16	16	STABBING WESTWARD/Save Yourself	
12	16	15	14	TWO! Am A Pig	
13	14	13	14	FEEDER/Descend	
9	14	12	12	CREED/Torn	
15	15	12	12	FOO FIGHTERS/Everlong	
3	14	13	11	HUNGER/Moderation	
39	27	12	11	FAITH NO MORE/Ashes To Ashes	
31	30	24	11	RAGE AGAINST.../The Ghost Of Tom...	
12	11	12	11	FILTER & CRYSTAL.../Can't You Trip...	

MARKET #11
93.7
the ROCK station
WZTA/Miami
(305) 654-9494
Steele/Kimba

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
33	29	31	33	MARCY PLAYGROUND/Sex And Candy	
29	17	33	33	EVERCLEAR/Will Buy You...	
30	30	34	33	COOL FOR AUGUST/Walk Away	
17	18	35	32	COLLECTIVE SOUL/She Said	
31	30	35	31	VERVE/Bitter Sweet...	
21	27	24	30	VAN HALEN/Without You	
30	28	27	27	METALLICA/The Unforgiven II	
24	27	23	23	CHRIS CORNELL/Sunshower	
34	30	23	23	PEARL JAM/Given To Fly	
20	20	21	21	GREEN DAY/Time Of Your Life...	
19	19	20	20	FOO FIGHTERS/My Hero	
19	18	22	20	SCOTT WEILAND/Barbarella	
23	20	19	20	JERRY CANTRELL/Cut You In	
12	18	14	19	KENNY WAYNE SHEPHERD/Blue On Black	
17	18	19	19	CREED/Torn	
24	25	19	16	DAYS OF THE NEW/Shell In The Room	
7	9	11	14	DIN PEDALS/Ashtay	
7	7	12	14	ECONOLINE CRUSH/Home	
14	12	11	14	JANE'S ADDICTION/Jane Says	
12	10	14	10	BUSH/Mouth	
10	10	12	13	TWO! Am A Pig	
10	14	12	12	MIGHTY JOE PLUM/Irish	
26	29	12	12	BIG WRECK/The Dat	
10	9	10	12	DAYS OF THE NEW/Touch, Peel, And...	
11	10	11	11	SEMI-SONIC/Closing Time	
11	10	11	11	EVERCLEAR/Everything To...	
11	10	11	11	CREED/My Own Prison	
10	9	12	10	PEARL JAM/Wishlist	
9	8	13	9	WHISKEYTOWN/Yesterday's News	
9	8	13	9	FAT/Numb	

MARKET #14
93
PURE ROCK
KXXR/Minneapolis
(612) 545-5601
Linder/Jones

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
44	51	42	30	VAN HALEN/Without You	
11	15	20	25	TWO! Am A Pig	
24	20	17	1		

Stations and their adds listed alphabetically by market

ACTIVE ROCK

ROCK

KEYJ/Abitene, TX
OM/MD: Randy Jones
MD: Dave Andrews
METALLICA "Fuel"
ATHENAUM "Know"
ADDICT "Monster"
SONIC JOY RIDE "Cave"
AGENTS OF GOOD ROOTS "Come"
CARAMEL "Lucy"
KZRC/Amarillo, TX
PD/MD: Mike Shannon
LIFE OF AGONY "Tangerine"
KLBJ/Austin, TX
OM: Jeff Carroll
MD: Lois Lowe
PEARL JAM "Wishlist"
THIRD EYE BLIND "Losing"
JOE SATRIANI "Ceremony"
KRAB/Bakersfield, CA
PD: Chris Squires
KENNY WAYNE SHEPHERD "Blue"
JERRY GARCIA "Cut"
METALLICA "Fuel"
WIYY/Baltimore, MD
PD: Rick Strauss
APD/MD: Rob Heckman
METALLICA "Fuel"
WCPB/Biloxi, MS
OM: Kenny Vest
PD: Wayne Watkins
APD/MD: Scott Fox
STEGOSAURUS "Water"
DOLLS HEAD "Karma"
SWAMP BOOGIE QUEEN "Ease"
ADDICT "Monster"
FULL ON THE MOUTH "People"
WAAF/Boston, MA
PD: Dave Douglas
APD: Ron Valeri
MD: John Osterlind
METALLICA "Fuel"
FAT "Numb"
WKPE/Cape Cod, MA
PD: Dan Towers
LIFE OF AGONY "Tangerine"
VAN HALEN "Fire"
VAN HALEN "One"
VAN HALEN "From"
WZNF/Champaign, IL
PD: Sturgis
MD: Stacy Conner
JUDAS PRIEST "Burn"
BROTHER CANE "Bed"
WXRC/Charlotte, NC
PD: Ron Bowen
STABBING WESTWARD "Save"
BROTHER CANE "Bed"
HUNGER "Moderation"
WRXC/Chicago, IL
Stn. Mgr./PD: Dave Richards
APD/MD: Jo Robinson
VAN HALEN "One"
VAN HALEN "Fire"
VAN HALEN "Dirty"
DETONES "Case"
STEGOSAURUS "Water"
KRQR/Chico, CA
PD: Eric Brown
APD/MD: Don Wilson
CARAMEL "Lucy"
SAMAM "Found"
ADDICT "Monster"
SPACEHOG "Mungo"
BROTHER CANE "Bed"
WMMS/Cleveland, OH
PD: Bob Neumann
APD/MD: Spaceman Scott
JIMMY'S CHICKEN "Dropping"
FUEL "Shimmer"
SEMISONIC "Closing"
FOOFIGHTERS "Baker"
KLOQ/Colorado Springs, CO
Stn. Mgr./PD: Rich Hawk
APD/MD: Don Janzen
VAN HALEN "Fire"
PEARL JAM "Wishlist"
SEMISONIC "Closing"
83 Total Reporters
83 Current Reporters
81 Current Playlists
Did Not Report, Playlist Frozen (2):
KBER/Salt Lake City, UT
WZAT/Savannah, GA
New Active Rock Reporters (3):
WXRC/Charlotte, NC
KRQC/Monterey-Salinas, CA
WKZQ/Myrtle Beach, SC
Moves From Rock To Active Rock (2):
WJXQ/Lansing, MI
WYXX/Panama City, FL

WONE/Akron, OH
PD/MD: J.D. Kunes
VAN HALEN "Dirty"
VAN HALEN "One"
RICHE SAMBORA "Hard"
WYXX/Panama City, FL
Int. PD: Rob Roberts
CREED "Tom"
FUEL "Shimmer"
WBWB/Flint, MI
PD/MD: J. Patrick
APD: Lauren Davis
MD: Chilli Walker
CAROLINE'S SPINE "Wallflower"
BROTHER CANE "Bed"
WRCN/Long Island, NY
PD/MD: Donna Rodger
VAN HALEN "Fire"
VAN HALEN "Dirty"
ADDICT "Monster"
FUEL "Shimmer"
KFBZ/Lincoln, NE
PD: Tim Sheridan
APD/MD: Jon Terry
No Adds
WJXQ/Lansing, MI
PD: Bob Olson
MD: Kevin Conrad
METALLICA "Fuel"
ADDICT "Monster"
KJZZ/Sioux Falls, SD
PD: John Ford
MD: Kerrie Woods
SWAMP BOOGIE QUEEN "Ease"
JOE SATRIANI "Ceremony"
GOV'T MULE "Band"
KXUS/Springfield, MO
PD/MD: Mark McClain
CREED "Tom"
ERIC CLAPTON "Gone"
WAOX/Syracuse, NY
PD: John McCrae
APD/MD: Dave Frisna
BROTHER CANE "Bed"
WZZJ/Terre Haute, IN
PD: Jim Stone
APD/MD: Debbie Hunter
MATCHBOX 20 "Real"
SAMAM "Found"
ECONOLINE CRUSH "Home"
EVERCLEAR "Bay"
WROV/Roanoke, VA
PD: Buzz Casey
MD: Bryan Shaw
No Adds
WCMF/Rochester, NY
OM/MD: Harry Jacobs
APD: Scott Van Dusen
MD: Dave Kane
GOV'T MULE "Band"
VAN HALEN "One"
VAN HALEN "Fire"
WRRX/Rockford, IL
PD: Keith Edwards
MD: Jean Taylor
VAN HALEN "Dirty"
VAN HALEN "One"
VAN HALEN "From"
VAN HALEN "Fire"
CHRIS CORNELL "Sunshower"
VAN HALEN "Dirty"
VAN HALEN "Dirty"
VAN HALEN "Dirty"
WVTV/Jackson, MS
PD: Tiana Patterson
APD/MD: Kevin Keith
BIG HEAD TODD "Boom"
STABBING WESTWARD "Save"
HUNGER "Moderation"
THIRD EYE BLIND "Losing"
LUXU "Soul"
WYXX/Savannah, GA
PD: Anthony Michaels
APD: Kelly Hendrix
ERIC CLAPTON "Gone"
KISW/Seattle, WA
Stn. Mgr.: Clark Ryan
MD: Cathy Faulstich
PETE DROGE "Spacey"
WNCN/Youngstown, OH
PD: Chris Patrick
MD: Don McNeil
MATCHBOX 20 "Real"
83 Total Reporters
83 Current Reporters
80 Current Playlists
Did Not Report, Playlist Frozen (3):
WEBN/Cincinnati, OH
KKEG/Fayetteville, AR
WKHY/Lafayette, IN
New Rock Reporters (5):
WRQC/Canton, OH
WRZK/Johnson City, TN
WGLQ/Peoria, IL
WAOX/Syracuse, NY
WRDX/Wilmington, DE
Moves From Rock To Active Rock (2):
WJXQ/Lansing, MI
WYXX/Panama City, FL
Moves From Rock To Adult Alternative (1):
KQRS/Minneapolis, MN

ROCK PLAYLISTS

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



Rock Editor: Cyndee Maxwell
Phone: (310) 788-1668 Fax: (310) 203-9763 E-Mail: max@rronline.com
Web Site: http://www.rronline.com

Effective 3/20/98

83 Total Reporters

Breaker Criteria=600 Total Plays For The First Time

- KEYJ/Abilene, TX
KZRX/Amarillo, TX
KLBJ/Austin, TX
KRAB/Bakersfield, CA
WIYY/Baltimore, MD
WCPB/Biloxi, MS
WAAF/Boston, MA
WKPE/Cape Cod, MA
WZNF/Champaign, IL
WZNC/Charlotte, NC
WRXC/Chicago, IL
KROR/Chico, CA
WMMS/Cleveland, OH
KILQ/Colorado Springs, CO
KCMQ/Columbia, MO
WAZU/Columbus, OH
WBZX/Columbus, OH
KNCN/Corpus Christi, TX
KRAD/Corpus Christi, TX
KEGL/Dallas, TX
KTXQ/Dallas, TX
KBPI/Denver, CO
KAZR/Des Moines, IA
WKRK/Detroit, MI
WRIF/Detroit, MI
WGBF/Evansville, IN
KQWB/Fargo, ND
WRCQ/Fayetteville, NC
WBBN/Flint, MI
WBYR/Ft. Wayne, IN
KRZR/Fresno, CA
WRUF/Gainesville, FL
WKLQ/Grand Rapids, MI
WTPP/Greenville, SC
WQXA/Harrisburg, PA
WTPA/Harrisburg, PA
WCCC/Hartford, CT
WAMX/Huntington, WV
WQKK/Johnstown, PA
KQRC/Kansas City, MO
KLFX/Killeen, TX
WJXQ/Lansing, MI
KIBZ/Lincoln, NE
WRCN/Long Island, NY
KFMX/Lubbock, TX
WJJO/Madison, WI
WGR/Manchester, NH
WMFS/Memphis, TN
WZTA/Miami, FL
WLZR/Milwaukee, WI
KXCR/Minneapolis, MN
KHOP/Modesto, CA
WRAT/Monmouth-Ocean, NJ
KRQC/Monterey, CA
WKZQ/Myrtle Beach, SC
WNOR/Norfolk, VA
KBAT/Odessa-Midland, TX
WJRR/Orlando, FL
KCLB/Palm Springs, CA
WDRK/Panama City, FL
WYYX/Panama City, FL
WTKX/Pensacola, FL
WYSP/Philadelphia, PA
KUPD/Phoenix, AZ
KUFO/Portland, OR
WHEB/Portsmouth, NH
KDOT/Reno, NV
KRXQ/Sacramento, CA
WHMH/St. Cloud, MN
WZBH/Salisbury, MD
KBER/Salt Lake City, UT
KISS/San Antonio, TX
KIOZ/San Jose, CA
KJJO/San Jose, CA
WZAT/Savannah, GA
KTUX/Shreveport, LA
WRBR/South Bend, IN
KWLJ/Spokane, WA
WQLZ/Springfield, IL
WXTB/Tampa, FL
WBUZ/Toledo, OH
KFMW/Waterloo, IA
WZMT/Wilkes Barre, PA

MARKET #12
WKLK/Atlanta
(404) 325-0960
Ervin/Kepple

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

MARKET #5
WMMR/Philadelphia
(610) 771-0933
Bonadonna/Zipeto

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

MARKET #2
KLOS/Los Angeles
(310) 840-4836
Duncan/Wilde

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

MARKET #16
WBAB/Long Island
(516) 587-1023
Buchmann/Wellman

Table with columns PLAYS, SW, LW, TW, ARTIST/TITLE. Lists songs and artists for Market #16.

MARKET #14
Rock 100.3
WRQC/Minneapolis
(612) 330-0100
MacLeash/Philpott

Table with columns PLAYS, SW, LW, TW, ARTIST/TITLE. Lists songs and artists for Market #14.

MARKET #13
KISW/Seattle
(206) 285-7625
Ryan/Faulkner

Table with columns PLAYS, SW, LW, TW, ARTIST/TITLE. Lists songs and artists for Market #13.

ROCK REPORTERS

Effective 3/20/98

83 Total Reporters

Breaker Criteria=500 Total Plays For The First Time

- WONE/Akron, OH
WPYX/Albany, NY
KZRR/Albuquerque, NM
WZZO/Allentown, PA
WAPL/Appleton, WI
WKLK/Atlanta, GA
WZXL/Atlantic City, NJ
WVGF/Binghamton, NY
WRQK/Canton, OH
WPKC/Cape Cod, MA
KRNA/Cedar Rapids, IA
WVLC/Charleston, WV
WWWV/Charlottesville, VA
KFMF/Chico, CA
WEBN/Cincinnati, OH
WVRC/Columbus, GA
WRKI/Danbury, CT
WTUE/Dayton, OH
KGGG/Des Moines, IA
KQDS/Duluth, MN
KLAQ/El Paso, TX
WRKT/Erie, PA
KKEG/Fayetteville, AR
WZZR/Ft. Pierce, FL
WXKE/Ft. Wayne, IN
WNDD/Gainesville, FL
WQCM/Hagerstown, MD
WSTZ/Jackson, MS
WFVJ/Jacksonville, FL
WRZK/Johnson City, TN
WRKR/Kalamazoo, MI
WKHY/Lafayette, IN
KOMP/Las Vegas, NV
WKQQ/Lexington, KY
KMJX/Little Rock, AR
WBAB/Long Island, NY
KLOS/Los Angeles, CA
WTFX/Louisville, KY
WQBZ/Macon, GA
WTAO/Marion-Carbondale, IL
KFRQ/McAllen-Brownsville, TX
WRQC/Minneapolis, MN
WCLG/Morgantown, WV
WDHA/Morristown, NJ
WPLR/New Haven, CT
WCKW/New Orleans, LA
WKL/NW Michigan
KATT/Oklahoma City, OK
KEZO/Omaha, NE
WGLO/Peoria, IL
WWCT/Peoria, IL
WMMR/Philadelphia, PA
KDKB/Phoenix, AZ
WDVE/Pittsburgh, PA
WHJY/Providence, RI
KRRX/Redding, CA
WRXL/Richmond, VA
KCAL/Riverside, CA
WROV/Roanoke, VA
WCMF/Rochester, NY
WVXW/Rockford, IL
WKQZ/Saginaw, MI
KZOZ/San Luis Obispo, CA
KTYD/Santa Barbara, CA
KXFX/Santa Rosa, CA
WYFN/Sarasota, FL
WIXV/Savannah, GA
KISW/Seattle, WA
KTAL/Shreveport, LA
KRRS/Six Falls, SD
KXUS/Springfield, MO
WAQX/Syracuse, NY
WZOT/Toledo, OH
KLPX/Tucson, AZ
KMOD/Tulsa, OK
WEGW/Wheeling, WV
KRZZ/Wichita, KS
WEZK/Wilkes Barre, PA
WRDX/Wilmington, DE
WROR/Wilmington, NC
KATY/Yakima, WA
WNCN/Youngstown, OH

MARKET #29
KCAL/Riverside
(909) 793-3554
Hoffman/Mathews

Table with columns PLAYS, SW, LW, TW, ARTIST/TITLE. Lists songs and artists for Market #29.

MARKET #20
WDVE
WQVE/Pittsburgh
(412) 937-1441
Hart/Winter

Table with columns PLAYS, SW, LW, TW, ARTIST/TITLE. Lists songs and artists for Market #20.

MARKET #17
KDKB/Phoenix
(602) 897-9300
Maranville/Lea

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

MARKET #43
KOMP/Las Vegas
(702) 876-1460
Culotta/Marty

Table with columns PLAYS, SW, LW, TW, ARTIST/TITLE. Lists songs and artists for Market #43.

MARKET #28
Louisiana's ROCK 92.3
WCKW/New Orleans
(504) 831-8811
Levet

Table with columns PLAYS, SW, LW, TW, ARTIST/TITLE. Lists songs and artists for Market #28.

MARKET #31
94 HJY
WHJY/Providence
(401) 438-6110
Schifino

Table with columns PLAYS, SW, LW, TW, ARTIST/TITLE. Lists songs and artists for Market #31.

MARCH 20, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
3	1	1	1	ERIC CLAPTON My Father's Eyes (<i>Duck/Reprise</i>)	643	629	605	549	34/1
6	4	3	2	AGENTS OF GOOD ROOTS Smiling Up The Frown (<i>RCA</i>)	553	533	501	462	36/0
—	18	5	3	BONNIE RAITT One Belief Away (<i>Capitol</i>)	540	488	262	1	33/0
19	9	8	4	MARC COHN Already Home (<i>Atlantic</i>)	486	411	374	267	32/1
5	5	4	5	MARCY PLAYGROUND Sex And Candy (<i>Capitol</i>)	485	502	486	484	24/0
1	2	2	6	VERVE Bitter Sweet Symphony (<i>Hut/Virgin</i>)	472	537	554	655	26/1
15	12	10	7	NATALIE IMBRUGLIA Torn (<i>RCA</i>)	428	397	356	302	24/2
14	13	11	8	KENNY WAYNE SHEPHERD Blue On Black (<i>Revolution</i>)	418	369	322	304	27/0
25	17	15	9	FASTBALL The Way (<i>Hollywood</i>)	412	304	268	207	28/3
7	7	9	10	MATCHBOX 20 3am (<i>Lava/Atlantic</i>)	404	404	404	456	19/0
2	3	6	11	LOREENA MCKENITT The Mummers' Dance (<i>Quinlan Road/WB</i>)	399	477	542	627	26/0
9	11	14	12	THIRD EYE BLIND How's It Going To Be (<i>Elektra/EEG</i>)	341	328	357	417	17/0
4	6	7	13	ALANA DAVIS 32 Flavors (<i>Elektra/EEG</i>)	323	415	448	492	19/0
10	8	13	14	GREEN DAY Time Of Your Life (Good...) (<i>Reprise</i>)	321	335	376	417	16/0
24	22	16	15	ROBBIE ROBERTSON Unbound (<i>Capitol</i>)	302	266	233	213	24/1
BREAKER			16	SARAH MCLACHLAN Adia (<i>Arista</i>)	282	182	107	33	26/4
BREAKER			17	PAULA COLE Me (<i>Imago/WB</i>)	270	228	201	184	24/5
8	10	12	18	BEN FOLDS FIVE Brick (<i>550 Music</i>)	245	339	364	425	14/0
12	14	18	19	SISTER HAZEL Happy (<i>Universal</i>)	226	254	312	329	16/1
—	—	24	20	SEMISONIC Closing Time (<i>MCA</i>)	224	197	128	61	21/1
28	27	23	21	CHRIS STILL Razorblades (<i>Atlantic</i>)	221	202	189	183	25/2
—	30	28	22	STEVE POLTZ Silverlining (<i>Mercury</i>)	212	185	178	129	25/3
13	15	19	23	HUFFAMOOSE James (<i>Interscope</i>)	212	250	292	317	17/0
DEBUT			24	PETER CASE Let Me Fall (<i>Vanguard</i>)	192	156	155	151	19/0
—	—	30	25	NAKED Raining On The Sky (<i>Red Ant</i>)	179	181	173	151	18/1
DEBUT			26	PEARL JAM Wishlist (<i>Epic</i>)	175	131	123	104	19/2
21	29	—	27	BILLIE MYERS Kiss The Rain (<i>Universal</i>)	172	177	186	228	10/0
20	21	22	28	B.B. KING W/BONNIE RAITT Baby I Love You (<i>MCA</i>)	171	214	243	258	21/0
—	—	—	29	EDWIN MCCAIN I'll Be (<i>Lava/Atlantic</i>)	170	181	170	172	11/1
23	26	25	30	ROLLING STONES Saint Of Me (<i>Virgin</i>)	169	197	193	216	15/0

This chart reflects airplay from March 9-15. Songs ranked by total plays. Highlighted songs indicate Breaker. 39 Adult Alternative reporters. 39 current playlists. © 1998, R&R Inc.

NEW & ACTIVE

ANI DIFRANCO Little Plastic Castle (*Righteous Babe*)
Total Plays: 162, Total Stations: 19, Adds: 1

EBBA FORSBERG Lost Count (*Maverick/WB*)
Total Plays: 149, Total Stations: 18, Adds: 1

STEVE EARLE Somewhere Out There (*E Squared/WB*)
Total Plays: 122, Total Stations: 17, Adds: 1

SHAWN COLVIN Nothin On Me (*Columbia*)
Total Plays: 111, Total Stations: 13, Adds: 4

FINLEY QUAYE Sunday Shining (*550 Music*)
Total Plays: 103, Total Stations: 10, Adds: 1

BIG HEAD TODD & THE MONSTERS Boom Boom (*Revolution*)
Total Plays: 100, Total Stations: 11, Adds: 2

BETH ORTON Someone's Daughter (*Dedicated/Arista*)
Total Plays: 97, Total Stations: 10, Adds: 0

JONATHA BROOKE Secrets And Lies (*Refuge/MCA*)
Total Plays: 95, Total Stations: 13, Adds: 2

MARY LOU LORD Lights Are Changing (*Work*)
Total Plays: 94, Total Stations: 13, Adds: 1

SPECIALS It's You (*Way Cool Music/MCA*)
Total Plays: 91, Total Stations: 16, Adds: 4

Songs ranked by total plays

BREAKERS®

SARAH MCLACHLAN

Adia (*Arista*)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
282/100	26/4	16

PAULA COLE

Me (*Imago/WB*)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
270/42	24/5	17

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
SPECIALS It's You (<i>Way Cool Music/MCA</i>)	9
ERIC CLAPTON She's Gone (<i>Duck/Reprise</i>)	5
JUNKSTER The Only One (<i>RCA</i>)	5
SARAH MCLACHLAN Adia (<i>Arista</i>)	5
PEARL JAM Wishlist (<i>Epic</i>)	5
BIG HEAD TODD & THE MONSTERS Boom... (<i>Revolution</i>)	4
SHAWN COLVIN Nothin On Me (<i>Columbia</i>)	4
JONATHA BROOKE Secrets And Lies (<i>Refuge/MCA</i>)	3
ERIC CLAPTON River Of Tears (<i>Duck/Reprise</i>)	3
ERIC CLAPTON Sick & Tired (<i>Duck/Reprise</i>)	3
EBBA FORSBERG Lost Count (<i>Maverick/WB</i>)	3
DAVID RICE Father (<i>Columbia</i>)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BONNIE RAITT One Belief Away (<i>Capitol</i>)	+226
SARAH MCLACHLAN Adia (<i>Arista</i>)	+75
SEMISONIC Closing Time (<i>MCA</i>)	+69
SHAWN COLVIN Nothin On Me (<i>Columbia</i>)	+63
KENNY WAYNE SHEPHERD Blue On Black (<i>Revolution</i>)	+47
EBBA FORSBERG Lost Count (<i>Maverick/WB</i>)	+43
NATALIE IMBRUGLIA Torn (<i>RCA</i>)	+41
SPECIALS It's You (<i>Way Cool Music/MCA</i>)	+39
MARC COHN Already Home (<i>Atlantic</i>)	+37
FASTBALL The Way (<i>Hollywood</i>)	+36

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.



alana davis crazy

The new single and video from her acclaimed debut album *Blame It On Me*, and the follow-up to the hit "32 Flavors" Top 5 Best Albums Of 1997: "A major new talent." - *Time Magazine*
Most Promising Newcomer 1997 - *Entertainment Weekly*
If you missed Alana on *The Tonight Show*, *Good Morning America*, *Late Night with Conan O'Brien* or *Vibe*, you can catch her April 27 on *The Late Show* with David Letterman. And you can see her on the main stage of the entire HORDE tour this summer, especially if you didn't see her when she toured with Lillith Fair, Sister Hazel, G. Love & Special Sauce or Ziggy Marley & The Melody Makers. produced by ed tuton co-produced by alana davis management: jeffrey evan kwatnetz

#1 Most Added Everywhere!

WXPN WXLX KTHX WMVY
CIDR WRNX WCLZ WNCS
KINK KFXJ KOTR KBAC
KGSR

OPENINGS

OPENINGS

OPENINGS

OPENINGS

NATIONAL

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- Smooth Jazz program director for warm weather market. Experience programming other formats in addition to NAC essential.

- Morning co-host talent for several markets. Wacky, fun, and hard-working people who love personal appearances.

- Evening host for CHR.

Looking for experienced people only. Send information to Audience Development Group, 39 Princewood Lane, Palm Beach Gardens, FL 33410. EOE M/F/H.

Kelly Music Research Needs Great PDs

Fast-growing company needs client reps in all regions to clear/service stations. Research, sales, and computer experience important. Telecommuting preferred. Fax resume in confidence to: Tom Kelly: 610-446-0319. EOE

EAST

Family Life Network, a Christian, inspirational network in upstate NY has openings for morning co-host and news director/anchor. Must be team-oriented, ministry-driven. Females and minorities encouraged to apply. Call 800-927-9083. EOE



The Adventure Radio Group is seeking individuals for afternoon drive (country), and news director for its nine-station operation. Send T&R to: Human Resource Manager, 900 Bluefield Avenue, Bluefield, WV 24701. No Calls. EOE.

Are you ready to join the forever team? Forever Broadcasting of PA has PM drive positions at several Central PA radio stations. Candidates should be friendly & relatable to a 25-54 audience. Appearances & production a must. T&Rs to: P.O. Box 2005, Altoona, PA 16603. EOE



HOT AC MIDDAYS

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SOUTH

If you're an above-average, entry-level play-by-play person we'll hone your skills. T&R: KEUN/KJB/CH.11, Box 1049, Eunice, LA 70535 EOE (3/20)

WATA seeks AM personality FS/AC. Beautiful mountains in Western NC. T&R: WATA, Box 72, Boone, NC 28607 EOE (3/20)

WIMZ/Knoxville Classic Rock is looking to fill rare evening opening. If you have a minimum of 2 years on-air experience, please submit tape and resume to: Operations Manager, P.O. Box 27100, Knoxville, TN 37927 EOE. M/F/H

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Chancellor Media's Classic Rock 92.5-KZPS/Dallas has immediate opening for a Promotions Director. Highly motivated, energetic, proven successful promotions director with great organizational & people management skills; understands the product and lifestyle of the demo. Qualified & interested individuals send resume to: Mary Young, 15851 Dallas Parkway, #1200, Dallas, TX 75248. EOE

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OPENINGS

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Group owner of smaller market stations located in Indiana needs programmer for one of our stations. Must lead, motivate, have good organizational skills. Strong on-air and good promotion knowledge.

Send tape, programming philosophy, and resume to: Mid-America Radio Group, Box 1970, Martinsville, IN 46151. EOE/MF

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Young Country, Y96 is looking for a high energy Morning Show. Three years morning drive experience required. Great company, great benefits, great city. Send tape and resume to: Patti Marshall, Program Director, WYGY-FM, 625 Eden Park Drive, Cincinnati, OH 45202. No calls please. EOE

WEST

Accepting T&Rs for future openings morning drive/production director, AAA format. No calls. T&R: KBAC, 2021 Pinon St., Santa Fe, NM 87505 EOE (3/20)

Full-time opportunities for our AC in expanding market. Right money for right person (s). T&R: KBLQ, Michael Steele, Box 3369, Logan, UT 84323-3369 EOE (3/20)

Four-station group in market of 190,000 seeks production director/air personality. T&R: KSEI/KMG/KGTM, Box 40, Pocatello, ID 83204 EOE (3/20)

Ready for a change? Classic Rock PD/Mornings sought now! T&R: KVFX, Michael Steele, Box 3369, Logan, UT 84323 EOE (3/20)

News Director/Anchor. Pacific Star's Yuma, Arizona News/Talk KBLU. Bask in the sun year 'round. Tape and resume to: Station Manager KBLU, 755 West 28th Street, Yuma, AZ 85364. EOE

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Central Coast Adult Contemporary radio station is searching for experienced promotion director. Job requires working with programming and sales. Some computer skills required. Only experienced person need apply. Positive attitude a must. Send resume to: Bernie Moody, P.O. Box 1391, Monterey, CA 93942. EEO

OPENINGS

Morning personality for Hot Christian AC. Must be reliable, a good communicator and entertainer, and know the importance of the following formats. Tape and resumes to: Operations Manager, 6760 Corporate Drive, Suite 340, Colorado Springs, CO 80919. EOE

Award-winning Pacific Northwest Alternative station needs tapes/resumes/references for an air personality position. Production/imaging skills a must. The hours are long. The pay ain't great. But if clean air, abundant outdoor activities, and living in a very cool town are important you — send us a package! Women and minorities encouraged to apply. Radio & Records, 10100 Santa Monica Blvd., #465, 5th Floor, Los Angeles, CA 90067. EOE

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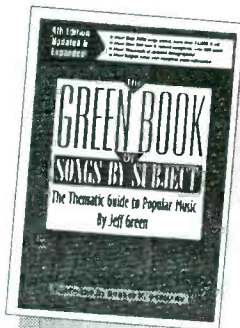
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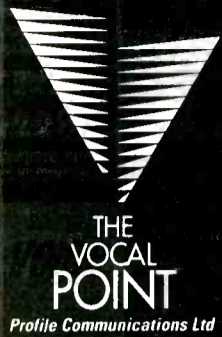
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Publishers' Profile

By Erica Farber



BAYARD "BUD" WALTERS

President, The Cromwell Group Group Inc.

As we continue to hear about large radio groups getting larger, there are still many successful privately owned broadcast companies. One such group is The Cromwell Group, operator of 18 stations located in Illinois, Kentucky, and Tennessee. This company is unique in that it has physically constructed almost all of its stations. Ten were built from construction permits and five were rebuilt and upgraded in power. The driving force and founder behind the group is Bayard "Bud" Walters.

How the company was started: "Like everyone, we said, 'We can't afford to buy one.' If you're young, you don't have enough money; and even if you're older, you don't have enough money. That's the perennial complaint. The way to do it for me was to try to get a construction permit, and I did. I was lucky I was able to get a little bit of a loan. It didn't take a lot of money; it really took a lot of sweat."

The company's growth strategy: "Well, I didn't have one. At that age — I was 26 or 27 years old [30 years ago] — all I wanted to do was own a radio station and run it. Radio was different then, because there were, I think, 4000 AM stations and about 1000 FM stations. It was a big deal to be able to get a construction permit. FM construction permits were readily available, but none of us understood FM. In my instance, we didn't have a big pool of money to be able to go in and buy. Probably the difference in our company has been that we've been builders. We've probably built 22 to 25 radio stations from scratch, either through an upgrade and/or a restart."

How station locations were determined: "I was in Kentucky, doing industry-type stuff. I was in the Kentucky Broadcasters and the Indiana Broadcasters, going to the meetings and getting to know folks. All these guys talk to each other, and if something's going on, somebody will let somebody know. Word just gets around, and that's what happened. In my case, I studied maps and looked for stations that

could possibly be moved. I'd look at a station and then call an engineer friend of mine, Chuck Anderson, and ask, 'What can we do with this station?' In most instances, it was the tower could be moved a certain distance or it could be upgraded legally to a certain power. Then you'd have the idea, 'What could it serve?'"

Company philosophy: "We're trying to serve the community in medium and small markets and have set a pretty high standard. The objective is to try to be a positive force."

Can a company like his survive in today's environment? "Absolutely. No question. Today is no different than what we had 30 years ago, except that the public is better served. In 1960, we had public companies, and they were called Cox, CBS, NBC, ABC, and Knight-Ridder. In those instances, the rules allowed them to own seven AMs, seven FMs, and seven TV stations. In some cases they owned the newspapers in those towns too. From a competitive standpoint, they were able to get a very high share of audience in those markets — in some cases 30% and 40%. Then you had guys like me, who had stations in very small or medium towns with 30%, 40%, 50% shares of audience. Today what you have are public companies called CBS, Disney, and Cox, and 12,000 radio stations in the country. Those guys own four to five radio stations in these major markets, and maybe a TV station or two, and they're struggling to get a 30 share of audience. So what's different? They had a bigger share in the '60s than they have now, but the public has more choices. In towns like I'm in, we may be struggling to get a 30% to 40% share of audience, but in the end that local community has more local choices. It's really not any different."

On radio ownership today: "We actually have more owners than we had years ago, in terms of total number of owners. We've got a handful of people who own a lot of radio stations, but you still have a lot of folks who don't own a lot of radio stations, and their total ownership is larger than we had back in the '60s. This thing about consolidation screwing up competition is more public relations than real. Today, there's the Internet. There are all the publications. There's satellite-direct TV. The public has so many media choices today."

One thing about his company that would surprise people: "Probably how well we're doing and how efficient we are. This is the first year in the last six or seven that we can really be operators and that we know what our opportunities really are in our markets. We have basically been an under-operated company, because we were focusing on how to get this CP and how to get ourselves into a technical position. If one of the larger companies would come into our markets and compete against us, we have enough technical mass to compete and stay profitable."

Greatest triumph: "Maybe it's surviving through all of this. We've put together a good company, we've built radio stations in communities that didn't have

them, and we're serving those communities well. If we hadn't built them, maybe they wouldn't be there. I was just lucky because I was on the NAB board, and I saw what was happening with duopoly and then this further consolidation, and I went ahead and acted on it."

Person he most admires: "Besides family members, the thing that got this started for me was a teacher at DePaul, Elizabeth J. Turnell. She was a little lady who died a few years ago at 80 years of age. She started the college station at DePaul. It was the first college FM in the country, 10 watts. She devoted her life to it. After her retirement, she came to work for us. When we built our station in Decatur, where she was living, we signed it on as WEJT in her honor. I admire her for the influence she had and how many people in the industry she taught."

Favorite song: "Try To Remember' from the play *The Fantastiks*."

Favorite TV show: "News and CNN."

Favorite movie: "Dr. Zhivago — I just love it! I like to go and come away happy. I don't want anything really heavy. I also like all the James Bond movies."

Does he read for pleasure? "Not very much. A lot of *Wall Street Journal* stuff and a lot of business things, but not tons for pleasure."

Does he play the stock market? "No, I play the radio stations."

Hobbies: "Tennis and flying. I have a little single-engine Cherokee. In fact, my flying has pretty much controlled what we've done as a company. When I was living in Nashville, I had this station up in Kentucky, and I took flying lessons so I could get back and forth, which is only 100 miles. This little Cherokee — a four-passenger, single engine — is really slow. Its big advantage is that it goes straight. I kind of looked at all the towns that I might want to be in and drew a circle around Nashville about 300 miles in radius. That's about three hours of flying time and about as far as you can go without a restroom stop. So everything we have is within 300 miles."

Beverage of choice: "I drink a lot of Diet Coke."

What the future looks like: "We're really well-positioned with our technical facilities in the markets we're in, and the logical thing is to fill in where we are and strengthen our position in those individual markets. We are learning how to do an awful lot of stuff that we couldn't even have thought of doing about two years ago — not because of the fact that they couldn't be done, but because we were just constructing and trying to — get the facilities together. We have some awfully good people who really worked with us and made all this come together. Our whole company's been built on the idea of building new radio stations. I remember Jeff Trumper said to me one time, 'Bud, you're doing it the hard way,' and he was right. If somebody wants to own a radio station, they can own a radio station. There are construction permits that can be built all over this country with an application."

SHADOWBOXER

**GRAMMY
WINNER**

WTMX	WMXB	KBKS
WKRQ	WSSR	WSTR
WSHE	KYSR	KZZO
WXKS	KDMX	KKPN
WALC	KMXV	WPLL
KOZN	WSSX	WXXM

"Fiona is quickly becoming a core artist. Research shows that 'Shadowboxer' could be her biggest hit yet."

- TOMMY MATTERN, WALC/St. Louis

"Few songs research this quickly. 'Shadowboxer' shows huge potential for STAR 95.7 listeners."

- FRANK BRINSLEY, WSSR/Tampa

MODERN ADULT MONITOR 30-27*

ADULT TOP 40 MONITOR 38-33*

FIONA APPLE

From the double platinum plus debut album

TIDAL

PRODUCED BY ANDREW SLATER. MANAGEMENT: HK



WORK

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"Every week we're seeing evidence that Bittersweet Symphony is turning into a solid pop record... with each play our 2.4 million listeners get happier, and Nike sells more shoes."

Paul "Cubby" Bryant - MD Z100/New York

"The Verve has been one of my most consistently strong testing songs of the last 7 weeks. On the downside, everytime I hear it I feel the urge to buy another pair of Nike's. On now-on my 12th pair."

Louis Kaplan - PD KLLC/San Francisco

"The record has been on the station for over three months and has been a consistent "B" for us for awhile. The callout mixed with the sales, and requests have made us believers from the beginning."

JR Ammons - MD WSTR/Atlanta

"Every week Bittersweet Symphony continues to test better and better with its STAR active and passive research."

Tracy Johnson - PD KFMB/San Diego

"We believed from the beginning this record was a hit. Callout took awhile to come through, but when it did it was huge. It was the same story with requests, and now it's a Top 5 request record. Be patient, and this record is a HOME RUN!!"

Michelle Engel - APD/MD WBMX/Boston

"If you are a little patient with this song it will call-out it is #12 out of 40 and moving up!!!"

Kid David Corey - APD/MD WXKS/Boston

By the way...we had 10 more great quotes we couldn't fit

the verve

BITTER SWEET SYMPHONY

From the Platinum Album *Urban Hymns*



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