

NEWSPAPER AD SECRETS REVEALED!

As radio's campaign to grab a piece of newspapers' huge slice of the ad pie heats up, Arbitron's Pierre Bouvard sheds some light on the attitudes of those who manage \$2.5 billion in ad dollars.

Page 14

17 SALES CALL QUESTIONS

The most effective sales pitches often happen when the salesperson does the listening. Irwin Pollack offers 17 questions to ask a prospect that'll help you close the deal.

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WHAT IS HOT AC?

Hot AC used to be a splinter format. Now it is splintering into various genres. Mike Kinosian looks at the approaches of four Hot AC stations.

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MANCOW ON THE MOVE

True, Howard's making major headlines these days. But up-and-coming bad boy Mancow Muller is expanding his reach beyond his Chicago home base. Muller shares his upcoming plans with Cyndee Maxwell.

Page 136

PEOPLE IN THE NEWS

- **Brian Philips** upped to OM of WNNX/Atlanta, signs with Pollack Media Group
- **Dan Bowen** appointed PD of WSTR/Atlanta
- **Gary Hoffman** now OM for KNUZ-AM & KQUE-FM/Houston
- **Mike Preston** takes PD post at Hot AC KBKS-FM/Seattle
- **Lionel Ridenour** now Sr. VP/Black Music at Arista Records

Page 3

THIS #1 WEEK

CHR/POP

- **CARDIGANS** Lovetool (Mercury)

CHR/RHYTHMIC

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

URBAN

- **"AFKAP"** Somebody's Somebody (NPG/EMI)

URBAN AC

- **BABYFACE** Every Time I Close My Eyes (Epic)

COUNTRY

- **JOHN BERRY** She's Taken A Shine (Capitol)

NAC/SMOOTH JAZZ

- **BRAXTON BROTHERS** When Love Comes ... (Kokopelli)

HOT AC

- **JEWEL** You Were Meant For Me (Atlantic)

AC

- **J. BRICKMAN w/M. MCBRIDE** Valentine (Windham Hill)

ACTIVE ROCK

- **LIVE** Lakini's Juice (Radioactive)

ROCK

- **AEROSMITH** Falling In Love ... (Columbia)

ALTERNATIVE

- **WALLFLOWERS** One Headlight (Interscope)

ADULT ALTERNATIVE

- **WALLFLOWERS** One Headlight (Interscope)

NEWSSTAND PRICE \$6.50



THE INDUSTRY'S NEWSPAPER

CBS, Entercom, Bonneville Do Three-Way SF/St. Louis Deal

ABC acquires Twin Cities triplecast

CBS Radio, the Goliath among Alternative radio operators, put another notch in its belt this week with the acquisition of KITS (Live 105)/San Francisco from Entercom. In return, CBS gave up KPIX-FM/San Francisco and KLOU-FM/St. Louis, upon which Entercom immediately dealt KPIX to Bonneville for \$39.6 million. The deals result in the following:

- **CBS:** Gets a modest signal upgrade, along with better ratings and revenue. It now has two area stations in the same format — KOMA/San Jose is Alternative and runs Howard Stern, but its reach to the north is limited. The company now

DEAL/See Page 26



R&R's second annual Alternative special, "The Alternative Vision: Eyes And Ears," is bigger and better than ever. Check out exclusive, in-depth interviews with format icons David Bowie and Depeche Mode, plus several of the format's aggressive, sound-seeking music directors and A&R execs; and look at who really "owns" the Alternative format.

"The Alternative Vision" also showcases a sweeping conversation with leading radio programmer Kevin Weatherly of KROQ/Los Angeles. A sampling of Weatherly's thoughts:

- "Over the last few years, things managed to get predictable in this format. Today, people's expectations are so defined. If there's one thing about Alternative radio stations today that I would like to see change is a renewed commitment to just taking some calculated chances." SPECIAL BEGINS ON PAGE 35.

Butler Becomes Sony/Nashville President

Monument rebuilt; Lucky Dog unleashed

Sony/Nashville Exec. VP/GM Allen Butler has been elevated to President of the Music City label group, which includes both Epic/Nashville and Columbia/Nashville and soon will include at least two more labels. Though specifics



Butler

were't discussed, Butler's promotion was accompanied by a contract extension that takes him well past the turn of the century.

BUTLER/See Page 26

Revenue Vs. Ratings: Power Ratios Show Formats' Strengths

Urban, AC, Rock, and Oldies on the rise

A new report detailing power ratios explodes some myths about certain radio formats. For example, judging by power ratios — which show a station's ability to bring in advertising dollars in proportion to its audience share — Classical is only half as potent as it was a decade ago, and it now lags behind the typical Spanish-language station.

RATIOS/See Page 11

Format	Share Of Overperformers*	1987 Ratio	1995 Ratio	1996 Ratio
AC	98%	1.34	1.49	1.52
Alternative	52%	1.01**	1.05	1.06
CHR	54%	1.08	1.18	1.10
Classic Rock	81%	1.12	1.34	1.36
Classical	0%	1.30	.62	.62
Country	83%	1.38	1.24	1.31
NAC/Smooth Jazz	74%	1.15***	1.02	.96
News/Talk	83%	1.44	1.26	1.37
Nostalgia	8%	.75	.47	.47
Oldies	83%	.93	1.34	1.23
Rock	92%	1.14	1.33	1.35
Spanish	46%	1.32	1.16	1.11
Sports	79%	—	1.48	1.59
Urban	38%	.76	.84	.90

* Percentage of stations that exceed 1.00 power ratio
 ** 1993 figure *** 1988 figure Source: Miller, Kaplan, Arase & Co.

Clinton Seeks Free Airtime

Deep discounts part of campaign reform plan

BY JEFFREY YORKE
 R&R WASHINGTON BUREAU CHIEF

Campaign reform is again the talk of Capitol Hill, and high on the list of politicians' priorities is free or cut-rate airtime for politicians. But during a daylong press conference (3/11) that included an appearance by President Clinton, the lawmakers behind the latest proposal said candidates' access to the airwaves would not come at broadcasters' expense.

Reform "does not, in any way, affect the economic viability of TV," FCC Chairman Reed Hundt told reporters, acknowledging that any new legislation from Capitol Hill would target "advertising-based services." But "broadcasting financing is not the debate," he charged. "It's providing access to political campaigns and the public."

Any proposal to take back airtime, however, will probably raise a ruckus with the National Association of Broadcasters. Last Octo-

AIRTIME/See Page 26



Bright New Faces Shine At CRS

The 10 new acts on this year's bill provided one of the strongest CRS New Faces shows in recent memory. Sponsored by BMI, Westwood One, and R&R, the showcase boasted a talent lineup that included Trace Adkins, James Bonamy, Paul Brandt, Deana Carter, Deryl Dodd, David Kersh, Mila Mason, Jo Dee Messina, LeAnn Rimes, and Kevin Sharp. More CRS pics: Pages 114, 117.

"LIKE THIS AND LIKE THAT"

RHYTHMIC/CHR
ADD DATE
MARCH 17/18

BY LAKIESHA BERRI



THE 6TH MAN

the first single from
The 6th Man
soundtrack.

MOVIE OPENS MARCH 28



© 1997 Disney Enterprises Inc.
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Ridenour Rises To Sr. VP/Black Music At Arista

Arista Records has elevated **Lionel Ridenour** to Sr. VP/Black Music. Ridenour, who will oversee the Urban promotion department, also will play an active role in sales and marketing for the label's artists as well as its joint-venture acts.



Arista President **Clive Davis** said, "Lionel has successfully demonstrated strong management and executive skills and has been a major player for Arista during this incredibly lengthy streak we've been enjoying. I know he will flourish in his new leadership role while working with [VP/Urban Promotion] **David Linton** to ensure that our promotional edge remains unequaled."

Ridenour most recently was VP/
RIDENOUR/See Page 26

National Network Radio Ratings

■ RADAR 54, Fall '96

12+ Persons

Network	Radar 53	Radar 54	% Change
ABC Prime	3788	3775	-0.3
ABC Platinum	2167	2167	0
WW1 Variety	1946	1975	+1.5
ABC Genesis	1752	1812	+3.4
WW1 CNN+	1915	1772	-7.5
CBS Spectrum	1727	1685	-2.4
CBS	1440	1425	-1.0
WW1 AC	1173	1203	+2.6
ABC Galaxy	930	1007	+8.3
WW1 Yng Adult	1028	1002	-2.5
American Urban	896	958	+6.9
WW1 Country	754	702	-6.9
WW1 Source	716	684	-4.5
ABC Advantage	438	639	+45.9
ABC Excel	969	—	—

Top 10 Network Programs

12+ Persons

Network/Program	Day/Time	Avg.
ABC/Paul Harvey	M-F/8:30a	5329
ABC/Paul Harvey	M-F/12:06p	4222
ABC Prime/News	M-F/7a	3007
ABC Prime/News	M-F/8a	2944
ABC/Paul Harvey	Sat/8:30a	2902
ABC/Paul Harvey	M-F/3:06p	2810
ABC/Paul Harvey	Sat/11:10a	2785
CBS/Osgood File	M-F/7:25a	2716
ABC Prime/News	M-F/9a	2556
ABC Prime/News	M-F/11a	2450

Statistical Research Inc. figures were supplied to R&R by major radio networks. Average person estimates in thousands.

Virgin's No. 1 Spice!



The Spice Girls' Virgin Records crossover hit, "Wannabe," was recognized as America's No. 1 single. Handing out plaques and celebrating top status are (l-r) Virgin VP/Field Operations **Jeffrey Naumann**, Spice Girl **Victoria**, Virgin VP/Promotion **Al Moinet**, SG **Melanie B.**, Virgin Nat'l Pop Director **Mike Easterlin**, SG **Emma**, Virgin Sr. VP/Promotion **Michael Plen**, SGs **Melanie C.** and **Gerri**, and label Regional Marketing Director/Houston **Fred Meyers** and VP/Promotion Operations **Bob Frymire**.

Philips, Fram Upped At WNNX/Atlanta

Susquehanna Alternative **WNNX (99X)/Atlanta** has promoted **Brian Philips** from PD to OM and **Leslie Fram** from Asst. PD to PD. In addition, Philips has inked a pact to join **Pollack Media Group** as a radio consultant.



Philips



Fram

"Brian is a visionary and a tough strategist," said **WNNX VP/GM Mark Renier**. "While PD, he built 99X into a national franchise. Susquehanna is growing, and the Atlanta competitive makeup will be changing. This brings unique opportunities for Brian at WNNX and with the station's consultant, **Pollack Media**."

Philips previously programmed **WMMS/Cleveland**, **WEGX/Philadelphia**, and **KDWB/Minneapolis**. He commented, "Some remarkable developments are on the horizon, and I'm proud to have an expanded role in **Mark Renier's** finely tuned music and marketing machine. I'm also grateful that Susquehanna is allowing me to spread my wings with the **Pollack Media Group**."

Regarding **Fram's** promotion, **Renier** added, "Leslie Fram is an exceptional talent. She has been inte-

WNNX/See Page 26

Bowen Atlanta-Bound As Star 94 PD

Dan Bowen has transferred to the PD post at **Jefferson-Pilot CHR/Pop WSTR-FM (Star 94)/Atlanta**. Bowen — who previously was PD at **J-P's KQKS-FM/Denver** — succeeds **Kevin Peterson**, who exited.



Bowen

"Dan has a broad perspective and total understanding of [CHR] radio," said **STR VP/GM Mark Kanov**. "Star 94 has accomplished a lot of our goals in the last few years. We feel Dan is the person who will take us to the next level."

Prior to **KQKS**, Bowen spent 11 years at **WNCI/Columbus**. There, he worked as **Promotions Director, MD, and Asst. PD**.

According to **J-P Corporate VP/Operations & Programming Don Benson**, "Dan did a great job handling our format switch in Denver to **CHR/Rhythmic**. His vast experience at **WNCI** will make

him a great fit for **Star 94**. Meanwhile, we plan to move quickly on finding his replacement at **KQKS**."

MARCH 14, 1997

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Hoffman Hiked To OM Of Houston Combo

Gary Hoffman — a Houston radio fixture since 1970 — has been named OM of **SFX Broadcasting's** newly acquired **Nostalgia simulcast KNUZ-AM & KQUE-FM**. **Paul Berlin** will continue to serve as **KQUE PD**.



Hoffman

SFX Regional VP/Programming Dave Dillon commented, "Gary's background and tenure with the rich heritage of the **Nostalgia** format in Houston will help maximize our position. Simply put: Gary gets it with this format."

"I'm very happy Gary agreed to do it," said **SFX Houston VP/GM Dave Crushum**. "I think he'll do a very good job, keep the station

focused, and keep the station moving under the new ownership."

KNUZ had been all-News until February 24. According to **Hoffman**, the **Nostalgia** format soon will be broadcast solely on **KNUZ**. "Eventually, **SFX** will move **KQUE's** format to **KNUZ** and will do something exciting on the **FM**," **Hoffman** told **R&R**. "When this will happen, I don't know. All I know is that it's in the plans. But I'm very excited about the coming changes and am looking forward to bringing the stations forward."

Hoffman previously has served as

HOFFMAN/See Page 26

Preston To Program Seattle's Kiss

Eight-year **WPLJ/New York MD Mike Preston** has been named PD at **KBKS/Seattle**, effective April 2. He succeeds **John Stewart**, who has left the **American Radio Systems Rhythmic-leaning Hot AC**.



Preston

Preston told **R&R**, "My family and I have wanted to get back to the West Coast, and this struck me as a golden opportunity. I'm

thrilled at the chance to work for a great radio-only company like **ARS** and to put together a station that will make an impact in Seattle. We're going to make it the best station it can possibly be."

Preston previously programmed **KSDO/San Diego** and **KWSS/San Jose**. He also served as **Asst. PD/MD** at **KSFM/Sacramento**.

HOW TO REACH US

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Gulfstar Drops Demaree Buy After DOJ Investigation

By HEATHER VAN SLOOTEN
R&R WASHINGTON BUREAU

Here's proof that small markets are not immune from the Department of Justice's wrath: **Gulfstar Communications Inc.** is abandoning a deal in market number 155 after the DOJ warned it might intervene because of Gulfstar's potential domination of ad revenues.

Gulfstar had agreed to buy three Northwest Arkansas stations — all-Talk **KFAY-AM/Farmington**, Country **KFAY-FM/Bentonville** & Rock **KKEG-FM/Fayetteville** — from **Demaree Media Inc.** The deal would have given Gulfstar about 62% of the advertising revenues in

that market, according to the DOJ. Instead, Gulfstar has now said it will notify the DOJ before buying any other stations in that part of the state.

No Format Control

Without the Demaree stations, Gulfstar owns or has agreed to buy 49 stations in more than 10 markets, including **KEZA-FM**, **KKIX-FM** & **KKZQ-FM/Fayetteville**. Without the Demaree trio, Gulfstar still owns 48% of the ad revenues in the market. Unlike previous DOJ settlements by other radio groups, this agreement does not appear to have been based on control of a format.

"If Gulfstar had acquired the Demaree stations, small businesses in Northwest Arkansas would have lost the benefits of competition — lower prices for their advertising," DOJ Antitrust Division acting Assistant Attorney General **Joel Klein** said in a release.

Gulfstar officials were not available for comment by R&R's press-time.

Radio News Salaries Hold Firm

Salaries for radio news professionals held steady at last year's level, with the median salary for news directors holding at \$23,000 and reporters at \$20,000, according to a recent survey funded by the **Radio Television News Directors Association**. But for both positions, there is a wide range according to individual market size.

For example, the average salary for a news director in a major market — one million or more listeners — was \$36,500, with a reporter's salary coming in at about \$35,000. The same positions in a small market — 50,000 or fewer listeners — are fetching \$21,000 and \$18,000, respectively. Ball State University Assoc. Professor of Telecommunications **Bob Papper** compiled the

Continued on Page 8

BUSINESS BRIEFS

Tauzin Endorses Powell For FCC

House Telecommunications Subcommittee Chairman **Billy Tauzin** (R-LA) said he is, in fact, backing Department of Justice attorney **Michael Powell** for the Republican FCC seat vacated by **Andrew Barrett** last spring.

Senate Commerce Committee Chairman **John McCain** has also endorsed Powell. "We looked him over and decided John was right," Tauzin said. Tauzin also said he still supports Commissioner **Rachelle Chong** for a second term on the Commission. Chong has said she will seek reappointment, despite opposition from McCain and others.

Last week Rep. **Michael Oxley** (R-OH) joined Tauzin in supporting Chong. "Rachelle, I think, has been a very competent and effective commissioner," Tauzin told **Dow Jones**.

A Democratic seat currently held by **Jim Quello** will open in June and is likely to be filled by FCC General Counsel **Bill Kennard**.

Commission Staff Movers And Shakers

FCC International Bureau Chief **Don Gips** is stepping down to become Chief Domestic Policy Advisor for VP **Al Gore**. Working with Gips will be former FCC Common Carrier Bureau Chief **Kathleen Wallman**, who is currently Deputy Assistant to the President and Chief of Staff for the **National Economic Council**. Gips was influential in crafting the recently approved satellite digital audio radio service rules.

In addition to Gips's move, several other Commission staffers have new titles. FCC Chief Economist **Joseph Farrell** is leaving at the end of May to return to his position as a professor of economics at the University of California/Berkeley. Taking his place will be **Michael Riordan**, who is currently an economics professor at Boston University.

FCC Wireless Telecommunications Bureau Chief **Michele Farquhar** is leaving in April to take a one-year position as President of Duke University's Alumni Association and begin a two-year term on the university's board of trustees. Wireless Telecom Deputy Bureau Chief **Dan Phythyon** will become Bureau Chief after Farquhar's departure.

CMR Teams With Miller, Kaplan

VNU's **Competitive Media Research** and **Miller, Kaplan, Arase & Co.** are teaming up to track radio revenue expenditures in large and medium markets. The information will be combined with TV and newspaper data already tracked by CMR and will be incorporated into Miller, Kaplan's "Radio Market X-Ray Report" computer software. The information will be updated on a monthly basis.

Features of the new system include the ability to compare expenditures across the three mediums and the ability to track spending by agency, advertiser, AE, national/local/rep, industry classification, and revenue classification. Another feature that will eventually be added is an extensive tracking of all accounts using local newspapers and spot TV.

Strategic Debuts AccuTrack

Strategic Media Research has taken the wraps off **AccuTrack**, a tracking system designed to monitor audience size, marketing effectiveness, and perceptions. **AccuTrack** will offer weekly audience tracking data, including cume, share, and cume conversions for the major demos and dayparts. Image tracking is offered monthly on 10 key images; marketing

Continued on Page 8

Spend the weekend with

BOB & BRUCE

Bergin Murray

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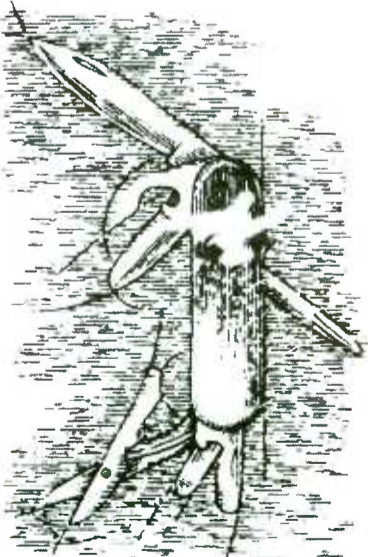
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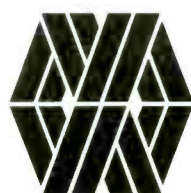
WITHOUT

A PAUSE

DENNIS MILLER LIVE

" I R A N T , T H E R E F O R E I A M . "

Monologue highlights from Dennis Miller Live, the critically acclaimed HBO show is available to radio for the first time! Call your Westwood One representative at (310) 204-5000, to lock up your exclusive rights to Dennis Miller Live.



WESTWOOD ONE ENTERTAINMENT®

HBO

IT'S NOT TV. IT'S HBO.

DEAL OF THE WEEK

• **WFMI-FM & WFMR-FM/
Milwaukee \$5 million**

1997 DEALS TO DATE

Dollars To Date: \$3,010,255,162
(Last Year: \$2,033,462,850)

This Week's Action: \$20,362,500
(Last Year: \$26,436,474)

Stations Traded This Year: 426
(Last Year: 388)

Stations Traded This Week: 19
(Last Year: 22)

TRANSACTIONS AT A GLANCE

- **WXAL-AM & WZMJ-FM/Demopolis, AL** \$275,000
- **KUNA-AM & FM/La Quinta (Palm Springs), CA** \$1,825,000
- **KWBR-FM/Pismo Beach (San Luis Obispo), CA** \$350,000
- **WKAT-AM/North Miami, FL** \$1 million
- **WMWR-AM & WAYS-FM/Macon, GA** \$4.7 million
- **WEXL-AM/Royal Oak (Detroit), MI** \$3.5 million
- **KMUS-AM/Muskogee, OK** \$400,000
- **KBBR-AM/North Bend & KACW-FM/Coos Bay, OR** \$450,000
- **WNOX-FM/Loudon (Knoxville), TN** \$400,000
- **WZRS-AM/Smyrna (Nashville), TN** \$162,500
- **KALK-FM/Winfield, TX** \$500,000
- **KEDO-AM & KLYK-FM/Longview, WA** \$1.8 million

TRANSACTIONS

In Milwaukee, The Saga Continues...

□ **\$5 million acquisition of Harris pair brings market total to five**

Deal Of The Week

**WFMI-FM & WFMR-FM/
Milwaukee**

PRICE: \$5 million

TERMS: Asset sale for cash

BUYER: **Saga Communications Inc.**, headed by President **Ed Christian**. It owns **WLZR-AM & FM & WKLH-FM/Milwaukee**. Phone: (313) 886-7070

SELLER: **Harris Classical Broadcasting Co.**, headed by President **Richard Harris**. Phone: (941) 383-5850

FREQUENCY: 106.9 MHz; 98.3 MHz

POWER: 6kw at 328 feet; 6kw at 292 feet

FORMAT: NAC/Smooth Jazz; Classical

BROKER: **Tony Rizzo of Blackburn & Co.**

Alabama

**WXAL-AM & WZMJ-FM/
Demopolis**

PRICE: \$275,000

TERMS: Asset sale for \$50,000 cash and a 15-year, \$225,000 promissory note at 8.5% interest

BUYER: **Debco Productions Inc.**, headed by President **R. William Jones**

SELLER: **Hugh Edmonds Broadcasting Co. Inc.**, headed by President **Hugh Edmonds**

California

**KUNA-AM & FM/La
Quinta (Palm Springs)**

PRICE: \$1,825,000

TERMS: Asset sale for cash

BUYER: **News-Press & Gazette Co.**, headed by President **David Bradley Jr.**

SELLER: **Pennino Broadcasting Corp.**, headed by President **John Banoczi**. Phone: (619) 568-6830

FREQUENCY: 1400 kHz; 96.7 MHz

POWER: 1kw; 650 watts at 578 feet

FORMAT: Spanish; Spanish

BROKER: **W. Dean LeGras of the Exline Co.**

**KWBR-FM/Pismo Beach
(San Luis Obispo)**

PRICE: \$350,000

TERMS: Asset sale for \$150,000 cash and a two-year, \$200,000 promissory note at 8% interest

BUYER: **Winsome Media L.L.C.**, headed by President **Delbert Clegg Jr.** Phone: (805) 827-1613

SELLER: **Maverick Broadcasting Co.**, headed by President **James Elison**. Phone: (805) 324-9477

FREQUENCY: 95.3 MHz

POWER: 4.2kw at 390 feet

FORMAT: Rock

BROKER: **Satterfield & Perry Inc.**

Florida

WKAT-AM/North Miami

PRICE: \$1 million

TERMS: Stock sale for 50%

BUYER: **Howard Premer** is acquiring 150 shares of Class A common voting stock in **Howard Broadcasting Corp.** Phone: (305) 895-1360

SELLER: **Howard Ullman**. Phone: (305) 895-1360

FREQUENCY: 1360 kHz

POWER: 10kw day/1kw night

FORMAT: Variety

Georgia

**WMWR-AM & WAYS-FM/
Macon**

PRICE: \$4.7 million

TERMS: Asset sale for cash

BUYER: **U.S. Broadcasting L.P.**, a wholly owned subsidiary of **Magic Broadcasting Co.**, headed by President **Don McCoy**. It owns **WDDO-AM, WDEN-AM & FM, WMGB-FM & WPEZ-FM/Macon**. Phone: (912) 745-3383

SELLER: **Ocmulgee Broadcasting Co.**, headed by President **Eddie Es-**

erman. Phone: (912) 634-0370

FREQUENCY: 940 kHz; 99.1 MHz

POWER: 50kw day/10kw night; 100kw at 660 feet

FORMAT: News/Talk; Oldies

Michigan

**WEXL-AM/Royal Oak
(Detroit)**

PRICE: \$3.5 million

TERMS: Asset sale for cash

BUYER: **Crawford Broadcasting Co.**, headed by President **Donald Crawford**. It owns **WUZZ-FM/Detroit**. Phone: (215) 628-3500

SELLER: **Sparks Broadcasting Co.**, headed by President **Garnet Sparks**

FREQUENCY: 1340 kHz

POWER: 1kw

FORMAT: Religious

BROKER: **John L. Pierce of Force Communications**

Oklahoma

KMUS-AM/Muskogee

PRICE: \$400,000

TERMS: Asset sale for 82,051 shares of **Childrens Broadcasting Corp.** common stock

BUYER: **KMUS Inc.**, a wholly owned subsidiary of **Childrens Broadcasting Corp.**, headed by President **Christo-**

pher Dahl. Phone: (612) 338-3300

SELLER: **Oklahoma Sports Properties Inc.**, headed by President **Fred Weinberg**. Phone: (918) 234-1270

Oregon

**KBBR-AM/North Bend &
KACW-FM/Coos Bay**

PRICE: \$450,000

TERMS: Asset sale for cash

BUYER: **Bay Broadcasting Corp.**, headed by President **Laurence Goodman**. It owns **KHSN-AM/Coos Bay** and **KOOS-FM/North Bend**. Phone: (541) 267-2121

SELLER: **Big Bay Radio Inc.**, headed by President **David Walker**. Phone: (541) 756-5108

BROKER: **Andrew McClure of the Exline Co.**

Tennessee

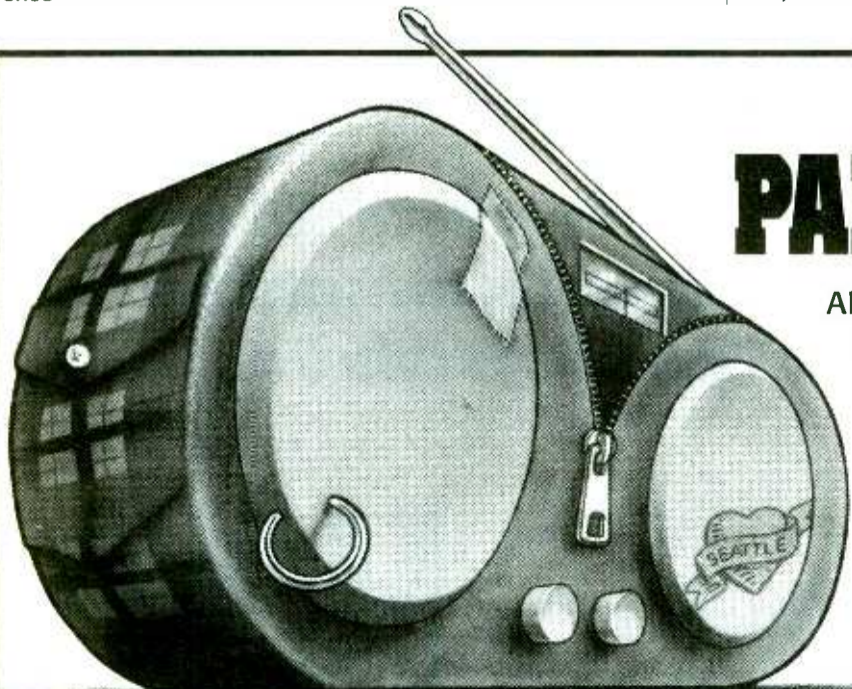
**WNOX-FM/Loudon
(Knoxville)**

PRICE: \$400,000

TERMS: Asset sale for cash

BUYER: **Dick Broadcasting Co. Inc. of Tennessee**, headed by President **James Dick Jr.** It owns **WJOL-AM & WIVK-FM/Knoxville** and **WXVO-FM/Oliver Springs, TN.**

Continued on Page 8



THE PARAGON ALTERNATIVE.

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Regulatory Fees Set For 21% Increase

Congress has required the FCC to collect 21% more in regulatory fees in 1997 than 1996 — and broadcasters will bear part of the cost. The FCC must raise an estimated \$153 million in fees this year, which is \$26 million more than 1996.

In setting the new schedule, the FCC declined a proposal by the NAB that would base regulatory fees on the population served and class of station. According to the FCC, the NAB's proposal would not raise enough money and did not contain enough information detailing how it could be modified. The comment period on all proposals is ongoing.

AM		
Fee Category	Annual (FY 1996) Fee	Proposed (FY 1997) Fee
Class A	1250	1750
Class B	690	965
Class C	280	390
Class D	345	480
CPs	140	195

FM		
Fee Category	Annual (FY 1996) Fee	Proposed (FY 1997) Fee
Classes C, C1, C2, B	1250	1750
Classes A, B1, C3	830	1050
CPs	690	965

EARNINGS

Metro, Viacom Report Fourth-Quarter Results

Metro Networks (Nasdaq: MTNT) reported fourth-quarter earnings of \$3.7 million (23 cents per share) on revenues of \$30.2 million, compared to fourth-quarter 1995 income of \$2.8 million on revenues of \$22 million. That is a 32.1% jump in pro-forma net income. Cash flow increased 20.9% to \$7.3 million.

Pro-forma revenue increased 30.9% to \$28.8 million from \$22 million during the earlier quarter.

For the full year, income was up to \$12 million (94 cents) on revenue of \$109.2 million. In the previous year earnings were \$2.8 million on revenue of \$72.4 million. Metro attributed the increase to greater sales of commercial airtime on the **Radio Traffic Services Network**. Not including those revenues, same market revenues were up 42% to \$27.3 million. Full-year cash flow was up 187%.

At the end of 1996, **Metro's Radio Services Networks** included 1374 radio stations, compared to 1152 affiliates at the end of 1995. Its **Expanded Radio Services Network** included 251 affiliates, 122 more than the previous year.

Viacom (AMEX: VIA) watched revenues increase to \$3.4 billion from \$2.8 billion in fourth-quarter 1995. Viacom posted a loss of \$227.4 million (68 cents) compared to a loss of \$4.5 million (3 cents) for the same period last year. Last month Viacom agreed to sell its 12-station radio division to **Evergreen Media Corp.** for \$1.1 billion. The earnings report did not include revenue from this nor returns from other discontinued operations. Viacom's full year showed earnings of \$1.2 billion (\$3.23) on revenues of \$12.1 billion. For the full year in 1995 earnings were \$222.5 billion (43 cents) on revenues of \$10.1 billion.

TRANSACTIONS

Continued from Page 6

Phone: (423) 588-6511
SELLER: C-K Inc., headed by President Charles Ketron. Phone: (615) 577-2706
FREQUENCY: 99.1 MHz
POWER: 6kw at 328 feet
FORMAT: Urban

WZRS-AM/Smyrna (Nashville)

PRICE: \$162,500
TERMS: Asset sale for cash
BUYER: The **Moody Bible Institute of Chicago**, headed by President **Joseph Stowell**. It owns WMBW-FM/Chattanooga; WMKW-FM/Crossville, TN; and WFCM-FM/Murfreesboro, TN. Phone: (312) 329-4438

SELLER: Salvation Broadcasting Inc., headed by President Mary Eady. Phone: (615) 459-7401
FREQUENCY: 710 kHz
POWER: 250 watts
FORMAT: Gospel

Texas

KALK-FM/Winfield

PRICE: \$500,000
TERMS: Asset sale for \$409,566 cash and a four-year, \$90,434 dollar promissory note
BUYER: **Mount Pleasant Radio Inc.**, a wholly owned subsidiary of **SLT of Indiana Inc.**, headed by President **John Biddinger**. It owns KYKK-FM/Longview, TX. Phone: (941) 377-6710
SELLER: **Parker-Hill Communications Inc.**, headed by President Don-

na Hill. Phone: (903) 577-9770
BROKER: **Jorgenson Broadcast Brokerage** for Parker-Hill; **William Rice** for Mount Pleasant

Washington

KEDO-AM & KLYK-FM/Longview

PRICE: \$1.8 million
TERMS: Asset sale for cash
BUYER: **Entercom**, headed by President **Joseph Fields**. Phone: (610) 660-5610
SELLER: **Longview Broadcasting Inc.**, headed by President **Rod Etherton**. Phone: (360) 425-1500
FREQUENCY: 1400 kHz; 105.5 MHz
POWER: 1kw; 700 watts at 860 feet
FORMAT: Oldies; CHR

Radio News Salaries Hold Firm

Continued from Page 4

survey. Out of 843 radio stations, 351 (41.6%) valid responses were used. The survey will be published in this month's *Communicator*.

The survey found that the range of radio salaries reported this past year is much larger than usual — suggesting greater participation from larger markets. Although 1996 didn't quite live up to the high expectations of those surveyed, taking into account the impact of the Olympics and the elections, the stability of salaries staying level is somewhat reassuring. This is particularly owing to the rapid consolidation witnessed in the short time since the Telecom Act and the diminishing number of News stations. While that has made estimations for 1997 slightly more elusive, across the board, News radio maintains high expectations for continual increase.

BUSINESS BRIEFS

Continued from Page 4

awareness reports — which tally consumer awareness of radio station campaigns in a given market — will be published weekly and monthly. Reports will initially be available via fax from Strategic's Chicago headquarters. Electronic delivery is expected to be introduced later this year.

FTC Clears Two More ARS Deals

The Federal Trade Commission has granted early antitrust clearance to **American Radio Systems'** (NYSE:AFM) purchase of **KJCE-AM, KAMX-FM & KKMJ-FM/Austin** for \$28.7 million from **Amaturo Group Of Texas Ltd.** (R&R 2/27)

ARS's acquisition of three stations from **Chancellor Broadcasting** (Nasdaq: CBCA) also has received early antitrust clearance from the FTC. The stations, **WEAT-AM & FM & WOLL-FM/West Palm Beach**, are being purchased for \$40 million.

Pinnacle Closes MMR Deal

Pinnacle Broadcasting Co. has closed its \$5.1 million acquisition of **WMYB-FM & WYAK-FM/Myrtle Beach, SC** from **Multi-Market Radio**. **Paul Leonard** of **Star Media Group** was the broker.

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



THE RIAA'S AGENDA — RIAA President/COO Hilary Rosen (far right) recently spoke at a Congressional Internet Caucus press conference to apprise the press of its agenda for '97. Rosen serves on the advisory board, which was formed last year in an effort to keep lawmakers up to date on policy matters affecting the Internet, including the Communication Decency Act, copyright issues, and new technology. On hand for the briefing were representatives from the software and telecommunications industries, Motion Picture Association CEO/President Jack Valenti (far left), and Congressman Vernon Ehlers (R-MI) (second from left).



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Jeffries Ascends To KUPD/Phoenix PD

KUPD/Phoenix Asst. PD/MD J.J. Jeffries has been promoted to PD of the Sandusky Active Rock outlet. KDKB, KUPD & KSLX OM Tim Maranville had been handling KUPD's programming duties.

"J.J. has worked very hard for the last year and a half and helped us battle in the good and bad times," said Maranville. "I have been impressed with his focus, tenacity, and — most recently — his ability to show continued growth. It's only natural we would bring someone of J.J.'s caliber into the management fold of Sandusky/Phoenix. With this promotion, J.J. receives his own locker and an extra weekend off per month."

Jeffries has been at the station since June 1995, when he joined as MD. Previously, he had been PD of KCLB/Palm Springs, CA.

Gould Gets KISF/KC Station Mgr. Duties

Bob Gould has been named Station Manager at Alternative KISF/Kansas City. He was most recently Director/Sales for Media Monitor.

"Bob is a perfect fit for the station as it moves to the next level and beyond," said Syndicated Communications/Allur-Kansas City VP Joe Dorton.

Gould — who also has been GM at KXXR/Kansas City and WMET/Chicago — added, "I am excited about the opportunity and the plans that KISF has for the future, especially becoming the Kansas City affiliate of Mancow's Morning Madhouse syndicated show."

McMann Moves Up To Jive Nat'l Rhythm Crossover Position

Jive Records has upped John (The Horse) McMann to Director/National Rhythm Crossover Promotion. McMann joined Jive in September '94 and most recently was Manager/National Mix Show & Street Promotion.

Sr. VP/Promotion Jack Satter said, "This promotion recognizes his tremendous talent for working with crossover radio projects as well as his significant growth in dealing with the format over the past two years. John's positive, relentless attitude, vast knowledge of dance, and passion for hip-hop and rhythmic music have earned him this new title."

McMann — a 12-year radio vet who has worked at such stations as WIOQ/Philadelphia, WXKS/Boston, and WWKX/Providence —

McMANN/See Page 26

'Earthling' Lands On A Star



It's "Little Wonder" that David Bowie received the 2083rd star on the Hollywood Walk of Fame in front of the Hollywood Galaxy Theatre and Hollywood Entertainment Museum. Flanking the man who fell to earth are Honorary Mayor of Hollywood Johnny Grant (l) and Hollywood Chamber of Commerce Exec. Director Leron Gubler.

Grossert Named GM At KXTR & KCIY/KC

WVAE/Cincinnati GM Randy Grossert has transferred to similar duties at Heritage Media NAC/Smooth Jazz KCIY-FM/Kansas City as well as recently acquired Classical KXTR-FM. Heritage agreed to swap WVAE to Susquehanna for three Norfolk stations; Grossert will assume his new post when the two companies take over their respective stations via LMAs.

Grossert remarked, "The Kansas City move is a tremendous opportunity to stay within the company and enhance the profitability and growth of Heritage's most formidable array of radio stations."

No stranger to the market, Grossert previously spent six years in Kansas City, the last three as GSM of KLSI (now KMXV). Grossert absorbs duties previously held by President/Chief Executive Bill Newman; Newman will oversee all of Heritage's KC properties, with primary responsibilities for Children's KCAZ-AM, '70s KCFX-FM, Active Rock KQRC-FM, and the Kansas City Chiefs Radio Network.

WLVG/Long Island Bows; Rybak Is PD

Lite AC WLVG/Long Island (licensed to Center Moriches in Eastern Suffolk County) debuted March 3 at 6am. Former WBLI/Long Island PD Stef Rybak is programming the start-up station.

Rybak told R&R, "The 96.1 frequency here has been available for literally a dozen years. Two or three years ago, owner Gary Starr started doing what was necessary to get the license and he got it. The station's a cross between Lite ACs WLTW/New York and WRCH/Hartford."

The new station — known as "Love 96.1, Continuous Easy Favorites From Yesterday & Today" — doesn't necessarily plan to go up directly against market-dominant AC WALK.

"They've had a long and successful track record, but their focus is more on traffic, news, and information," Rybak told R&R. "It's almost a Full Service station that plays music — and they do a great job at it. We're doing news, but not five minutes at the top and bottom of the hour. Ours is one minute at :20 and :50. We're playing the hits."

Rybak's previous programming credits include KZZP/Phoenix, WKCI/New Haven, and a stint as Asst. PD at WWCO/Waterbury, CT.



Rybak

Radio Hall Of Fame Selects Nominees

Several of radio's most venerable personalities and legendary pioneers have been nominated as 1997 inductees to the Radio Hall of Fame.

One individual from each of the following categories will receive its respective award:

- Network or Syndicated: Active — KIIS-FM/Los Angeles morning driver/Weekly Top 40 host Rick Dees, classical music commentator Karl Haas, R&R Urban Editor Walt "Baby" Love, and veteran Westwood One Entertainment talk host Bruce Williams.

- Network or Syndicated Pioneer — comedian Eddie Cantor, "Gun-smoke" actor William Conrad, Bing Crosby, and Kate Smith.

- Local/Regional: Active — WTAE/Pittsburgh Steelers color analyst Myron Cope, WTMJ/Milwaukee talk host Gordon Hinkley, WOGL/Philadelphia air talent Hy Lit, and WQAL/Cleveland morning host Larry Morrow.

- Local/Regional Pioneer — KMOX/St. Louis host Jack Carney, WMAL/Washington morning duo Frank Harden and Jackson Weaver, New York radio veteran Murray "The K" Kaufman, and KMPC/L.A. morning host Dick Whittinghill.

Nominations were made by the hall's advisory committee. Ballots will be mailed to over 6000 radio executives, broadcast historians, and Radio Hall of Fame members. The voting deadline is August 1. The awards, to be hosted by CBS Radio's Charles Osgood, will be broadcast from the Chicago Cultural Center on October 19 at 9pm ET/6pm PT.

EXECUTIVE ACTION

Evans Elevated To KBIG/Los Angeles GSM

Edward Evans has been promoted to GSM at Hot AC KBIG/Los Angeles. He joined the station in 1991 as New Business Development Manager and later was named LSM.

"Ed has been a positive force in our sales department for six years," said KBIG VP/GM Steve Oshin. "His market experience and unparalleled people skills make him the best choice to lead KBIG sales toward an even greater future. Ed epitomizes what KBIG and Bonneville stand for."

Prior to KBIG, Evans worked in public affairs and sales at L.A.'s KHJ-TV, KJLH-FM, and KGFJ-AM.



Evans

Seifert Now Chancellor Dir./Sales; Block SF NSM

KNDL-FM/Seattle GSM Susan Seifert has been named Director/Sales for Chancellor Broadcasting. In this new position, Seifert will oversee sales efforts at Chancellor's San Francisco properties: Nostalgia KABL-AM, Classic Country KNEW-AM, Classic Hits KBGG-FM, and Country KSAN-FM. Additionally, Annie Block has risen from LSM of KNEW & KSAN to NSM of the four-station group.

"These two bring strong national and local media knowledge to the Chancellor sales team," said Chancellor VP Allan Chlowitz, to whom Seifert reports. "Director/Sales is a new position, which will streamline our sales management chain, and Susan's experience makes her eminently qualified for the job. Annie has been serving us well as interim NSM, so we're delighted to make this appointment official."

Seifert began her sales career at WLTW/New York. She has also served as LSM at WHZT/NY and as GSM of KBSG-AM & FM/Seattle. Block — a 20-year market veteran — has served as NSM of crosstown KYCY-FM and KITS-FM and as Sales Manager of Seattle-based KidStar Radio.

Windham Hill Resets Structure; Hamby VP/A&R

Windham Hill Records and its affiliated labels have restructured to form the Windham Hill Group, a new coalition to be headed by President Steve Vining. Concurrently, Larry Hamby has been named VP/A&R at Windham Hill Records.

Under the new structure, each label — Windham Hill, Private Music, and George Winston's Dancing Cat — will retain its own identity and benefit from broader marketing resources.

"Our new team at Windham Hill has already proven that we can aggressively market established core artists, such as George Winston, and reach gold sales in record time," stated Vining. "Furthermore, with the addition of Larry Hamby as VP/A&R, we are ready to stretch the parameters of what



Vining



Hamby

Continued on Page 26



Just a radio station?

IMAGE IS EVERYTHING

Radio

• **DANIEL FISCHER** has become VP/GM of Derrick Publishing Co.'s WDOE-



Fischer

AM/Dunkirk, NY; WCQA-FM/Fredonia, NY; and WKSJ-AM & WHUG-FM/Jamestown, NY. Fischer became Station Manager of WKSJ & WHUG in 1989 and assumed similar duties at WDOE and WCQA in 1992

upon their acquisition by Derrick. He succeeds **MICHAEL FELICE**, who retired on December 31.

• **RENE ENGEL** has been named GM of KCSN-FM/Northridge, CA. A Los Angeles public radio veteran, Engel most recently served as afternoon host at KUSC-FM/L.A.

• **BILL HAZEN** has become GM of Spring Broadcasting's WFPG-AM & FM & WKOE-FM/Atlantic City, NJ. An 18-year industry veteran, he most recently managed WRKA-FM/Louisville.

• **DAN O'NEILL** rises from PD to OM at WINX-AM/Rockville, MD.



Iannini

• **ANTHONY IANNINI** has become Research Director at WKTU/New York. Most recently with Rantel Research, Iannini has served as Research Director for WHTZ/NY and at WAVZ-AM, WELI-AM & WKCI-FM/New Haven.

• Nationwide Communications has flipped Country KUPR-FM/San Diego to Rhythmic AC as "Magic 95.7." New calls KMCG have been applied for. **BRUCE ST. JAMES** will serve as PD, while **CHARLIE HUERO** accepts MD duties. St. James most recently served

as MD of KPWR-FM/Los Angeles; Huero had been MD of KTFM-FM/San Antonio. Core artists include Boz Scaggs, the Righteous Brothers, Kenny G, the Temptations, and Whitney Houston.

Records

• **BRUCE KIRKLAND** has been named President of EMI-Capitol Entertainment Properties, a strategic marketing company



Kirkland

established to handle the catalogues for its Capitol, Capitol Nashville, Chrysalis, EMI, Imperial, SBK, and Virgin Records divisions. The stand-alone company will house its own A&R, product development, marketing, sales, finance and administrative, business affairs, and international departments. Kirkland most recently held the Exec. VP post at Capitol Records.

• **BRENT BOURGEOIS** has become VP/A&R for Word Records. He is a founding member of the band Bourgeois Tagg and most recently served as a producer for various Contemporary Christian artists.

• **GARFIELD LEWIS** has been named Street Promotion Sales Representative, Black Music at MCA Records. He formerly served as Coordinator/Black Music Promotion.



Lewis

• **SONIA MUCKLE** has become Sr. Director/Publicity for Jive, Silvertone, and Verity Records. She previously served as a press coordinator for Susan Blond Inc.



Muckle

• **BARRY GASMER** has been elevated from Associate Director/International Press to Director/International Press & Promotion for the Elektra Entertainment Group.



Gasmer

been with AEI since 1988 and has served in various regional and national AE positions.

Products & Services

• **FIRSTCOM MUSIC** has formed a partnership with entrepreneur **JIM LONG** to develop FirstCom's newly launched OneMusic Library with the company and its associated Zomba foreign production music companies. The library will be released at the NAB Convention, to be held April 7-10 in Las Vegas. For more information, call (972) 934-2222.

• **TALK AMERICA** is now offering its Per-Order Revenue Sharing Program to radio stations throughout North America. Radio stations with unsold airspots can fill them with advertisements produced by Talk America. The stations then receive weekly checks for a percentage of the gross sales revenue generated by those ads. For more information, call Gregory Elliot at (207) 842-3132.

• **GELLER MEDIA INTERNATIONAL** presents the third annual Producer's Workshop to be held May 17, 1997 at the Radisson Empire Hotel in New York. Topics are set to include "Facing The Blank Page," "Creating Powerful Radio," "Using The News," "Producing The Sound," and "Working With Hard To Manage, Difficult Talent." The \$195 cost includes a luncheon and a complimentary copy of "Creating Powerful Radio," a handbook for News/Talk, information, and personality radio. Call (212) 580-3385 for further information.

National Radio

• **WESTWOOD ONE ENTERTAINMENT** presents a "SPINsession" with David Bowie, slated for the week of March 24. Special guests will include Billy Corgan of Smashing Pumpkins and Robert Smith of the Cure. The one-on-one interview, presented monthly in conjunction with *Spin* magazine, is available to affiliates as a 60-minute program; (212) 641-2069.

• **PREMIERE RADIO NETWORKS** has teamed with the **NATIONAL MUSIC CRITICS ASSOCIATION** to present "The Big Bang," a monthly series of 90-minute radio specials originating from Walt Disney World Resort in Lake Buena Vista, FL. The series will feature live performances by rock and country acts and debuts Sunday (3/16) with guest Trisha Yearwood. For more information, call (310) 657-0006.

Industry

• **CAROLYN ZEYTOONIAN** has been promoted to Director/National Music Sales at AEI Music Network, a music provider to retail businesses. She has

Changes

Adult Alternative: DC Bash is the new APD at WXKR/Toledo ... **Lee Daniels** and **Bob Narley** are new to mornings at WJBX/Ft. Myers.

AC: KESZ/Phoenix adds "Delilah After Dark" to its lineup. Former evening host **Arlene Terry** remains Production Dir. At crosstown Hot AC KZZP, **Valerie Knight** takes middays while **Laurie Michaels** shifts to nights ... Hot AC KALC/Denver names midday host **Cha Cha MD** ... **Dana Douglas** joins KMGL/Oklahoma City for swings ... **Samantha Layne** is now morning co-host at WLEV/Allentown. APD/MD **Bill Marvin** shifts from nights to middays, while **Sam Malone** rises to evenings and **Eric James** takes overnights ... **Brian White** joins KTNP/Omaha for nights ... **Kim Fischer** is the new MD at WMGN/Madison, WI. Production Dir. **Mark Van Allen** returns as "Magic By Request" host ... **Todd Violette** joins Hot AC KRUZ/Santa Barbara, CA as morning co-host ... **Rick "Hurricane" Hamilton** joins WPFM/Panama City, FL for wake-ups. PD **Mike**

Stone segues from mornings to middays.

Alternative: Former WEND/Charlotte MD Kim Monroe is the new MD at KNDD/Seattle. WEND Programming Asst. **Rick Brewer** rises to Monroe's old post ... **Jon Russell** joins KZON/Phoenix for mornings. Nighttimer **Maria Knight** rises to middays ... **Rick Jamie** is the new MD for WAQZ/Cincinnati and Rock-AC siblings WEBN-FM & WWNK-FM ... **WLIR & WLRI/Nassau-Suffolk** names **Gary Cee** as APD and **Lynda Lopez** as Music Coordinator ... **KNRK/Portland** has eliminated its MD position. **Matt Souther** departs, with PD **Mark Hamilton** absorbing MD duties.

CHR: At WEZB/New Orleans, Rouge Scott Robb and **Charese Fruge** join as morning co-hosts. **David Marxx** takes middays while **Rob Holloway** takes afternoons and **Kim Diamond** nets nights ... **WZPL/Indianapolis** overnights **Kerry Fowler** exits ... **Christopher Lance** takes middays at KTFM/San Antonio ... **KQMQ/Honolulu** weekender **RichieAqui** adds MD stripes ... **KRQQ/Tucson** appoints **Shannon Black** as the new middayer ... **WFBC/Greenville, SC MD/mornings Hawk Harrison** gives up his MD duties to concentrate on his airshift ... **WHZZ/Lansing PD Chris Kerr** departs. MD **Woody Houston** assumes Kerr's former duties. **WNKI/Elmira, NY** midday-

CHRONICLE

CONDOLENCES

Black Top Records singer/guitarist **W.C. Clark's** fiancée, **Brenda Jasek** and drummer, **Pete Alcoser**, March 9.

NATIONAL RADIO FORMATS

ADDED THIS WEEK

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Starstation — Peter Stewart
BRYAN ADAMS I'll Always Be Right There

Hot AC — Robert Hall
JOHN MELLENCAMP Just Another Day
WALLFLOWERS One Headlight

Touch — Monica Logan
AFTER 7 Sara Smile
KENNY LATTIMORE For You

Classic Rock — Chris Miller
JOHN LEE HOOKER Dimples
U2 Staring At The Sun

MR-35 — Cary Pall
BECK The New Pollution
INXS Elegantly Wasted
FREEDY JOHNSTON On The Way Out
SNEAKER PIMPS 6 Underground
MATTHEW SWEET Where You Get Love
TONIC If You Could Only See

ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

CHR/Rock
SAVAGE GARDEN I Want You
STONE TEMPLE PILOTS Tumble In The Rough

UC
ALLURE /NAS Head Over Heels
MARK MORRISON Return Of The Mack
REDMAN Whatever Man
TELA Sho' Nuff

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REAL McCoy One More Time
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Digital AC — J.J. Cook
JOOSE If Tomorrow Never Comes
JOURNEY If He Should Break Your Heart

Hot AC — J.J. Cook
CRANBERRIES Since You're Gone
SARAH McLACHLAN Possession

Digital Soft AC — Mike Bettelli
BRIAN MCKNIGHT & DIANA KING When We Were Kings

Digital AC Mix — Mike Bettelli
JOURNEY If He Should Break Your Heart

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Adult Hit Radio — JJ McKay
BRYAN ADAMS I'll Always Be Right There
SHAWN COLVIN Sunny Came Home

Rock Alternative
FIONA APPLE Sleep To Dream
COLLECTIVE SOUL Precious Declaration
JEWEL You Were Meant For Me
OMC How Bizarre
SPACE Female Of The Species
U2 Staring At The Sun
VERVE PIPE The Freshman

Soft Hits — Rick Brady
WHITNEY HOUSTON Step By Step

WESTWOOD ONE RADIO NETWORKS

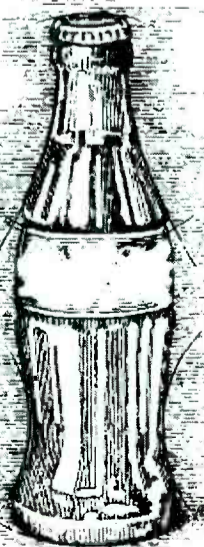
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Bright AC — Bill Michaels
SHAWN COLVIN Sunny Came Home
R. KELLY I Believe I Can Fly

Soft AC — Andy Fuller
BRYAN ADAMS I'll Always Be Right There

Adult Rock & Roll — Jeff Gonzer
JOHN MELLENCAMP Emotional Love

Continued on Page 11



Just a soda.

IMAGE IS EVERYTHING

Changes

Continued from Page 10

er **Jeff McLean** segues to afternoons ... **Bob Forster** joins WWCK/Flint, MI for mornings while concentrating on his voiceover business ... WKSZ/Green Bay, WI welcomes new morning man **Andrew Zepeda** ... WOSC/Salisbury-Ocean City, MD PD/morning driver **Bob Maxwell** is replaced by APD/middays **T.J. Roberts** ... KLYV/Dubuque, IA MD/mornings **Jason Hillery** becomes interim PD ... WMGB/Macon, GA appoints **Jim Franklin** interim PD/MD ... WRZE/Cape Cod, MA night star **Jammin' Jamie West** exits.

Classic Rock: **Mike Abad** becomes Production Dir. at KSLX/Phoenix ... WJJO/Madison, WI pairs **Johnny Danger** with new morning co-host **Greg Blair** ... WCPR/Biloxi, MS PD **"Weerd Wayne" Watkins** adds afternoon drive duties at Classic Rock sister WXRQ, replacing **Dave Hughes**, who exits.

Country: **Adrienne Austen** joins New York-area trimulcast WRGX-FM/White Plains, WWHB/Nassau-Suffolk, and WZVU/Monmouth-Ocean as ND/morning co-host... **Gloria Johnson** is new to overnights

at KUPL/Portland ... WYYD/Roanoke-Lynchburg, VA OM/mornings **Kenny Shelton** and PD/afternoons **Robynn Jaymes** swap airshifts ... At WNCY/Appleton-Oshkosh, WI, **Crash Kelly** joins for mornings while **Smokin' Joe Boxer** is tapped for nights. **Amber Thomas** departs.

Full Service: **John Corby** re-ups for weekend "Sports Huddle" host duties at WTVN/Columbus, OH, which also obtains Cincinnati Bengals play-by-play rights.

News/Talk: KOOO-AM/Dallas has become the flagship station for Major League Soccer's Dallas Burn franchise. The CBS-owned station will also air network sports programming and will simulcast KVIL-FM's Dallas Cowboys NFL broadcasts.

Oldies: **Rex** departs KRUZ/Santa Barbara, CA for swings at KHYL-FM/Sacramento as **T. Rex** ... Former WXTR & WXVR/Washington middayer **Ken "Brother Louie" Monger** joins WINX/Rockville, MD as PD.

Rock: WRCX/Chicago evening host **Ned Spindle** and overnight host **Sludge** (aka **Brian Haddad**) swap shifts...**Mike Gagliano** joins WWBR/Detroit as Creative/Produc-

tion Director ... **Rick Jamie** assumes MD duties for WEBN/Cincinnati and sisters Alternative WCHZ and AC WWNK ... WMFS/Memphis welcomes **Ken Stone** for afternoons/Production Dir. duties and **Paco** for late-nights ... **Woody** joins WFYV/Jacksonville for evenings ... WNOR/Norfolk morning show producer **Chuck "The Intern" Cooney** adds Production Dir. duties ... **BJ Shea** returns to WCMF/Rochester for afternoon drive ... WWBN/Flint, MI ups parttimer **Stu Allen** to mornings. APD/MD morning host **Cindy Miller** moves to middays, middayer **Jeff Holbrook** segues to afternoons, **Blaine Wilson** segues to overnights, and **Hugh Donnelly** departs ... Many changes at KXUS/Springfield, MO: PD/morning man **Todd Holman** moves to middays, **Mark McClain** moves to afternoons, and **Jim Wesley** returns from KWTO to produce the syndicated **John Boy & Billy "Big Show"** ... KRAD/Corpus Christi, TX morning man/PD **Kenny Mann** switches shifts with afternoon driver **Jason Lee Tipton**. Morning host **Crazy Corey** moves to overnights ... KZOZ/San Luis Obispo, CA evening host **Jennifer Grant** segues to overnights ... KRQR/Chicago, CA middayer **Sara Nevada** exits and is replaced by **Stimpy**. At crosstown KFMF, **Tim Buckmoore** and **Holly Chase** join for mornings as **Michael Bower** takes afternoons ... WTAO/Marion-Carbondale, IL ups **Michael Scott** to overnights ... **Dave Michaels** joins KEYJ/Abilene, TX for middays ... KQDS/Duluth-Superior, MN-WI morning host **Stew Brown** exits. **Bill Jones** and **Shelly Carr** replace Brown for wake-ups ... KQWB/Fargo, ND welcomes the **Scotch & Daniels** morning show ... WKGB/Binghamton, NY's new address is 776 Conklin Rd., Conklin, NY 13903. All phone numbers remain unchanged ... WWCT-FM has moved to 4701 War Memorial Dr., Peoria, IL 61615; Phone: (309) 688-2000 ... KRRO-FM has a new address: 500 South Phillips, Sioux Falls, SD 57104; Phone: (605) 331-5350.

Sports: Ethnic WEVD-AM/New York adds "The SCORE! Hockey Show," hosted by **Dennis Bernstein**, for Friday evenings. The station airs New York Rangers games when a conflict arises on crosstown WFAN ... KIIS-AM/L.A. becomes a Sports-Fan Radio Network affiliate upon its transition to "XTRA Sports 1150" ... Former WJHM/Orlando PD **Duff Lindsey** becomes interim PD at WQAM/Miami, replacing **B.J. Hunter**. In related news, **Adam Lubkin** replaces **Ken Elder** as Manager of Paxson's University of Miami Hurricane network.

Records: **Dawn Purtee** becomes Exec. VP/Marketing & Public Relations for Craig Entertainment Inc. ... **Marie Scheibert** is now Retail Marketing Dir. and **Ray Farrell** is now an A&R representative at Geffen Records ... **Claribel Cuevas** is named A&R Director at EMI Latin. In related news, **Karen Coe** becomes VP/Human Resources at EMI-Capitol Music Group ... Rykodisc appoints **Erica Ruben** Dir./A&R, **Jeff Rougie Sr.** Dir./A&R, **Darcy Mayers** Dir./Publicity, and **Sonya Kolowrat** as Publicity Asst. ... **Hildi Sn-**

odgrass is elevated to Controller at Atlantic ... **Rob Chapman** is named Regional Sales Dir./Midwest and **Ed Franke** becomes Regional Sales Dir./East Coast at MCA Records. **Jennifer Ballantyne** and **Kira Matlow** join MCA as Managers/Publicity while **Albert Lomeli** is named Controller ... **Thane Tierney** accepts the Dir./Catalog Product Management position at Rhino Records. **Dave Newburg** is tapped as Controller ... **Michael Taub** rises to Associate Dir./Publicity and **Sean Mosh-Smith** is elevated to Sr. Art Dir.

at RCA Records ... **Chris Gordon** is named National Video Promotion Mgr. at A&M Records ... **Clarence Hui** is named Managing Dir. at BMG Music Publishing Hong Kong Ltd. ... **Jeff Nimerofsky** is appointed VP/Royalties and **Suzy Changar** becomes National Promo Coordinator for the Elektra Entertainment Group ... **David Samuel Barr** is named Sr. Dir./Royalties at Arista while **Kelly Feder** rises to Manager/Sales Mktg. and **Sandra Williams** is appointed Manager/Payroll.

Ratios

Continued from Page 1

Miller, Kaplan CPA George Nadel Riven said Classical, which was always thought to attract the Tiffany of audiences, no longer has the corner on the "qualitative sell" now that qualitative research — and the companies that provide it — is in greater supply. What's more, full-market signals in some markets, such as Los Angeles, were replaced by Class A or suburban signals. And Classical audiences are aging, without being refreshed by younger listeners, who seem to gravitate toward NAC/Smooth Jazz instead.

A similar situation exists for Nostalgia. Despite impressive numbers in many markets around the country, Nostalgia audiences are aging into less desirable sales demos, weakening its power ratio by one-third over the last decade.

Another power ratio figure that may raise eyebrows belongs to NAC/Smooth Jazz, where many might have expected a higher figure. Riven pointed out that NAC/Smooth Jazz's qualitative indices are indeed high, but recent format converts haven't had the opportunity to acquire the reputation that well-known NAC/Smooth/Jazz powerhouses in Los Angeles, Chicago, Dallas, and other markets possess.

Format By Format

AC: Its power ratio is on the rise, thanks to the ever-increasing importance of the 25-54 demo, a decrease in the number of stations in the for-

mat (increasing the amount of revenue flowing into a particular station), and the emergence of Hot AC stations, which bring in younger listeners to replace those who age beyond the target demo.

Classic Rock/Rock: Never before taken seriously as a qualitative format, these two formats possess some of the best qualitative numbers in radio, thanks to their dominance among 25-54 males.

News/Talk: Revenues in this format have remarkably kept up with the format's explosive growth in audience shares and stations during the 1990s.

Oldies: A late-'80s spurt in the number of stations within this format has paid off, now that stations have established themselves within their markets.

Spanish: A low number of stations relative to available audience keeps power ratios surprisingly high for this format. An increase in stations in recent years has lowered the ratios, but a growing respect for Spanish will work in the format's favor.

Sports: Thanks to a high percentage of play-by-play sponsorships and transactional selling, this format's power ratio is likely to keep growing in coming years. But local programming costs are equally astronomical.

Urban: In the last year, the share of overperforming stations in this format has grown from 27% to 38%, thanks in part to a better selling job by these stations and to the emerging success of Urban AC and Urban Oldies stations.

PRECIOUS METAL

The RIAA has issued the following awards for the month of February:

MULTIPLATINUM ALBUMS

"Jagged Little Pill," **Alanis Morissette**, Maverick/Reprise (15 million); "The Woman In Me," **Shania Twain**, Mercury (9 million); "Toni Braxton," **Toni Braxton**, LaFace/Arista (8 million); "Tuesday Night Music Club," **Sheryl Crow**, A&M (7 million); "Tragic Kingdom," **No Doubt**, Trauma/Interscope; "Four," **Blues Traveler**, A&M; "She's So Unusual," **Cyndi Lauper**, Epic (6 million); "The Song Remains The Same," **Led Zeppelin**, Atlantic (4 million); "The Beatles Anthology, Volume 3," **Beatles**, Capitol; "Pieces Of You," **Jewel**, Atlantic; "Waitin' On Sundown," **Brooks & Dunn**, Arista (3 million); "Emancipation," **"AFKAP,"** NPG/EMI; "Razorblade Suitcase," **Bush**, Trauma/Interscope; "The Doggfather," **Snoop Doggy Dogg**, Death Row/Interscope; "Home Again," **New Edition**, MCA; "Did I Shave My Legs For This?" **Deana Carter**, Capitol; "No Ordinary Man," **Tracy Byrd**, MCA; "Old 9x10," **Randy Travis**, Warner Bros. (2 million).

PLATINUM ALBUMS

"Razorblade Suitcase," **Bush**; "Ill Na Na," **Foxy Brown**, Violator/Def Jam/RAL/Mercury; "The Doggfather," **Snoop Doggy Dogg**; "Ultimate Dance Party, 1997," Various Artists, Arista; "The Beatles Anthology, Volume 3," **Beatles**; "Everything I Love," **Alan Jackson**, Arista; "Aenima," **Tool**, Zoo; "One In A Million," **Aaliyah**, BlackGround/Atlantic; "Sublime," **Sublime**, Gasoline Alley/MCA; "Live From The Fall," **Blues Traveler**; "Braveheart" **ST, James Horner**, London; "Heaven In The Real World," **Steven**

Curtis Chapman, Sparrow; "Greatest Stories - Live," **Harry Chapin**, Asylum.

GOLD ALBUMS

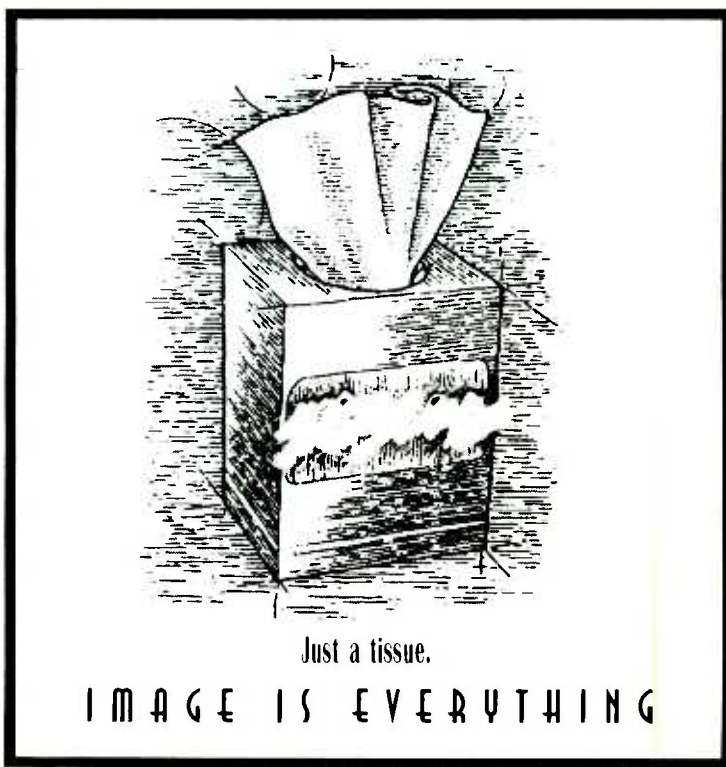
"Muddy Waters," **Redman**, Def Jam/RAL/Mercury; "Razorblade Suitcase," **Bush**; "Ill Na Na," **Foxy Brown**; "T.H.U.G.S.," **Flesh & Bone**, Def Jam/RAL/Mercury; "Dru Hill," **Dru Hill**, Island; "The Doggfather," **Snoop Doggy Dogg**; "The Beatles Anthology, Volume 3," **Beatles**; "Everything I Love," **Alan Jackson**; "First Band On The Moon," **Cardigans**, Mercury; "Measure Of A Man," **Kevin Sharp**, Asylum; "Take Me To Your Leader," **Newsboys**, Star Song Moving Pictures; "Mr. Holland's Opus" **ST**, Various Artists, Polydor; "Riverdance," **Bill Whelan**, Atlantic; "12 Deadly Sins," **Cyndi Lauper**; "My Utmost For His Highest," Various Artists, Myrrh; "The Whole Truth," **Point Of Grace**, Word; "What Mattered Most," **Ty Herndon**, Epic; "Africa To America" and "The Evolution Of Gospel," **Sounds Of Blackness**, A&M; "Greatest Hits," **Patty Loveless**, MCA; "Tracy Byrd," **Tracy Byrd**; "19 Hot Country Requests, Volume 1," Various Artists, Epic; "Zuma," **Neil Young**, Reprise.

PLATINUM SINGLE

"I Believe In You & Me," **Whitney Houston**, Arista.

GOLD SINGLES

"In My Bed," **Dru Hill**; "I Believe In You & Me," **Whitney Houston**; "Cold Rock A Party," **MC Lyte**, EastWest/EEG; "You Were Meant For Me," **Jewel**; "Steelo," **702**, Biv 10/Motown.



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To learn about special introductory prices and avails options for AccuTrack – or about any of Strategic's other innovative, high-quality research services – call Tripp Eldredge at 1-800-777-8877.



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Newspaper Ad Secrets Revealed!

By Pierre Bouvard

The results are in. Radio is getting to work. At the recent RAB Managing Leadership Conference, Arbitron presented the findings of a recent perceptual study of America's largest retail spenders. The goal of the research was to understand the perceptions of radio and other media. The sample consisted of senior advertising and marketing executives from major local spenders in banking, department stores, furniture stores, supermarkets, and appliance/electronics stores. These executives manage advertising budgets totaling \$2.5 billion in 1996. Here are the top-line findings.

Retailers Want Results

First and foremost, retailers want results. These are their Top 5 criteria when it comes to choosing media:

Ability to bring in potential customers	98%
Size of audience delivered	79%
Overall value	79%
Demographics delivered	77%
Ability to mold an image	64%

Top Radio Perceptions

Retailers were read more than 30 image phrases and asked to name the first medium that came to mind. Radio's Top 5 images were:

Best delivers the younger demo	45%
Allows last-minute copy changes	41%
Reaches people repeatedly	36%
Quality salespeople	21%
Cost-effective	21%

Throughout the research, radio's top image was for "best delivering the younger demo." When retailers were asked to name the one age group that radio targets best, the most common response was "persons 18-35." Radio's long-promoted flexibility of copy changes is recognized. Advertisers acknowledge radio's ability to reach people repeatedly as well.

Top Newspaper Perceptions

These are the images most associated with newspaper:

Used when people are ready to make a purchase	59%
Best helps customers plan where to shop	54%
Allows for last-minute copy changes	46%
Is most-credible	41%
Most overutilized	34%

Newspaper is perceived as the medium for impacting consumers when they are in the decision-making mode and ready to purchase.

The Stealth Competitor: Direct Mail

The strong performance of direct mail was one of the surprises of this research. Here are direct mail's Top 5 images:

Best targets your customers	48%
Can measure medium's effectiveness	45%
Gets best results	36%
Delivers upscale customers	36%
Accomplishes ad objectives	29%

A World Without Newspapers?

What if newspapers ceased to exist? Would radio drown in a sea of new revenue? Not exactly. We asked advertisers, "Where would you put your money if you couldn't use newspapers?" The winner? Direct mail with 38%, followed by TV (31%), then radio (26%). No sense bashing newspapers. If you succeed, you'll push adver-

tisers into direct mail and TV!

Results Image Drives Spending

The media that exhibit strong images for results get the retailer's money.

The adjacent chart indicates which medium has the best image for getting results and where the money is spent. Note that 9% indicate radio gets the best results, and 7% say they spent the majority of their ad budget with radio. Direct mail, TV, and newspapers have stronger images for getting results and thus get higher spending.

The Action Plan

Like any perceptual study conducted by a radio station, these research findings should be used to develop a product and marketing action plan for radio. Industry leaders have analyzed this research and developed recommendations for enhancing radio results and telling radio's results story.

Fix The Leaky Bucket

Steve Marx — Chairman of the Center For Sales Strategy, one of radio's leading sales and training consultancies — argues that the findings indicate radio needs to improve its renewal rates and fix its leaky bucket. Marx asserts radio does a good job in sales, but needs to focus on results. Results for new advertisers means renewals.

Marx says that our new business developmental efforts would be a lot more productive if those new clients we snare didn't walk out the back door shortly after coming in through the front. Marx also recommends that radio stations create new positions that focus on ensuring the client's success. Next week, Steve will elaborate on his analysis of the newspaper study and offer strategies for growing radio's share.

Bring Back O.E.S.

Remember Optimum Effective Scheduling? It's time to dust off your O.E.S. book! O.E.S. is a simple scheduling formula designed to calculate the number of commercials needed to get cash register results.

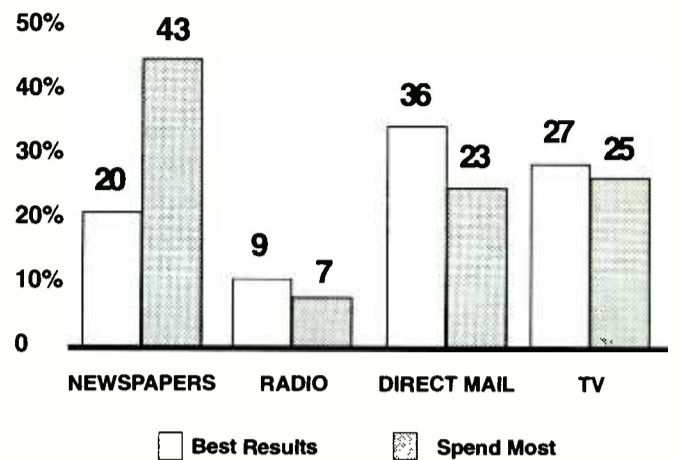
One crucial part of getting results for retailers is running enough commercials to bring prospects in the door! To order your copy of the O.E.S. book and video, call the NAB at (800) 368-5644. (Ask for "Radio Advertising's Missing Ingredient: The Optimum Effective Scheduling System." Item Number: 3630)

New Campaign: Radio Gets Results!

The second part of the action plan is to market the results that radio achieves. Radio should apply its prowess in listener marketing to advertiser marketing. Radio folks are wizards at marketing to listeners.

We annually conduct local research and build an action plan with programming strategies, on-air, and

'Results' Image Drives Spending



Source: Arbitron & Edison Media Research

external promotion. Why can't we do the same thing for our local advertisers?

Why not conduct an annual perceptual study of major local spenders in your market? Why not build an action plan encompassing on-air promotion and external marketing to those local heavy spenders? Approach your local advertisers as you approach your listeners. Understand their perceptions and develop strategies.

The 10% Challenge

Each year, radio spends millions of dollars promoting itself to listeners. Radio spends little promoting itself to advertisers. If radio stations were to take 10% of their listening marketing budget and apply it to lo-

cal on-air and external marketing, imagine the impact on the biggest advertisers in your market!

Proving Radio's Case

We are excited that the Arbitron Newspaper Perceptual Study is helping the industry contemplate strategies to grow radio's share. RAB President Gary Fries has issued a challenge for the creation of 1000 radio success stories. (See box below.)

Radio is now armed with an understanding of advertiser perceptions. Let me know your thoughts and ideas on how to enhance radio's ability to get results for clients. (For a free copy of Arbitron's Newspaper Advertiser Perceptual Study, call your Arbitron representative.)

SHOW US YOUR SUCCESS!

The RAB has announced a new program to collect, document, and publish Radio Success Stories, so that radio sales professionals around the country will have current proof of radio's exceptional ability to deliver results for its advertisers. **We need your Success Stories today!** The sooner we receive materials, the sooner we can confirm, write, and publish this critical new radio marketing weapon. Each Success Story should be approximately one page in length and should be sent to:

Radio Gets Results
The Radio Advertising Bureau
1320 Greenway Drive,
Suite 500, Irving, TX 75038
or toll-free fax back at 1-800-981-3556

DATELINE

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

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

• March 22 — NARAS L.A. Chapter "9th Annual Bowling Bash." Sports Center Bowl, Studio City, CA; (310) 392-3777.

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

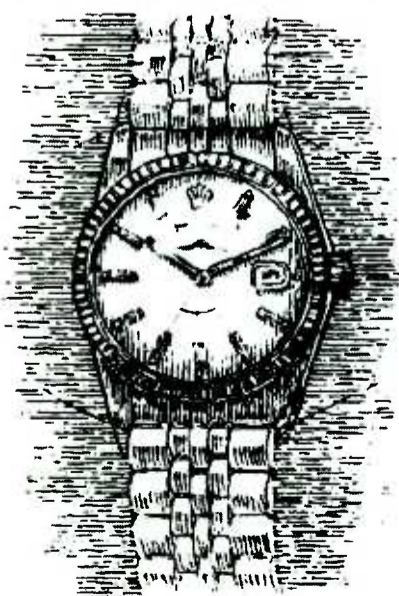
• March 27 (through June 18) — Spring Arbitron.

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

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

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

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



Just a watch.

IMAGE IS EVERYTHING

Pierre Bouvard can be reached at 142 W. 57th Street, New York, NY 10019.

17 Questions To Ask On A Sales Call

By Irwin Pollack

The fact that God gave us one mouth and two ears should be a hint to most salespeople: *Listening* is twice as important as talking — especially when it comes to working one-on-one with clients. The more we learn about their businesses, the more prepared we'll be to help them accomplish their goals.

Here are 17 groups of questions to ask that'll give you the information you need:

1 How much sales growth have you experienced year-to-date? And how does this compare to your initial expectations? Here's your opportunity to assess how pleased your prospect is with business. This also enables you to determine if this prospect sets personal goals, and if they set those goals too high or too low. Always ask yourself where the bar is being set.

2 Specifically, what sort of O.P.M. (Other People's Money) have you been able to tap into for advertising over the past several months? Co-op dollars? Vendor money? Tie-ins with other merchants? This clues you in on whether this prospect even knows what forms of O.P.M. are available, and how creative this prospect is when it comes to tapping into other resources. Perhaps this an area in which he or she could use your help.

3 What are the biggest misconceptions about your business? Begin to determine where the scabs are, and start picking their vulnerabilities. Hint at this fact: Until they overcome misconceptions, word-of-mouth runs rampant!

4 What are some of the most important things that people need to know about your business? Once you have the answers to this question —

“

One of the biggest challenges in selling advertising is convincing retailers that advertising is an investment, not an expense.

”

and its previous counterpart — you'll have a pretty good idea of what copy points are necessary.

5 Professionally, if I wanted to be a hero in your eyes, what would need to be accomplished over the next six months? You're letting them know that being a "hero" is your ultimate goal, and that it'll take six months to accomplish this. And ... you'll be able to determine what the prospect's goals are.

6 What's the profile of your typical primary customer? Don't let them answer you with a simple demographic. Keep digging to determine the qualitative information, too. For example, ask the prospect how old these customers are? How far do they drive to get here? How much do they spend on an average visit? And what seem to be your hot zip codes?

7 If I were to ask the last five people who came in here about your store, what would they say? This allows you to pick up copy points from your prospect's customers. Isn't perception the reality?

8 How many of our (insert your radio station's name here) listeners each week would you like in your store, and how much are you willing to pay to get them in here? With this question, you're putting the wheels in motion that the success — or failure — of the campaign will be partially determined by the degree to which they commit.

9 What needs do you have with respect to recruitment? Product sampling? Signage? Although you may consider all of this to be advertising, many clients break out their marketing dollars into different subsets. Also, you may be bringing up some aspects of marketing that the prospect may have never even thought about.

10 What promotional ideas have you wanted to do in the past, but haven't had the number of staffers that you'd need to accomplish these ideas? Learn the prospect's wish list, then come up with ways to make these things come true.

11 Which areas of your business represent the most potential for growth? An even better way to phrase this is to say, "Let's review each of your business's profit centers. After each, let's assign a number from one to 10 based on potential for future growth." Here's the part of the sales call where you can broach the subject of each of the prospect's different profit centers

Salespeople On The Move

- Leonard Madrid rises from Sr. AE to LSM at KLOS/L.A. Meanwhile, at crosstown KFVB, Fred Taylor joins the local sales team.
- Joe Belshin is now Dir./National Sales for Jacor/San Diego. He previously served as NSM of Jacor's KPOP-AM & KGB-FM/SD.


and determine how much of your energy should be spent with each.

12 What would be the easiest way to drive revenues up another 10%? This question gets right to the bottom line. It also shows your intent to accomplish real results.

13 Let's talk for a second about your past experiences with radio advertising; what was good and what was bad about them? Give the prospect the opportunity to vent any frustrations. Don't you need to know the real truth?

14 Other than yourself, who are some of the other advertising decision-makers for your business? If you're talking with a gatekeeper, asking who's the decision-maker may make this person feel unimportant. Therefore, you want to acknowledge this person's role, but you also want to get a list of the other people involved in the process. Be sure to get everyone!

Irwin Pollack is President of New Hampshire-based **Radio Sales Intelligence**. He consults radio stations and broadcast groups, and can be reached at (603) 598-9300.



15 What's your average sale? This is the first part of the "growth objective."

16 What's your average closing ratio? This is the second part of the "growth objective."

17 In your industry, what's considered a good profit margin? Asking about industry averages prevents you from asking a question that may be too personal at this point in the call.

The Growth Objective

One of the biggest challenges in selling advertising is convincing retailers that advertising is an *investment*, not an *expense*. One way to do this is to show the prospect — on paper — how to turn his or her initial cash outlay into even more of a return.

You can do this by multiplying his (or her) average sale by his (or her) closing ratio. This gives you the *sale value per prospective customer* — even if that person doesn't buy anything.

When you multiply this sales value per prospective customer by your prospective client's average profit margin, you get the *incremental cash value* for each new person who walks into the store.

The Bottom Line

If you divide this incremental cash value for each new person into the schedule that you're proposing (i.e., your prospective client's incremental expense), it'll show your prospective client just how many people need to respond to the campaign in order for him (or her) to get a return on his (or her) investment.

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Rock The Vote Recognizes Radio

By Michael Mango, PROMAX International

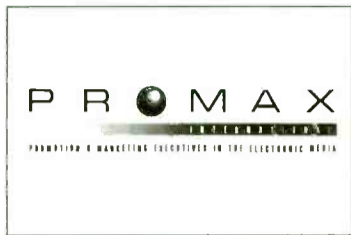
WKQX-FM (Q101)/Chicago and WJMN-FM (Jam'n 94.5)/Boston share the distinction of being the first radio stations to be recognized by Rock The Vote.

The two radio stations were honored at the fourth annual **Patrick Lippert Awards** — hosted by Rock The Vote and MTV — for their successful "Get Out The Vote" campaigns that were part of last year's "Radio Rocks The Vote" program. Until now, awards had gone to individual artists only.

The civic-minded stations were praised for reaching out to young listeners with the message that their votes count. Both on and off the air, the stations made voter registration — and youth participation, in particular — a top priority. All told, Radio Rocks The Vote and its 86 radio partners registered 80,000 listeners in time for last November's elections.

Heavy Metal Treasure

Vancouver, BC's 99.3 The Fox loaded a dump truck with sand, threw in a set of **Metallica** tickets and backstage passes and a few copies of the band's latest disc ("Load") — get the connection? — and let nine listeners loose on a frantic treasure hunt. (Let's hope they remembered their pails, shovels, and sifters, played nice with the other kids, and — above all — had a *load* o' fun.)



Party Hearty

WHQT-FM (Hot 105)/Miami is planning the "Hits And Oldies Family Reunion" — a listener party that the station expects will attract more than 40,000 of its closest friends.

The day-long listener appreciation festival will feature multicultural arts and crafts, food vendors, a lifestyle expo, a sports area, and two stages to accommodate a profusion of musical groups, including the **Isley Brothers**.

The station is giving away thousands of tickets at various locations, and special VIP tickets over the air. A portion of the proceeds generated by the event will go to the **Hot 105 Child Adoption Fund**.

Swingin' Soiree

KROQ/Los Angeles treated 300 lucky listeners to a special screen-

ing of "Swingers," then threw a party for them at the Derby, the art deco nightclub that inspired — and can be seen in — the film. House band **Big Bad Voodoo Daddy** was on hand, as were the **Squirrel Nut Zippers**, to give those taking part in the club's swing dance lessons something to move 'n' groove to.

Safe Seats

KSTP/Minneapolis is airing an important message all year long — 4-to-8-year-old kids are at risk in automobiles. They're usually too big for toddler seats, but too small to safely use a lap/shoulder belt.

The solution, according to KSTP, is the Precision Booster Seat. The station is promoting the use of these special seats with PSAs. Working together with Precision Tune Auto Care, KSTP donated nearly \$4000 to the Minnesota Safety Council to help get the seats to low-income families.

Healthy Helping

The latest **WFBQ/Indianapolis** "Bob & Tom Leukemia Radiothon" netted \$63,000 in 12 straight hours — a new station record. Listeners pledged money to have songs either played or detonated on-air, and Bob & Tom auctioned off some celebrity memorabilia. The big ticket items were **John Mellencamp's** guitar (\$6500) and **Michael Jordan's** jersey (\$3000).

Lincoln Slept Here

WFNX/Boston aired a live remote from Lincoln, MA to prove that anyone with enough bread can book the Lincoln Bedroom. The station offered the presidential suite at a local hotel to the sponsor with the deepest pockets.

Pro:Motions

• **Brian Matthews** is the new Promotions Dir. for **KHTS-FM/San Diego**. He previously served as Promotions Mgr. for crosstown **KKLQ-FM**. Meanwhile, at sister **KIOZ-FM**, Dir./Mktg. & Promotions **Chris Ryan** exits.

• **Irma Molina** joins **KUPR-FM/San Diego** as Marketing Dir. She most recently served in a similar role at **KKHJ-AM**, **KWIZ-AM** & **KBUE-FM/L.A.**

• **Greg Jena** rises to Dir./Mktg. & Promotion at **KDKA/Pittsburgh**. He joined the station in 1987 and has served as APD, News Editor, and Executive Producer.

• **Suzanne Guilliano** is now Eastern Marketing Specialist and **Gene Snook** becomes Western Marketing Specialist at **Katz Hispanic Media**. Guilliano — most recently a Hispanic marketing rep for the American Dairy Association — will be based in NY; Snook, who formerly served as Nat'l AE for *La Opinión*, will be based in L.A.

April Promotional Opportunities

Month-Long Opportunities

- Actors Appreciation Month
- Alcohol Awareness Month
- Cancer Control Month
- Child Abuse Prevention Month
- Confederate Heritage Month
- Dog Appreciation Month
- Fair Housing Month
- Fresh Florida Tomato Month
- Holy Humor Month
- Home Improvement Month
- International Amateur Radio Month
- International Guitar Month
- Keep America Beautiful Month
- Knuckles Down Month
- Listening Awareness Month
- Mathematics Education Month
- Young Child Month
- Multicultural Communciation Month
- Municipal Community Services Month
- National Anxiety Month
- National Fresh Celery Month
- National Garden Month
- National Humor Month
- National Occupational Therapy Month
- National Poetry Month
- National Recycling Month
- National Welding Month
- National Woodworking Month
- Parkinson's Awareness Month
- Prevention Of Cruelty To Animals Month
- Sexual Assault Awareness Month
- Sports Eye Safety Month
- Stress Awareness Month
- Travel & Entertainment Books Month

Special Days & Weeks

- March 31 - April 6** — National Laugh Week
- April 1** — Dollar sign (\$) created (1778)
- National Radio Talk Show Host Day
- Firefighter's Day
- April 2** — First motion picture theatre opened (1902)
- Great Lovers Day
- April 3** — American Circus Day
- Don't Go To Work Unless It's Fun Day
- April 4-6** — Alcohol-Free Weekend
- April 6-12** — National Birth Parents Week

National Garden Week
Egg Salad Week

- April 6** — Mormon Church founded (1830)
- Twinkies Day
- April 7** — Matches invented (1827)
- Television first shown to the public (1927)
- April 8** — Behave Yourself Day
- April 9** — Longest Word Day
- TV Guide's* birthday (1953)
- April 11** — Sexual harassment banned (1980)
- April 12** — Stupid Pet Tricks Day
- World's Largest Trivia Contest
- April 13-19** — National Library Week
- April 13** — World's Largest Hula Competition
- April 14** — Webster's dictionary first published (1828)
- April 15** — Get That Stain Out Day
- First **McDonald's** (1955 — Des Plaines, IL)
- National Hostility Day
- Rubber Eraser Day
- April 16** — Look-alike Day
- National CPAs Goof-off Day
- National Stress Awareness Day
- April 18** — First crossword puzzle book (1924)
- First Walk/Don't Walk Sign (1955)
- April 20-26** — Big Brothers/Sisters Appreciation Week
- National Lingerie Week
- Professional Secretaries Week
- April 23** — New Coke introduced (1985)
- April 24** — Change Your Batteries In Your Car Alarm Day
- National TV Turn-off Week
- April 25** — Abortion first legalized (1967)
- First seeing-eye dog given to owner (1928)
- First state to require license plates: New York (1901)
- Take Our Daughters To Work Day
- April 26** — Largest bank robbery ever (1981 — Tucson, \$3.3 million)

National Crayola Day

- April 28** — Kiss Your Mate Day
- April 30** — National Honesty Day

For national sponsor addresses and phone numbers for any special month, week, or day, contact sales and management trainer **Irwin Pollack** at (603) 598-9300.

Show Us Your Marketing Campaign!

How is your station marketed visually? Care to share your campaign with us?

R&R has started to prepare "Marketing & Promotion Guide 1997," the industry's comprehensive resource to effective radio station marketing for a new era in broadcasting.

The guide will prominently showcase radio's finest visual images from these categories:

- **Billboards, buscards, and other outdoor signs**
- **TV spots (stills)**
- **Bumper stickers**
- **Print ads**
- **In-house publications**
- **Web sites**
- **Station CDs**
- **T-shirts and other merchandise**

Send your materials by April 1 to:

Margo Ravel -R&R
10100 Santa Monica Blvd., 5th Floor
Los Angeles, CA 90067

Materials will be returned upon request.



CAREFUL WITH THAT AXE, YOU GENIUS — **WGLF (Gulf 104)/Tallahassee, FL** uses this classic rock 'n' roll image — a Gibson Les Paul — as its visual identifier.



Just a sneaker.

IMAGE IS EVERYTHING

MUSIC & MOVIES

CURRENT

- **HOWARD STERN'S PRIVATE PARTS** (Warner Bros.)
Single: Hard Charger/Porno For Pyros
Other Featured Artists: Marilyn Manson, Green Day, Van Halen
- **JUNGLE2JUNGLE** (Walt Disney)
Single: It Starts In The Heart/Maxi Priest
Other Featured Artists: Peter Gabriel w/Youssou N' Dour, Jam Nation
- **BOOTY CALL**
Single: Can We/SWV (Jive)
- **JERRY MAGUIRE** (Epic Soundtrax)
Featured Artists: Neil Young, Aimee Mann, Bruce Springsteen
- **MICHAEL** (Revolution)
Single: Through Your Hands/Don Henley
Other Featured Artists: Kenny Wayne Shepherd, Bonnie Raitt
- **LOST HIGHWAY** (Nothing/Interscope)
Single: The Perfect Drug/Nine Inch Nails
Other Featured Artists: David Bowie, Lou Reed, Smashing Pumpkins
- **THE PREACHER'S WIFE** (Arista)
Single: Step By Step/Whitney Houston
- **ONE FINE DAY** (Columbia)
Single: For The First Time/Kenny Loggins
Other Featured Artists: Keb'Mo', Tina Arena, Natalie Merchant
- **WHEN WE WERE KINGS** (Mercury)
Singles: Rumble In The Jungle/Fugees
When We Were Kings/Brian McKnight & Diana King
Other Featured Artists: James Brown, B.B. King
- **DANGEROUS GROUND** (Jive)
Singles: The World Is Mine/Ice Cube
Ghetto Smile/B-Legit f/Daryl Hall (Sick Wid' It/Jive)
Other Featured Artists: Keith Murray, Jay-Z, KRS-One
- **SUBURBIA** (DGC/Geffen)
Featured Artists: Beck, Butthole Surfers, Girls Against Boys

COMING

- **LOVE JONES**
Single: Hopeless/Dionne Farris (Columbia)
- **SELENA**
Single: Dance Medley/Setena (EMI/Latin)
- **THE SAINT** (Virgin)
Single: Out Of My Mind/Duran Duran
Other Featured Artists: Sneaker Pimps, Duncan Sheik, Luscious Jackson

CYBERSPACE

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

Net Chats

JohnTesh, Monday (3/17) at 9pm ET/6pm PT, Prodigy (jump: CHAT).

Nashville violinist **Mark O'Connor**, Monday at 11pm ET/8pm PT, America Online (keyword: LIVE).

"Howard Stern Show" producer **Gary Dell'Abate**, Thursday (3/20) at 10pm ET/7pm PT, Prodigy (jump: CHAT).

On The Web

Hear **No Mercy** live from Houston, Saturday (3/15) at 7pm ET/4pm PT (<http://www.AudioNet.com>).

At 10pm ET/7pm PT that evening, **Cibo Matto** and **Railroad Jerk's** New York show beams out live over the 'Net (<http://www.sonicnet.com>).

Catch a **Beausoleil** show Sunday at 3pm ET/noon PT, and arrive 15 minutes earlier to hear an interview with band leader **Michael Doucet** (<http://www.LiveConcerts.com>).

Spend St. Patrick's Day evening with, fittingly enough, the **Young Dubliners**, cybercast from L.A.'s House Of Blues at midnight ET/9pm PT (<http://www.LiveConcerts.com>).

Listen to **Erasure's** performance at New York's Irving Plaza on Tuesday (3/18), starting at 8pm ET/5pm PT (<http://www.irvingplaza.com>).

MUSIC DATEBOOK

MONDAY, MARCH 24

- 1958/Elvis Presley is inducted into the Army.
- 1986/Lionel Richie wins a Best Original Song Oscar for "Say You, Say Me" from the film "White Nights."
- 1991/The Black Crowes are dropped as the opening act for ZZ Top's tour for repeatedly criticizing tour sponsor Miller Beer.

TUESDAY, MARCH 25

- 1961/Elvis Presley gives what will be his last live show for another eight years.
- 1967/The Who make their American debut as part of Murray The K's Easter show.
- 1976/Jackson Browne's wife, Phyllis Major, commits suicide.
- 1985/Stevie Wonder wins a Best Original Song Oscar for "I Just Called To Say I Love You" from "The Woman In Red." Prince wins one for the score to his "Purple Rain" movie.
- Born: Aretha Franklin 1943, Elton John 1947

WEDNESDAY, MARCH 26

- 1965/Jeff Beck replaces Eric Clapton as the lead guitarist in the Yardbirds.
- 1972/David Bowie convinces Mott The Hoople to stay together by writing "All The Young Dudes" for the group.
- 1977/Elvis Costello releases his first single, "Less Than Zero."

- 1995/Rapper Eazy-E (aka Eric Wright) dies of complications from AIDS.
- Born: Diana Ross 1944, Steven Tyler (Aerosmith) 1948, Teddy Pen-dergrass 1950

THURSDAY, MARCH 27

- 1968/R&B giant Little Willie John, 31, dies of a heart attack while serving time for murder.
- 1986/Sammy Hagar plays his first show as Van Halen's new lead singer.
- 1987/U2 recreate the Beatles' rooftop concert while filming the video for "Where The Streets Have No Name" in L.A.
- 1995/Elton John and Tim Rice win a Best Original Song Oscar for "Can You Feel The Love Tonight" from "The Lion King." Quincy Jones is given the Jean Hersholt Humanitarian Oscar.
- Born: the late Sarah Vaughn 1924, Tony Banks (Genesis) 1950, Mariah Carey 1970

FRIDAY, MARCH 28



The Beatles — playin' the band.

- 1964/The Beatles become the first rockers to be cast in wax at Madame Tussaud's museum in London.

- 1969/Joe Cocker makes his American concert debut, performing at the Fillmore East in New York.
- 1976/Genesis starts its first U.S. concert tour with new lead singer Phil Collins.
- Born: Cheryl "Salt" James (Salt-N-Pepa) 1969

SATURDAY, MARCH 29

- 1973/Dr. Hook finally get their wish as their smilin' faces adorn the cover of Rolling Stone.
- 1979/Eric Clapton marries good friend George Harrison's ex-wife, Pattie Boyd.
- 1985/Madonna makes her movie debut as "Desperately Seeking Susan" premieres.
- 1989/Carly Simon wins a Best Original Song Oscar for "Let The River Run" from "Working Girl." Dave Grusin wins one for scoring "The Milagro Beanfield War."
- Born: Perry Farrell (Porno For Pyros) 1969

SUNDAY, MARCH 30

- 1967/The Beatles are photographed for the "Sgt. Pepper's Lonely Hearts Club Band" album cover.
- 1970/Miles Davis releases his "Bitches Brew" album.
- 1987/Berlin wins a Best Original Song Oscar for "Take My Breath Away" from "Top Gun," and Herbie Hancock wins one for his take on "Round Midnight."
- Born: Eric Clapton 1945, Celine Dion 1968

— Jay J. Levy

ZINE SCENE

Long Live Techno!

Entertainment Weekly devotes 10 pages to support its headline premise: "Rock Is Dead." Among the new artists touted in the sub-story "Rave New World" are Prodigy, Underworld, Goldie, Chemical Brothers, and Utah Saints.

"All the journalists who are getting excited about this 'electronica' revolution, I feel they missed the boat. The stuff that's going on now is a real pale imitation of what was happening five years ago" — Moby ho-hums the trend.

Others providing a more positive spin on the new genre: "To some extent [alternative rock] has become everything it set out to cure" — Reprise Records President Howie Klein.

"What we have now is alternative corporate rock, practically. The energy that emanated from Seattle in the late '80s, early '90s is obviously a five-year-old energy — and in rock & roll, five years is a generation" — Mercury Records President Danny Goldberg.

"I don't know if it's gonna be defined by radio like most pop music is — certainly not in its early stages. The commercial possibilities at some time will catch up to the talent, so you're kind of investing in the future" — Geffen Records President Bill Bennett.

"It's about time. I've been watching [Prodigy] in Europe for awhile and wondering when the kids here would figure that out, because once they do, it'll be all over. We played festivals with Prodigy in Europe and saw 50,000 kids going insane. They're harnessing the same energy Jerry Lee Lewis harnessed in the '50s — and there's a sense of humor with it. I think it's cool; I condone" — DGC/Geffen artist Beck.

No Friend Of Mine

Carlos Leon is seeing red since Madonna has resurrected her friendship with Ingrid Casares. Casares convinced the Material Mom she has slowed down her partying lifestyle, but Leon still thinks she's a bad influence (Star). After an altercation, Michael Jackson has banished his former best friend Bubbles the Chimp to live with 80 other abandoned chimps at a compound at the Angeles National Forest (Star).

"I was the pop guy, the simplistic writer, and Jay [Farrar] was the poetic genius and obviously the main guy in Uncle Tupelo. Why do I care? It's an ego thing. It didn't happen by anyone's grand design. And it should really be listened to like that" — former Uncle Tupelo partner and Wilco founding member Jeff Tweedy vents (Rolling Stone).

Baby Makers, Baby Takers

"Prince's baby didn't have to die!" screams the opening sentence in the National Enquirer story on why police are investigating his baby's mysterious death. Meanwhile, the Star says the police are investigating because of conflicting information on the birth and death certificates.

While Barbra Streisand has accepted son Jason Gould's bachelor lifestyle, she is urging him to adopt a baby so she can help raise it. (Star) The Star also features a page-long story on LeAnn Rimes and how she's still mom's little girl.

Former Mrs. Jackson Lisa Marie Presley is begging Michael to let her raise his baby boy in a normal environment. And according to sources, he's considering it because he admires how she raised her own children. Danielle and Ben (Globe).

Meanwhile, the National Enquirer's article on the baby's birth mother, Debbie Rowe details her agony when Jackson took her little boy after he was born and refuses to let her see the him.

London Calling

"Flattering the worst people and insulting the best, like 'New Wave' when I started out" — Elvis Costello on the term "Britpop" that is used to describe the current music coming from London (Vanity Fair).

Also in the 25-page report on how London got its groove back: Alan McGee — discoverer of Oasis and founder/head of Creation Records — rants, "Pop was bullshit in the '80s. Spandau Ballet. Kajagoogoo. Simple Minds. Phil Collins. The Jesus and Mary Chain [McGee's first signing to Creation] were one of the first real bands that said, 'Fuck you, we've got attitude.'" —

A Real Firestarter

"He would actually light his farts by putting a match or a little butane lighter near his butt and you'd see an explosion" — school buddy Scott Passeser recalls the good old days with Howard Stern (Globe).

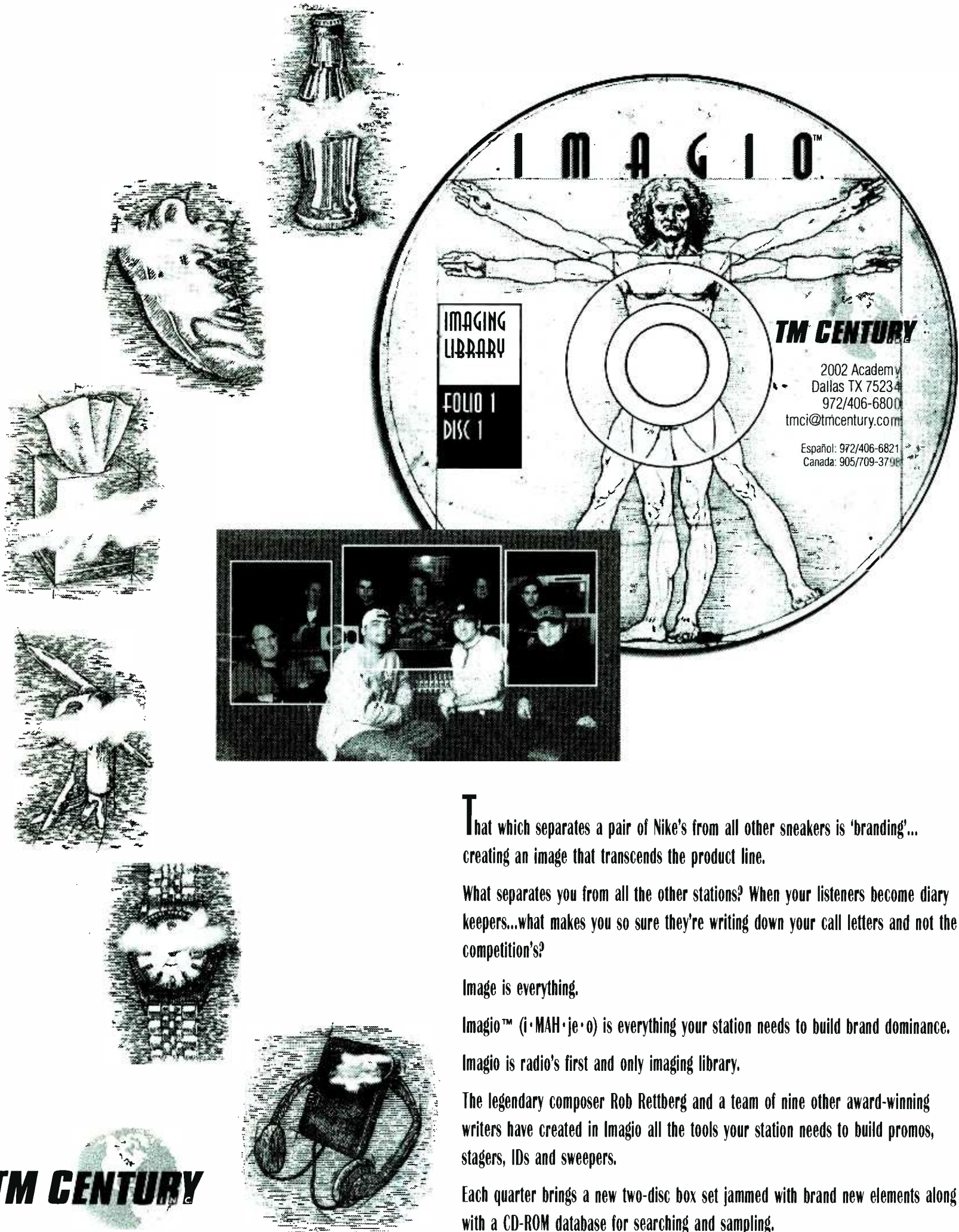
Speaking of fire, Shania Twain's sister, Jill, has been arrested for setting fire to an ex-boyfriend's property (National Enquirer).

Finding Good In Evil

"Yeah, I'm classically trained, but I'm not really very good at it. And anyway, there's a Shakespearean quality to Pig Vomit — he's kind of in the evil lingo mold" — Paul Giamatti, who plays Howard Stern's nemesis in "Private Parts" (Entertainment Weekly).

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.

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 - WJJS/ROANOKE
 - WOCQ/OCEAN CITY

SALES EXPLOSION

SOUNSCAN SINGLE 31-17!



Stern's 'Parts' Leads Weekend B.O.

Howard Stern's "Private Parts" netted \$14.6 million in its opening weekend, making it the week's top money-making flick. The film opened on about 2100 screens and, not surprisingly, it did much better in his radio markets than elsewhere. "Parts" grossed a respectable \$6836 per screen nationwide, but in his hometown of New York, the per-screen was \$20,627, and in metro L.A. it reached \$15,875. Dallas came in at \$5885 per screen.

Incidentally, the winner of last week's "Private Parts' Box Office" contest is... (drumroll please) ... a tie! Congrats to Boston U communications student (and loyal R&R ONLINE surfer) Mark Shneyder, who guessed \$15 million, and rock journalist Mike McCann, who pegged the film at \$14.2 million.

Stern's foray onto the silver screen is certainly the most prominent role a personality from radio's modern era has landed. Just to be sure, ST's crack research staff scanned R&R's vast archives to find these other personalities who had speaking parts in motion pictures:

- **Wolfman Jack** — "American Graffiti." Until Stern's screen debut, this was the most significant role for a radio personality in a major picture ... mainly because the legendary howler played *himself* as a DJ.



Wolfman Jack

- **Rick Dees** — He also played a jock. Not himself, but a KFWB/L.A. '50s-era jock in "La Bamba." Dees also had a role in "Music City."

- **Ron Lundy**: He wasn't pictured, but his voice as a WABC jock provided a memorable backdrop for Jon Voight's arrival in New York City in "Midnight Cowboy."

Other radio types who've appeared in movies:

- **Doug Banks**: "Fear Of A Black Hat."
- **Scott Beach**: "Stand By Me," "Mrs. Doubtfire."
- **Cousin Brucie**: "Dirty Dancing."
- **Don Cox**: "Blues Brothers."
- **Alan Freed**: "Rock, Rock, Rock," "Mr. Rock & Roll."
- **Don Cannon**: "Rocky."
- **Steve Cochran**: "Drop Dead Fred," "Grumpy Old Men," "Little Big League."
- **Elvis Duran**: "Die Hard 3."
- **M.G. Kelly**: "Magnum Force," "A Star Is Born," "The Buddy Holly Story."
- **Larry King**: "Lost In America."
- **Moby**: Voiceover in "Talk Radio."
- **Charlie Tuna**: "Rollercoaster."
- **Real Don Steele**: "Death Race 2000," "Grand Theft Auto," "Eating Raoul," "Rock & Roll High School," "Kiss Meets The Phantom."
- **Jay Thomas**: "Mr. Holland's Opus."
- **Jim "Poorman" Trenton**: "Heathers."
- **Sunny Joe White**: "Eddie & The Cruisers II."

Jacor-ARS? Not In Near Future!

Rumors of Jacor merging with American Radio Systems "have been blown way out of proportion," Jacor President Randy Michaels told R&R. But keep your eye on the ball: Michaels said the groups are talking about some swap deals that would clear up their respective Department of Justice woes. Although they're not talkin' marriage with ARS, Jacor would "love to merge with another group as long as it would be a rational merger," Michaels said.

Arbitron Clips Hawk's Wings

Arbitron has reissued Denver's Fall '96 numbers, thanks to a Classic Rock KKHK-FM (The Hawk) listener, a couple of T-shirts, and a revealing diary mention.

It all started innocently enough, recalls Tribune/Denver Dir./Programming & Ops. Scott Taylor, when the station received a call from 43-year-old Lois Todd saying she "loves the station and it plays great music." Todd also happened to mention that she "received some sort of survey in the mail," but Taylor said she never mentioned Arbitron to the air talent who took her call.

Well ... it turns out good ol' Todd

Continued on Page 22

Rumors

- Lots of chatter about the format futures of two stations in the land 'o latte. There are a couple of rumored possibilities for Entercom's recently acquired KIRO-FM/Seattle. And is EZ's (soon to be ARS's) Rhythmic AC KBKS (Kiss 106) considering a move to CHR/Rhythmic under new PD Mike Preston?

- Has WPLJ/NY PD Scott Shannon's phone been ringing off the hook from several CHR/Hot AC MDs lining up for an interview to replace Preston?

- Is former KHTC/Phoenix PD (and current consultant) Tom Watson pondering several opportunities — one of which includes programming and another an expansion of his current consulting group?

- Is ex-KJMN/Denver PD Mark Feather an interview away from replacing Dan Bowen as PD of crosstown CHR/Rhythmic KQKS?

They Stand ALONE

MARCH 25TH



Aaron digs an iridescent vibe.

Oedipus prefers California punk.

Bob, strictly on the female tip.

And Tim glams it up on
a regular basis.

The Offspring

Kula Shaker

Chantal Kreviazuk

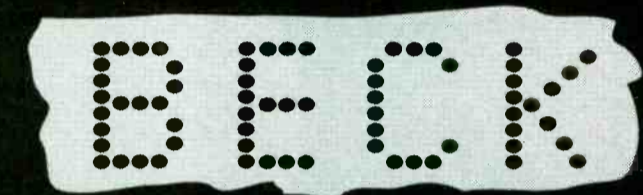
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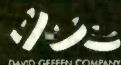
35 TOP 40 STATIONS IN 2 WEEKS:
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WYKS, KSMB, WFBC, WYCR, WTWR,
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Continued from Page 22

thanked KKHK for the T-shirts in the "comments" section of her Arbitron diary! Said diary was inevitably discovered during a review session after the rating period.

An embarrassed Taylor said the station routinely sends dozens of T-shirts every week to fans of the station, "and we didn't think anything of it ... we regret that

happened, and we had no intention to influence any listener."

But Arbitron chose to exclude Todd's household anyway. New numbers were reissued last week; Taylor said the station was docked about three-tenths of a point among women 35-44, without Todd's help.

Veteran programmer **Casey Keating** has left **KIOI (K101)/San Francisco** to start **Keating Media Services**, effective April 4.

Rumbles

- **WQHT (Hot 97)/NY** Retail Researcher **Al Barry** is promoted to morning show producer. Barry takes over for **Wayne Mayo**, who segues 'cross-the-hall to sister **WRKS**.

- With an opportunity to move to L.A. to concentrate on both his TV and radio careers, **KYLD/SF** nighttimer **Jo Jo Wright** segues to overnights at Jacor's **KIIS/L.A.** Also, look for midday jock **Billy Burke** to go international with his weekly syndicated retro show "Dance Traxx" in Japan.

- Look for a new **KOIT/San Francisco** PD to be in place by the time you read this. Interim PD **Suzy Mayzell** returns to her international consultancy when her replacement (from San Diego) is announced. For an update, check **R&R ONLINE**.

- **WEND/Charlotte** APD/MD **Kim Monroe** exits for the MD chair at **KNDD/Seattle**.

- **WBHJ/Birmingham** afternooner **Rex In Affect** segues to Production Director/MD/middayer **Deja Vu** picks up afternoons.

- When the dust settles, look for **Americom's KTHX/Reno** to relocate 100 miles west to the Sacramento suburb of Fair Oaks under new owner **Susquehanna**.

- **Premiere Radio Networks** Regional Marketing Director **Stacey Dorf** exits.

- **Russ Williams** becomes Group PD for **Osborn Communications'** Tuscaloosa, AL stations: **WACT-AM & FM & WTXT-FM**.

- Now that **Federated Media** has officially acquired Classic Hits **WFWI (The Fort)/Ft. Wayne**, sister **WBYS** OM **Darrin Arriens** and GM **Bob Schutte** have added their respective duties at The Fort.

- **Rock WRXK/Ft. Myers** boosts Asst. PD **Matt Mangus** to PD. He replaces **Greg Gillispie**, who left last month to join **McVay Media's Burkhart/Douglas & Associates** as President.

- **WRCQ/Fayetteville, NC** is **Howard Stern's** newest affiliate.

- **C.J. Ryan** becomes OM/Programming for **Root Communications'** **WAKT-FM, WDRK-FM, WPFM-FM & WRBA-FM/Panama City, FL**.

- **91X/San Diego** afternoon driver **B.C. (Brian Christopher)** segues to Active Rock sister **KIOZ** in the same slot, replacing the exiting **Todd Kelly**. **Shauna Moran** is named **KIOZ Promotions** Director.

XTRA/L.A. Signs On

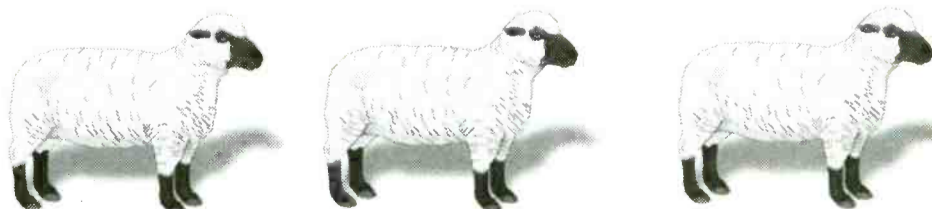
KIIS-AM/Los Angeles officially unveiled its new all-Sports format on Monday (3/10) as "XTRA Sports 1150." The station — which has already lured Dodgers baseball (effective next season) and UCLA coverage — will feature "The Big Show" with **Steve Mason** and **John Ireland** in mornings via simulcast from **Jacor** sister **XTRA-AM/San Diego**, along with "The Fabulous Sports Babe," **KIIS-FM** morning sidekick **Vic "The Brick" Jacobs**, **Jim Rome**, **Bob Golic**, and "The Sports Gods."

It's official: **KKLQ-FM (Q106)/San Diego** morning duo **Jeff & Jer** will cross the street and return to work with former GM **Bob Bolinger** and former PD **Tracy Johnson** at Hot AC **KFMB-FM (Star 100.7)**. They're expected to start sometime after their current deal expires April 25. ST also learned that the current **KFMB-FM** morning team has been presented with a deal to stay with the station.

SFX has bought concert promoter **Sunshine Promotions**, which promotes concerts in Indiana, Kentucky, and Tennessee. SFX is set to close on Indianapolis Classic Rocker **WFBQ** and Alternative **WRZX**.

Continued on Page 24

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Continued from Page 32

Caribou Communications has purchased Alternative **KDEO/Honolulu**, terminated the staff, and relaunched the station as "Hawaii's New 102.7" with a Rhythmic AC format. **Jamie Hyatt**, PD of Caribou's CHR/Rhythmic **KQMQ**, is one of KDEO's acting PDs, along with sister **KPOI** PD/morning driver **Brock Whaley**.

After 25 years on the air, **Paxson's WIOD/Miami** will drop its nightly Sports/Talk program. This comes after crosstown rival **WQAM** hired 'IOD hosts **Jeff DeForrest**, **Jim Mandich**, and **Kim Bokamper**.

MJI VP/Programming Bill Wise exits to pursue other opportunities.

Aerosmith donated an autographed guitar, **Eddie Money** and **Richard Marx** gave cash, and other celebs joined **WKRC/Cincy** morning drivers **Brian & John Jay** for "Floodstock," a 24-hour radiothon that raised money for the **American Red Cross** and victims of the Ohio and Licking River floods. **WRQK/Canton, OH** also raised thousands from listener contributions.

Thanks to **Iguana** recording artists the **Nickelbag**, who wowed the crowd with their Wednesday (3/5) performance at the world-famous **Club R&R**. Thanks also to Work recording artist **Dan Bern** and **Vanguard** recording artists **Venice**, each of whom performed similar feats at their Thursday (3/6) **Club R&R** shows.

Penhallow Re-Signs With 'RIF

Twenty-seven-year **WRIF/Detroit** PM drive host **Arthur Penhallow** has re-inked with the station amid speculation that he might jump ship to new crosstown Active Rocker **WYST**. Local press claimed that a public (and expensive) meal between Penhallow and **WYST** officials quickly convinced 'RIF to seal the deal.

Fresno authorities have dropped murder charges against former **KMPH-FM/Fresno** reporter **Steven Diddy**, who last October confessed to the killing of a two-year-old boy. Diddy later recanted his confession and spent several months in a mental hospital. The Fresno DA declared there is insufficient evidence to prove Diddy's guilt.

RADIO RECORDS



1

- **Chris Conley** chosen **KHH/Denver** PD.
- **Jacor's Cincinnati Jumps: Jim Richards** OM of **WOFX** and **Brad Hardin** PD of **WEBN**.
- **Nate Bell** becomes **WKKV/Milwaukee** PD.

5

- **Thorn-EMI** purchases **Virgin Music Group** for \$1 billion.
- **Kevin Smith** selected **WNEW-FM/New York** VP/GM.
- **Buzz Van Houten** hired as **WLLZ/Detroit** Station Manager.
- **Gregg Tatum** tapped as **KFWB/Los Angeles** PD/Exec. Editor.
- **Dave Lange** lands at **WCKG/Chicago** as PD.

10

- **Larry Crandall** chosen **KOA/Denver** PD.
- **Scott Sherwood** set as **WOCL/Orlando** PD.

15

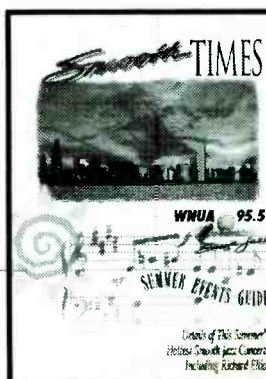
- **Bob Wood** elevated to **Algonquin Broadcasting** VP/Programming.
- **Gregg Peterson** boosted to **WBBM-AM/Chicago** VP/GM.
- **Steve Weed** planted as **KMJM/St. Louis** PD.
- **George (Harris) Hawras** named **WYNF/Tampa** PD.

20

- **Alan Goodman** appointed **KXXK/Denver** GM.
- **Bill Clay** elevated to **KNAC/Long Beach (Los Angeles)** PD.
- **Howie Castle** chosen **WIFE/Indianapolis** PD.
- **Norm Winer** joins **KSAN/San Francisco** for evenings.
- **ABC** purchases **WMAL-AM & FM/Washington** for \$16 million.

Records

- Congrats to **London Records' Bill Carroll** on his elevation to VP/Promotion.
- **Elektra** Northeast Regional Promo **Matt Levy** picks up East Coast Regional Promo duties for **Priority**, based out of NYC.
- **Network 40** Radio Editor **John Kilgo** leaves to join **Crave** as Southeast Regional Promotion Manager, based out of Atlanta.
- Look for **Work** to pick up all of **MJJ Records** promotion, marketing, and publicity duties in coordination with **MJJ VP/Promotion Patricia Bock**.



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DIRECT MARKETING FOR RADIO

WORK UPDATE



RE:

JAMIROQUAI > Virtual Insanity

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the track and the video from the album:
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Spinning at: KITS KNRK CIMX WFNX
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 KCHZ KKDM WEQX KMTT
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 WNFZ WBTZ WDST and many more

Major City U.S. Tour in May: Seattle, San Francisco, L.A., San Diego,
Denver, Dallas, Houston, New Orleans, Atlanta, N.Y.C., Philly, Boston



Airtime

Continued from Page 1

ber, NAB President **Edward Fritts** predicted that free time or significantly discounted spots would be "the first issue out of the box in 1997."

At that time, speaking during NAB's annual meeting in Los Angeles, Fritts said, "I have no quarrel with Congress if they want to change the manner in which political campaigns are financed. I do, however, take great umbrage with the idea of confiscating broadcast time to subsidize political campaigns."

"I have always held the belief that the concept of lowest unit rate was wrong. But what's worse is the idea that we would have to provide mandated free time — or time discounted at 50% off lowest unit rate — as an incentive to passage of campaign reform. If a station wants to voluntarily provide free time, that's its privilege, but the government has no business confiscating broadcast time for political attack ads!"

Bill On The Books

Fritts's message apparently fell on deaf ears, at least with Senate Commerce Committee Chairman **John McCain** (R-AZ). In January, McCain and fellow senators **Russ Feingold** (D-WI) and **Fred Thompson** (R-TN) introduced the Bipartisan Campaign Reform Act of 1997, which bans soft money contributions and provides free and discounted TV time to candidates who voluntarily limit their spending. The proposal — which McCain stressed is negotiable — includes a provision giving political candidates 30 minutes of free TV time and the right to buy radio time at a 50% discount from the station or network's lowest established advertising rate.

McCain said Tuesday that such reform will help "level the playing field" for political campaigns, adding that he sees "a rising tide of American cynicism that will force reform."

"What's necessary is for broadcasters to accept — no, not just accept, they need to embrace campaign reform and free airtime," former CBS anchor **Walter Cronkite** told the group. "Only then can we bring back democracy to our republic."

Television was the primary focus of the day's discussion "because that's where all the bucks go," **Free TV For**

Straight Talk Coalition Exec. Director **Paul Taylor** told R&R. "But the same rules should apply to radio, generally speaking."

Taylor's views match those of **Hundt**, who believes it is likely that radio broadcasters will be expected to adhere to campaign reform rules, particularly those attempting to secure digital audio radio service (DARS) licenses.

Kennedy's Legacy

The event's linchpin was "Free Television for Presidential Candidates: The 1996 Experiment," a report by the University of Pennsylvania's Annenberg Public Policy Center, which analyzed the use of free airtime offered by five major broadcast networks to 1996 political campaigns. The 21-page analysis found the spots "contributed positive discourse and useful information to the campaign." However, it also noted that "most registered voters did not recall seeing even one free time segment."

Clinton argued, "We have to do something to improve our political system and the way it works around election time." Noting that free access to the airwaves was first proposed by President **Kennedy** in 1962, Clinton said today's politicians "have to raise larger and larger sums of money for the medium that matters most." He will encourage Congress "to pass campaign finance reform" this year, he noted, because the regulations are "two decades out of date."

Clinton told reporters he intends to talk about campaign reform and political access to the airwaves as he travels throughout the country over the next several weeks.

Hundt Backs Politicians

Hundt, in justifying his position, explained, "The spiraling cost of campaigns forces our office holders — not to mention their challengers — to devote an ever-increasing amount of the time they should be spending on the public's business to raising funds. In 1996, at least \$660 million was spent by candidates and parties seeking seats in the House or Senate. If the average Senate campaign now costs \$4.5 million, each senator must raise at least \$14,000 each week of their six-year term to pay for it."

"As part of this reform, the FCC should also review its other rules that govern candidates' access to the

media, such as the lowest unit charge rule, equal access, and political attack rules," **Hundt** said. "Requiring broadcasters to provide time for political discourse is within the FCC's public interest authority. Time and again, the FCC has relied on its mandate to 'act in the public interest' to impose similar obligations on broadcasters."

McCain's press secretary, **Nancy Ives**, told R&R that McCain is "waiting for floor action" to get his reform bill on the Senate calendar, then hoping that "public pressure" will help get the 60 votes necessary to move the proposal along to the House. Last June 26, a similar bill died when it fell four votes short of action.

Butler

Continued from Page 1

Sony Music Entertainment President/COO **Thomas Mottola** said, "Allen and his team have taken our Nashville division in new directions, ranging from the discovery and development of new talents to establishing **Mary Chapin Carpenter**, **Patty Loveless**, **Collin Raye**, and **Joe Diffie** as four of the most esteemed and respected voices in country music. He is committed to our artists and has the ability to help new talents reach their full potential."

Butler commented, "There is still huge potential out there for the growth of country music, and I'm proud to be in a position to help worthy talents see their dreams fulfilled. I appreciate the confidence and trust that **Tommy** and [Sony Music Exec. VP] **Michele Anthony** have shown in me and our entire Nashville team and the opportunity they have provided with this promotion."

Butler joined the label as Exec. VP/GM in November 1993. He spent 1989-93 with **Arista/Nashville**, where he was VP/Promotion & Artist Development before he left to join Sony. Prior to that, he spent 12 years at **RCA** in a variety of sales and promotion capacities.

Butler also confirmed the **Monument** imprint would soon be revived under the Sony/Nashville umbrella as a country label. It will have its own promotion staff, with support coming from the existing Sony/Nashville structure. "Having plenty of Monument catalog as support is a great way to start a label," **Butler** told R&R. "Being able to repackaging its great music from the past gives you an advantage over any other new labels."

Music on Monument includes **Jeannie Seely** and **Billy Walker** from the mid- to late '60s, **Henson Cargill** from the late '60s, current **SOR** President **Ray Pennington** from the early '70s, and **Larry Gatlin** from the early to late '70s.

Butler also confirmed the launch of **Lucky Dog**, whose initial releases will include live albums by non-mainstream country acts **David Allan Coe** and **Asleep At The Wheel**. The label will later sign new, cutting-edge, roots country acts. **Lucky Dog's** walk is expected to begin in a couple of months.

Finally, **Butler** intimated that a pop/rock-leaning label might also be in Sony/Nashville's long-term future. He told R&R that **Mottola** was allowing him "a lot of latitude and autonomy," with only one caveat: "Do whatever you want to do — just don't [screw] up."

Deal

Continued from Page 1

operates five FMs and three AMs there and is at the FCC limit. CBS will continue to own **KMOX-AM/St. Louis** as a stand-alone.

• **Entercom**: Cashes out of San Francisco after some 15 years and gains entry into St. Louis for the first time.

• **Bonneville**: Acquires a third SF signal, having already owned an AM/FM combo. **Bonneville Int'l President/CEO Bruce Reese** said he's still pondering possible new formats for **KPIX**.

ABC 'REVs Up

ABC Radio — which owns and operates **KDIZ-AM**, **KEGE-FM** & **KQRS-FM/Minneapolis** — has agreed to buy crosstown Alternative triplecast **KCFE-FM**, **KREV-FM** & **WREV-FM**. The company has taken over programming of the **Cargill Communications** stations — located at 105.7, 105.1, and 105.3, respectively — through time brokerage agreements. The sale is expected to close this summer.

ABC Radio President Robert Callahan remarked, "We hope to see a strong return on investment in this acquisition and all others we pursue."

The trio flipped to Active Rock Tuesday afternoon (3/11) under the new handle "X105." **KEGE Asst. PD Wade Linder** is acting PD, with programming direction also coming from **KDIZ**, **KEGE & KQRS OM Dave Hamilton**, and **KEGE PD John Lassman**.

KDIZ, **KEGE & KQRS President/GM Mark Steinmetz** — who assumes those duties at X105 — noted, "These new stations will provide a unique and diverse format for the Twin Cities. We have been surveying metro listeners, and they have requested a harder Rock format — and we are happy to deliver it."

X105's core artists will include **Van Halen**, **Rush**, **AC/DC**, **Soundgarden**, **Metallica**, **Aerosmith**, **Pearl Jam**, and **Ozzy Osbourne**.

WNNX

Continued from Page 3

gral to the station's growth. Now she'll assume responsibility for the programming, talent, and music while reporting to me."

Fram — who joined 99X seven years ago — noted, "Having been with 99X since its inception, this is the most rewarding experience of my career. **Susquehanna** has given me the opportunity to have the best of both worlds: staying on the air with the 'Morning X' and programming **WNNX**."

Hoffman

Continued from Page 3

morning host at the former **KULF/Houston** and has held airshifts at crosstown **KIKK** and **KMJQ**. In related news, **KNUZ** & **KQUE** have added **Jones Satellite Networks' Music Of Your Life** format for selected shifts.

McMann

Continued from Page 9

added, "I honestly couldn't be happier. Working for Jack is the jackpot ... no doubt. Our whole department is incredible. **Jive Records** is so consistent with great music, so what more could I ask for? **Joe** and the **Backstreet Boys** are going to guarantee another great year, so I'm fired up. Life's good."

Ridenour

Continued from Page 3

Urban Promotion, a position he held since 1995. He joined the label in 1993 as Sr. Director/Urban Promotion. Prior to that, he was **Capitol Records' Manager/West Coast Promotion** in 1992 and Director/National Rap Promotion between 1989-91. He also was co-President of his own independent label, **Mainframe Records**.

"It's always self-fulfilling to receive recognition for a job well done, but coming from Clive — the premier record executive of our time — makes this a special event in itself," said **Ridenour**. "I look forward to excelling and helping to continue with **Arista's** success."



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EXECUTIVE ACTION

Continued from Page 9

people can expect from us in the adult area."

Hamby previously was VP/A&R for **A&M** and, prior to that, spent 13 years at **Epic** and **Columbia**.

JSN Welcomes Clifton As Rock Alternative OM

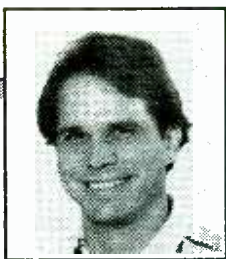
Former **KXPK/Denver PD Doug Clifton** has officially been named OM of **Jones Satellite Networks' Rock Alternative** format. **Clifton** — who also is handling an on-air shift for the format — succeeds **Bryan Schock**.

A 15-year radio industry veteran, **Clifton** also has programmed **KBCO/Boulder, CO**. His other experience includes an MD stint at **KAZY/Denver** and airshifts at **KILO/Colorado Springs**, **KKQK/Omaha**, and **XTRA-FM/San Diego**.

"Doug's reputation in the Alternative radio community is impeccable," remarked **JSN VP/Programming & Operations Phil Barry**. "His background and success with **KXPK** and **KBCO** — as well as his experience with research — have been very well regarded in the industry. The format is exploding, and we could not have been more fortunate than to land a person with Doug's credentials."



Clifton



STEVE WONSIEWICZ

The Return Of Roots Rock

■ Dedication to traditional sound opens doors for new crop of southeastern acts

Be true to your roots. That's the common thread that surfaces when examining the growing airplay for southeastern rock bands such as **Matchbox 20**, **Cravin' Melon**, **Third Day**, **Sister Hazel**, and others.

At first glance, it's easy to confuse what's taking place with these rock bands and simply call it a post-Hootie & The Blowfish boomlet — the music is somewhat similar. Yet it goes much beyond that: It's about the resiliency and appeal of well-crafted rock songs that hit dead-center at a format and then cross over.

"It's a mistake to categorize these [emerging southeastern] artists simply as post-Hootie bands," Mercury VP/A&R **Jim Fouratt** observes. "I don't think any artist would want to be identified that way because it goes much deeper than that. There is something about the heartland market that resonates a love of rock 'n' roll in the Tom Petty sense."

What drew Fouratt to Cravin' Melon was the band's songwriting ability. "Their music style is not what I personally identify with, having been a club promoter in the northeast and having done other things. Yet I was struck by the songs and what they were about. In this downsized American economy, the values that these bands, Mellenkamp, and Petty have are very similar: jobs, relationships, security, hope, and partying. With Cravin' Melon, there was a value system there that touched me; it was one I thought would cross over just like the best of rap, pop, or country."

Break it down to the basics, says Fouratt, and "these conditions are pretty universal. That's why 15-35-year-old middle Americans can identify with these bands." Because the music is so universal, it's not surprising that everybody seems to be in a rock band; and many of the groups probably have hit radio songs in them. The \$64,000 question is finding which band can sell platinum.

Fouratt continues, "The bands we're talking about all have strong regional bases but are not very well-known outside of their market. They travel around, play the colleges and the club circuit. They don't appeal to the college and indie rock crowd as much as they do to the Friday night good-time rock 'n' roll crowd. But that's not a negative to me.

"I saw Cravin' Melon play a few times and saw they had a real fan base and demographics that were very appealing. Given the shape of today's market, it's very difficult to

break a new band — retail is having problems and record companies are cutting back on developing new artists because of the economic picture. You have to make sure the fan base isn't hyped."

'Starts & Ends With The Music'

As with any genre, it's a double-edged sword when it comes to comparing newcomers to the genre's great stylists and innovators. If the music isn't up to par, the band is seen simply as a copycat; if they strike a chord, they are viewed as the real deal who can carry the torch.

Universal Director/A&R and staff producer Bradley Kaplan remarks, "When kids buy close to 10,000 copies of a local band's record, you have to pay attention to that. It means there's something more going on than just the die-hard fans buying the record.

"As for Sister Hazel, it wasn't about signing a band because they sounded like somebody else. If anything, our concern — and fortunately this didn't play out much because the band has grown — was that we didn't want to invest in a band that was 'derivative.' And they definitely don't want to be perceived that way, either."

In working to break from the pack, Kaplan says, "Obviously it always starts and ends with the music. But in between there are a wide array of variables — some we can control as a team and others we can't. The number one thing that is out of our control is people's perception. We can do our best to let people know what these guys are all about, and that's everything from letting them do all the press they can to visiting radio. It also includes working radio at different formats, not letting them be seen only as a Rock or Adult Alternative band.

"It's roots rock and it's a slice of southern life mixed with a more universal perspective lyrically. But we in the industry — radio, records, and the media — often overanalyze the music. We have to remember why people buy records. When we were fans, we probably didn't buy albums because the band played a certain sub-genre of music. We bought them because we identified with the song or the artist. And we often bought

records from groups because the music was somewhat familiar and struck a chord.

"There has to be a connection beyond the song, especially in rock 'n' roll. Pop, for instance, is a little different beast. It's much more song- and video-driven. This genre is much more about artist development."

That connection takes time. "We know these types of records don't react the same way a **Merrill Bainbridge** song is going to react at pop," Kaplan adds. "Frankly, we don't need it to react that way. We need it to get people calling in and asking about the band, getting them to see the shows — and then seeing the big sales spike when it all happens."

'The Flavor Is Really Strong'

On the radio side, alternative-leaning CHR/Pop **WDCG/Raleigh PD Kip Taylor** agrees that pop rock has remained a staple for many people's musical diet. "It's always been there and has remained popular even while pop music goes through its different cycles. It all boils down to rock 'n' roll — a guitar and three chords and a melody. For some reason, though, there have always been a lot of great pop-rock bands in this part of the country. You could go out every night of the week and hear that sound, whether it's a cover band or one of the local or regional acts."

The growing national recognition of the new group of southeastern bands is proving to be an interesting challenge for programmers like Taylor. "It hasn't gotten to the point of saturation, but we're being careful not to go overboard. There are a lot of great bands on the air; the flavor is really strong.

"Cravin' Melon is doing very well for us. We just started playing **Matchbox 20**, who have a terrific debut album — great pop hooks and nice variety. They've put their own spin on the music. **Emmitt Swimming** — a band out of Virginia who has a great album — is another that I'm excited about this year. There are probably a dozen bands we could be playing. The question is: How far does it reach into the mainstream? We're a little left-of-center than most CHR stations. But we're comfortable that we reflect what our audience expects to hear, so we have to be careful in how much we play.

"We don't want to be in the situation of a few years ago when there was so much of that kind of music on the air, especially all the hits from Hootie, that the station became too one-dimensional. It's somewhat unfair from their point of view for me to do it, but from our perspective we're trying to keep as many listeners as we can. We need that balance."



Bradley Kaplan

Play It Again, Man: Springsteen, Chapman Singles Catch Second Wind

By Jay J. Levy

When quality music that once was overlooked comes back to life, it always seems as if some type of justice has been served. Two songs currently finding themselves in that hopeful position are **Bruce Springsteen's** "Secret Garden" and **Tracy Chapman's** "Smoke And Ashes." Both are deep, involving songs about the difficulties of love and intimacy; both were released in the final months of '96; and both were basically ignored by radio and the public ... until now.

'Garden' Growing

As some may recall, "Secret Garden" received only sparse airplay when **Columbia** released it off of Springsteen's "Greatest Hits" LP in late '95. When filmmakers added the song to the movie "Jerry Maguire," **KKRZ/Portland PD** and die-hard Springsteen fan **Ken Benson** was so moved by the tune (and its use in the film), he was inspired to take action. Benson called the movie studios, requested dialogue drops from the film, went in with his producer **Matt Jones**, and intermingled moments of the movie with the song itself. "Five or six days" later, they gave birth to "Secret Garden: The Z100 'Jerry Maguire' Mix."

Why expend so much energy for one song? Benson explains, "Being such a Bruce fan, I thought it would be something we could play and get a little reaction on. We put it on the air on a Tuesday afternoon, and by Wednesday afternoon it was the most-requested song at the station. We received phone calls from radio stations across the country daily, and still do. Some people still don't even have it yet."

Columbia Sr. VP/Promotion Jerry Blair describes the label's point of view on the song's unique path: "We began to work the single from the 'Jerry Maguire' soundtrack, and it was getting airplay in various marketplaces at the end of last year. After Ken Benson made this mix, the record started to pop. This mix has served as a vehicle to help get the song exposed."

What's the plan for "Garden" from here? Blair responds, "Right now we're talking about putting out a cassette single of the regular version. It will be available as soon as it can be produced, sometime in the next three to four weeks. Some programmers are splitting up the plays between the original and the 'Maguire mix' versions of the song to avoid burn."

"Secret Garden" debuted at No. 41 on last week's CHR/Pop chart (**R&R 3/7**).

Tracy Chapman also is beginning to see new life in one of her songs: "Smoke And Ashes." Chapman's "Give Me One Reason" was an undeniable, across-the-board smash last year. But the less-than-stellar performance of her follow-up, "New Beginning," seemed to have blunted her new-found momentum. In turn, response and support for "Ashes" — one of the most potent and affecting songs on her album — came back tepid at best.

Then came Chapman's five Grammy Award nominations. Not missing a beat, **Elektra/EEG** regrouped and repackaged "Ashes" with the validation of the Grammy stamp behind them. And so far, so good: A growing number of stations are re-adding the record, and plays have increased enough for the song to be taken out of recurrent status and put back onto New & Active.

Why "Ashes" again? "Because it's a tremendous song!" exclaims **Elektra Sr. Director/Top 40 Promotion Don Coddington**. "We didn't get everybody the first time around. The music climate and competition at the time didn't allow programmers to truly embrace the record. **WDGC/Raleigh** has been playing 'Ashes' since November, and it continues to be a top-five hit for them — and one of their best-testing records ever.

"At a handful of other stations, including those in Atlanta and Tampa, it's top three in callout research week after week. It's relentless. With the momentum and visibility of the Grammys, we thought it was time to re-address 'Ashes' as a good shot for Pop radio."

Will "Ashes" follow in "Garden"'s footsteps and crack the Pop chart too? Stay tuned. As Blair put it, "If a song's a hit, it always rises to the top. It doesn't matter how long it takes, some smart person will find it."

Jay J. Levy is R&R's CHR Asst. Editor.

RR LAUNCHING PAD

Pop Rests Easy Over Reaction To 'Insomnia'

Just how far is electronica moving into the mainstream? The market will get good insight into that courtesy of **Arista** and British act **Faithless**, whose new U.S. single, "Insomnia," is getting airplay at a growing number of marquee CHR stations.



Faithless

While several key Alternative outlets (**KITS/San Francisco** and **KNDD/Seattle**) have been playing the track on specialty shows, tastemaker CHRs like **Rhythmic WPOW (Power 96)/Miami** and **Pop WIOQ/Philadelphia** have become early believers on the single.

Faithless centers on UK producer **Rollo** and female DJ/producer **Sister Bliss**, veteran artists who long ago paid their dues in the British club scene. Joining them on the album "Reverence" — which originally was released last year on **Cheeky Records** in the UK to glowing reviews — are **Jamie Catto** and **Maxi Jazz**.

WPOW PD **Kid Curry** comments on why he decided to add the single: "We've had a very good track record with quirky dance songs. **Art Of Noise** and **Enigma**, for instance, worked very well for us. We're always looking for new dance songs which have that feel and stand out on the station."

Curry agrees the demo is vibin' on the "poppier" electronica. "I don't know if this kind of music definitely is going to be the next wave, but my feeling is we're heading in that direction. The song is pulling down plenty of phones. We put it into early call-out, and it kicked in the first week.

"And even though it's an aggressive record, we're looking at **Prodigy's** 'Firestarter' and started rolling that into the dance show. Are we playing a lot more electronica? No, but there is a place for the music on our station."

At WIOQ, PD **Glenn Kalina** says one spin during the station's "Cue It Or Screw It" generated 62 requests for the song in one week — 95% of which were favorable. Prior to that, the track only received mix-show airplay. "It's one of the few songs that has broken out of the mix shows," Kalina says. "That doesn't happen much anymore.

One of the more recent examples was the dance mix of **Everything But The Girl's** "Missing."

Kalina agrees there's something going on with pop electronica: "When something pulls down that kind of phones you have to pay attention to it." As to appeal, he adds, "It crosses demos. It started with the adults, who were turned onto the song at the clubs. Now the kids are into it, because that's who mostly listens to 'Cue It Or Screw It.' To me, the song is the essence of what 'Q' is all about."

In setting up the record, Arista Manager/Club & Mix Show Promotion **Danny Coniglio** says the label serviced two **Armand Van Helden**-produced remixes — one vocal and one dub version — to the street nearly three months ago. "The record has tremendous credibility in the clubs. It's been a buzz and tastemaker kind of thing for

quite a while. Because of that energy, it trickled to the mix shows and is now starting to surface at radio. It takes a long time for these kinds of records to break from the streets. Some take as long as nine to 10 months, so we are well ahead of the game."

VP/Promotion **Ken Lane** adds, "This is a perfect example of our departments working together. Danny's been overseeing the clubs and mix shows at Pop and Dance, while Director/National Alternative Promotion **Tom Gates** has been working the Alternative shows. We're all working toward a common goal, which is to break this group from the streets and mix shows at a multiformat level. It's pretty basic. These guys are pop stars in the UK, and Arista believes the same thing can happen to them here."

The album hits retail on March 17.

Third Eye Blind Leads 'Charmed Life'

Summer might not be here yet, but Alternative believes the time is right for dancing in the streets. Just take a look at how well the format embraced the poppy guitar-driven single "Semi-Charmed Life" by Elektra quartet **Third Eye Blind**.

Two weeks ago the newcomers racked up an impressive 39 adds, with major-market stations such as **WHYT/Detroit**, **KDGE/Dallas**, **WHFS/Washington**, **WFNX/Boston**, and **WNNX/Atlanta** officially reporting the song for the first time.

That's on top of early adds by **KROQ/Los Angeles**, **KITS/San Francisco**, and **KOME/San Jose**.

The early results bode well for Elektra, which signed the San Francisco band in a heated bidding contest. **WHYT (The Planet) MD Alex Tear** remarks, "When I first got the single I knew we had to find a slot given the texture of the music we are playing. There are two or three hooks in the song. You're humming it after the first or second listen.

"It's also a happy song. People have enough traumatic experiences going on in their lives. If they can pop on the Planet and get a smile or smirk on their face, then we know we've done our job."

Tear also likes what he hears on the rest of the album. "It's not disposable music. There is some real depth to the album. It isn't the kind of record or band we'll digest for one song and then move onto something else. There's potential for longevity at the format."

KDGE MD Mike Peer agrees. "I can sum it up: the **Spin Doctors** meet **311**. I'm serious. It has the fun sing-song of 'Two Princes' and the rap of 311, which gives the song and group its credibility."

Peer continues, "The record also comes along at a good time. The weather's great here; it's in the 70s, so it works well with the way people are starting to feel. It also blends well with a lot of what we play. You can put it between a song like the **Talking Heads'** 'Burning Down The House' and the **Toadies'** 'Possum



Third Eye Blind

Kingdom,' and you have a great set."

To get things going at radio, VP/Alternative Promotion **Matt Pollack** says Elektra kept it simple. It serviced the track to Alternative early in the year and introduced the band to the format at a recent trade show. "That really started the ball rolling," says Pollack, who credits **KROQ** and **KITS** with championing the single early on. "The audience reaction was phenomenal when we played it during a panel. We're trying to build on that buzz."

Pollack says the band currently is talking with several promoters about a spring/summer tour. The band's self-titled album goes to retail on April 8.

MUSIC NEWS & VIEWS

Elektra To 'Load' New Metallica CD?

Word filtering from the **Metallica** camp is that a new album could be in the stores by the end of the year — perhaps as early as November. Nothing's official yet, but it appears the **Elektra** hard rockers have tons of material left over from the session for "Load," which originally was going to be a double album. The band will complete an exhaustive world tour at the end of May, take some time off, and then enter the studio.



Metallica

Spice Girls Make UK History (Again)

Congrats to the **Spice Girls**, who made pop music history in the UK when the group became the first act to have its first four singles reach No. 1 in the country's sales charts. The latest release — the two-sided "Mama"/"Who Do You Think You Are?" — debuted at the top spot. The three previous hits to achieve that feat were "Wannabe," "Say You'll Be There," and "2 Become 1."



Spice Girls

Other artists who scored three debut number ones are **Gerry & The Pacemakers**, **Frankie Goes To Hollywood**, **Jive Bunny**, and **Robson & Jerome**.

Add **ROAR** — Revelations Of Alternative Rhythms — to the list of alternative rock tours springing up around the country. Preliminary plans are for the tour to begin around June. Artists said to be performing include



Iggy Pop

Sponge, **Iggy Pop**, **Linda Perry**, and the **Reverend Horton Heat**. The tour is being sponsored by Skoal smokeless tobacco.

Studio Update

The **Rolling Stones** reportedly are talking with **Babyface** about producing a couple of tracks on their forthcoming album. **Don Was** and the **Dust Brothers** also are said to be joining the party ... Look for a new studio album from **Blues Traveler** in the next few months. The band is in Bearsville Studios putting the finishing touches to the disc ... Scottish rockers **Del Amitri** are close to finishing work on their new album, which is slated to be released on **A&M** in July ... **Capricorn** alterna-funksters **311** started work on their new album, appropriately enough, on 3/11. The band is eyeing an August 5 release for the new disc.

Release update: And now for something completely different — **Arista** has released for the first time on CD four "Monty Python" albums. The titles are "Matching Tie And Handkerchief," "Monty Python And The Holy Grail," "Live At City Center," and "Contractual Obligation" ... British rockers **Primal Scream** will release in the UK two new singles in May and an album in June. The first track, "Kowalski," goes to retail on May 5; "Star" drops on May 27. Joining the band, who recorded the title song for the movie "Trainspotting," are reggae/dub star **Augustus Pablo** and **Andrew Weatherall** ... **For Squirrels** have changed their name to **Subrosa** and will release the new album "Never Bet The Devil Your Head" in early June ... **Epic** will release a live album featuring material from the G3 tour, which starred guitar slingers **Joe Satriani**, **Steve Vai**, and **Eric Johnson**. The trio plan to tour again this summer.

Music buffs take note: "You've Lost That Loving Feeling" became most played song on performing rights organization **BMI's** roster. The track, which the **Righteous Brothers** took to No. 1 in 1965, has bested the **John Lennon/Paul McCartney**-penned "Yesterday," which held the top spot for over a decade.

Finally, Rock & Roll Hall of Famer and R&B legend **LaVern Baker** died on March 10 at the age of 67. Baker, who had continued performing despite having both legs amputated because of complications due to diabetes, recorded such hits as "Tweedle-Dee," "Jim Dandy," "Bop-Ting-A-Ling," and "I Cried A Tear."



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KBXX/Houston 621,900 cume



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WJMH/Greensboro 226,800 cume

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*Arbitron, Fall '96 total cume



CHR/RHYTHMIC TOP 50

MARCH 14, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	2	2	1	AALIYAH One In A Million (<i>BlackGround/Atlantic</i>)	1588	1655	1695	1806	37/1
13	12	5	2	BLACKSTREET Don't Leave Me (<i>Interscope</i>)	1570	1402	1105	1005	40/3
4	3	3	3	MONICA For You I Will (<i>Warner Sunset/Atlantic</i>)	1567	1588	1605	1590	36/0
2	1	1	4	SPICE GIRLS Wannabe (<i>Virgin</i>)	1567	1696	1776	1706	31/0
12	9	6	5	MARK MORRISON Return Of The Mack (<i>Atlantic</i>)	1488	1332	1210	1073	33/5

Reliable charts. Accurate information.
R&R listens and responds to Radio ... and Records!
Thank you for your continued support.

What Do Winning Radio Stations Have In Common?

By Holland Cooke/Edison Media Research/McVay Media

That premise was the goal of the Edison Media Research/McVay Media study that yielded "The Seven Habits Of Highly Successful Radio Stations," which was published here last year.

Taking the concept one step further, we again commissioned Edison to zero in on News/Talk. This time we did what researchers call "a correlation study":

- First we polled a representative sample of News/Talk stations in the Top 100 markets, asking programmers 158 questions about their stations. Edison President **Larry Rosin, Mike McVay**, and I brainstormed every variable we could imagine:

"Where are you on the dial?" "How old are your call letters?" "Do you carry Dr. Laura?" "Play-by-play?" "Traffic reports?" "How

many per hour?" "Which hours?" You name it, we asked it.

- Then we correlated the answers to station ratings (12+ numbers are shown here).

We ended up with a "database," facts vs. the perceptions that station research typically gathers. In other words, rather than examining *listeners*, we looked at *stations*. Then we compared what stations do with how they perform in the ratings.

Now, by cross-referencing data, we can answer tactical questions as particular as:

- "Of News/Talk stations with a seven share or higher, during which

hours do they air traffic reports?"

- "How many times per hour in morning drive?"

- "Do those who are **Rush Limbaugh** affiliates air traffic reports during Limbaugh?"

There were eight headline-level findings. One was Market Size. The smaller the market, the fewer the stations, the higher the average share. A pie's a pie: The fewer the slices, the larger the slices will be.

Remember, this is pure data. So feel free to consider Market Size a "control question," and regard the remaining findings as "The Seven Habits Of Highly Rated News/Talk Stations," the attributes with the highest correlation to highly rated stations.

1. Rush Limbaugh

Not surprisingly, Talk radio's top-cumming show is the top trait the winners have in common. And vice-versa. Top-rated stations have negotiating clout with syndicators and can *get* the best shows. The average share of stations with Limbaugh: 6.5; without: 4.1.

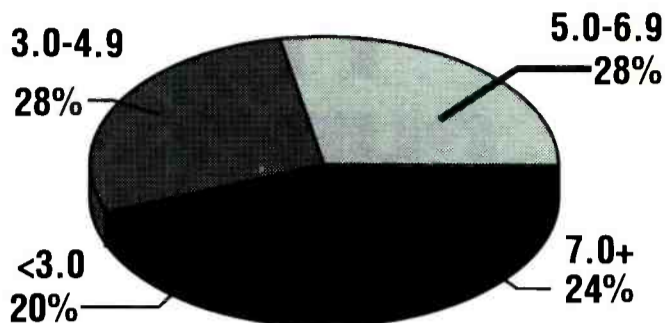
2. Years With Current Call Letters

Makes sense, since radio listening is habit and call letters are *Arbitron's* coin of the realm.

This also speaks to heritage. Many of today's winning AMs were once Top 40 stations, then evolved through Full-Service to News/Talk. And those trusted call letters where fortysomethings used to listen for their own no-school announcements are now where they listen for their kids' no-school announcements.

Station Ratings

12+ Rating: Summer/Fall 1996



Stations with call letters unchanged for 50-75 years averaged a six share; fewer years, a 4.3 share.

3. Paul Harvey

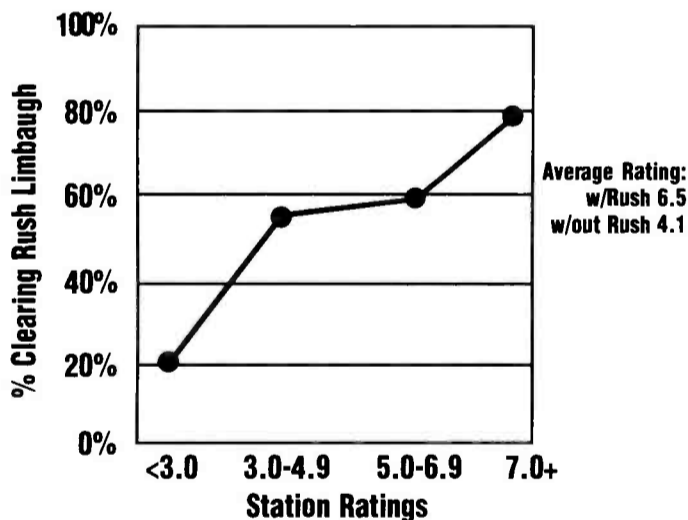
Stations with: 6.6; without: 4.5. Like Limbaugh, this is a franchise that helps get ratings, and ratings help get.

4. Years With Current Morning Voice

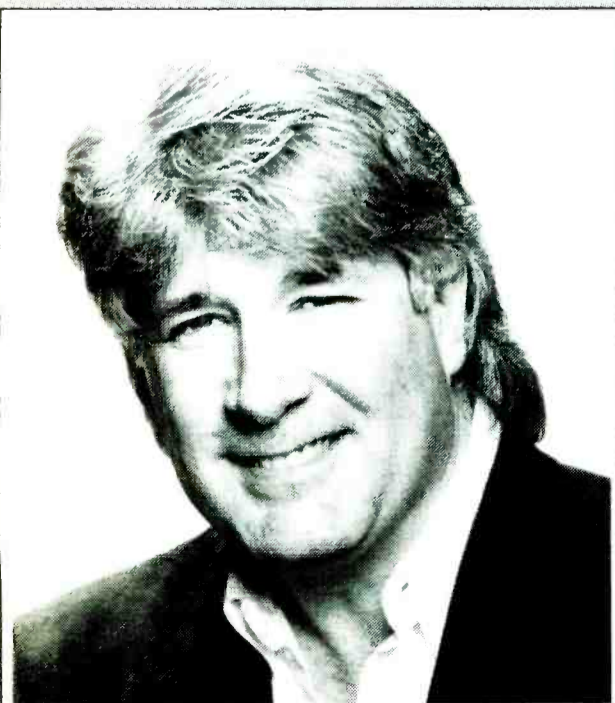
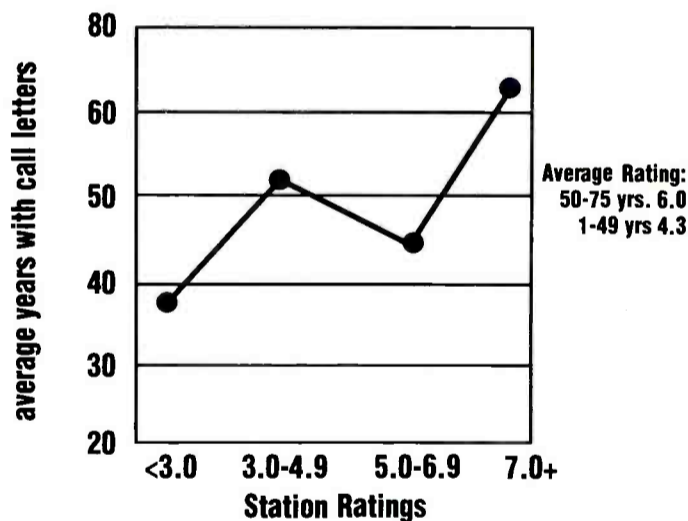
Specifically, how long a station's morning voice has been its morning voice, not how many years he/she has been on the station since many morning hosts formerly held other shifts.

Continued on Page 32

Rush Limbaugh



Years With Current Call Letters



Some of the finest Talk stations in the country have VRINKED!!

WOR, WBAL, WBAP, KCMO, KSTE, KFBK, WWRC have called on **BRIAN WILSON** for vacation relief when their stars were on vacation, down with the flu or being audited! With ISDN studios in the Logic Free Zone (Washington, DC) and a 30 year Major Market track record that runs from Houston to New York, Brian is as close as your phone! Call him up and he can be on your air in 30 minutes or less. It's that simple and he's **that** good. Call Jeff Beauchamp, Tyler Cox, Dave Bernstein if you want to "check him out" - or call **410-825-0775** and ask for the **SPECIAL PACKAGE**.

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Although others have tried, no one has come close to capturing Dr. Grant's unique delivery style and special bond with listeners. She is a practicing licensed psychologist, but don't be afraid of her Ph.D. - she provides both clinical and common-sense solutions with candor and compassion, while never losing sight of the entertainment value of radio.

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What Do Winning Radio Stations Have In Common?

Continued from Page 30

Where the principal morning voice has been in place eight years or higher, the average share was 6.5; seven years or less, 4.6.

5. Tom Leykis

This is what researchers call "a negative correlation." But it is not an unfavorable review of the "Tom Leykis Show." Leykis affiliates surveyed tend to be "David" stations (average 3.4 share) rather than "Goliath" (5.6).

We use flamboyant Leykis just this way at various clients who are News/Talk challengers seeking to sound hotter than more established programming down the dial. Were we to take this same measurement in another year or two, as the show accumulates a following, it could likely change.

6. G. Gordon Liddy

Stations with: 4.2; without: 5.6. Like Leykis, the G-Man is often the act of choice for stations that don't clear real-time competitor Limbaugh.

7. CBS Radio NFL Package

At the time, the money Rupert Murdoch spent stealing the NFL from CBS-TV sounded astronomical. When you look at how it changed the TV affiliation landscape in Fox's favor, it was a bargain. CBS Radio avoided making the same mistake, and our research confirms the value of this franchise.

As programming, this package is regarded by many stations as an operational convenience, and sales departments often bundle it with other sports inventory. This data

How The Survey Was Conducted


- Questionnaires mailed January 1997 to 157 program directors at Top 100 market News/Talk stations
- Questionnaires completed by 98 program directors
- 62.4% response rate
- Asked questions regarding 158 station characteristics

speaks on behalf of listeners: NFL fans who can't be near TV and find it convenient to be able to listen to the games that TV has promoted so heavily. Radio stations with the games (average share 6.2) are slightly higher-rated than stations without them (5.2).

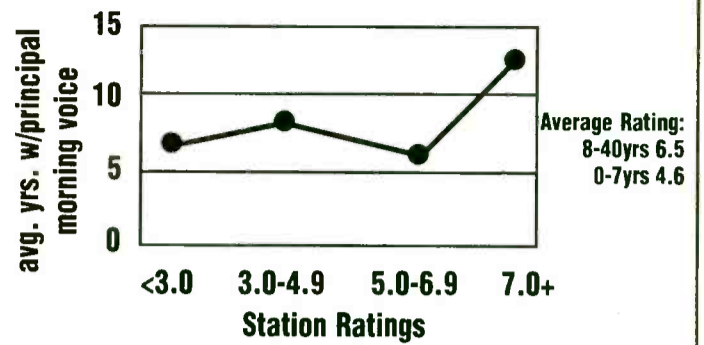
Among the many other results is one of particular interest to News/Talk stations, whose stock in trade is interactivity. If you don't have an in-studio fax machine, e-mail address, and web site, get all three — quickly. Data demonstrate that these are all tools the highest-rated stations are using.

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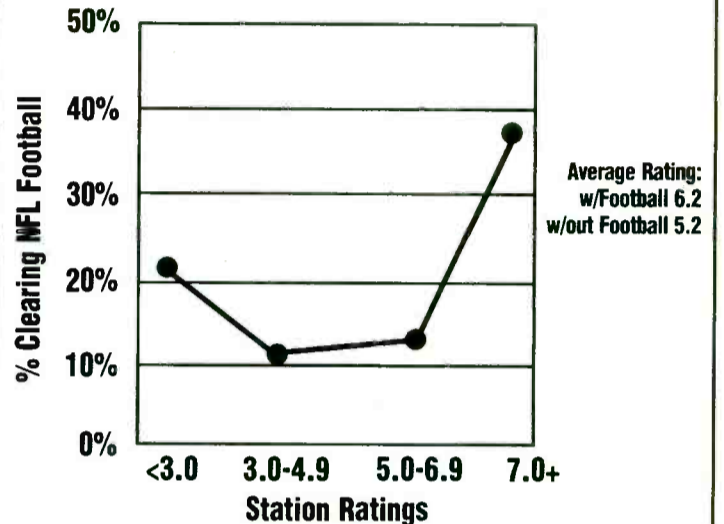
Holland Cooke is McVay Media's News/Talk specialist. He can be reached at (202) 333-8442.



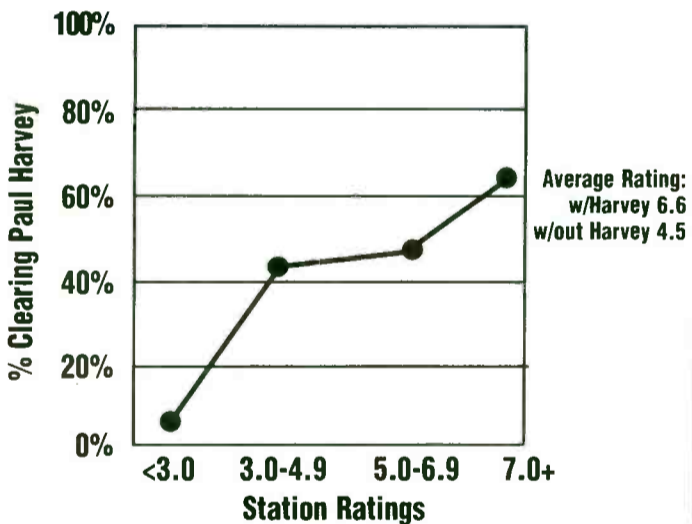
Years With Principal Morning Voice



NFL Football/CBS Radio



Paul Harvey



HEAD TO HEAD — Former New York City Mayor turned author/talk show host Ed Koch (l) stopped by the Westwood One Studios to visit WW1 Entertainment's G. Gordon Liddy and talk about his latest endeavors.

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JOAN RIVERS

On Radio Five Days a Week

Joan on WOR: She's the talk of the town



Joan Rivers (with beloved dog Spike) is New York's newest radio star. She's now heard nightly from 7 p.m. to 9 p.m. on WOR (710 AM).

WOR

RADIO NETWORK

Make Joan Rivers the talk of your town! Call Rich Wood or Marc LoPonte at 212-642-4533 or Skip Joeckel in our Western office at 719-579-6676.

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ABOUT an hour into Joan Rivers' first radio show for WOR-AM on Monday an enthusiastic caller phoned in to let Rivers know just how much fun she was having listening to the new program.

"I'm not watching 'Jeopardy!' [anymore]," gushed Helen from Long Island. "I'm going to listen to you from now on."

Any New Yorker who enjoys good radio would be well-advised to follow Helen's lead. That's because after just three days on the air, Rivers—already a veteran of stand-up comedy, TV talk shows and home shopping—has established herself as a dynamic and powerful presence in talk radio.

"I have a lot of opinions," Rivers told listeners within seconds of beginning her first 7-9 p.m. show. I think there are no manners any more. Never mind Ebonics -- kids should learn to speak English! And I think a taxi driver should say thank you when you give the [s.o.b.] a tip."

Rivers was just getting warmed up. Betraying very little nervousness, radio's newest star plunged mouth-first into two hours filled with smart conversation, strong opinions --- and lots and lots of the biting wit for which Rivers has become famous.

When a caller dissed Lily Tomlin's physical appearance, Rivers didn't miss a beat. "You should have seen her before [becoming a star]," Rivers snarled. "Lily Tomlin looked like she was hit by a truck and it backed up." She even took on WOR, humorously chiding station execs for being too cheap to give her a dressing room or spend real money on non-generic theme music (I hate that music! That's got to go!)"

The fearless Rivers was equally blunt with her first in-studio guest, asking "Private Parts" star and Howard Stern's sidekick Robin Quiv-

RADIO REVIEW

By Josef Adalian

ers about her dreadlocks. "How do you keep them clean?" Rivers queried, later telling Quivers that her "breasts look good."

About the only flaw in Rivers' first-night performance was that Rivers, a classic fast-talker, stumbled over her words occasionally.

That minor problem went away by Tuesday night, when Rivers kicked off her second show by blasting immigrants who don't speak English.

While her opinions on the issue of immigrants and other issues often seemed to dovetail with those of her WOR lead-in --- firebrand yakker Bob Grant --- Rivers has two things Grant

"The Joan Rivers Show"
Weekdays, 7-9 p.m. on WOR (710 AM)
★ ★ ★ ½

doesn't; Flexibility and a keen sense of humor.

Rivers clearly believes everything she says, but she expresses herself in such a way that those who disagree with her don't feel uncomfortable opposing her point of view. You can almost imagine Rivers changing her mind on the air if a caller made a persuasive argument.

"Just because you're wrong and I'm right doesn't mean I'm not willing to listen to your opinions," Rivers told one listener who disagreed with her.

And even as she's railing against the topic at hand, Rivers frequently throws in non-partisan quips to lighten the mood. Her main goal is to provoke and entertain --- not make you throw your radio out the window.

Can Joan Rivers Talk? Can she ever.

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**"All my jocks have asked where I got such great
stuff..it's a great service."**

DAVE RICHARDS, WRCX/CHICAGO

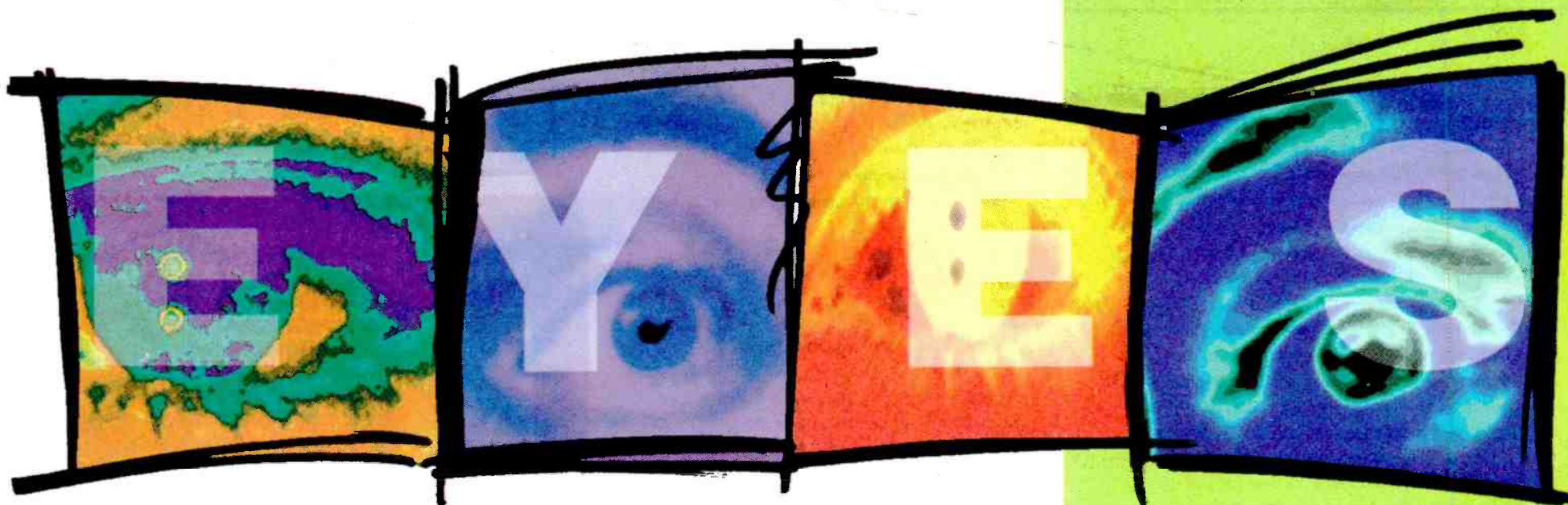
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THE
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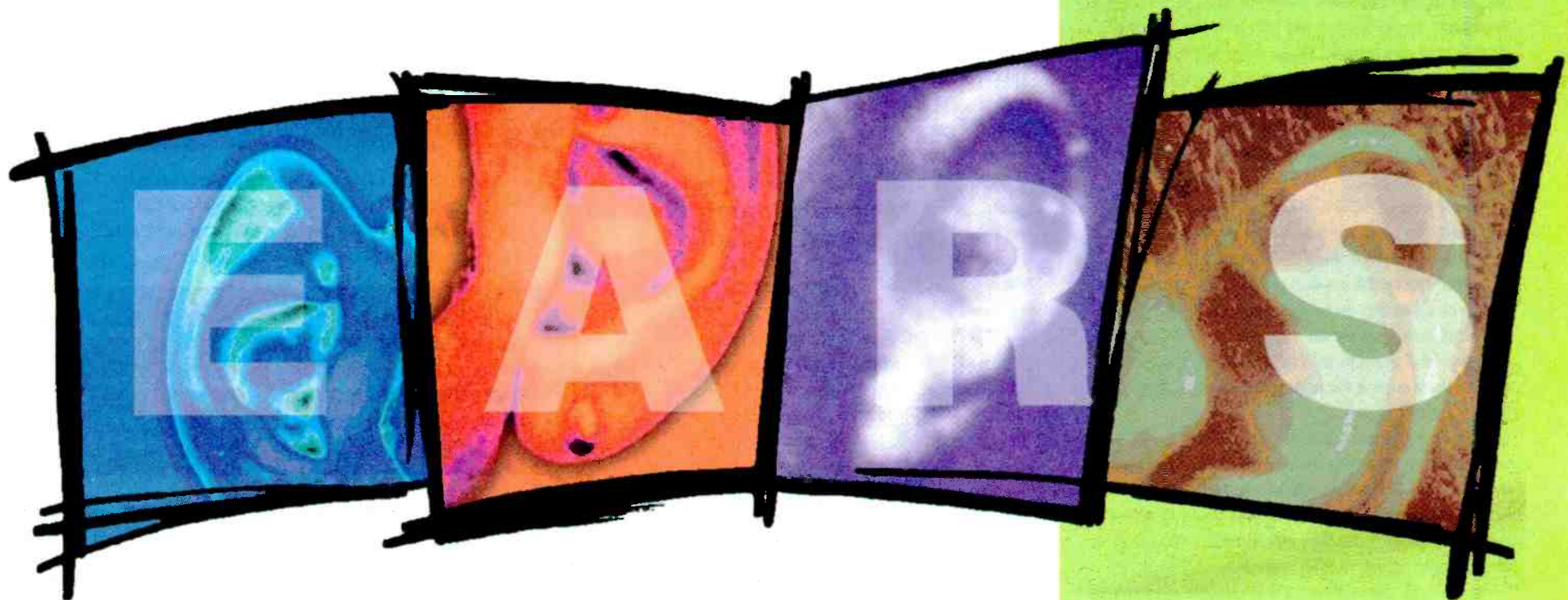
Very little relief was afforded in 1996, not from superstar records counted on as "saviors" nor from the heartless ratings gods. Every problem the format had was magnified. Every failed record's unrealized potential was exacerbated to brutal degrees. Many programmers practically developed a "siege mentality" to withstand the pressure. It's hard to overstate the need for constant vigilance in Alternative.

Our theme, "The Alternative Vision" (subtitled "Eyes And Ears"), represents that thinking, as well as the continued need to find great music and the occasional truth. In this special we talk to industry leaders, seeking insight and answers meant to enlighten and illuminate those involved with, and interested in, the Alternative universe.

On the radio front, a centerpiece interview with KROQ/Los Angeles's Kevin Weatherly prefaces chats with leading Alternative sound-seeking music directors and image-making marketing directors to determine what we will (and will need to) hear and see in 1997. On the record end, we converse with Trauma Records' Rob Kahane and offer views from A&R experts like RCA's Bruce Flohr and Geffen/DGC's Mark Kates. From the artist perspective, U2 manager Paul McGuinness shares the stage with format icons David Bowie and Depeche Mode.

Welcome to R&R's second Alternative special.

The last year has been challenging for the format, to say the least. After a meteoric run through the early '90s, Alternative is facing a multitude of pressing issues — from flanking attacks by Active Rock and newly conceived Alternative AC to the maturing of its existing target demographic and artists.



Throughout 1996 the Alternative format wrestled with the growing pains that sprouted when it became the most-talked-about format of the '90s. Once regarded as just an active niche format, Alternative experienced a rapid growth explosion that raised expectations, sometimes unfairly so, about just how dominant a left-of-center format with such forward thrust could become.

By its very name, Alternative was created as a reaction to '80s mainstream radio approaches that had become tired and predictable from the rock perspective and increasingly ethnic-oriented on the pop side. Few could have accurately sensed how incredible the pent-up demand for something different, challenging, and responsive to contemporary tastes had become back in 1991, when artists like **Nirvana** and **Pearl Jam** were catapulted to mega-stardom. Fewer still were ready to marshal the forces of that explosion to provide for controlled, constant growth. Like a phoenix, the format rose up to the sun, bringing programmers, artists, and labels along for the ride.

Somewhere during 1996, burnt feathers started hitting the ground. Ratings peaked and, in some cases, began chronic downward trends. Record label sales of the format's anointed heroes fell far short of overall expectations. Format competitors determined which parts of Alternative's riches were appropriate to embezzle and reached out to grab them forcefully. Owners who had begun to establish annual fiscal quotas based on the burst of popularity in recent years were not going to passively accept anything less. Something had to give.

Now somebody has to give more.

Throughout 1996 I had conversations with both the most battle-tested veterans and uncertain novices in the format, talking about what was happening and what was yet to come. By year's end, I wrote a series entitled "Is Alternative Dead?" that generated incendiary industry feedback. It was enlightening to watch — from the perspective of "The Industry's Newspaper" — how those articles were individually interpreted. Foes and fair-weather friends were revealed by their negative assertions that, yes, the format was over. Confused, faithless proponents wondered aloud if indeed the end was near.

Then I began to bear witness to an increasing number of determined supporters who refused to say die. These true believers generally shared a common dedication to developing the vision of great and challenging new artists. These were not the musical elitists who had set an earlier false tone of "hipper-than-thou" provincialism in this format. They were open-minded, dedicated professionals who would work through the calamity to preserve the format's ideals.

None of these devotees were deluded dreamers. Invariably, they knew many of the problems the format faced were unavoidable and had to be endured. The problems that required deeper thinking and tireless energy to be solved would be faced with these fighters' best shots.

Those who thought the battle was over had better look to their corner for new guidance. The Alternative fight is far from over.

There's a simple reason for that. There are still passionate, vital artists who continue to produce new music meant to challenge false preconceptions. Much is made in this special about trends that will affect the marketplace — be they electronica's challenge or a rock and rhythmic fusion embrace.

In the end, the real focus is on people who refuse to accept the compromises of the status quo. No one

has given us the signal that music, particularly rock music, has lost its promise and potential. No one, not even the most self-aggrandized industry authority, has that power.

The power of music is much greater than that. And those truly dedicated to Alternative know it.

Eye And Ear Exam Schedule

We chose the theme "Eyes And Ears" because we wanted to interview people involved in finding, then developing and, ultimately, exposing alternative music. The motivation being that we are constantly on the lookout for the new trends — both lifestyle and musical — that will affect the target audience in the most profound way.

A lot of this Alternative special is about perspective: how people in different facets of our industry view Alternative and how their actions influence what it is we see and hear.

We spoke with people involved with A&R to find out what they sensed was emerging on the musical horizon and how they (still) counted on Alternative radio to lead the way. While not driven to appease radio, these A&R veterans realistically know radio's part in the success of an act.

We focused on talking to some of the format's most celebrated music directors in an effort to find out their perspective on things to come. After all, typically it's the MD who has to act as a

"scout" for a commercial radio station. These scouts are celebrated for their dedication to searching out new paths for the format to travel.

We also gain insight from leading Alternative marketing/promotion directors on how they connect the format to all lifestyle opportunities in their respective markets. We get to use our eyes in these pieces as well as our ears.

We spoke to an executive involved in possibly the year's greatest success story at Alternative, the **Interscope/Trauma** stable of artists — **Bush**, **No Doubt**, **Wallflowers**, **Nine Inch Nails**, etc. The record business tends to be cyclical, and it's apparent this label is on a strong cycle.

We dedicated a section to outlining the insight of artists who have become undeniable icons in the Alternative universe, **David Bowie** and **Depeche Mode**. They offer their perspective on what it was like being "Alternative" when it wasn't easy. They broke down the doors for this universe in many ways and still are dedicated to existing outside the safe haven of the mainstream.

We get the perspective of another Alternative icon, **U2**, from their longtime manager and partner **Paul McGuinness**. McGuinness discusses how the standard-bearing career of **U2** has developed from the Alternative base, as well as what surprises we all can expect from this year's biggest tour.

When it comes to standard-bearing in Alternative, **Kevin Weatherly**, VP/Programming at **KROQ/Los Angeles**, has gained more attention than practically anyone. Weatherly, though generally reticent to be interviewed, elected to have a series of in-depth conversations for this special, largely out of a sense of responsibility to the Alternative format. As Alternative searches for secure footing in 1997, we talk to the man who carries its heaviest load.

Hopefully, there's something in here that will catch your "Eyes And Ears"...



Inside The Vision

with Sky Daniels

• Exclusive!!! KROQ/Los Angeles's Kevin Weatherly



conducts his first in-depth interview in nearly three years! Weatherly candidly discusses his views on Alternative, the industry's obsession with stats and minutiae, and standing for something more than ratings.

Page 38

• This summer's biggest tour spectacle.

U2 Manager **Paul McGuinness** reveals how much it will cost, how long it will take, and how far it will travel. Intimate details about the mindset of the grand Dubliners.

Page 47

Some of Alternative radio's leading, sound-seeking music directors tell us what the next big thing will be, what's the best way for labels to promote to their station, and how they decide what gets added.

Page 50

Format icons **David Bowie** and **Depeche Mode** know what it's like to really be Alternative — before and after it was fashionable.

Page 52

Was there a bigger success story than **Trauma Records** last year? **Rob Kahane** stays off the phone long enough to tell us how **Trauma** managed to overcome being dropped by one major, only to find new life with **Interscope**.

Page 61

A&R execs tell us why they sign, what part they expect radio to play, and how they still count on Alternative first.

Page 66

Marketing directors illustrate how they put on a face on the Alternative format and what role stationarity must play for Alternative to grow.

Page 77

Trend-setting programming gurus reveal their all-time top five favorite records.

Page 84



KOЯN

Life Is Peachy



STRESS ROTATION

On Tour Now and on Lollapalooza this summer

**Over 500,000
Soundscanned**

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WZRH
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WDGE
KWOD
WRLG
KXTE
WBER

WLUM
X-96
WROX
KHTY
WPBZ





Outside Looking In

KROQ's Kevin Weatherly

candidly discusses his career and the state of the Alternative format

Kevin Weatherly, VP of Programming at KROQ/Los Angeles, has a number of reasons for not being interviewed in-depth within the last three years. He knows the downside of overexposure and believes KROQ already bears too much scrutiny. As sought after as he is, every request is rife with ramifications. Above all, he basically doesn't want to come off as self-serving.

Weatherly is keenly aware of the prevailing climate and, as you will discover in this candid conversation, wants everyone to know that both he and the format plan to put up a hell of a fight.

This interview took place at Weatherly's favorite San Fernando Valley, CA restaurant. Once he committed to do the interview, he wanted to make sure we had thought through everything. Five hours later, long after the restaurant had closed, we got up exhausted and thanked the manager for patiently allowing us to talk long into the night.

R&R: When you first got into the format, what was your first impression?

KW: I remember listening and not knowing most of the music on the radio station, and then going in and looking at the music computer the first week I was there and not knowing 70% of the library. I really didn't have any preconceived ideas about what it was supposed to be, which I think was good because I avoided a lot of the elitism that can exist in this format. I was an outsider; I didn't know any better. I asked a lot of innocent questions: "Why wasn't the station playing certain records?" I knew I needed to discover what created the lifestyle commitment from the listener.

When I looked at the music, it seemed we were moving songs through the system that weren't real hits. They might be perceived as hits in Alternative, but they weren't real cross-the-board hits. Remember, KROQ was



a very healthy station under the guidance of [now MTV Sr. VP] Andy Schuon. It just seemed we were playing to a smaller room than necessary. We started seeing records that we believed were potentially more mass appeal that we could play.

Nothing we did was drastic or

revolutionary. It was simply a process of learning what songs maintained some sort of relevancy to the core loyalists but also could grow beyond that.

KROQ also had a rock-based, heavy-medium-light clock where maybe the most-played song got 22 plays a week. Most of Alternative followed that approach then. I came in and gave it a CHR rotational approach, driving home the best records in this format.

This all coincided with the Seattle explosion. Nirvana's "Nevermind." Pearl Jam. A true musical and cultural revolution.

R&R: In retrospect, did the industry sense how important Alternative was

about to become?

KW: Hardly. When I was at KKLQ/San Diego, after being at KMEL/San Francisco and KIIS/L.A., I was used to a lot of industry interaction. The phone always rang. The surprising thing when I first got to KROQ was making the move from CHR to Alternative – some Sr. VPs and heads of promotion didn't call for six months.

Alternative just was not that important. It was looked at as a starter format. Things definitely have changed. I think it's still looked at as a starter format, but it's also looked at as the end-all as well. After the musical explosion of the early '90s, many labels still expect to duplicate those early phenomenal successes. The pressure to have artists reach that zenith is frightening.

R&R: You mentioned needing to learn the lifestyle relevance songs had in addition to their musical appeal. How did that process come about?

KW: I probably benefited from remaining open-minded because I didn't have preconceptions. We played songs from artists who didn't necessarily fit the expectations of KROQ listeners, but created a sense of unpredictability. Over the last few years, things managed to get predictable in this format. Today, people's expectations are so defined.

If there's one thing about Alternative radio stations today that I would like to see change is a renewed commitment to just taking some calculated chances. If we play a Squirrel Nut Zippers, even though it doesn't sound like a perfect fit for KROQ, it's still interesting. And I think

You seemed to be saying KROQ must remain a leader.

KW: I believe in what we have always done. KROQ has always stood for new music and people in Los Angeles have come to count on us for that.

R&R: Are we doing everything we can to remain true to the original vision and, for that matter, to the core artists?

KW: As far as KROQ is concerned, the vision for this station was [original PD] Rick Carroll's, whom many consider the pioneer of this format. Over the years, the station has evolved but, hopefully, every PD from Rick to Andy to me has maintained that adventurous sense. Each of us has put our individual stamp on KROQ. It's just been different interpretations of the original vision.

As it relates to core artists, it's in our best interest for a U2 to continue to be as big of a band for our radio station as they were five or 10 years ago. We want that to happen as much as the band, the label, the manager, everyone. It's important for us to have real core artists. At the same time this industry tends to find something that has some broad acceptance and we essentially exhaust its appeal.

We build things horizontally instead of vertically. If practically overnight an artist goes on five stations in a market, you can count on accelerated burn. The active core listeners do not expect to hear their music on a station designed for in-office listening.

R&R: Does the format have to appease a core audience that is elitist? Or is the industry at fault for

"Over the last few years, things managed to get predictable in this format. Today, people's expectations are so defined. If there's one thing about Alternative radio stations today that I would like to see change is a renewed commitment to just taking some calculated chances."

the fact that many of KROQ's listeners are embracing it is a sign that people are starving for something that's new and different.

R&R: Not to sound patronizing, but recently at the height of intense competition, you seemed to defiantly commit to being the new music station. Most programmers would get tentative.

wanting to wring every ounce of life out of any record with a pulse?

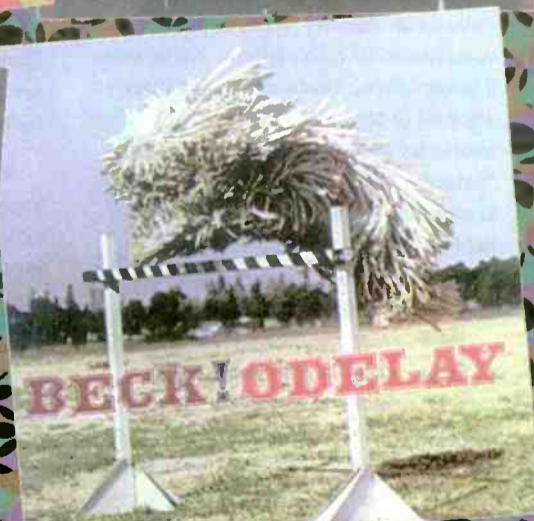
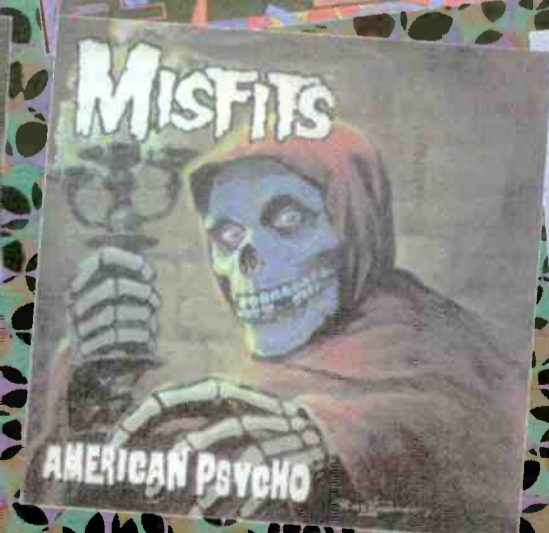
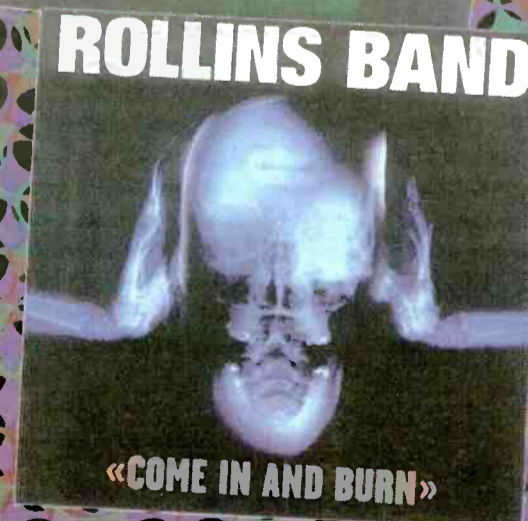
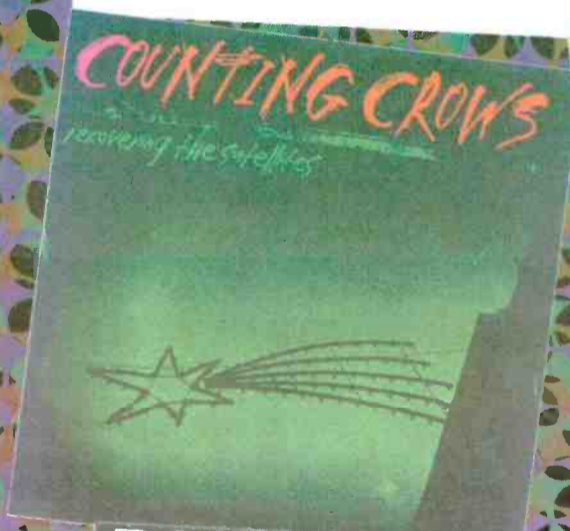
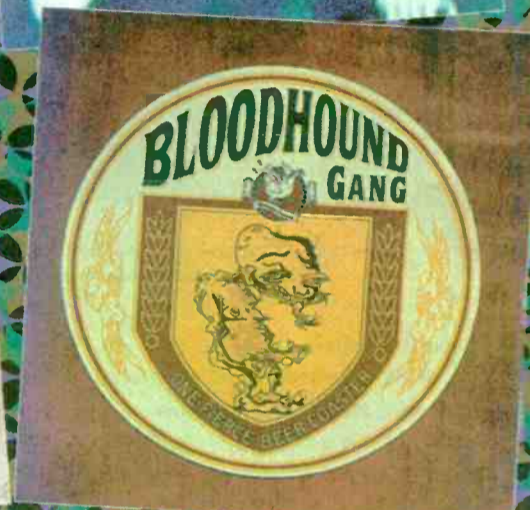
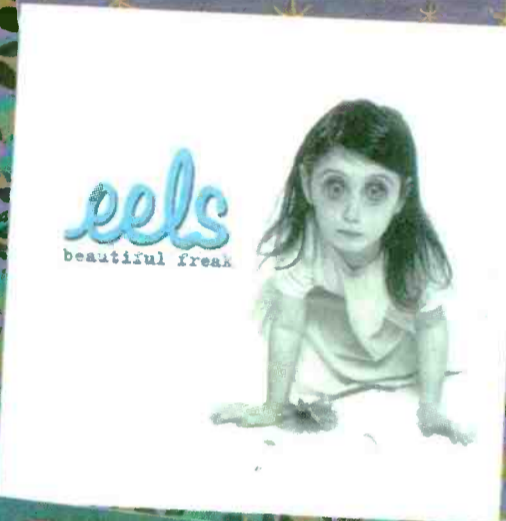
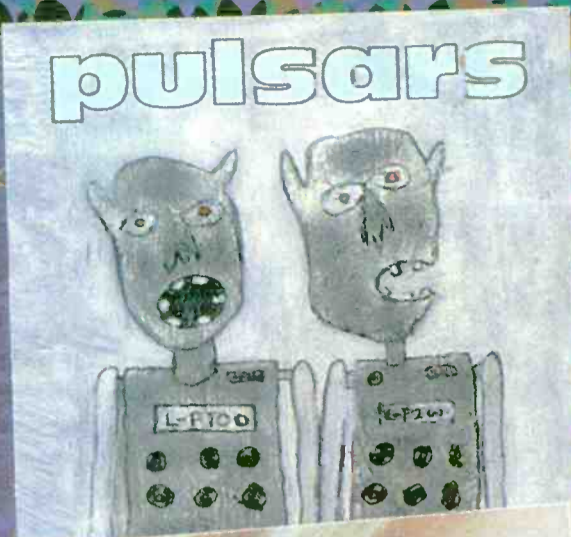
KW: I think it's a little of both. We embrace and build a few big artists – then we overexpose them. They end up losing that sense of urgency and importance. When a record gets cycled through different formats, its connection to Alternative loyalists is

Can't Find A Better Man?

One out of every three Alternative listeners in the 18-49 demo has gone to a casino, and two out of three have played state lottery games in the last year.

Source: Simmons/Katz

MORE HOOKS THAN A BRA FACTORY.





It's grins all around as (l-r) KROQ's Rodney Bingenheimer, Sheryl Crow, KROQ's Tami Heide, and Kevin Weatherly smile for the camera.

bound to suffer.

R&R: *Alternative starts the process of exposing music at a point when everything is a risk. Does the industry appreciate and acknowledge how much risk goes into starting records?*

KW: By and large, KROQ is treated very well. Any station that takes chances should likewise be afforded a measure of respect.

Occasionally, though, the industry gets shortsighted and forgets what was at stake in the beginning. Those stations that put it on the line, remaining vitally committed to breaking new artists, should be rewarded. It is important for the industry to embrace and support any active station; Alternative, crossover, whoever steps out and commits to something not yet proven.

Alternative — and, to some degree, radio as an industry — has allowed ourselves to be taken lightly. We've done it to ourselves. That's our fault. There are a lot of big artists who can do interviews in *Rolling Stone* or *Spin*, play "Saturday Night Live" or *David Letterman* but, in many cases, don't hold a radio appearance in the same regard. Radio is here for those artists 24 hours a day, 365 days a year.

R&R: *Most major artists think of radio as 400 different demands. They view TV or major magazines as one. KROQ has probably done the best job of negotiating its due respect from the industry.*

KW: I don't know if we've done the best, but I do know we've always made a huge investment in developing new artists and we've received a ten-fold return on it.

R&R: *There are those who complain*

KROQ gets preferential treatment.

KW: Those people should spend less time complaining and more energy being proactive instead of reactive. We've made a constant commitment to building artists and playing new music and have done so for 18 years. Thankfully, there are a lot of people in this business who respect that.

R&R: *You know when you utter*

"commitment" where I'm going to go. Some people will take you to task and say when they give you a band, you have a commitment to honor.

KW: I definitely believe that it's important to establish realistic expectations on both sides from the very beginning. We certainly enter into any situation with the best intentions and are seeking a win-win. Sometimes things don't connect. After all, it's a subjective process. So much of it is intuitive and all I can do is trust my own instincts, trust the people who work at the radio station whose opinions I value, and make decisions based on that.

R&R: *The industry certainly does tend to call attention to KROQ. Promotion people say there is almost a*

science to properly using KROQ play, timing adds at the right moment, managing play increases for the signals it will send. Does this affect your thinking when you go into the music meeting?

KW: Absolutely not. However, we do understand the importance of being sensitive to labels' needs without compromising the station's goals. Sometimes in the course of doing business, it's necessary for both sides to be flexible.

For example, if there is a song that we know we are going to play, if it helps the label to add it early, then we would do it. It's important to establish mutual respect. If we can meet in the middle, that's great.

As far as using KROQ airplay to help build a story or develop a project, go for it. Remember, just because "KROQ's on it" shouldn't be a reason for a station in another market with different competitive conditions to play a record. Hopefully, we're making the best decisions for KROQ and other stations are doing likewise.

We're not in a race with stations in other markets to be first on a record. Understand that there are people inside this radio station who have a real passion for music. We play records based on the passion of **Gene [Sandbloom, APD]**, **Lisa [Worden, MD]**, **Zeke [Piestrup, Asst. MD]**, **Diana [D'Amato, Programming Asst.]**, and the jocks. They are all integral to the process. One thing I do hope comes out of KROQ is that passion.

R&R: *In addition to that passion, isn't it important for Alternative to also have a sense of perspective?*

For KROQ, Tracy Chapman is probably a good example. "Give Me One Reason" was a real hit. I think we got maybe a little caught up in the sound of the station versus the need for playing a hit. And I know that "hits" can be considered a dirty word for some people in this format ...

R&R: *But earlier you said, "What the station stands for" as opposed to just "What the station sounds like." That implies something else. It's not just how it sounds — it's the overall stationality that is projected. So it's more than just playing hits.*

KW: Absolutely. You have to understand the balance between playing hits and supporting artists with strong image for the station. You have to maintain that balance to be more than just a Top 40 jukebox.

That's why we look at **Prodigy** in much the same way we look at **Nine Inch Nails**. **Nine Inch Nails** is vital to KROQ's core and **Prodigy** has the potential to do so. An act like **Jewel** gives the station greater come potential. The core audience may not have the same passion for acts like her, but these artists have broader appeal. You have to find the balance, a representative center.

That center tends to continually move. The original music of this format, like **Nirvana's "Come As You Are," Pearl Jam's "Jeremy,"** and **STP's "Plush"** became music that can now be heard on **Hot AC**. If we look back five years ago, some Alternatives wouldn't play songs like that before three in the afternoon.

"This industry tends to find something that has some broad acceptance and we essentially exhaust its appeal. We build things horizontally instead of vertically. If practically overnight an artist goes on five stations in a market, you can count on accelerated burn."

KW: Yes, but sometimes this format can be too precious about it. As an industry, we spend a lot of time looking inside out, rather than outside in.

I think that you have to have an idea of what you want the radio station to stand for, understand who you're going after, and try to be consistent with what you put on the radio station that meets those goals. Sometimes we're guilty of overthinking it and miss a real hit.

Now all of a sudden you hear them on the **Hot AC** stations.

That's part of a process where your core sound evolves to include **Rage Against The Machine** and **Tool**. But you have to know how to remain balanced overall. Left unchecked, a self-fulfilling prophecy occurs where all you do is continue to play to a more extreme core. You end up being very well-defined for a very small niche.

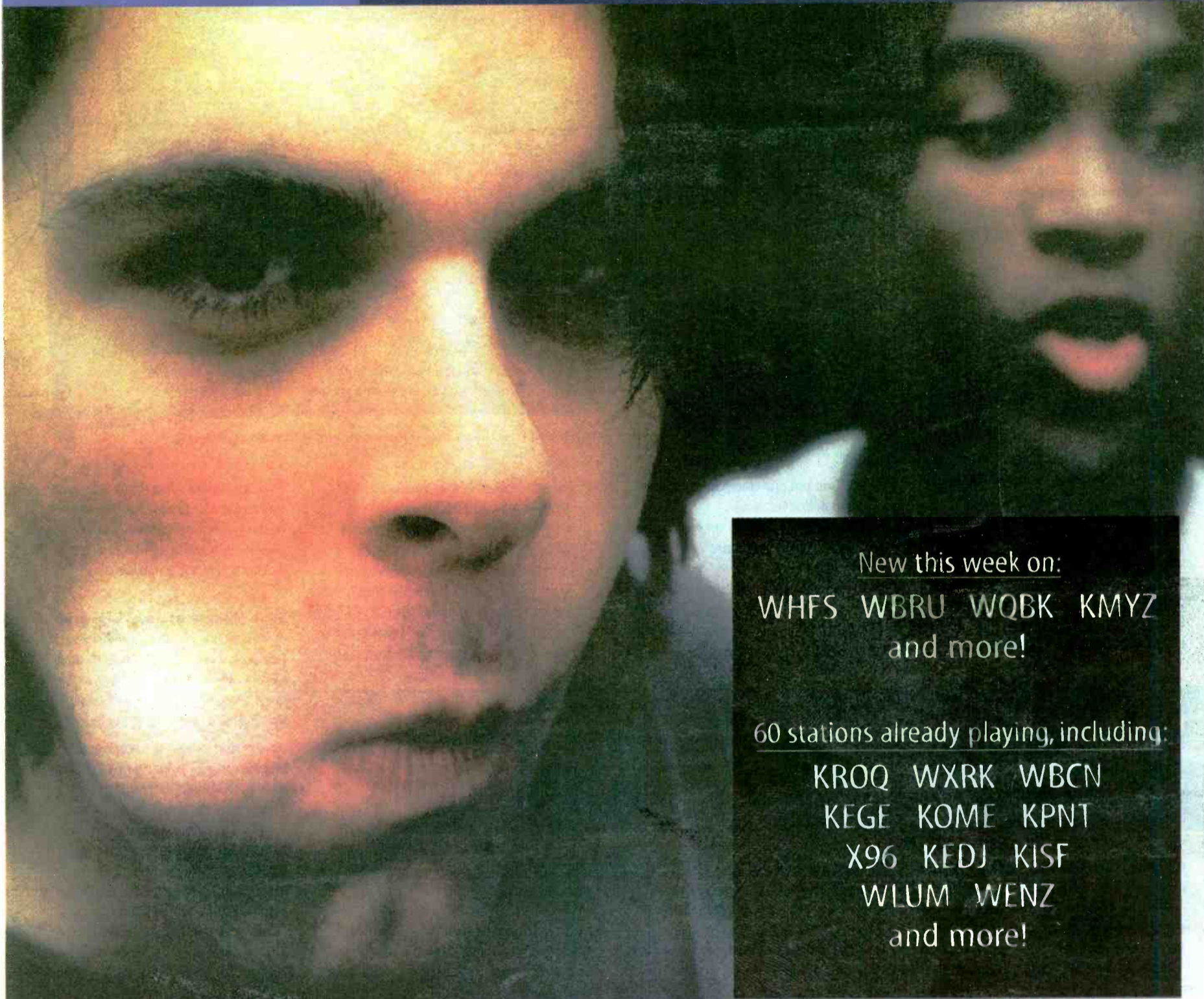
About Last Night

Where will you find your audience at night? Half of your 18-34 listeners go to bars or nightclubs (31% more than average), and a third of them go dancing.

Source: Simmons/Katz

LOCAL H

FRITZ'S CORNER
(Messin' Around With You)



New this week on:
WHFS WBRU WQBK KMYZ
and more!

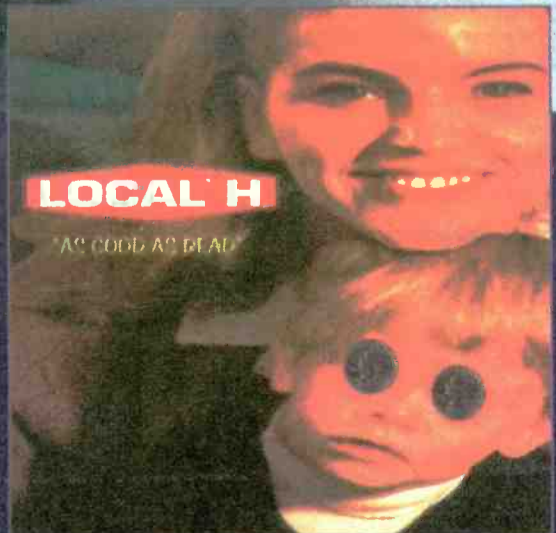
60 stations already playing, including:
KROQ WXRK WBCN
KEGE KOME KPNT
X96 KEDJ KISF
WLUM WENZ
and more!

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Management: Steve Smith & Peter Freedman/Peter Freedman Entertainment

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R&R: I get a fear, after talking to some programmers, that in an effort to differentiate themselves, they'll move as far left-of-center as they feel they must to separate from the middle.

KW: The format can't let itself be repositioned that way. My advice is we have to stand our ground and not let Hot AC or Active Rock stations force us out of our position. Be aggressive and lay claim to the best music possible.

R&R: How do you determine what that is? Most formats wait for Alternative to do the guesswork. How do you know when you've got a potential hit?

KW: For us, it's a combination of elements. We look at sales and requests, we use callout, we spend time going to shows measuring fans' reactions.

There's not a standard formula. I'm not a slave to charts. We're concerned with the cause and effect: how airplay relates to active results like sales. If we don't believe in a record, showing us a chart move isn't likely to persuade us as much as showing us how play by a station resulted in healthy sales.

For us, quoting top five requests from other stations is meaningless. Many times, it's just a jock writing down his favorite songs. It might be the same listener calling 15 times a day for something. We also know it might be an



Gavin Rossdale of Bush and Courtney Love of Hole grip and grin with Weatherly.

it early and put our stamp on it, then we can help define its image.

R&R: As a format, do we really focus on audience needs? Is research effective in determining that?

KW: I think that depends on the type of systems that you have in place. Research is good, but it's also a very dangerous thing in the wrong hands because research can only

negative press stating the format's in trouble. It's all bullshit.

The appetite for this music is still strong, but there are more choices now. Spend the energy on the elements of your station which cannot be duplicated. I'd love to hear original, fresh production that's not just **John Frost** or **Keith Eubanks** clones. That would be a

encouragement after flying back and forth from L.A. to New York for half of last year. How did you manage to program an active station in both the No. 1 and No. 2 markets?

KW: When it appeared that **Steve [Kingston]** would be held up by a non-compete clause, I did what I could to help. Listen, I was thrilled for the opportunity, and it was a great learning experience. I think that everything's worked out okay.

I'm grateful for the opportunity **Mel Karmazin** [Chairman/CEO CBS Radio] and **WXRK/NY's** [VP/GM] **Tom Chiusano** gave me. With **WHFS/Washington** coming in, **KOME/San Jose, WBCN/Boston, WXRK/New York**, and **KROQ**, it's a great group and fabulous brain trust with **Oedipus, Robert Benjamin, Steve Kingston, Ron Nenni, Jay Taylor**, and others ... really smart people who bring an exciting exchange of ideas.

R&R: Listen to you ... you live for this stuff. Did the fact that your dad owned a station hook you when you were young?

KW: Oh, yeah. I mean, we had a small mom and pop daytime AM station. But ever since I was little, I lived in a radio station. I was on the radio when I was 12 years old. It took me up to '86 with **KMEL** before I realized I wasn't any good on-air [laughs]. Since then I've been in programming. I still enjoy it. If I were bored, I would be doing

"You have to understand the balance between playing hits and supporting artists with strong image for your station. You have to maintain that balance to be more than just a Top 40 jukebox."

assistant at a record label hyping the phones.

R&R: A lot of people are predicting that *electronica* will be the active music that revitalizes Alternative.

KW: My advice is to be careful. It's easy to get caught up in the hype. No one has the crystal ball that will predict the next musical movement. There is definitely something going on with electronic. In fact, a lot of people at **KROQ** feel this will be a vital component. I just don't want to make the mistake of getting too far out in front of it.

R&R: Pop is making its presence felt as well. Is it harder to know when something with a pop lean will retain Alternative acceptance?

KW: You sometimes can't be certain, but sometimes a new artist with no baggage is easier to embrace. It's a matter of timing generally. If we capture

tell you what people already know. Part of our role as an active entity is to balance leading and reflecting. The audience will tell you when you're wrong. Be willing to lead them and gain their trust. Don't be afraid to take chances, otherwise you'll become too sterile.

R&R: The format seems to be working hard to find something trustworthy.

KW: I don't know if that's the case. This format has been on top the last five years. It's a victim of its own success.

Rock and Hot AC were boring and safe. The listeners wanted something different and Alternative was in a position to deliver it. Ratings increased, record sales shot up, and everyone suddenly woke up.

The mistake being made now is a lot of people are overreacting to the

good place to start to try to separate from the pack.

Yes, overall, the format is in a fortunate and fluid position. We are the "new music stations," which frees us from being held hostage by a sound, like Rock may be. I think we're always using the process of healthy experimentation.

R&R: I love listening to you talk about experimenting, especially in light of it being in a \$300 million laboratory like **KROQ**.

KW: I'm fortunate that I work for a general manager [**Trip Reeb**] who comes from a programming background, appreciates the art/science of programming, and understands that it's part of the process for a station like **KROQ**. **Trip** encourages **Gene, Lisa**, and everyone involved to really dig in and find out what's happening.

R&R: You probably needed some

PUZZLE GUT

"I KNOW IT WELL"

MAJOR MARKET ACTION!

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99X (16x)
WKDF(14x)
WNTX(16x)
WRZX(27x)
WRXQ(12x)
KXBS(22x)
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Q101

KDGE
KPNT
KEGE
KKND
KXTE
WZRH
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BUSH TOUR 1997!!

Date / Day:	City:	Status
3/20 Thurs.	Miami, FL	SOLD OUT
3/21 Fri.	Tampa, FL	SOLD OUT
3/22 Sat.	Orlando, FL	SOLD OUT
3/23 Sun.	Pensacola, FL	SOLD OUT
3/25 Tue.	New Orleans, LA	SOLD OUT
3/26 Wed.	Little Rock, AK	SOLD OUT
3/28 Fri.	Memphis, TN	SOLD OUT
3/29 Sat.	Nashville, TN	SOLD OUT
3/30 Sun.	Birmingham, AL	SOLD OUT
3/31 Mon	Atlanta, GA	SOLD OUT
4/2 Wed.	Columbia, SC	SOLD OUT
4/3 Thurs.	Winston-Salem	SOLD OUT
4/4 Fri.	Charlotte, NC	SOLD OUT
4/5 Sat.	Landover, MD	SOLD OUT
4/7 Mon.	Roanoke, VA	On sale 3/8
4/8 Tue.	Philadelphia, PA	SOLD OUT
4/9 Wed.	Pittsburgh, PA	SOLD OUT
4/11 Fri.	New Haven, CT	SOLD OUT

Date	Day	City	Status
4/12	Sat.	Boston, MA	SOLD OUT
4/13	Sun.	East Rutherford,	SOLD OUT
4/14	Mon	New York, NY	SOLD OUT
4/16	Wed.	Buffalo, NY	SOLD OUT
4/17	Thurs.	Toronto, ONT	On Sale 3/8
4/19	Sat.	Detroit, MI	SOLD OUT
4/20	Sun.	Grand Rapids, MI	On Sale 3/8
4/21	Mon	Cleveland, OH	SOLD OUT
4/22	Tue.	Dayton, OH	SOLD OUT
4/24	Thurs.	Chicago, IL	On sale 3/15
4/25	Fri.	Moline, IA	On sale 3/15
4/26	Sat.	Ames, IA	On sale 3/22
4/28	Mon	Minneapolis, MN	On sale 3/15
4/29	Tue.	Madison, WI	On sale 3/15
5/1	Thurs.	Indianapolis, IN	On sale 3/22
5/2	Fri.	Louisville, KY	On sale 3/15
5/3	Sat.	St. Louis, MO	On sale 3/15
5/4	Sun.	Kansas City, MO	On sale 3/15

look for dates in your market soon....

NO DOUBT TOUR 1997!!

Date/ Day:	City:	Date/ Day:	City:
4/15 Tue.	Sacramento, CA	5/4 Sun.	Charlotte, NC
4/16 Wed.	Fresno, CA	5/6 Tue.	University Park, PA
4/18 Fri.	Las Vegas, NV	5/7 Wed.	Uniondale, NY
4/19 Sat.	Phoenix, AZ	5/9 Fri.	Worcester, MA
4/21 Mon.	Albuquerque, NM	5/10 Sat.	Montreal, QUE
4/23 Wed.	Ft. Worth, TX	5/12 Mon.	Toronto, ONT
4/25 Fri.	Woodlands, TX	5/14 Wed.	Burgettstown, PA
4/27 Sun.	New Orleans, LA	5/16 Fri.	Dayton, OH
4/28 Mon.	Pelham, AL	5/17 Sat.	Buffalo, NY
4/30 Wed.	W. Palm Beach, FL	5/19 Mon.	Grand Rapids, MI
5/2 Fri.	Lakeland, FL	5/20 Tue.	Noblesville, IN
		5/24 Sat.	George, WA
		5/26 Mon.	Vancouver, BC
		5/27 Tue.	Portland, WA
		5/30 Fri.	Mountain View, CA
		5/31 Sat.	Anaheim, CA
		6/3 Tue.	San Diego, CA
		6/10 Tue.	Bonner Springs, KS
		6/11 Wed.	Maryland Heights, MO
		6/13 Fri.	Antioch, TN
		6/17 Tue.	Virginia Beach, VA
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something else. I can't see myself doing this at fifty, but now I can't think of anything else.

R&R: People like to speculate on what you might do.

KW: You know, I think I have the greatest radio job in the country.

I've looked at the situation and know my heart is here. I know there is still work to be done. It's a desire to win convincingly.

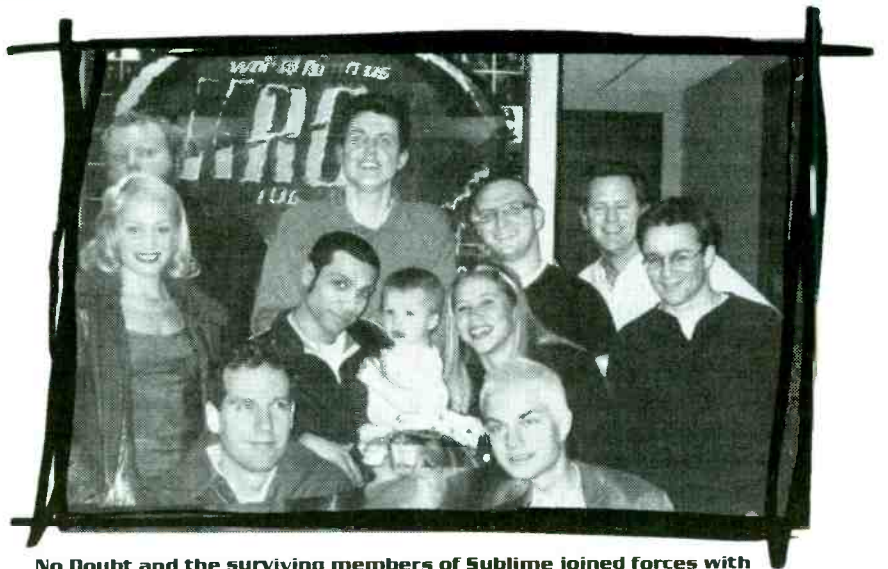
R&R: Whether you like it or not, people are going to scrutinize what KROQ does and draw conclusions regarding the format.

KW: If and when that happens, I hope people are well-informed with their observations before drawing conclusions.

Each market brings different challenges, so it's not wise to oversimplify matters and judge a format's relative performance without understanding the individual dynamics. It's constantly changing.

Look, KROQ's been around for 18 years. It's been up and it's been down but we're a franchise operation. If you want to be a franchise in your market, you have to be committed for the long haul and have realistic expectations.

Some people speculate that Alternative might be over. No, it's not



No Doubt and the surviving members of Sublime joined forces with KROQ to put on a benefit concert for the Jakob James Nowell Scholarship Fund.

"Some people speculate that Alternative might be over. No, it's not over. It's simply enduring the cyclical nature of music."



Weatherly and the Cure's Robert Smith discuss life in Alternative's spotlight.

over. It's simply enduring the cyclical nature of music. But you can't be a franchise like Live 105 [KITS/SF], WHFS, WBCN, or KROQ if you don't remain committed for an extended period and aren't willing to weather the storms.

R&R: Alternative still gets knocked for not developing artists.

KW: The development of artists is not our sole responsibility, although we can be an easy scapegoat. We should all spend less time finger-pointing and more time doing things that will positively influence our business.

The frustration people have is ridiculous. So many things are involved in artist development. Can a band play live? Does that live performance capture the magic that was created through the effects of a \$200,000 video? Was their follow-up album really as good as their breakthrough?

On one hand, Alternative is expected to hold on to established acts and at the same time the demand comes to establish everything new. Well, the bottom line is listeners want to hear real hits. It may be politically incorrect to infer that, but it's the fact.

R&R: One thing that Rock had was a certain artist loyalty, for better or worse ...

KW: But it also hurt Rock radio, in one sense. Over time, as those stations grew with those artists, they evolved into being Classic Rock radio stations and quit playing new music. So they could be loyal to a fault.

A lot of it depends on your demographic goals. If you're a radio station content with growing with your audience, then naturally allegiance to the same artists will exist. We're a format that's locked in on the demographic and wants to maintain relevance to people coming into the demo. Some artists will maintain relevance. It's understandable why there is a demand for new faces, though.

R&R: There also is a demand for "authentic" information. Have we gone overboard and become statisticians? Everyone

is feeling the swath of the "two-edged sword" of exact information. Each spin, each sale has a calculated impact.

KW: Thank you for bringing this up because the daily obsession with spins really does drive us crazy. There are times when I'd like to take all that and throw it out the window.

It's important to step back and look at a larger context, to know more naturally when things are building momentum. Over the life of a song, rotation will vary. A decrease in rotation does not always mean a record is in trouble.

R&R: If you're outside of KROQ trying to get a read on a record's performance, how best can you measure it?

KW: Spend less time in front of BDS and Soundscan and more time in the field understanding why and how stations operate. Develop relationships with the people who work at the station. If these relationships are secondary to the data, then we've gotten off track.

It's about humanizing the process. There are people here who care about the music we play and want it to succeed.

R&R: There are a number of young programmers who look to you for inspiration. What message can you offer them?

KW: Regardless of market size, the basics work. Learn them well and don't let outside influences hinder your judgment.

At the same time, build a network of people whom you trust. Rely on these people to bounce ideas off of and count on their support.

Most important, follow your heart and don't be afraid of failure. The things that don't work out will teach you more sometimes than the ones that do.

Finally, surround yourself with a strong group of people at your station and encourage them to have the same faith in themselves.

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VALLEJO

Steamboat March 13th 1 am

birdbrain

Club Deville March 14th 12 Midnight

Buck-O-Nine

Back Room March 14th 1 am

Royal Fingerbowl

Ruta Maya March 14th 2 am

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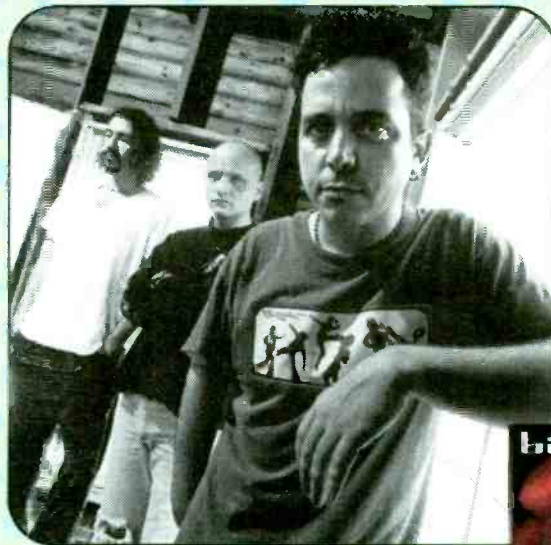
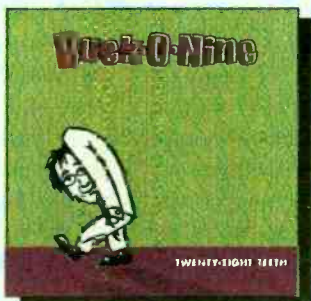
Buck-O-Nine

Back Room

Friday, March 14th 1 am

"One small step for ska, one giant leap for ska-core." -LA WEEKLY

TWENTY-EIGHT TEETH—their TVT debut—April 15th



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Royal Fingerbowl

Ruta Maya

Friday, March 14th 2 am

"twisted odes to alcoholism, onanism, and ambivalence." -OFFBEAT

Look for the debut album from this brilliant New Orleans trio in May.



THE
ALTERNATIVE
VISION

U2's McGuinness: Managing The 'Pop Mart'



**Group's manager discusses
the new tour and life with the
world's biggest band**

Having spent five years at Island, I was privileged to closely watch the work of one of the greatest bands ever. U2 has and will — by their desire to constantly regenerate their vision — continue to embody all that is great about Alternative.

One area where U2 has taken Alternative to new heights is in their acute understanding of what it takes to first create, and then relate, their vision to the world through the media and performances. I still vividly recall watching dress rehearsals in Lakeland, FL prior to the first date of their now infamous "Zoo TV" tour. As the sets were assembled, as the band ran through development of the concert and, ultimately, as they unveiled that first show, I knew I was witnessing history in the making. That tour may rank as the greatest entertainment spectacle ever known in rock.

Anyone who saw that, or other U2 tours, knows a lot happens on and off the stage. U2 is fortunate to have as manager, partner, and all-around raconteur an erudite Irishman by the name of Paul McGuinness. McGuinness has been with U2 since the beginning, helping to craft and maintain a vision that may now be uneclipsed in rock's annals. After 20 years, U2 remains vital, important, and willing to progress with the times. What other rock band can make that claim?

McGuinness took time from the grueling grind of organizing the release of the new "Pop" CD and mounting its attendant tour, "Pop Mart," to talk with me about everything from U2's gaining icon status to losing band members in the Congo ...

R&R: How much planning goes into mounting a tour of this magnitude?

PM: Well, I suppose we're always planning. The planning takes place during the making of the album. The great thing about U2 is they think with their left and right brains at the same time. I remember Bono saying to me a few years ago, after he'd been having considerable trouble on the "Joshua Tree" tour, "I'm never gonna write another song that I can't sing in a football stadium." I said, "Don't be so hard on yourself." But he was kind of serious. He does think about the live performance of the songs when they're being written. Indeed, when it came to the "Achtung Baby/Zoo TV" tour, he did transpose a lot of the songs into keys that were easier to sing in an outdoor situation. Remember,

one end. The other part of the set is an enormous single golden arch, homage to the one in St. Louis.

There's an enormous, 120-foot-high cocktail stick with an olive on the end of it. Then there's a huge, lemon-shaped mirror ball that slowly revolves. It rolls out on a truck into the middle of the field and then opens up like an Easter egg. The band comes out of it, down some steps. You got to see this stuff to believe it.

We showed some computer graphics at the debut press conference, and some people flatly refused to believe it. But they were rather like [U2 parent label PGD Distribution CEO/President] Jim Caparro. Caparro didn't believe we were holding the press conference at a Kmart. I don't think he really believed it until he got there and saw U2 performing in the middle of the lingerie section.

This show is going to be hugely visual, as well as everything else that

it was quite surprising when people came up to us and said, "I bet I know what you're gonna do now. You're gonna strip it down to basics and do something very minimalist." I said, "No, I don't think so. If I know my clients, this is just the beginning of a lifetime of spectacle." Because the rock 'n' roll that U2 makes is, well, big music. And it needs a big visual co-efficient.

R&R: Most people, even those in the industry, wouldn't know the enormous amount of planning that goes into conceptualizing a U2 tour. Give us a view of the process.

PM: I would say we've been talking about it since the last tour. We have a very talented team of designers. Willie Williams, who has been with us for 15 years, was originally U2's lighting director but we now call him the show director. We also work with Mark Fisher, who's been involved with Pink Floyd,

"The great thing about U2 is they think with their left and right brains at the same time. I remember Bono saying to me a few years ago, 'I'm never gonna write another song that I can't sing in a football stadium.'"

they could be singing outdoors, which can mean being in Cleveland in November. Or it can be the swamps of Miami in August. Outdoors can mean many different things.

But it's true to say they've developed an attitude or a way of dealing with the album concept that also now includes the tour concept. The title of the tour this time, Pop Mart, reflects the album title. And the aesthetic of the visuals in the packaging will form some sort of continuum with what the show looks like.

I don't know if you've heard about the look of the stage, but the production has a 250-foot-wide television screen made up of pixels. As a result, we're building an enormous screen, I think 60 feet high by 250 feet by 80 feet high at

goes into the sonic area. Because I think you can't really invite 50,000 people to a football stadium and just give them a rock 'n' roll show a half a mile away. You have to do something spectacularly visual to justify them being there.

We have a lot of fun doing that. It's not something we do reluctantly. We had so much fun on the Zoo TV tour that

the Rolling Stones, and Zoo TV. He's an architect. They're both slightly weird, but they have an engineering ability to match their weirdness.

I suppose we've all had the experience of going to a stadium concert to see an act that's become very big. They've basically moved out of the theaters and into arenas and stadiums without really rethinking

Alternative



what the show is. They just hire more PAs, more lights, a bigger stage, and maybe a couple of video screens. And they think that's a show. But I don't. You have to have a really good reason to go to a football stadium to listen to music. It's not an ideal audio environment. We all know that. But it can be so much better than most of the shows that people see and are disappointed by. I reckon we were just determined that since people had been excited by the shows we'd done in theaters and arenas that we weren't going to disappoint them when we brought them to a football or baseball stadium or even a field.

R&R: *The Zoo TV tour showed U2 developing an even greater cinematic sense of how to wed their songs to visual settings.*

PM: I've spent a lot of time in Hollywood since the last campaign because we've been involved with various soundtrack hits. We had a hit from [the James Bond movie] "GoldenEye," the "Batman" soundtrack, and Adam [Clayton] & Larry [Mullen] did the "Mission Impossible" theme.

Our concept of production value is very much a movie concept. I was in the movie business before I managed U2, an assistant director for films. "Get the money on the screen," I was told when I first went to work for director John Boorman. He said if you spend money on limousines or lunch, it's not on the screen. But more crowd extras, that's on the screen. More explosions, that's on the screen. Get the money on the screen. I think that's something I've tried to imbue this organization with — the concept of spending the money where people can see it. Or indeed hear it.

The excitement of going to a U2 show is part of our stock and trade. People are going to have very high expectations of the Pop Mart show. We intend to exceed their expectations.

R&R: *U2 clearly raised the bar with the standard set by Zoo TV.*

PM: People used to say to me in frustration, "This is too much to take in." That was always the best

compliment I could get. To hear somebody say, "I can't handle this, it's sensory overload." That's exactly the effect we were hoping for.

In that respect this show will not be as hyperkinetic as Zoo TV. Zoo TV was a creature of its time. Now everyone is playing with TV and kind of flashing imagery, speedy stuff. Now artists like Roy Lichtenstein are letting us do some things with their imagery. He is, after all, the father of pop art. Lichtenstein, who's a very grand old man now, has very generously allowed us to take some of his imagery and play with it on this big screen.

When we saw the way this screen was going to look with these glowing pixels, we thought the pixels looked a bit like the dots Lichtenstein used to use for his colorization. So Bono went to see him and asked if he'd be interested in us messing with his stuff on the screens. Unlike Zoo TV, this is a show that will work in daylight as it changes into darkness.

R&R: *Rubbing shoulders with giants like that has to have a creative influence on the band ...*

PM: You meet the interesting people of your generation or even some generations before; actors turn up, artists turn up. Since Zoo TV, it's a lot easier to explain to them what a collaboration with U2 might involve, because they've all heard about it through the art media. That whole phenomenon of high art colliding with high tech is as exciting for the artists as it is for the technology people. Technology people have been flocking around, wanting to get involved in a sponsorship way. Apart from a relationship with America Online that we are developing, I don't think there are going to be any sponsors involved in this.

We've been working with other artists, people like Brian Eno, for 13 years. Somebody reminded me the other day that Eno's going to be involved in this tour. Because he's a visual artist as well as a musician, that seems a fairly natural thing.

And the fashion people are very clued in to U2 now. It's fun to be able to

go to the fashion industry and say, "Do you want to get involved in making something wild that will make sense in a football stadium in front of 50,000 people?" People instantly jump at the opportunity.

R&R: *As far as Alternative is concerned, U2 probably represents the role model for a band. They take their position seriously, staying aware of new trends and trying to support new artists. When they suggested taking Smashing Pumpkins out five years ago, prior to "Siamese Dream," it wasn't the most commercial notion.*

PM: The members all listen to a lot of music, and they kind of argue about it. They have different tastes. But in the end anything that goes out with U2's name on it is achieved unanimously. It's a long and painful process, too long for me. I couldn't stick to it but they do. They pick it up from the ether; they're great believers in the Zeitgeist, whatever it is.

As far as studying the vistas of music, I think it's hard for me to say because they make the music. But Bono quite often says that we are a band of four, while a corporation of five. The consumer is a much more complex individual than the industry has been giving him credit for. I know a lot of people my age who stay in touch, listen to both rock 'n' roll and opera, and have an extremely diverse record collection.

Perhaps for the first time in this generation, marketing is taking that into account. It'll be interesting to see if tighter formatting of radio will start to change in the next few years.

R&R: *Talk about the logistics of the Pop Mart tour.*

PM: The tour involves 120 shows over a 12-month period. It goes from April 25 in Las Vegas to July 4 in Boston. Then we pick up in Rotterdam on the 18th or 19th of July, and that leg goes through to Tel Aviv sometime in September. Then we go back to America, finishing up toward the end of November. I think we're on course to do three shows at Soldier Field [in Chicago]. It'll be the first time we've played in the city limits since we played the [local club] Park West. In 1998 we go from Japan to Australia to South America to the Pacific Orient to India. I think the final show will be in April '98 in Johannesburg.

There are about 250 people traveling with us. A very large number — maybe 100 — are drivers. And obviously there are local crews who move the equipment around. And we have quite a few women on our crew. I don't know how many this

time, but probably more than on most crews. Four men in a rock band, that's enough testosterone. So we try to balance that. Most of the principal management's organization is female. And I think that's probably going to stay that way.

It's a very polyglot group of people at this stage, but a lot of them are Americans quite honestly. I think it helps to be Irish, but at this stage it's not exactly essential. We're an equal opportunity employer [laughs]. When we're doing visas for complicated countries, there are usually eight or nine nationalities to process. Most lay people never stop to consider just how much goes into getting 250 people, particularly our seedy lot, in and out of a territory.

R&R: *With all that globetrotting, have you ever lost a band member?*

PM: We're always losing people. If you don't get out of bed on time, you run the risk of being left behind. That's the basic rule of touring: You have to make your own way to the next city and pay for your own flight. Somewhere, I imagine, a crew member now lives in a hut in the Congo.

R&R: *We've outlined the scope of Pop Mart. One area that remains a concern, to fans and the industry alike, is the financial ramifications of such a huge undertaking.*

PM: During the Zoo TV tour, I think we were touring in a recession or it was perceived as the recession. We had a ticket price of roughly \$30. If we had had the nerve to increase that price, to say \$40, we would have made an appropriate profit on that tour. Otherwise, we actually made quite a small one.

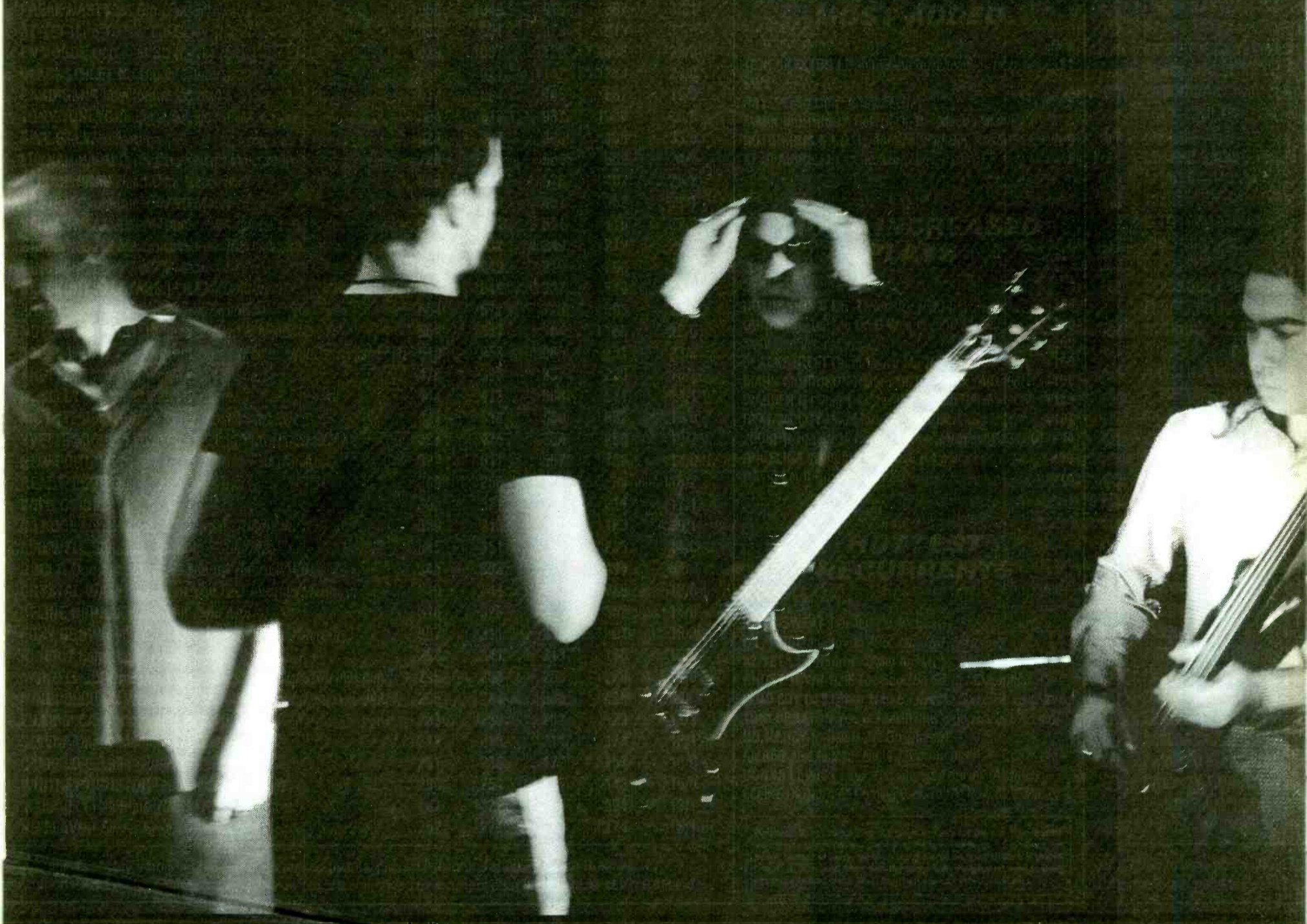
This time, the ticket price is an average of \$45. Some are \$52, some are \$35. But there's a kind of two-tiered structure around the world. We put about eight or nine shows up in North America and about four or five in Europe, and there seemed to be no problem with that ticket price — not a word about it. So I'm relieved it's not an issue.

Deriving from the last tour, we have a sufficient kind of reputation. So people know the money's going to be on the stage. They're programmed to expect something brilliant, and we're going to give it to them.



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Hunger For New Music Drives Live 105

Nothing interrupts Aaron Axelsen's musical cravings

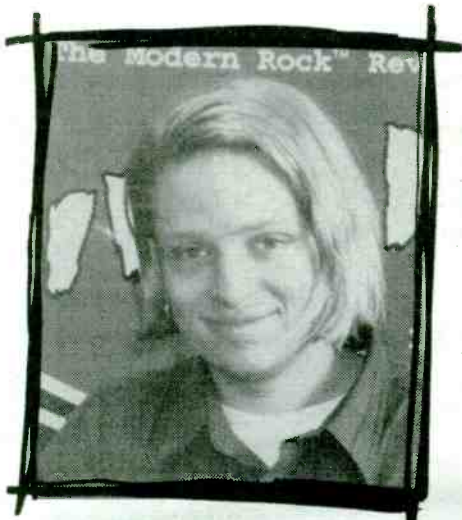
KITS (Live 105)/San Francisco has been a flagship station for the Alternative format since the early '80s. For the longest time it has been felt that San Francisco's open sensibilities would provide fertile ground for alternative music. Punk, new wave, everything save for grunge had to be battle-tested in the Bay Area before labels would up the ante elsewhere.

That tradition continues today, particularly with the electronica genre, as San Francisco's club culture has always helped drive alternative trends. Live 105 MD Aaron Axelsen has gained notoriety for hungrily finding records, sometimes playing them months before their "official" release (if any was planned). This interview is basically a version of the conversations I have with Axelsen week to week: big on philosophy, with specific artist analogies thrown in for reference.

A recent encounter had Axelsen calling me excitedly to talk about one of his latest "discoveries," Alabama 3. He proceeded to put me on hold so I could hear PM drive host "Big" Rick Stuart world-premiere the track "Ain't Gonna Goah." Thirty seconds in, I kept expecting Axelsen to come back to the phone. But he let the song play in its entirety before returning. Nothing, it seems, interrupts the music in Axelsen's life. As this interview will show, he's even built his domestic existence around it ...

R&R: For the benefit of our readers, how about offering in detail your thoughts on electronic music or what we've dubbed electronica.

AA: Obviously my station dedicated itself to the form in '96, and the trend will continue to grow in '97. I know a lot of people are jumping on the electronica bandwagon. Then there are a lot of cynics out there who would sort of blot it out from the more orthodox rock spectrum. They don't understand something that's not structured as a rock band. They don't understand that being commercially viable.



There's a lot of misconception out there about electronica. But I have the luxury of programming in San Francisco, which historically has a rich heritage of dance music. The alternative underground dance scene, and electronica music in general, is going to make, at least at this station, a big impact and continue to make a big impact. This music is a great way to position your station. It's a great way to build a fine wall, fine lines around your station, giving you a renewed Alternative identity.

R&R: As the form becomes popular, it seems you're starting to feel some reactionary cynicism. Will innovators abandon electronica in provincial fashion?

AA: A lot of that is the music industry ... we're so wrapped up in these things. Only a small percentage of our audience is really going to feel overhyped. Mostly, it's music industry hearsay. I don't think it really affects your overall listenership. I'm sure they don't pick up all the trades and say, "Oh wow, there's another article on electronica." They don't see it that way. I think they slowly see this music infiltrating their normal outlets of entertainment and culture, be it MTV, radio, or the press. That's how it's slowly impacting their generation.

R&R: A lot of what's happening seems to be Alternative reaching for a return to a more exclusive identity. Are

you conscious of that?

AA: I am. Be it electronic music via Chemical Brothers, Prodigy, Orbital, etc. Also pop music in general, like Space and the Cardigans. I think pop and electronica music are two genres that are really going to help define Alternative's direction. And that's what I want to emphasize. We're suddenly not just electronica, aborting all rock-sounding records and being a techno station; that is a misconception people have of Live 105. I think Space, Sneaker Pimps, and the Cardigans are the more pop-leaning examples.

One other note as far as music goes: I'm going to be much more sensitive in '97 to focusing on bands that incite passion. It's so important to look at bands instead of just looking at their radio hits. Because if you have loyalty toward a band and you support this band, it's only going to translate to station loyalty. We've been affected by just finding a quick fix, a quick hit, and then just dumping it and getting on with the next big hit record.

R&R: So you recommend figuring out how to appropriate a band with a cult audience like a 311 or Dave Matthews ...

AA: Exactly.

R&R: I always joke with you about this, "Fill me in Aaron, tell me what I gotta know." Seriously, though, how do you stay so far ahead of the mainstream when it comes to releases?

AA: It's some weird intrinsic characteristic in me. I have this insatiable appetite for music. It's like a drug, I get a new record and I need it now!!! And so I get high off that record, and then I come down and I need my next fix. I go to great lengths to satisfy it. Here's the scenario: be it Kula Shaker, Primitive Radio Gods, Prodigy, or Cake. Any of the things we may have broken. I think a very small percentage is ... "Here's my mail," or "Here's a band I've never heard before ... Oh my God, it's a hit!!!" The chance of that happening here on my station is very minimal.

Very rarely do I open up a package about some band I don't already have some awareness of. I can't even recall an instance when that ever happened. All the records I've found, whether it was Garbage or White Town, I've already heard a buzz. Once I've heard that little buzz, whether it's my favorite buyer at my local record store, a writer in a British magazine, or a label that

consistently puts out good records, then that's a tool for me to uncover more.

Every Saturday I have a routine: I take my daughter and we hit three record stores in the East Bay and then go across the bridge to San Francisco and hit two record stores. I don't care what I'm doing - at 11am it's five record stores.

R&R: (laughing) I take my kid to "Zeus & Roxanne," and you're taking yours to indie stores?

AA: We do stop at the park on the way. But usually at the park I'm reading my NME while my daughter's on the swing.

R&R: Early on, how do you distinguish what's going to retain Alternative credibility and what will become airplay fodder?

AA: It's something I really can't explain. I just get this weird gut feeling. But when I find a record like the Atari Teenage Riot, Alabama 3, or even White Town, I can't write it down, it's just instinctual. Fortunately, I have a very open-minded, active, and aggressive PD, Richard Sands, who gives me the opportunity to bring these records in and put them in rotation. We have a reputation of finding and breaking these records.

Sometimes a record has to develop through our specialty show. I brought in the Tricky record after about five weeks of playing it on my dance show, "Sub-Sonic," and said, "Richard, I'm getting huge phones on this record every week. We added the record, and the sales trend went from #167 to #80 in three weeks. One other outlet which I have the luxury of using as an indicator of records that I think are going to develop is my club, Popsene.

R&R: So you also get that first-hand, face-to-face response. You read the floor.

AA: I'm able to interact with a very active, trend-setting audience in San Francisco. Take the Space record, "Female Of The Species." I started spinning that at my club well before I took it to Live 105. I was spinning it simultaneously on my specialty show and at my club. When I see people running up to the DJ booth saying, "Aaron, what was that song?" that's a good indicator for me to bump up the intensity on my specialty show and eventually take it to Richard.

R&R: Still, in the pop genre

Continued On Page 88

They're Out There

Alternative listeners are far more adventurous when it comes to exploring the world, especially while they're young: 18-34-year-old format partisans are 32% more likely than their peers to travel abroad.

Source: Simmons/Katz

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THE
ALTERNATIVE
 VISION

The 'Earthling' Speaks

Bowie re-energizes with new album, TV show, concerts ... and even touches down on the World Wide Web

At an age when many people start thinking about retirement and past accomplishments, **David Bowie** is spending his 50th year talking about possibilities. It's in his voice as he enthusiastically talks about his upcoming TV concert special, ambitious tour of medium-sized venues, festivals, and raves, and his music — especially his new album, "Earthling."

It's uncharted territory in many respects. But Bowie knows it and is up for the challenge, as he related recently to R&R's **Steve Wonsiewicz**. Instead of allowing the times to define him, he's joined an elite group of male artists, including **Mick Jagger, Keith Richards, Bruce Springsteen, Lou Reed, Neil Young, and Elvis Costello**, who are exploring what's possible for the first generation of forty- and fifty-something '60s and '70s rockers.

For an artist long associated with the alternative scene — from his '70s glam rock days as **Ziggy Stardust** and **Aladdin Sane** to stripped-down New Wave embodied in the MTV-era blockbuster album "Let's Dance" to neo-industrial collaborations with **Eno** — Bowie has adroitly blended today's hip fashion with tomorrow's new music. It's a position he clearly relishes.

"I've always felt more refreshed and excited about life and what I'm doing as an artist when I wasn't under the tyranny of the mainstream," Bowie says between editing sessions for his TV special. "My interests have always been more in what may be considered the underground, things that tend to seem obscure and bizarre. My happiest times have been when I was fully indulging myself in what I was most enthusiastic about musically at the time.

"My choices have always been very different from my contemporaries'. I'm always looking in another place. If

they're over there, I'm over here. Because of that I've always tended to have my ear toward new music as opposed to what's happening in the mainstream."

"A perfect example is the way **Eno** and I worked together in the late '70s, which in a way [laid] the footprints for the industrial sound. We avoided punk back then, even though it was the music that was happening. We were in another place altogether."

On the surface those musical experiments often seem in left field, but they're firmly rooted in the here and now. What happens is that much of it either goes over the commercial mainstream listeners' heads or the ideas get taken out of context. "Oh yeah, it happens all the time and will probably happen again on this record,"

says Bowie. "What I do in some instances is so contemporaneous that it may seem to the public that I've gone somewhere pretty strange. Yet in fact I'm trying to mirror the subtext of what we're living through. The idea that I'm a futurist is really not something that I would table. Maybe the now is some people's future, but not mine. What I do is deal very much in the now."

Nevertheless, Bowie recognizes that his past tends to stay with him. One listen to "Earthling" and it's clear **Ziggy, Major Tom, Aladdin Sane, the Lodger, and the Thin White Duke** are all present in some way, shape, or form. Yet when he began work on the album, it wasn't something he consciously set out to do.

"It seems after 25-30 years that I'm

developing a style, which is worrisome," he jokes. "I have to put that to bed. I can't be having a style. But yes, it does span a lot of different writing processes. As usual, it's pretty eclectic and covers a lot of ground, but it also continually recontextualizes those things in a more contemporaneous manner."

True to form, as soon as Bowie starts veering close to three-minute, pop commercial viability in his material, he quickly jets off in another direction. "I'm pretty perverse like that. I'm not content to have it follow in a completely linear way. I have to mess with it."

Such "messaging" has been Bowie's blessing and curse throughout his recording career. It's brought him to the pinnacle of his profession many times, yet it's also contributed to creating records that haven't found a home at commercial radio. The last few albums, such as "Black Tie White

'80s where I was performing in front of huge audiences all over the world, the majority of whom I imagine probably bought **Phil Collins** and **Sting** albums. At the time, it felt like I was trying to meet their expectations even though I would go home afterward and play **Sonic Youth** albums. It was very incongruent.

"I'm much happier with the albums I've done in the '90s. For me they are personal successes. While I had massive sales in the '80s, it was a very frustrating time for me as an artist. I was becoming positively lethargic and apathetic about my work. I look back on everything I've done in the '90s and can say they were all made with the best of my abilities. That's what I need from my albums more than anything else — personal success creatively. "I've been incredibly lucky in that I've always had an incredibly loyal audience. I can always tour, and

"What if [the album] dumps? No, I'm not going to be concerned. It depends on if you want to be seen as popular or creatively interesting. My choice is always to be the latter."

Noise" and "Outside," bowed to critical praise but quickly fell off the sales charts.

Despite that, Bowie maintains he isn't about to change just because he's back on a major label (**Virgin**). Neither does he feel he has to have a multiplatinum-selling album to shore up his credibility.

"I was in the ironic situation in the

people will buy my albums.

"What if [the album] dumps? No, I'm not going to be concerned. It depends on if you want to be seen as popular or creatively interesting. My choice is always to be the latter."

(Continued on page 57)



Orbit

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R&R Alternative Chart **37**

BB Modern Rock Monitor
67-53*

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Performing at SXSW

Orbit 3/15 Electric Lounge

Also Performing

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Blinker The Star 3/14 Electric Lounge

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Landing in stores March 25

THE
ALTERNATIVE
 VISION

Depeche Mode: Electronica's 'Ultra' Experience

The genre's visionaries look back on forging the way, holding on for dear life, and emerging triumphant

Through the course of interviews for this special, a common philosophy was reiterated: Everyone believes electronica is Alternative's next big wave. There was, however, one shared caveat. In order for the form to break commercially, it will take a band with a "face" that writes melodic songs.

Approaching this interview with Depeche Mode, I listened to "Ultra," the group's 12th release. I was instantly struck by just how accomplished the songs were. When you add to that the recent notoriety surrounding lead singer David Gahan's personal troubles, and the resultant mass media attention, you have essentially what everyone in the format has said they're looking for — the Next Big Thing may have already been here ...

Been here for quite some time, 17 years to be exact. Depeche Mode revolutionized music in America, bringing electronic music — and a symbiotic relationship with Alternative — to the forefront. WPLY/Philadelphia PD Jim McGuinn once said, "A few years ago, you went to a market, turned on the radio, and the station playing Depeche Mode was Alternative."

While many deserving acts like Prodigy and Chemical Bros. are being anointed as Alternative's new heroes, Depeche Mode (like all pioneers) had to blaze a trail through some decidedly unsupportive times. Lead singer Gahan looks back on the early battles, recalling, "When we first came over here, we didn't see ourselves as this alternative band. We were a pop band. We felt people over here just weren't going to get this. We were already sort of successful in Europe ... coming here and playing all kinds of toilets in America. God, it was a humbling experience to be quite honest. There was no Alternative radio,

there was no MTV. There was radio that wasn't interested in what we stood for; they were only interested in rock. It was that basic.

"Over the years, these different mediums have come up. Whatever people thought alternative music was,



it's now mainstream. We've watched it happen. The different kind of radio stations that came up — MTV had a lot to do with it.

"I don't know if it's a curse or what, but in the late '80s things in America started moving for us as fast as they were in Europe. When we first came to America, it was pretty obvious to us that the only way we were going to gain new fame was to go out on the road for years and years. We did."

For Depeche Mode, playing live in America only exacerbated the identity issues they faced by not being a standard rock band. Gahan remembers, "Our live show was very different than the sound of the records, which were very dark and didn't represent what we were all about. For a long time, especially in America, people couldn't grasp the electronic

concept being played live. I'm talking mostly about the media. People would see us live and go, 'Wow, man, you're so different from your albums!' A lot of that was just us producing ourselves. We were 17-year-old kids; we had to grow up in this business. And because we were on an independent label as well, there wasn't that kind of a machine around us for a long time. We had to do it and learn. We grew up in public. If you play the first couple of albums and then play 'Ultra' now, it's like a completely different band.

"Back then we were a shock to America's system. We didn't really understand what the big deal was about. But it was a big deal, apparently, just because you couldn't see the drums, the bass, or the guitar. People in the audience were like, 'Where the f@#\$ is that coming from? Who's playing the bass?' We hadn't experienced that kind of reaction. We had to believe in what we were doing because no one justified it for us."

While much of the focus today is on electronic music, making it a formalized notion, back then Depeche Mode developed a movement with their particular vision. Gahan relates, "It's Martin [Gore's] songs and my voice that created this sound. And this

atmosphere. I think over the years we've become comfortable with that ourselves. Time is the greatest healer. People got over the 'Whoa! This is gonna change the whole sound of rock 'n' roll!' I think some felt it was messing with something that already had its own identity. We didn't realize we were doing that; we had no idea. We could barely play our instruments. We wrote pop music and just got up and played. It was pretty innocent, but so much was read into it."

Martin Gore and Andy Fletcher still remain with Gahan in Depeche Mode after some well-documented, harrowing public experiences and some private ones as well. Alan Wilder departed after 13 years, largely because he couldn't commit to life on the road anymore. No one in Depeche Mode shies away from the fact that the making of "Ultra" was a challenge.

Gore admits, "There were quite a few changes for us this time around. The first obvious change was in the lineup. We lost Alan after our last tour. He decided he had had enough and left about six months after the tour finished because he didn't particularly feel the desire to carry on with the band. We also worked with a different producer, Tim Simenon, for the first time. Tim had done some remixes for us in the past. This was the first time we actually collaborated with him in the studio, so that was a big change for us."

"Obviously, Dave's problems have been quite well-documented. And that caused problems for us up to halfway through the recording of the album. His physical well-being and voice were in such bad shape that we were struggling to get any vocals done. But he made a decision to clean up about halfway through the recording sessions. From then on it really was pretty easygoing."

Gahan wasn't the only member of D'Mode who struggled to regain his balance following their last 18-month tour. Gore concedes, "Well, after the last tour, we were all physically and mentally shattered so we definitely needed a break from each other."

There was total band communication breakdown, kind of, at the end of that last tour. I think we needed to just get away from each other and recharge our batteries before we could even think about starting work on a new project.

"This time around, our only game plan was to make the album more electronic-based than 'Songs Of Faith And Devotion' was. That's why we made the decision to work with Tim, who's more known for his work in the

Here's a Spring Break from all of us to all of you...



depeche mode
"it's no good"

from ultra

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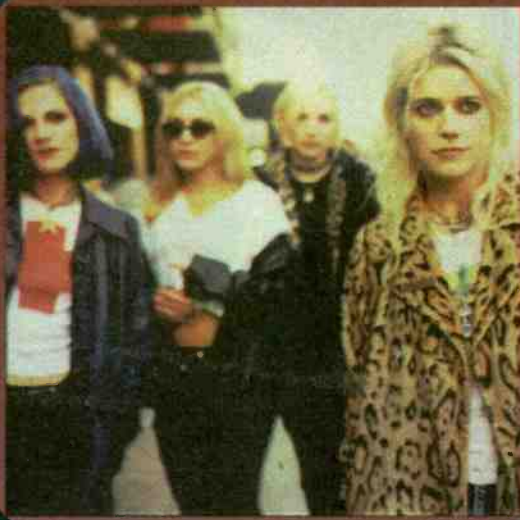
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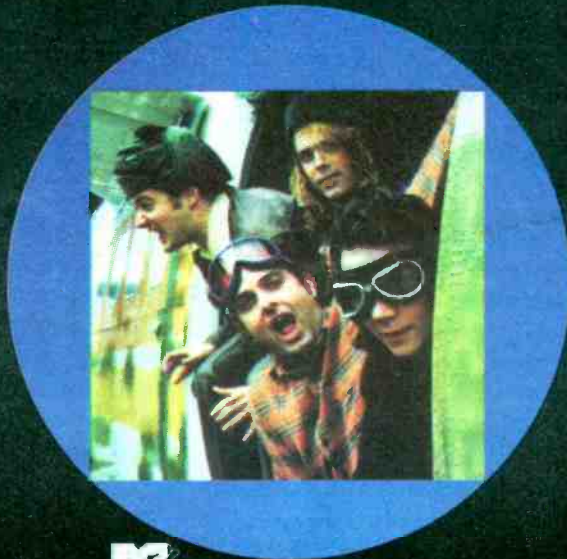
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KROX, WMRQ, KNRQ & CFNY



BLANCO
Y NEGRO



MUTE



Depeche Mode (Continued)

dance field. One of the main reasons why we liked the idea of working with him was the **Gavin Friday** album he produced. It showed that Tim was really quite multifaceted; he wasn't one-dimensional in any way. The **Gavin Friday** album wasn't dance at all, but it had this rhythmic quality to it."

Gore would like to feel a sense of vindication from the latest wave of electronica, but he feels Depeche Mode has always succeeded because of their songs first. He states, "I think we feel justified in a way because it's been a very uphill struggle for us over the past 16 years. At certain points during the '80s, we were treated like a novelty act. I think now we're still pretty much bearing the flag. The world seems to have changed its opinion, and we haven't had to. That's nice justification.

"I feel that whatever music is in at any given point makes no difference to our record sales whatsoever. We created a niche for ourselves at a very early stage in our career. 'Violator,' for



instance, is our biggest-selling album of all time and that was released at the height of grunge. I really don't think the fact that electronic music is now accepted, and more popular generally, will affect us at all."

Gore has always had utter confidence in the quality of Depeche Mode's songs, and those comprising "Ultra" are no different. He says, "We actually started in the studio in October '95. From the first time we actually got together and started getting fired up, everything was sounding good. The atmosphere among the band members and the team that was in the studio was amazing. That sort of set a precedent for the rest of the recording

"Then we did have problems with Dave's health and his voice. We struggled for quite awhile there trying to get vocals out of him. We spent six weeks in New York, which was specifically a vocal recording session. That was the real low point in the recording of this album. But because the music was sounding so good, we knew that if Dave would just make a change, then the album would be more than

good. When Dave actually decided to stop drinking and taking drugs, that was the turning point of the album."

Gahan has earnestly sought to change his view of life, and his decision to live rather than self-destruct has given him new hope. He admits, "The drama just doesn't do it anymore. The rock attitude of 'the world evolves around us' is over for me. I have no intention of being a rock martyr. It's much more comfortable for me to say I'm an artist. I'm just very, very happy that we finished the record and got through that. Now we're enjoying the attention that we're receiving. I'm very happy where I am right now, very happy to move quite slowly. I don't want to open those doors to the drama again. I might not be picking up drugs, but it's so easy to fall back into that whole insanity."

Depeche Mode made a decision not to tour, at least in the immediate future. For the time being, that decision has given the band a sense of relief. Gahan says, "We want to get back in touch with our lives and, at the same time, communicate with fans more intimately. When touring, you're singing and

communicating with a great number of people at once. At the end of the day it leaves you pretty empty. Gradually over the course of touring, that one-on-one contact with the entourage, anybody, becomes almost unbearable. And it has nothing to do with the other person. It has to do with the way you're feeling about yourself because you've scattered yourself across thousands of people, trying to get acceptance from thousands of people overnight. It's a really dangerous place to be. I found it impossible to have a relationship with myself."

Gahan looks fondly at the electronica movement of today, knowing the part Depeche Mode played in breaking down the doors of acceptance. "I'm glad that we believed in the kind of music we made. Now that we have attained a degree of success and see new bands in the movement, I'm pleased.

"They still have to make it happen for themselves. It feels so good to not have that pressure. When I see new bands and they're feeling 'it's us against the world,' I know the feeling. I'm just glad that I don't have to feel that way anymore."

David Bowie (Continued from page 52)

Given Bowie's track record, it's not surprising that he's drawn to the electronica movement. "Earthling" is chock full of computerized jungle, ambient, techno, industrial, and drum and bass sounds. "There's a new language coming out of Europe, and it's the new dance," observes Bowie.

"That's a broad category, but it involves a new kind of techno, a certain kind of industrial, and drum and bass. While some bands are beginning to be recognized, it is still very underground. There are bands who are enjoying massive success in Europe who never get played on the radio. It's all word of mouth. There's a very communal feel to it that I don't see [in the U.S.] yet. And I'm not sure it's possible."

Why? For starters, cultural differences between Americans and Europeans, he says. Straight-ahead rock and roll may transcend nationalities. But when it comes to fringe genres, sociological influences often impede mainstream acceptance. "There's one key ingredient [for the growth of electronica] that is sadly missing in America as compared to Europe, and that is how multicultural Europe is," laments Bowie. "One of the hardest things to overcome in this country, frankly, is the disparity between the races. You see it in the clubs. They're either all white, all black, or all Latino. It's like everybody is polarized into tribal areas. It's quite apparent just by looking at the lack of mixed race couples you see walking on the street. It's still like a taboo thing here.

"There are [electronica] bands who are enjoying massive success over in Europe who never get played on the radio. It's all word of mouth. There's a very communal feel to it that I don't see [in the U.S.] yet. And I'm not sure it's possible.

"Of course we have problems in Europe; it's not some Shangri-La. But there is a much greater degree of unity in the races over there."

Electronica, as well as any other underground music that might be experiencing slow growth, now has the advantage of exposure on the web. Which in some ways explains why Bowie has become a "World Wide Webhead" in many respects.

Outlining his involvement in the net with his new album, he says, "More than anything else I wanted to find out where you could go and how far you can go. What became clear from the incredible response we had to the three different versions of

the song 'Telling Lies' that we put out on the web was that it is a perfect forum for exposing new ideas.

"As an artist I share one thing in common with Prince in that we both overwrite. I've read interviews with him where he talks about how frustrating it is that he only can release an album every year or 18 months. Like me, he's writing all the time. And as an artist you don't know what to do with the stuff.

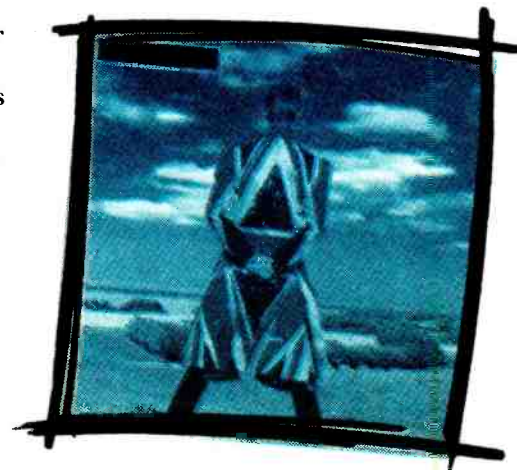
"I write a lot of material that my record company considers too esoteric, avant garde, or whatever for national consumption. The 'Net is a perfect forum for that kind of work. It means the people who are interested — and it may be a minority — can have access to it. And I wouldn't feel that I have this huge backlog of music that isn't getting heard or doesn't have an audience of some kind.

"I think it also will be incredibly useful for new songwriters who haven't been able to get gigs or who haven't received the interest of the corporate labels to record or produce their music. With the web they'll be able to float their stuff and develop either a new audience or reach the hipper A&R people who are listening to what's on the 'Net.

"The big disadvantage of the moment is that it takes 30-40 minutes for a good audio sound to download for a three-minute song. For the moment it's a lengthy and expensive process. Getting to where we can download in real time will help an awful lot."

As for the immediate future, Bowie is clearly jazzed about his upcoming tour. "We're going to be doing fairly medium-sized shows in the States. In Europe, because we have them over there, we're going to alternate those shows with raves and festivals. That's going to be a thrill because it's the first time we've been invited to do raves."

And how does it feel going up against the young electronica turks? "I'm terribly competitive so it doesn't worry me one bit. I know how good my band is."





'It's Music, For God's Sake'

99X/Atlanta's **Sean Demery**
shares his music philosophy

WNNX (99X)/Atlanta has become a veritable touchstone for alternative records to break out of the New South. The industry tends to count on 99X to actively establish adult-friendly records and also to accept music outside the defined parameters of Alternative's up-to-the-minute province. In that sense, 99X is a thinking-person's Top 40, which may be a contradiction in terms.

In finding that expanded musical province, WNNX benefits from having three strong and distinct sensibilities in their programming to draw on. PD **Brian Philips**, APD **Leslie Fram**, and MD **Sean Demery** each bring an individual stamp to the collective sound that is 99X.

Demery is the veteran of the group of MDs interviewed for this special. He has been through the radio wars in many formats and has the perspective of someone who knows you are never inventing the wheel. Still, he recognizes the need for ideals and passion to make radio more than a successful science project. With his reformed views, Demery, it can be said, is a CHR programmer in recovery...

R&R: *The industry uses 99X as a benchmark for transitioning forms to the mainstream. What do you see happening on the horizon?*

SD: The emerging flavor of the moment right now is the thing the A&R guys are probably telling you about, the **Prodigy**, **Orbital** sound. I don't know what to call that.

R&R: *We call it "electronica."*

SD: Then call it electronica, but you know what? I don't think it's going to be big. I just think it's the flavor of the moment. And for now, I'm into it. I could really use it. As programmers get further and further away from trying desperately to program an "Alternative" radio station, you're going to find that it's different in every market. You're going to find that each station has many different flavors as opposed to one, like the Seattle sound or Rock's **Tool** and



Rage [Against The Machine] sound. I hate to use the expression "song-based," but for a while I think it's going to very song-based to the point where any good song that's not embarrassing to market you'll find on these "alternative" stations. There won't necessarily be any one kind of sound that's going to dominate. I really believe that.

R&R: *Your veteran status seems to provide a perspective peppered with just the right amount of realism. Clearly, you don't swallow "every jagged little pill" the industry pumps through discotheques. So how do you know when something's real?*

SD: Usually it's a combination of hanging out at shows talking to friends who are not in the business. I try to align myself with a lot of local friends who are younger than I am, who are in the key demo. We go to shows together, see bands that normally may not be in the mainstream, and look at the crowd reaction. You also do some shopping. I hang out at Tower and Blockbuster, and some of the small stores like Criminal and Rainyday Records, and talk with people.

R&R: *Do you do that anonymously?*

SD: It's biased. Half of them know who I am, half of them have no clue. So it's purposely not rocket science because I don't feel I could handle rocket science. You put together basic feelings ... not just "this band's cool," but feelings about the way things are going right now.

R&R: *Not everything you vibe comes ready-made for 99X unless, of course, Brian found it on a global*

excursion. How do you filter stuff onto the airwaves of Atlanta?

SD: I love to put records in via spikes, specialty shows, etc. I call them little surprises. **Jill** has her show [Planet Jill] at 11 o'clock and I listen for compression and to see how it sounds among other records. To see if it feels right when you listen. There are categories for throwing stuff in so it gets enough plays. You look for basic reaction and go from there. And then there's just walking into the control room, saying, "I'm going to play this right now," and we actually do.

R&R: *Do you feel you need to hear records in an on-air context?*

SD: Yeah, I really do sometimes. Sometimes the way they sound in the office sounds completely different than they do on the air. It depends on the song. It depends on the artist. There's no one rule on the way something sounds. You take it song by song. [Sometimes you] say, "I really need to hear this particular song to see how it sounds. And sometimes [it's just] put that on, that's cool."

R&R: *99X plays an atypically wider variety than a lot of Alternative stations, at least in regards to prescribed current flavors. How do you decide what are Sean's favorites and what is 99X music?*

SD: I'll give you an example. **Ocean Blue**, **James**, **Rage Against The Machine**, and **Live**. Those are some of my favorite bands. The first two that I mentioned ... I know those are my favorite taste, and I don't know where to go with those when it comes to the radio station. I tend to draw more from audiences at shows, what people tell me at record stores, and by yakking with other people than from my own personal taste.

R&R: *How do you arrive at the confidence in your own personal taste to say, "Now this is right for the radio station"?*

SD: What you do is make a determination of what the mirror looks like for the audience. Then you try to become that mirror and present things you think the audience will enjoy. Simple as that. I don't think much more of it than that.

R&R: *What you're saying is you don't want to overanalyze the process.*

SD: No. It's music, for God's sake. It isn't numbers. If you want to

crunch numbers, become an accountant. By talking with people at concerts and events, you can get a feel for whether they will embrace a song or not and say, "Yeah, this will be a great curve ball. Throw it on."

R&R: *Have you learned to screen through active responses to get an accurate feel for what the phones do provide?*

SD: Yes, I think I have. Because whenever you hear comments like "Yeah, it's big phones!" that means seven people called. When a person calls and says he really likes a song, you don't just say, "Thanks, good-bye." You talk with him for a second and see what kind of person he is. Maybe you're right and maybe you're wrong, but you're basically building a psychographic overview of what kind of people like this song. And if that fits what your goals are, go for it.

R&R: *Because 99X doesn't subscribe to a narrowcast form, how can you be sure some of your early commitments will ultimately retain "Alternative" credibility?*

SD: Half of it's going to be a crap shoot; the other half is basically putting a thought process into it where someone [in radio or at record companies] did the right or wrong thing for the artist. Let me rephrase this: It's a combination of the way the record companies market the music, correctly or incorrectly, and the way the radio station uses or abuses the music.

There's desperation going on in Alternative. I realize it's not a mass-appeal format when you really get down to what most stations are and what percentage of the market they hold. But the fact of the matter is that now that so many large companies have invested big bucks in these stations looking for a good rate of return, it's caused the managers who are running these stations to become almost paralyzed in their thinking. They're holding onto records longer as opposed to finding a new tool to attract listeners with. [It's gotten] to the point where we're wearing out records — we're wearing them out in the "A" rotation, we're super-wearing them out in recurrent, and by the time they get to "oldie", they're exhausted. They've got 45% - 50% burn. They're a blunt tool, leaving you nothing for core equity. And

Continued On Page 86

The Buck Stops Here

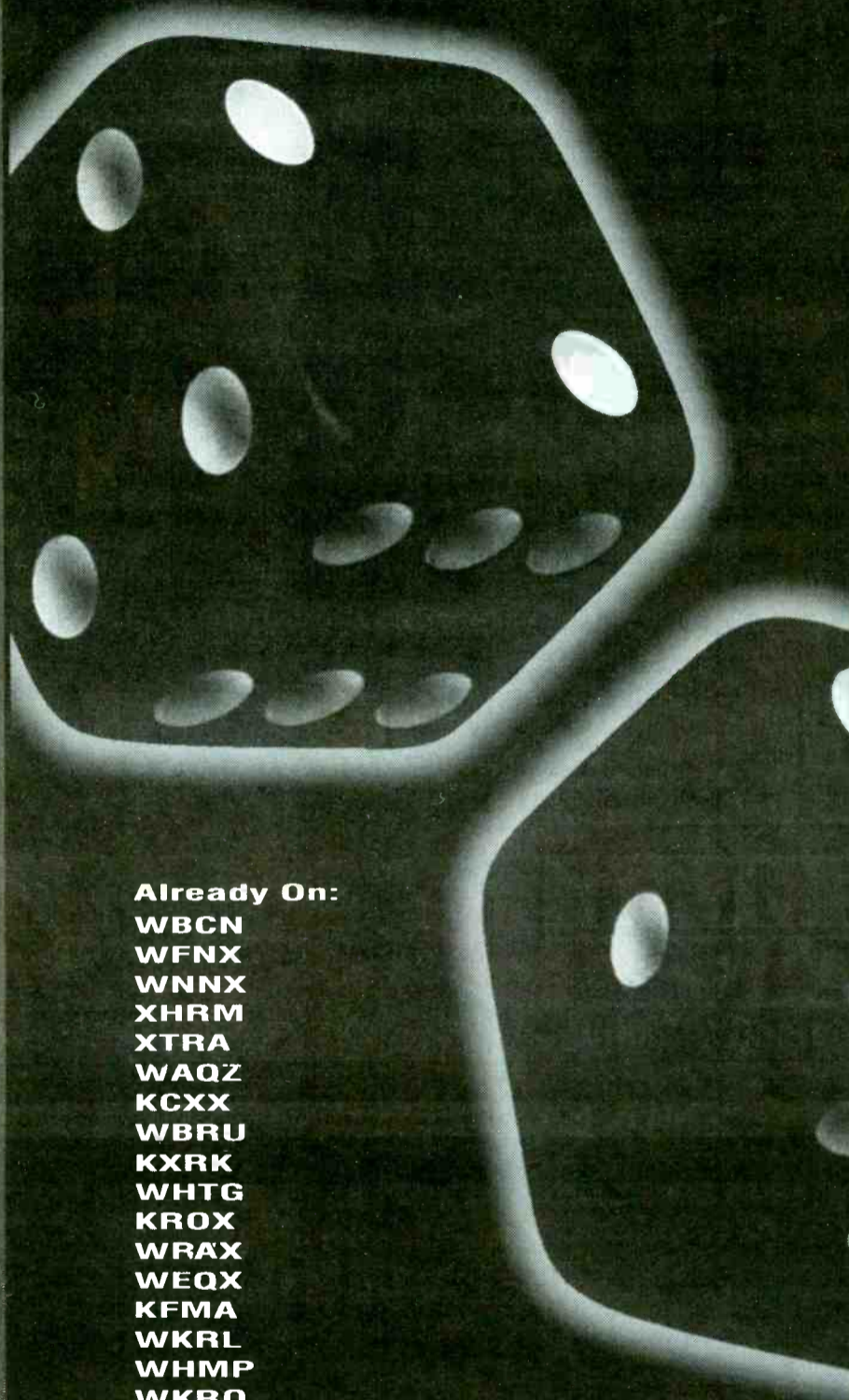
The Alternative audience makes more dough than Pillsbury: Half of the format's listeners have household incomes exceeding \$50,000 per year; a quarter of them rake in at least \$75,000.

Source: Simmons/Katz



FUN LOVIN' CRIMINALS

Sing "The Fun Lovin' Criminal"



Already On:

- WBCN
- WFNX
- WNNX
- XHRM
- XTRA
- WAQZ
- KCXX
- WBRU
- KXRK
- WHTG
- KROX
- WRAX
- WEQX
- KFMA
- WKRL
- WHMP
- WKRO
- WXZZ
- WJSE
- WDST
- WGRG
- WCYY
- KQRX
- KJEE
- KFGX

The Second Single From The Album **COME FIND YOURSELF**

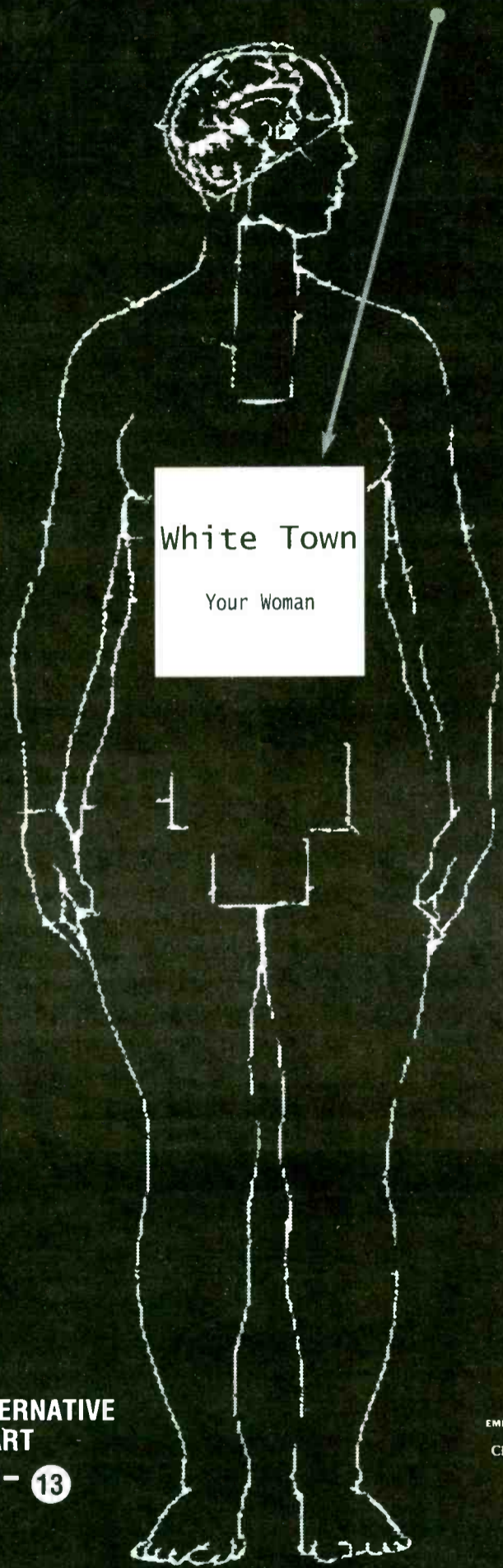


PRODUCED BY FUN LOVIN' CRIMINALS • MANAGEMENT: JONATHAN BLOCK, MAJOR MUSIC

White Town

The smash single

Your Woman



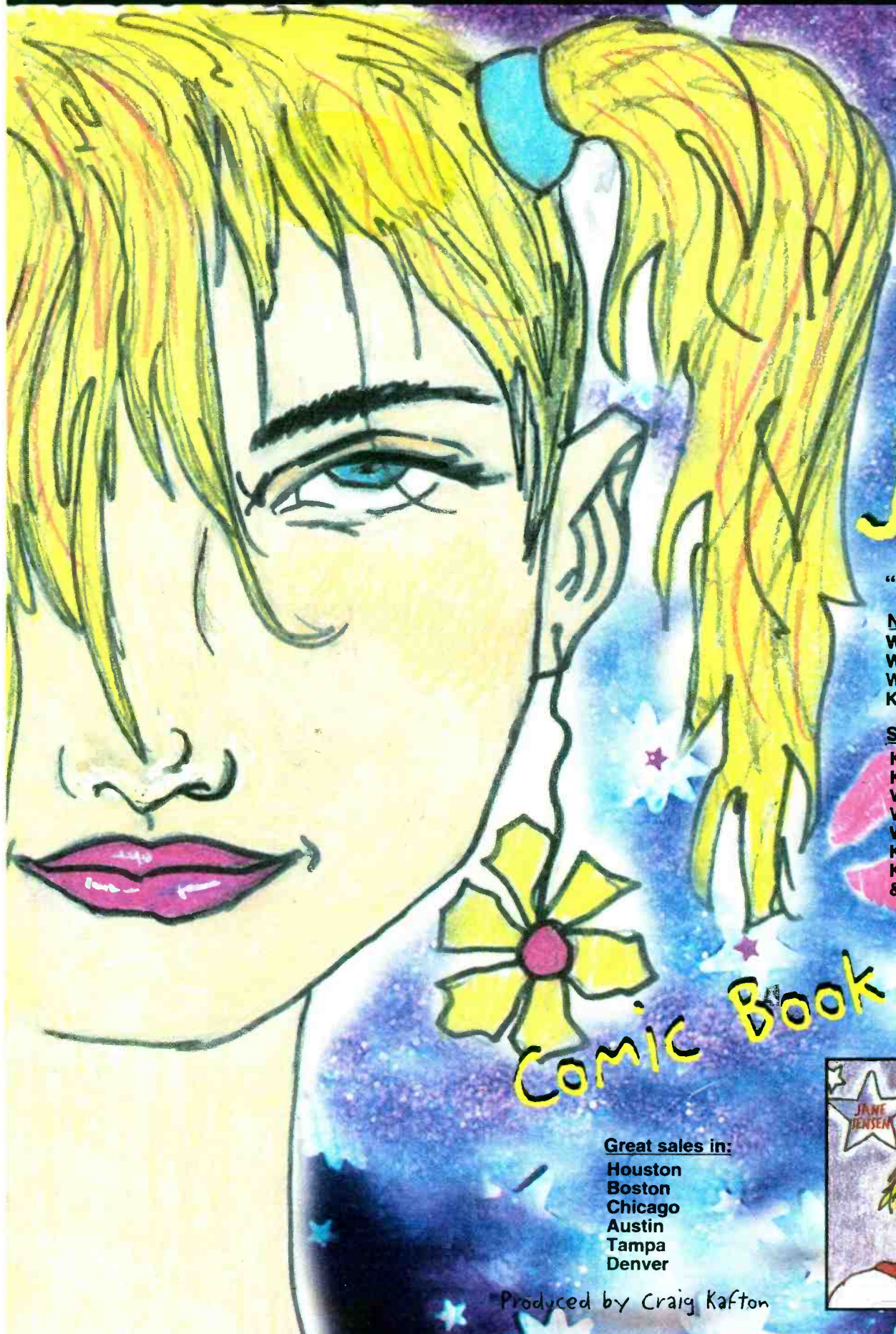
ALTERNATIVE CHART

18 - 13



"...maddeningly catchy with its toe-tapping beat, indelible melody and teasing, gender-ambiguous lyrics." -L.A. TIMES

From the album **Women In Technology**



JANE JENSEN

"MORE THAN I CAN"

NEW ADDS:
WBZU/Richmond
WWDX/Lansing
WKRL/Syracuse
KFGX/Fargo

Spinning at:
KROX 20x
KLZR 17x
WXZZ 11x
WRZX
WNVE
KTCL
KNRX
& more!
X96 29x
WCYY 16x
WEQX 11x
WEND
KICT
WAQZ
KTOZ

Comic Book Whore

Great sales in:
Houston
Boston
Chicago
Austin
Tampa
Denver

Produced by Craig Kafton



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Management: Frank Volpe Management

Trauma RECORDS

Trauma-tizing The Industry



**Beating the Bush-es with
Rob Kahane, who had No
Doubt in his artists' potential**

While not exactly rags to riches, the tale of how manager extraordinaire **Rob Kahane** joined forces with partner **Paul Palmer** to create the uncontested success story of last year, **Trauma Records**, is the stuff of which legends are made.

In a special carrying an "Eyes And Ears" theme, there probably is no more resolute proof than Trauma's convoluted rise to the top that, sometimes, the majors need glasses and a hearing aid. If you've ever witnessed Kahane work a room (even one the size of Madison Square Garden) then you have seen a consummate record man artfully impose his will upon industry perception.

Kahane will go to any length to make you believe in his vision. Heck, he once held a cold compress over my forehead when I became ill on a flight we were on. That kind of act shows there are no boundaries to Kahane's commitment to win.

R&R: *Relate the history of Trauma's evolution.*

RK: Trauma was formed in '93 under the name **Acme Records** after we were released from **Hollywood Records**. I ended up hooking up with Paul Palmer; the name of his company was Trauma, and I liked it better than Acme. So we merged our clients and bands and commenced work. Our first major release was **Bush**. The interesting part is, Paul and I shopped this out — the "Sixteen Stone" album — which has now sold about 7 1/2 million copies.

We shopped it to virtually every label in the business, here and in the rest of the world. Paul went overseas to shop it and, thinking they were English, we thought someone would gravitate to it over there. But everybody passed. So that forced Paul and I into a situation where we stayed completely independent and used an independent distributor to initially distribute the record.

We started out as a staff of four. The idea was to get it on the radio and get

our own momentum going. When we did, we suddenly had a lot of interest from major labels. We felt the best pairing was with **Interscope**. Paul had a relationship with [owner] **Ted Field**, and I had a long-standing relationship with **Jimmy Iovine**.

R&R: *Did you ever question what you had when you went through those earlier rounds of rejections?*

RK: No, I never questioned that what we had would be successful because the quality of the songs was there. Obviously, there's frustration when you're rejected constantly. You have to have a very strong belief in what you are doing. Neither Paul nor I ever wavered on whether we were doing the right thing.

Prior to having major distribution, we were always concerned whether we were going to be able to compete with other labels just in terms of getting product to the marketplace in a timely fashion. You know, co-op advertising and exposure. Paul and I risked all of the money we had saved up. It's very frightening when you put everything on the line. It's like going to Vegas and saying I'm either coming back a winner or losing it all.

Paul and I had a credo: "There is no job too big, no job too small." We did everything from picking up the records at the plant to shipping them. Paul would go in to master and mix the records; I'd get on the phone to call radio to promote them. We'd lug the records to radio stations, bring the band over. Then there were creative issues, making the right video and image for **MTV**.

I consulted with someone whose opinion I greatly respect, **Kevin Weatherly**, on what single to go with first. The rest is history. One thing led to another, and all of sudden within four weeks it was starting to make noise in sales, requests, and airplay, which propelled the band to gather interest from the majors. That initial activity identified others who were interested in becoming partners and fulfilling our

dreams, which were major distribution and major financial support.

R&R: *You're matter-of-fact about rolling up your sleeves. Trauma seems to represent micro-managing to a tee.*

RK: Well, it's constant. It's what our philosophy was from the very beginning. Having been managers and agents, Paul and I felt we had a good overview of the business. We felt we needed to put our fingerprints on all of those areas that we had expertise in, be it marketing, imaging, touring, or the actual editing of the songs musically to make them a little more radio-friendly. We feel a lot of the success we had and have been able to maintain over long periods of time is the constant maintenance of those areas by the two of us.

It is tiring when you involve yourself to that degree: There is always something to do. It's similar to managing an artist. We took that management philosophy, applied it to the record label, and really micro-managed every facet of the bands' careers. We believed in **Bush And No Doubt** to that degree.

The other part that people don't realize is Paul and I have strived to work other territories outside of this country. **Bush and No Doubt** are massively successful in other territories outside the U.S., virtually every territory



Bush

except Japan which, of course, we're working on [laughs].

Now [joint venture partner] **Shaquille O'Neal's** record company [**T.W.isM.**] is starting to emerge. I also think the upcoming Trauma releases will hopefully benefit from the approach that's worked to this point.

R&R: *You've done a textbook job working both Bush and, especially, No Doubt to all formats. Talk about what goes into managing artists' images.*

RK: With **Bush**, in particular, we

decided the most important thing to do was to establish an **Alternative** base and get certain people who we believed were tastemakers into the band. Kevin was the first one to start. [**WKQX/Chicago's**] **Bill Gamble** was close behind Kevin, as was [**WNNX/Atlanta's**] **Brian Philips**. There were obviously many others. But they were the first major three guys who not only waved the flag, but also dedicated their stations to the artist.

I learned a lot about **Alternative** radio. One area where we dedicated ourselves was aligning with stations and their festival events. The band toured feverishly for a year and a half, doing radio festivals on top of local club dates. The value of doing radio festivals was being able to play in front of 10,000 people instead of a club of 500 people. We saw exponential growth as a result.

As success continued, instead of pulling away from radio, we doubled the number of things we were going to do for radio so people would go deeper into the record [and become] more familiar with the band. Our goal was to establish **Bush** as a core artist at **Alternative** radio.



No Doubt

Rock radio was different then. When **Active Rock** began to emerge, we obviously developed that same type of relationship with the **Active Rock** audience. It became a love fest because **Bush** realized that if it wasn't for certain people at radio, they wouldn't have a career. And even to this day they are very responsive to supporting radio.

R&R: *You didn't miss a beat co-opting the success with Bush to establish No Doubt.*

RK: We had a perfect opportunity with **Bush** and were able to expose **No Doubt** immediately on that arena tour as the single "Just A Girl" was breaking at **Alternative**. Again, you have your same key people at radio who we went to for **No Doubt**.

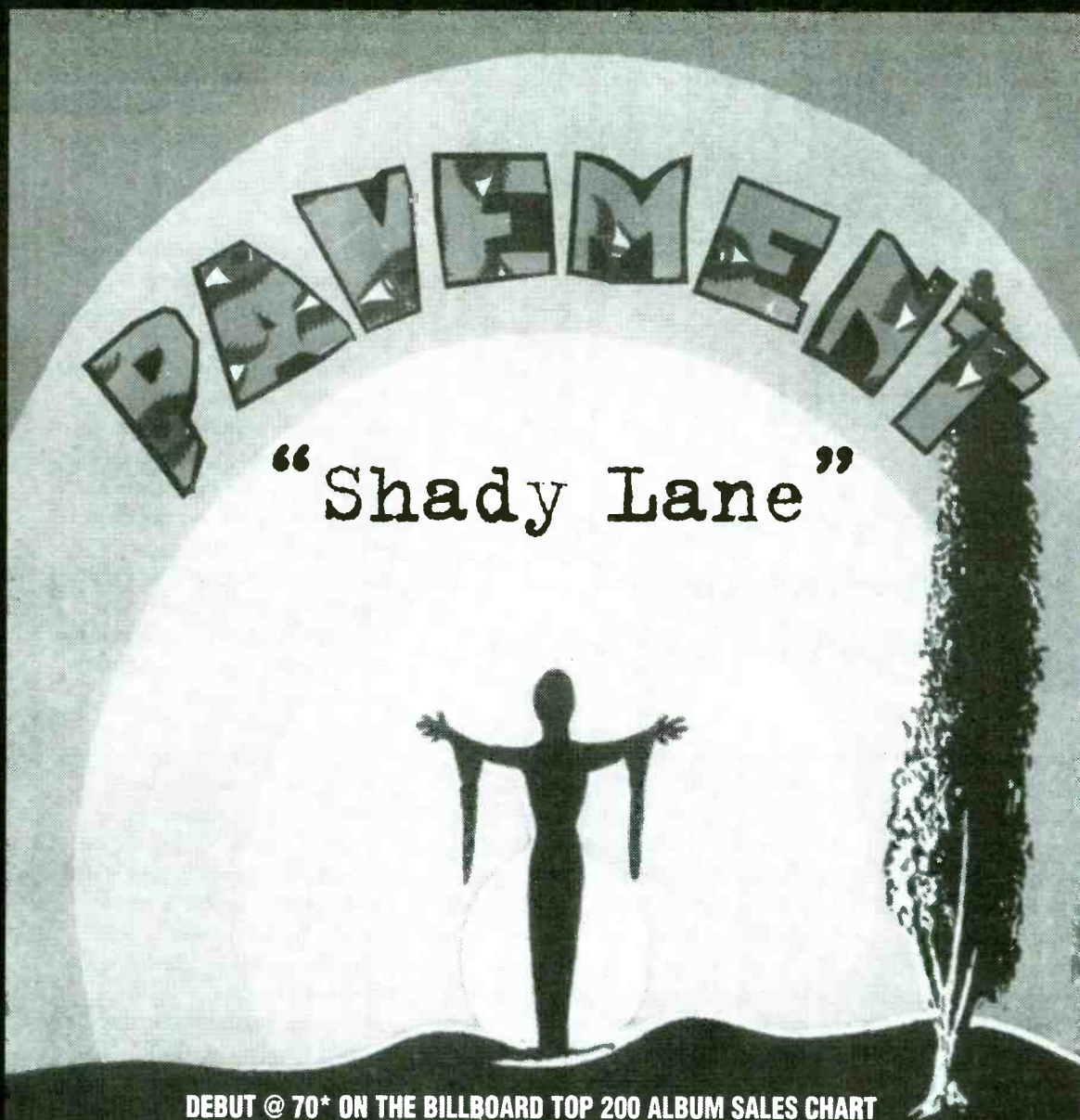
Metal Heavy

Given a choice between **Tool** and tools, 18-34 **Alternative** listeners might just choose the latter. Or is that the ladder? More than half (54%) own workshop equipment, 15% higher than the average in that demo.

Source: SimmonsKatz

The first
single from
Pavement's
Matador/
Capitol
debut album
Brighten
The Corners

U.S. TOUR
STARTS
IN APRIL



DEBUT @ 70* ON THE BILLBOARD TOP 200 ALBUM SALES CHART

**GOING FOR
ADDS NOW!**

Out of The Box:
WXRK 16x
KITS 20x #3 Phones
WFNX 15x
KLZR
WRLG
WBRU
KTCL
KFMA
WHTG
KICT
WNTX
WAVF
KBRS
WBZ
WGRG
KXBS
WXPS
WDST



Capitol

LESS THAN JAKE



"AUTOMATIC"

The first single from Less Than Jake's Capitol
debut album Losing Streak

On tour with The Descendents in May

Capitol

Early Adds:

KROQ	WLUM	KBRS
91X	WNFZ	WNTX
KLZR	WKRL	KXTE
WFNX	WGRG	KDEO
KWOD	WKLL	KHTY
KTCL	WNTX	KXBS
WZRH	WHMP	WXSR
WBER	WXPS	

Soundscan Alternative New Artist Chart: 21*-18*
2397 to 3038 pieces sold this past week

Soundscanned over 40,000 pieces

Less Than Jake has soundscanned over
2000 pieces a week since the November 12
album street date

Trauma RECORDS

THE ALTERNATIVE VISION

We laid out a strategy for these tastemakers. We identified what singles we wanted to release and put together an 18-month marketing plan, which has been absolutely storybook because we came out with the singles that we wanted to when we wanted to. The sales, the touring, and the image all followed along the lines of what we scripted a year and a half ago.

We felt No Doubt was a different genre band in the sense that their writing style was one that could cross over to pop in a much different type of fashion — and in a much earlier way — than Bush did. So, with that in mind, we released “Don’t Speak” at a time when we thought they were established enough image-wise at Alternative that it wouldn’t deteriorate our base. The way it was done was somewhat calculated.

R&R: *Watching you view roughs of the video for “Don’t Speak” and listening to the “master plan” was revelatory. What’s your vision for your next releases?*

let things develop organically; sometimes you have to slam people over the head. We’re diving into radio with the plan for Puzzle Gut. A lot of touring with a three-piece band that just rocks like crazy. A little bit more traditional rock ‘n’ roll, which I think is due.

You have to fashion a belief, because when you’re signing a band it will be a year before anyone hears them. So we have to guess where trends are going to go in the future. And my money says the trend is going a bit more toward popular music, things that are song-based with hooks instead of anger and rage. I believe kids want to lighten up and have fun.

R&R: *Any other upcoming releases?*

RK: The second band coming out is a Swedish band discovered by Gavin Rossdale called Souls. They will be on the entire Bush tour, similar to the way in which we broke No Doubt. They are a combination of Bjork meets Nirvana. They have massive hit-single potential, with a very different type of edge. I don’t

days later and said, “Have I got something that’s going to knock your socks off.” He sent it to me and we fell in love with it. The record, by the way, is researching in the top three right now as an import in Atlanta.

We’ve finished the album, which will come out sometime in May. They are the Cranberries meets Fleetwood Mac. They could be Alternative, Adult Alternative, CHR. Again, big, big hooks; great, great image. All the things we look for when we sign acts.

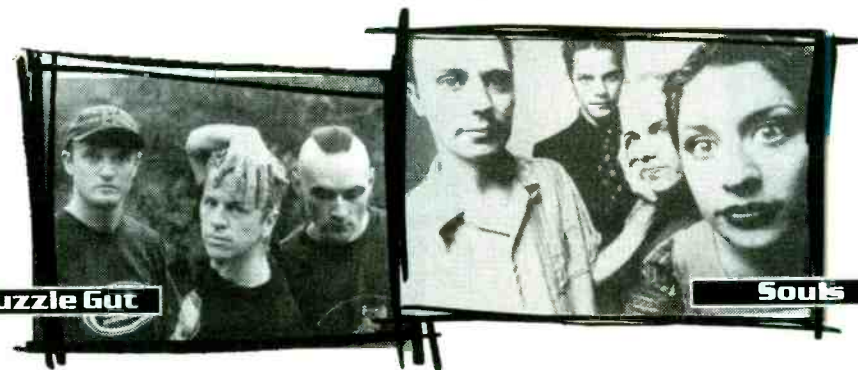
I look for four things when we sign a band: They have to be great songwriters; they have to be great live; they have to have an incredible work ethic (i.e., drug-free); and they have to have a strong image. Because the reality is we live in the world of MTV. The image could be anything from a strong sexual image to a

style and strong sense of self. We’ve passed on many, many bands who do not have a good sense of themselves. Or who I don’t believe will appeal to the masses, because they lack one of the four ingredients I mentioned. Great successes aren’t flukes anymore. The reason records sell is because people believe in them entirely.

R&R: *One of the subtexts of this special is the synergy between what A&R signs and how radio eventually responds. You, unlike some in A&R, seem to be overtly concerned with radio.*

RK: Absolutely. Not only that, but I’ll go a step further. We don’t have an A&R staff at Trauma; our A&R staff is people who work at radio. I look for radio to help me find bands.

R&R: *Based on that remark, how much confidence do you have in your A&R staff?*



“Instead of pulling away from radio, we doubled the number of things we were going to do for radio so people would go deeper into the record [and become] more familiar with the band.”

RK: We have three new releases coming in the first and second quarters. The first band is called Puzzle Gut. What they have is similar to the way that Green Day was able to come out and be very well-received at Alternative and Rock. There’s a song called “Your Sister’s Ass,” which is a lot of fun, some will say novelty. Knowing the depth of the album, we’re not reticent to go that route.

You have to include radio and video in the awareness of what the band really is to pull off as obvious a track as “Ass.” I think we will have a big hit off that, but the truest example of the band on the record isn’t that song. It’s a song called “Wrong Man.” I believe in long-term setup. I always believe in a one-two punch, having two tracks ready to impact radio.

What does setup mean? I go to certain people in radio and play them things or have them test things for me. That somewhat determines the amount of money [budgeted] or the single I’ll choose. You can’t go after everything the same exact way. Sometimes you have to

think anyone has ever heard music like this before. They are the type of artists who have the ability to change, stylistically, the way people perceive Rock and Alternative radio. It’s a very interesting meld of pop and rock.

People don’t know how to react the first time they hear Souls. Lyrically, it’s probably the strongest record I have ever worked. We’re very excited about it. The way we’ll break them is by constantly touring and exposing them to a lot of people. This is going to be absolutely a huge, huge, word-of-mouth record. Image-wise on MTV, we’ve got a girl who looks like nobody else. The combination is going to be unique.

R&R: *Any other hopes?*

RK: We’ve signed a band through [WNNX PD] Brian Philips, who’s extremely responsible for the success of Silverchair. He’s built a lot of deep relationships in Australia. He opened the mail one day and found a tape of a band called Eva Trout. He put it on 99X and it blew up like crazy. He called me two

challenging, iconoclastic look.

R&R: *With Bush and No Doubt, you challenged the prevailing conventional wisdom about “flannel.”*

RK: At the time, it was against the tide. But I’ve always believed in image. Anything that’s strong, that captures somebody’s interest or eye. I sign what I would buy, I guess. When I heard the music, I had no idea what Bush looked like. I signed the band on the strength of their music. The fact that Gavin had such a strong image and the band looked and moved great was a total bonus.

Gwen Stefani has created a legion of followers due to her strong sense of

RK: I have a lot of confidence. We’ve been seeing classic overreaction to the articles written that Alternative is dead, Alternative is over. Face it, you’ve been writing about it. It’s like the stock market. You have some unbelievably massive years and then everyone expects those years to continue. Well guess what? It doesn’t happen. All that’s happening with Alternative is they had huge, huge growth years and now you have other stations copying their format so that ratings will be diminished for the moment.

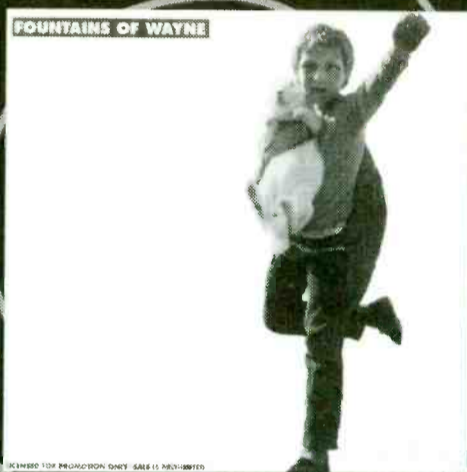
The fact is, Alternative has been kind of bastardized by several formats. Los Angeles is a perfect example of other stations that, while formatically different, are still running with the bands that KROQ is breaking. That may cause ratings-sharing, but it doesn’t diminish the format’s importance. There is still no format that’s breaking as many new artists as Alternative.

Sound And Vision

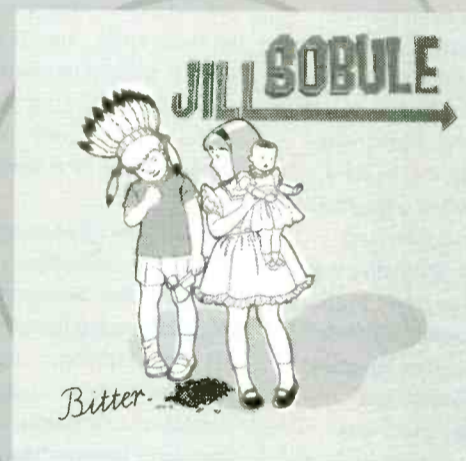
Your average 18-49 Alternative listener is more likely than the average 18-49 to shell out bucks for records (18%), movies (21%), and live events such as concerts or theater (40%). Only one out of every 10 Alternative listeners doesn’t buy records.

Atlantic's March Madness '97!

**Fountains of Wayne
"Sink To The Bottom"**



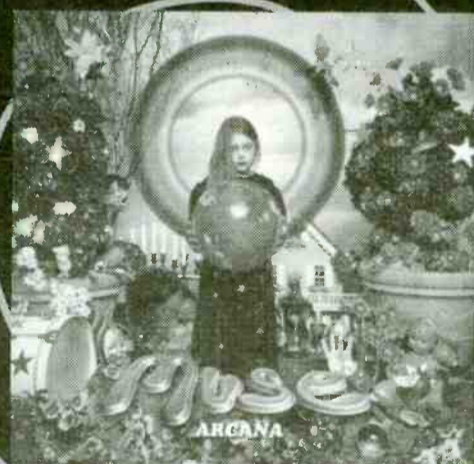
**Jill Sobule
"Bitter"**



**Matchbox 20
"Push"**



**Muse
"Pretty Things"**



These records are a sure bet for your Final Four!



The Politics Of Play In DC

Pat Ferrise is our capital's intelligence agent in charge of new tunes

Is there a nicer guy in a major-market, high-profile position than WHFS/Washington's Pat Ferrise? Knowing Ferrise, he's probably blushing as he reads this.

Spend time on the phone talking to him about new music, and you'll hear someone who, if he doesn't agree with you, will still respect your opinion. A politician? Hardly. He's more like Alternative's version of Mr. Smith.

R&R: *What is your sense of the "state of the union?"*

PF: Two things seem to be emerging [at Alternative]. The one that everyone is talking about and really wants to become its own thing would be the whole electronic movement and the whole return of the rhythmic stuff — stuff with beats. The electronic thing is on everyone's lips.

There also seems to be ... a new incarnation of the singer-songwriter. Look at how well a band such as the Wallflowers has done. We have always had an affinity for that at WHFS. Our markets, Washington and Baltimore, have always done pretty good with things around the singer-songwriter, perhaps more than on a national level.

R&R: *It seems that within those two separate notions, one — the singer-songwriter — has a personal, intimate message. Meanwhile, electronic tends to be more about socializing and sensory release — clubs, getting out, moving.*

PF: Yes, it's sound and sort of a culture that goes along with it. Actually, I think they're both reactions to what has been going on with music the last five years. Everything has been very guitar-oriented. [But] I don't think guitars will ever go away. Guitars are so consistent, there will always be something going on with that. There's just been a preponderance [of it].

R&R: *After all the co-opting of grunge, is Alternative in danger of trying too hard to distinguish itself?*

PF: Everyone has to always ask



themselves that question to have a good radio station and to ensure that your audience remains interested. The thing about it these days is that it has been accelerated to a really fast pace. Whereas five years ago when you might be on something new, or a new artist, it was yours for an album or two before it made its transition to mainstream rock. The broader audience [for Alternative] makes it hard for you to claim something as being exclusive.

R&R: *Finding something outside the status quo and still having it retain broad appeal is a neat trick. But you don't want to seek exclusivity to the degree that you end up being the only one playing weird records...*

PF: For a while, people in the format weren't ready for everyone to turn their sights on them. Now you'll see a strong reactionary stance from Alternative.

R&R: *That balancing act really is the challenge for someone in your position. What do you do to gain the necessary insight?*

PF: I've got a pretty cool bookstore near my house. I pick up *NME*, *Melody Maker*, and stuff like that. It's just good reading. A lot of times there will be articles in there that you don't get in American magazines about, of all things, American bands! Sometimes you'll pick up something you didn't know about that you might want to buy.

I know that in DC, I can tap into a cool scene made up of many people who are in bands. I kinda got turned

on to Sneaker Pimps, which I really like a lot, because Steve Raskin — who is in a Washington band called Edsel — was working on a remix for them last October. Hanging out with people like that, either working in studios or that whole side of things, helps you keep plugged in.

R&R: *So that's less industry-driven and more artist/street-driven?*

PF: Yeah, but still you're able to talk to people like yourself, swapping ideas and seeing what other people in radio like.

R&R: *How do you first approach the station with fresh music and how, in turn, does the station implement the new music?*

PF: That's a big question. Let me tell you about a couple of specialty shows we have and we can lead into this. Every afternoon, we have a feature called "Riggs' Early Withdrawal" with Johnny Riggs. Basically, at 6:30 Riggs will tell you a little about a new band and then play it. Maybe you think there's some potential for, say, the Tricky album. That's a good spot for it. And Tricky was in town last week, so that gave us a highlighted spot to play them.

Another show that's a lot more expansive is Dave Marsh's "Now Here This," which he programs himself for two hours on Sunday night. That's the place for our most adventurous music; things can work their way out of there. The Presidents Of The U.S.A.'s "Lump" is a good example of an act that Dave broke, back when the Presidents were on *Pop Llama*. We put it in and, next thing you know, they got picked up by Columbia. It's a good outlet to superserve the part of our audience that's very music-intensive.

R&R: *How do you determine what's right for the Ferrise home theater and, subsequently, for the WHFS airwaves?*

PF: That's what we determine all the time. Sure, there's a lot of stuff that you like and you think has potential. But you always have to ask yourself, "Is this going to work with the audience?" It's great when you get something on the air that you really like and it clicks with the audience, too. Luscious Jackson is a good example. We all liked the record, stuck with it, and it ended up working. That record sold almost 10,000 pieces in DC.

Sometimes there are records that aren't my personal favorite, but you know there are a lot of people in the audience who are going to like it. You hope you are more right than wrong. The radio station is not my personal jukebox.

R&R: *With all the music-sharing going on, when do you become concerned about a record losing Alternative credibility? Some records don't possess all that challenging an image.*

PF: Just know your audience enough. What worked well in the past gives you a barometer for the future. With a band like the Wallflowers, you'll know that attracts a crowd that is pretty much your audience, from the 18-year-old in school to the 29-year-old person who has a job. It's not like I'm out there writing everything down and taking surveys, but you just try to pay attention and feel like you have a handle on what's going on with your audience. I think you can ask yourself, "What is alternative?" You know the lines have been so blurred. Everyone's trying to find something they can put their finger on that's going to be exclusive. This is such a big can of worms here; everybody wants instant gratification. We want great numbers, and record companies want to sell records quickly. Nobody wants to spend time. They'll spend money, but not time.

I'd like to see everyone in 1997 step back and evaluate how many bands they sign and what their commitment is to them. I know as we're looking at records in '97, we're really trying to make a commitment to bands that have a profile, bands that have a base in this market ... We want a face to the act. We won't be as supportive of just a one-song thing. I don't know much further we can go with faceless one-hit wonders.

R&R: *Does that mean you avoid a White Town?*

PF: It's a balance. There are going to be good songs that are just songs and that's it. I think we've kind reached an extreme with that, so we need to pull back and we will. Another example is Blur, who have a record coming out. They can come into D.C. and sell out a club with no problem. We will give that due precedence.

(Continued on Page 89)

Alternative Online

18-34 Alternative listeners are 35% more likely than others in their demo to belong to an interactive computer service. And they're also 22% more likely to sign up with one of the services in the next year.

Source: Simmons/Katz



Can You Hear A Career?



RCA's Bruce Flohr found an icon of 'New Populism' in the Dave Matthews Band, proof that tradition can be built upon

During the course of interviews with various sound-seekers at radio over the last year, I began to notice a new awareness emerging from the ranks. Programmers were promising to be more vigilant in noticing bands develop rabid cult followings in their midst. The one act repeatedly given credit for this new attitude was the **Dave Matthews Band**.

RCA Records Sr. VP/A&R Bruce Flohr is the man responsible for finding and helping develop the Dave Matthews Band. Flohr, a former radio promotion exec, understood how radio worked. He also knew that not every act adheres to radio's preconceived notions of what is "right" for their station and helped guide Matthews's career in every way possible besides radio — particularly in the good old-fashioned method of touring 'til the wheels fell off. In Matthews's case, the tour bus took flight, opening the door at Alternative for a renewed interest in bands with grass-roots followings. The people had spoken [and danced and bought tons of tickets and albums], and radio eventually listened. A "New Populism" began to matter at Alternative.

R&R: *I quit taking industry proclamations seriously a long time ago, but I still wonder if all the chatter about Alternative has affected your view of its importance from an A&R perspective.*

BF: To begin with, I believe the "death of Alternative" statements only apply to the [labels] that have been signing bands solely for radio. Bands who are signed for the right reasons are never signed with radio in mind. Therefore, if radio is going away from a certain sound, it shouldn't affect career artists anyway because career artists define the sound. Who can predict what's next? What's next could be Live's new record or it could be a band from Oklahoma who hasn't written an album yet. I think the moment you say, "OK, the guitar thing's over with, let's start going in this direction," you're screwed. Because by the time a record gets to the marketplace, that direction might be

going somewhere else.

A real positive question being asked, now that Alternative's being forced to look at their criteria is, "Is there an act behind this music?" Thank God, because for those of us who are out there looking for career artists, that's the first thing we look for. Radio will never turn their back on an act that their listening public is reacting to — be it ticket sales or album sales.

R&R: *Is it ironic that the Dave Matthews Band was able to develop a grass-roots demand because, for a while, they may have been "out of fashion" in the label's eyes?*

BF: In the past, acts such as the Dave Matthews Band were not allowed to develop their own following because labels would squelch their growth by getting involved too early. Now the reverse is happening. A lot of labels are keeping an eye on these grass-roots bands and allowing their indie record to be out there and the touring to develop.

What record labels are realizing is the earlier we get involved, the more expensive it becomes. So if you want to sign the next Dave Matthews Band prior to two years on the road and prior to an indie record out there, your chances of success are less. What made the DMB explode was all that hard work a label machine does not allow the necessary time or money required to secure.

R&R: *At RCA, you've seen how it could work. Is there now a feeling of "long-term development" when you walk the RCA hallways?*

BF: I believe there is. The key to DMB was not just the fact that band had a live base prior to "Under The Table ...," but the plans that RCA put in place around their major label debut. We didn't go for Alternative right out of the box, and we didn't go for MTV the second week. Everything involved with the DMB was about self-discovery, about, "Hey, you gotta check this band out." And the results are more convincing for the programmer than "We're going for adds next week. I need you out of the box."

R&R: *Do you sense that more*

programmers are now willing to add music after looking at a club floor and seeing hundreds of people who are into it already?

BF: What I think it demonstrates is that these programmers are no longer looking for a three-minute, 30-second hit single. Everything doesn't always have to be a smash. It could be a flavor song for them; it could be an image track for them. A lot of these bands, on first listen, are going to be a tough sell to radio. But when you see the whole context of the artist and you see the audience reaction, it begins to make sense.

R&R: *If they're not going on "what's in the grooves," then how important is it for the programmer to know more about the image of a band?*

BF: That's a good question, because the image of the Dave Matthews Band is even more difficult than the actual music. You have a multiracial group, no electrical guitar, and a violin and a sax player — not the most significant ingredients for Alternative success.

more of a factor to you?

BF: That's a definite barometer in terms of what I'm looking for now. But trust me. There are a lot of good acts who pack clubs the size of the House of Blues every time they play who I would never sign because I wouldn't want to listen to 11 songs on a record. So the criterion of "Gee, they're selling a lot of tickets" is only one part of the equation because you still can't get around the fact that there's a listening experience that has to come as well. There are a lot of bands out there who if there wasn't such a thing called beer, they wouldn't draw one frat boy.

R&R: *Taking the converse route, is it easier to take an act with great songs and have them develop as a stage act?*

BF: I've definitely gone that route, where it's been about the songs. You're betting on the "come," so to speak, that this artist is going to develop and translate live. We've definitely set acts up where the live aspect is not part of the game plan



Dave Matthews Band

Jeremy Toback

What got programmers, and is still convincing programmers seven million albums later, is thousands of kids in their demo going crazy for an act regardless of whether their station played it or not. The image all of a sudden becomes accepted ... because the band's accepted.

The band's image hasn't changed since the beginning. But now, all of a sudden, everything they do is cool. The image of the DMB was no more of a selling point than the music. What was the selling point was that key Alternative programmers paid attention to what their audience was saying — not to what RCA was saying, not to what MTV was doing, but to the fact that every time this band came through their town, their 18-24 audience was rabid about the DMB.

R&R: *Does fan base also become*

because that's an expensive option. But then it puts a lot of pressure on the songs. The other thing that I think is important: A lot of people who do A&R well go into the project hoping that what you can do is stimulate the growth process of the artist. You create a base of awareness.

At the end of the day, our job is to take potential and maximize it without sacrificing artistic integrity or abusing the artist from a commercial standpoint. It's a fine line to walk. We have, on Dave Matthews, pulled back just at the time that we could've put down the hammer and sacrificed significant album sales because it was the wrong thing to do for the long-term career of the act.

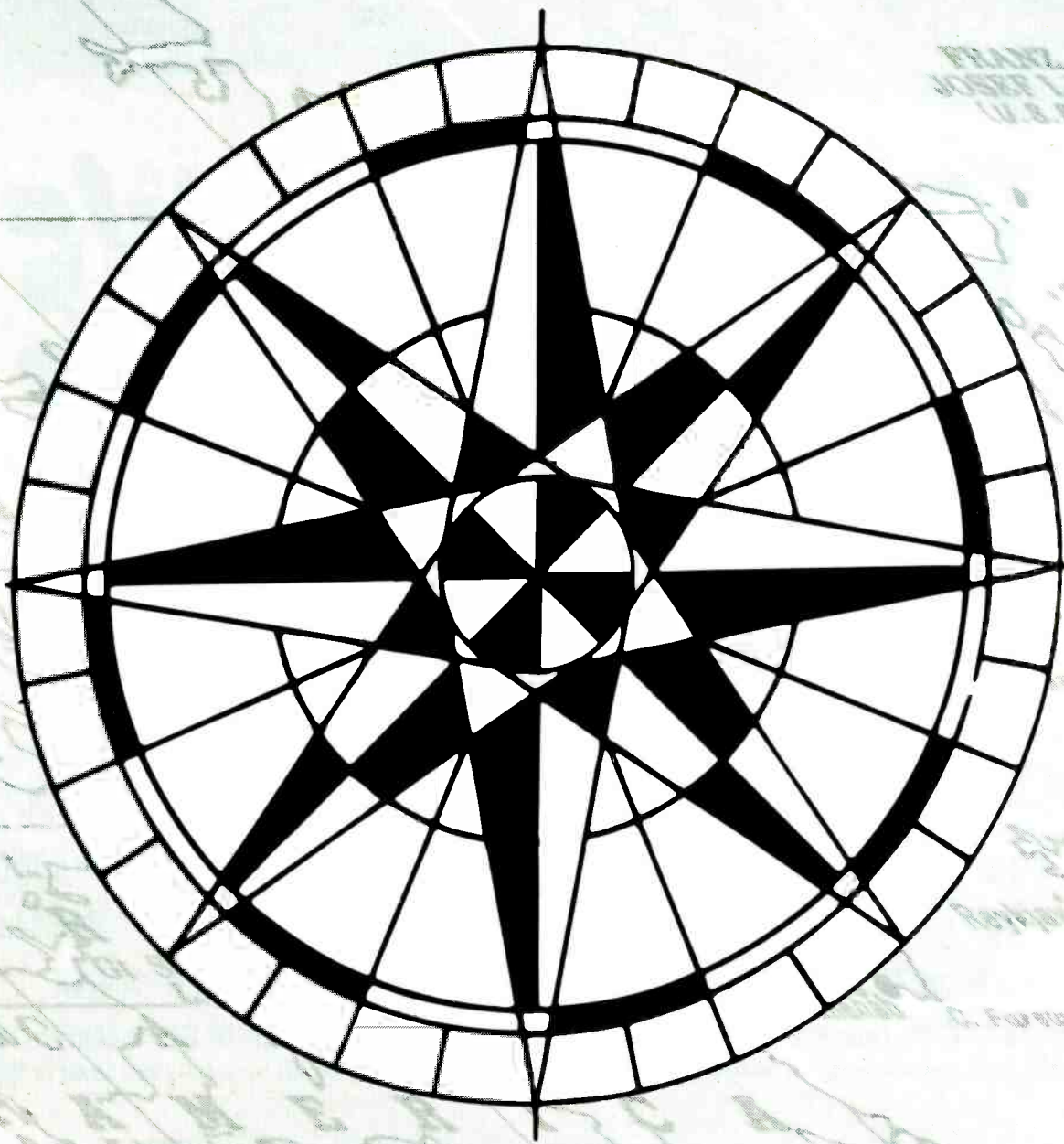
R&R: *In terms of true artist development vs. "making quota" for*

Continued On Page 86

Health Kick

While 18-49 Alternative listeners smoke just about as much as their peers — 31.3% of them do — they're 20% more likely to have kicked the habit (or at least tried) in the past year. What's replaced that habit? Probably working out: They're 53% more likely to belong to a health club.

Source: Simmons/Katz



cake [SACRAMENTO]
311 [LOS ANGELES]

syd straw [CHICAGO]
the honeyrods [NASHVILLE]
memory dean [ATLANTA]
widespread panic [ATHENS]
freddy jones band [CHICAGO]

ugly americans [AUSTIN]
fool's progress [BOSTON]
speaker [ORANGE COUNTY]
vigilantes of love [ATHENS]

capricorn ...
alternative

directions

in
all



see **cake** at south by southwest | march 14 | at the austin music hall

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BEN FOLDS FIVE

"Battle Of Who Could Care Less"

Alternative Chart 41 - 38

Fighting The Battle:

WXRK Q101 WBCN KDGE LIVE 105
WHYT 91X WENZ KREV X96



Check Out These Requests:



KISF - #2 Phones WBRU - #4 Phones
Top 5 Phones At: WOXY WMAD WZRH KXRK WARQ
Top 10 Phones At: WEND KROX WRLG KLZR WAQZ

New This Week: KTBZ CD101 WBZU WRXQ KAEP KNRX

On Tour With Counting Crows Beginning March 31st Album In-Store March 18th
Produced and Recorded at home by Caleb Southern & Ben Folds mixed by Andy Wallace Management, Alan Wolmark and Peter Felstead at CEG

K's CHOICE

"Not An Addict"

Alternative Chart 47 - 42

These Stations Are Addicted: KROQ 99X KDGE WENZ Q101 WHFS KEGE

New This Week: KZON XHRM WNVE KENZ KRZQ Y97 KQXR WZRH

KTBZ/Houston - #6 Best Overall 18-34 Male/Female

WENZ/Cleveland - #2 Research Record 18-34 Male/Female

KDGE/Dallas - #1 Most Requested Sales: ^{TW}174- #144 ^{LW}91 ^{2W}79 ^{3W}41

Stations Experiencing Phenomenal Results:

KOME/San Jose-Top 5 Phones (After 24 spins)

KKND/New Orleans-#1 Phones

WAVF/Charleston-Top 5 Phones

WRLG/Nashville-Top 5 Phones

KROX/Austin-Top 10 Phones

KNRX/OKC-Top 10 Phones

KWOD/Sacramento-#1 Phones

WEND/Charlotte-Top 5 Phones

WRAX/Birmingham-#3 Phones

WXSR/Tallahassee-#1 Phones

WKRO/Daytona Beach-Top 10 Phones

WARQ/Columbia-Top 5 Phones

WPBZ/West Palm Beach-#9 Research Top 5 Phones!



94.5 THE EDGE

Peer-ing Into New Music In Dallas

KDGE MD Mike Peer networks and uses his 'radio ear' to find the 'Edge' in Texas

Months ago, Mike Peer decided to leave the adventurous domain of KNNC/Austin, where he was PD, to become MD at KDGE/Dallas.

Hiring Peer was an easy decision for KDGE PD Joel Folger, who sought to find someone with cutting-edge sensibilities and a strong rapport with the label community. For Peer, it meant playing at a different level in quite a different context – he would have to test his instincts in a more competitive marketplace and help Folger find the balanced yet more active approach he was seeking.

R&R: You've made the move to Dallas with the intention of finding the most active position "The Edge" can occupy. What forms do you see emerging that might work?

MP: The most important thing I'm looking for is bands who will be able to fuse together this rock and techno trance/dance vibe, put them together, and provide hit records.

R&R: Electronic music is having its second day in the sun and at the bank. Will the bidding wars over artists help or hinder the movement?

MP: It can only help. Alternative stations are looking for the next big thing because our format has been bastardized by everything from Top 40 to Rock to AC to Adult Alternative. Everybody is looking for something you can't find on these other stations. It might be too rhythmic for Rock and too weird for Pop and AC. Space is a good example of a record that's meaningful yet exclusive. Big deals will force labels to prioritize the artists.

R&R: You mentioned fusing. I've heard people say that fusing forms – be they electronic and rock or hip hop and rock – are notions indicative of more to come.

MP: I agree. Three years ago, everybody wanted to sound like Pearl Jam and Green Day. Now the trend is "white-boy rap." With very few exceptions, Rock stations have a hard



time with rap. Butthole Surfers happened to deliver an incredible song; 311 may have crossed, but touring and a harder single ["Down"] did that. For the most part, Rock can't touch those records.

R&R: How do you discover the new music that really charges and vitalizes you?

MP: Many hours at the import stores. And networking. Networking is as important as being at the record stores because people like [KITS/San Francisco MD] Aaron Axelsen or [KNDD/Seattle's] Marco Collins are music heads who can't be expected to turn every record into a universal hit. We have to talk to spread the gospel.

R&R: When you network, do you network inside the industry? Or do you also have a cabal of lay people whom you check with on the street?

MP: Absolutely, I network at the clubs two or three nights a week. I'm trying to figure out what people are grooving to, what the cool kids are into. I go to the clubs to watch what the movers and shakers are into because that's going to be the next big thing. What they're doing now is what the rest of Dallas will be doing in the next six months.

R&R: Once you find something with the right vibe, how do you begin to implement it on the air?

MP: Our mix show, "The Edge Club," is No. 1 in its timeslot. The

show was started six years ago by [then MD] Jeff K. And it has grown into a very underground – though radio-friendly – show, if there is such a thing. The people in this market are really into the underground dance scene, whether it's techno, trance, jungle, or some of this downbeat ambient stuff. Instead of being your generic mix show that is two hours of just beats, we break every 20 minutes and talk about the artists – an Orbital, Chemical Brothers, Prodigy, or Tricky – and give them a face. That's one thing that's missing from a lot of this music: It's very faceless.

R&R: How much do you interact with Josh & Kevin in terms of what goes into their specialty show, "The Adventure Hour?"

MP: I talk to them every week. They're very, very eclectic, very left of center.

R&R: How does the show evolve?

MP: It's a cool show because they are very different people. Josh loves anything English. Josh loves Morrissey – thinks he's God. Kevin can't stand it. He's into a lot of American bands such as Jon Spencer Blues Explosion, something like that. They dog each other on the air.

R&R: You came from KNNC/Austin, where practically anything went on the air. Dallas isn't as easy. How do you determine what's street and what's airwave?

MP: I've always had a radio ear. In Austin, I would grab a Korn out of the box. I'm more likely here to look for a melodic artist like Jewel.

R&R: Do some pop-friendly things lack Alternative imaging?

MP: It's on a song-by-song basis. Sometimes it's easier to take chances on groups or songs that don't yet have an image. This market is very pop-friendly – always has been, always will be. People here are more worried about what they're driving and what's on their body – clothing and jewelry – than they are about going to a record store. That's been proven. If you look at the national sales figures, every American above the age of 12 will buy .5 CDs in a fiscal year. In Austin, when I was there, it was 14 CDs per person a year. In Dallas, it's two-tenths of a point.

R&R: So a label knows to bring more pop-friendly, adult material to KDGE. How do they get you to start it? What is some of the more pertinent

information that matters to you?

MP: Tell me who's playing it. Don't give me the smaller, wide open stations. I want to know what major markets are playing it. I also would like to know if it's selling. I want real information.

R&R: What can labels do better to connect audiences with acts?

MP: How accessible are they? Will they make intimate connections with the audience? Having them do the breakfast shows and the in-stores where they play a couple of songs and sign some autographs really creates a more personal and intimate connection with a core group of fans in the market.

A perfect example is Matchbox 20. This market is selling [about] 50% of their national sales. And they came to [our] conference room and invited all the employees who wanted to stop by. The label catered lunch. We walked out of there, and every single person was buzzing around this station about how great that band was.

R&R: What is the worst approach that labels can take with you?

MP: The "hey, I've got this if you do that" [approach] – too much of an auction mentality.

R&R: In other words, when salad oil is being dispensed before salad ...

MP: Yeah, "here's your french dressing" ... "uh, what do I need this for?" That and alphabet soup: [They say], "We had 20 adds this week." [I say], "Really? Tell me who they were." [They say], "Anyone we could buy." I would rather see a list of what the "bought" stations didn't add that week.

R&R: You get to be in A&R – what is going to happen in 1997?

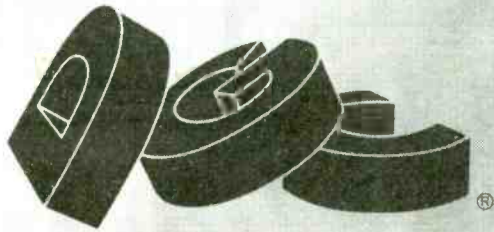
MP: If I could tell you that, I'd be Clive Davis. A lot of people think ska is going to happen in a big way – in a bigger way than it has already. I personally like ska, but I don't see it being as big a tool as maybe a KROQ/Los Angeles would. They've got the beach to go with it.

I would look for bands that can tie together electronic with rock. You have the biggest band in the world recently, U2, just open the door and say, "Hey, we're the biggest band in the world. We say it's OK to do this."

The Downhill Spiral

Check out the skiing scene: More than a quarter (26.1%) of the 18-34s you'll find going downhill are Alternative radio listeners. They're also skiing the surf in big numbers: 23.5% of the 18-34 jet-ski riders listen to Alternative.

Source: Simmons/Katz



At Geffen's Beck-oning



Mark Kates spends time figuring out Silverlake, CA and the rave religion

After the first time I heard "Odelay," last year's landmark release from Beck, I called Geffen/DGC Records A&R exec Mark Kates and basically began dropping seeds, marking the trail for what we felt was an artistic triumph – but couldn't be sure radio would fully recognize.

Six months later, we were further into the woods than before when daylight seemed to appear through the industry trees. We speak with the man who translates "the biz" to artists as diverse as **Elastica**, **Sonic Youth**, and, yes, the "Loser" who would be king.

R&R: You were involved with the Beck album as it was being made. When you're dealing with something that really sets a new precedent, how do you align your own sensibilities?

MK: "Odelay" was made over a long period of time. Ultimately, it was at least a year, if not longer. Making it was interspersed with a lot of things: Lollapalooza, Beck being sick. The true vision for that album came toward the end. Beck played some of the songs that were to be on the album live at Lollapalooza, which at that time was pretty insane. It was 95 degrees at 4pm and he was playing songs that no one had ever heard a note of before. Like "High Five" and "Where's It At": great but complex hip hop. Beck didn't benefit from the experience as much as we thought he would, and it was tough for him to face an indifferent audience.

As the record came together, it was really obvious that it was something special and unique. I was confident that if kids could hear it on their own terms and in their own environment then we couldn't miss. But, as with most things in the business, getting it heard can be a challenge. So we had a lot to overcome. The music business to some extent wanted to categorize Beck as a one-hit wonder. We never overcame that with "Mellow Gold," even though there were other great songs on that record. Some people at radio got it, but for the most part it was just "Loser" that got played and sold a hell of a lot of

records.

It's interesting, but in a way what we really hoped to achieve with this record is just now happening, with the year-end stuff and the Grammy nominations.

R&R: Many of the cutting-edge MDs interviewed for this special seem to recognize Beck as a master alchemist.

MK: I love when people talk about the Beck "approach." There's only one human being who has his brain. And only that brain, in my opinion, could create the fusion that is uniquely his. Working with [producers] the **Dust Brothers** did shape the record. A lot gets attributed to Silverlake, CA, and the truth is the majority of that record was made in that neighborhood. Believe me, though, Beck is the catalyst.

R&R: Alternative radio enters the year searching for exclusive records.

MK: The CHR invasion of this format is completely anti-artist and anti-career. Now some of these programmers are realizing their audience wants artists. Callout research may not necessarily have an appreciation for that. If you walk down the street of a major city or go somewhere on a Friday night and want something to do, you don't want to go see a song, you want to see an artist. Ironically, when it comes to live performance, what these stations sometimes want is artists to play at their shows, which takes the artists away from that loyal club audience.

Now some artists are capable of both. But if you only exist through the radio, including the way you play live, then you're only going to appeal to the people who listen to that station. And people who buy records can get their music from an increasingly varied number of sources. As the variety of out-sources increases, the impact of radio lessens. I think it's revealing when books come out and stations don't understand where their numbers went. They may not have gone to another station. They may have gone to the basement, the Internet cafe, or whatever.

All of us are often guilty of underestimating the consumer. Within

the last few years, the consumer is starting to speak up. And to the people who say consumers don't want artists because they don't seem to want **R.E.M.** and **Pearl Jam** anymore, then explain the success of **Dave Matthews**. Also **Phish**, who don't get played on the radio to any great degree yet had the biggest single concert of '96.

R&R: Is it possible to not only have artist commitment, but also commitment to passion and to a message?

MK: Watch using message, it's a dangerous word. Beck doesn't necessarily provide a topical message. He may have an overall message in terms of sound, vibe, and entertainment. But I think what he does is a reaction to five years of grunge, angst, and depression. The best quote about that is from the "Homerpalooza" episode of "The Simpsons," in which Homer says, "C'mon, depressing teenagers is like shooting fish in a barrel."

R&R: While on the subject of anger and depression, aren't we starting to see a resurgence of pointed, plaintive lyrics?



MK: That's been coming for a while. But I don't think of it as a trend. Thinking about trends is dangerous anyway. I'm very tuned in to what goes on in England, which is all about that movement. When one is ending, they get all weird because they don't know what the next one is going to be. The two weekly newspapers try to create them. It's really stupid. They always say, "Is Brit-pop going to happen in America?" And you say, "No, but **Oasis**

is and **Blur** might."

The one thing that's going on that everybody, including myself, is completely caught up in is the electronic stuff. We put out four albums by **Nitzer Ebb**, who apparently were so far ahead of their time that anybody who actually played them – and there are a few people like that still in radio – can be considered visionaries. Were they visionaries because they played **Erasure** and **Depeche Mode**? They were just playing records that sounded good at the time.

It isn't just about people creating music that way, it's about people listening to it that way and going to gigs that aren't necessarily about live guitars and drums. And to happen in this country they'll have to incorporate either rock elements or some general sense of performance.

R&R: Who's going to put the face on electronica?

MK: We talk about this genre of music and which artist to sign and which not. In many ways we're still judging them the same way we would judge a rock band. It's preferable that they play live and that they do so with

some personality and identity.

In a way, I hope I'm proven wrong. There's no reason why the next enormous superstar couldn't be someone who never leaves his house, like the **White Town** guy. He demonstrates the availability of reaching people instantly.

R&R: To that end, one thing that [KROQ/L.A. electronica guru] **Jason Bentley** has expressed to me is he

Continued On Page 88

DO A Double-Tape

Owning one VCR just won't do for the Alternative audience. The 18-34 crowd is 12% more likely to have two and 8% less likely to have just one.

Source: Simmons/Katz

**After Selling Over One Million Copies
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The Last Year, Selling Out
Their November/December
U.S. Headlining Club Tour,
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For The Who In
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Nominations For Best
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107.7

THE
ALTERNATIVE
VISION

Music Begins At 'The End'

What's next for **Marco Collins**
after being the prototypical

Alternative MD at KNDD/Seattle

In mid-January I had a series of daily phone calls with **Marco Collins**, then-APD at KNDD/Seattle. The first were typical of many calls I enjoyed with Collins, steeped deep in not only what was happening musically, but why.

Collins would later call with questions of a profound personal regard as the news of mentor **Rick Lambert's** departure was revealed. To his credit, Collins cleared his head to take part in this revealing interview. Typical of Collins, he kept music the first priority.

When the interview was finished, Collins revealed his intention to step down as MD. I felt the interview should still be part of this special because it demonstrates that even with all the personal issues confronting him, Collins remains one of Alternative's best sets of eyes and ears.

R&R: What trends seem to be gaining interest in Seattle?

MC: This entire electronic thing is going to continue to get better. First of all, I believe something has got to change soundwise. We can't go on playing the same bands making the same noise forever. Artists like the **Stone Temple Pilots**, **Bush**, and **Pearl Jam** all wrote brilliant albums. But when they're all sandwiched against each other, I think it creates a homogenized din if you don't break it up.

R&R: Does it hurt that a lot of other radio formats appropriate the music, creating oversaturation?

MC: Definitely. That's the biggest problem **KROQ** has right now. Poor guys ... **Kevin Weatherly** is down there battling his ass because anytime you tune in L.A. radio you can hear the same fucking song on six different stations. As a result, a lot of people will look at electronica. But it's going to take some excellent songs on the radio before it breaks.

R&R: Will electronica also need a



sense of artist identification?

MC: Absolutely. I've believed that from the very beginning. We used to play this kid named **Josh Wink** on an import single called "Higher State Of Consciousness." He's now signed to **Columbia**. I mean there are no vocals in the song. It's the kind of thing you throw in just to pump people up on a Saturday night. Every time I would go on the radio, I'd describe this kid's dreadlocks down to his ass. Kids have to be able to put an identity with the artist.

R&R: Are signings like **Maverick's** bidding war over **Prodigy** good or bad?

MC: I don't know ... um, I think it's typical. Once somebody has smelled something, everybody is going to want to move on it, and nobody is going to be blamed for that. You know it's the way it's going to happen. It's the natural order of things when a new style of music starts to generate an interest in the States.

R&R: You do a lot of clubbing and you spin at clubs. Do you think fans of the form are ready to see its profile raised, or do they still want to keep it a little more exclusive?

MC: This is something that's really shocked the hell out of me because when **Rancid**, **Green Day**, and punk rock happened big in commercial radio ... you would not get me on a stage in front of **Rancid**, introducing that band, for all the money in the world. Because that band still has their hardcore fans.

You get up there and say, "Hey, I'm Marco from 107.7 The End" ... you are going to get slaughtered. The hardcore fans who were there with the punk rock regime hated commercial radio jumping on their stuff. All I've gotten from the techno community in the Northwest so far is people telling me thank you.

Electronica fans are way less selfish about the music. They look at this music as sort of a religion or a way of life that's being communicated to the masses, and that that's only a positive thing.

R&R: How do you manage to stay attuned to emerging trends?

MC: Well, I'm on the air, which also allows me to be really in touch with my audience. If I play something, I get immediate results; i.e., "Dude, you suck... get that off the radio." We just started playing a track by this ska band called **Reel Big Fish**. This track is straight-ahead horns, but it's requesting through the roof up here. So many programmers say horns don't work on the radio. Well, horns are working in this case - another example of how much the audience wants something different. With albums like **No Doubt's** being the #1 album in the country, with **Sublime** selling as many records as they are, being on **MTV** constantly ... the masses who are being introduced to this ska-flavored sound are going to want more.

R&R: Let's talk about your aggressive import shopping.

MC: Yeah, I spend way too much money. I was always one of those suckers who joined the **Columbia House** music club when I was young to get 10 records for a penny. I'd join it again and again under different names just to be able to get more. So the fever is there ... you can't remove it. Sometimes I get way too impatient waiting to be serviced with a record I know I can run out and get immediately. I want to have it on the air now, not six months from now.

R&R: How much do you benefit from spikes and specialty show play?

MC: That's one of the lucky things about being on the air and being APD. I can get immediate reads from spiking records on the air. I have a feature every night where I bust out something brand new. And we also have our specialty show, "Loudspeaker," and "The Young And The Restless" that's all local stuff. We're entertaining the idea

of starting an electronic show similar to what [**KROQ/L.A.'s**] **Jason Bentley** is doing, but a little different.

R&R: You put a lot of stuff on before anyone makes it safe for consumption. How do you know what's right for Marco and what belongs on the End?

MC: I don't know if there's an actual formula. When you have an import you know is a brilliant track, you could sit around and wait for it to be serviced to you or wait for the sales story in your market to be so huge that you have to play the record. Me? I follow my heart and go with the gut.

R&R: What factors make the difference?

MC: It's part of knowing your audience, knowing everything there is to know. I'm much better at doing that now than I was five years ago. Before I used to say, "To hell with research." I don't say that anymore. It's an important factor in feeling out the exposure any given artist has to your audience. I look a lot at sales from every record store up here.

R&R: Sometimes records come out, particularly pop-leaning ones, that don't have an obvious Alternative image. How do you determine what is right for Alternative?

MC: That's a really good question because I know a lot of people think [**No Doubt's**] "Don't Speak" should have been handed over to the AC or [CHR] stations. Personally, I heard "Don't Speak" before I heard "Just A Girl." I love straight-ahead pop music. The **Quad City DJ's** put out one of the most awesome albums last year. I love pop music. That kind of thing is easy for me to hear.

R&R: Do you ever fear a backlash against it not being Alternative?

MC: Yes, absolutely. Especially when you have your DJs beat you up about it. When we put in **No Doubt** and the **Cardigans**, the DJs cussed, rode up and down, and stomped all over the CD cases. If I were to listen to them, we wouldn't have been anywhere near those records.

R&R: So a lot of it is timing. You've got to be ahead of the curve on those records to put just the right spin on them.

MC: In those cases, it comes down to the quality of the song. When **Seven Mary Three** came out with "Cumbersome," I think people thought that song was way too rock. Bottom

Continued On Page 89

DOS Boot

In the 18-34 demo, 39.2% of Alternative listeners use computers at work, while 49.3% own one at home. Outside the format, those numbers are 30.3% and 38.8%, respectively.

Source: Simmons/Katz

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91X

91X's Muckley: Dedicated To Finding New Sounds

**Chris Muckley, MD at XTRA (91X)/
San Diego, may be the newest of 'the new
breed' in terms of his growing accep-
tance as a sound seeker.**

Muckley, who originally ran around 91X as an intern doing obscene tasks for then-PD Mike Halloran, has blossomed during OM Tim Dukes's tenure.

To Dukes's credit, he has allowed Muckley to become the authentic Alternative musical presence 91X needs. And Muckley has not disappointed Dukes, becoming outspoken, aggressive, and dedicated to finding new sounds. He's begun to become part of an expanding network of programmers sharing philosophy (and the occasional bootleg dub of unreleased records). I ventured south to share salsa, chips, and sensibilities with the one who simply calls himself "Muckley."

R&R: Besides the mix of killer margaritas at your favorite Mexican restaurant, what other blends are catching your attention?

CM: It's become more about mixing forms ... Basically, the mixing of rock music with an underlying beat. That may be by a DJ, synthesizers, or whatever. And then there's the continued influence and infiltration of rap and hip-hop music into other styles of music.

R&R: Rap and hip hop have been embraced by white teen and pre-teen audiences. I call it the "Nickelodeon sway." Every young kid seems to be buying into the form, but does that mean it has to eventually influence an Alternative audience?

CM: Yes, because those teens grow up. When people like me and Aaron [KITS/SF MD Axelsen] were growing up listening to Alternative radio, it's like we were purists. We were listening to all the European music. Now that this format's been around for so many years, people have accepted a wider variety of music under the Alternative spectrum. So



I think there's a funnel effect now into the alternative spectrum - which I think is a mish-mash of musical styles.

R&R: Electronica ... Good for the form? Or bad?

CM: Are you talking about bad for the format?

R&R: Bad as in expectations get raised too high or people get skeptical too quick.

CM: On a retail end it's not [bad] because they're going to sell some records. I think you're going to have what you have when anything else gets popular. You have your artists being considered sellouts because they become the martyrs for the genre of music, if you will. **Prodigy** and **Orbital**, these big bands ... they could become the **Pearl Jams** wherein the die-hard Alternative fans won't put on a Pearl Jam record now, or not admit to it, because they're [considered] too mainstream.

R&R: Every week we put our heads together to see what's come out and you always have a fresh handful. How do you go about finding the fresh?

CM: First of all, I go to a lot of shows because I believe that finding music firsthand is just the best way to find stuff. Besides going to shows, I listen to

everything that comes in - and I listen to it as soon as I can so it doesn't sit on my shelf for a month. Besides that, I listen to what the other people in the radio station are listening to. I have a real open door policy: I want to hear what everyone likes. The jocks, interns, and promotion people have tastes, too. There have been records we've added that other people have brought to the station. I definitely go to record stores. I check out the imports, and then I read the trade magazines and CMJ, and get the local college radio station charts. And I also talk to music directors at some of the other major stations.

R&R: Not every record comes ready to eat. How do you work some of the more challenging stuff into the system?

CM: When something comes in from an established artist, I take it right back to the studio and say, "Robin, play this." But then, with lesser-known stuff, I have my specialty show ["Muckley's Floorboard"]. Actually a lot of material has come from that show and gone into regular rotation. Things like the **Suicide Machine**. After my show, we air a local show called "Loud Speaker" because 91X plays a lot of local bands, probably more than most stations.

R&R: How do you get to the "now I'm sure I'm going to put this on the air" position?

CM: That's hard to say. Probably the best answer I can give you is "gut." I mean, I live this lifestyle. I'm 23 years old and will turn 24 this year. So I'm out at the shows and on the street a lot mingling with the audience; my friends are the audience.

An example is when the new **Sublime** record came out. Obviously we were playing "What I Got," but being in Southern California we should really be another track deep into this record. I personally liked "Santeria" a lot. I seemed to notice wherever I went I would hear people singing that song, and I could hear it coming out of car stereos and people's houses. We ended up playing that song a good two months before anyone ever added it.

R&R: When records come out of the "machine," how do you determine what retains Alternative credibility?

CM: That's tough. And I have to tell you, that's one of my hardest things as a music director: listening to records that have nothing alternative about them. But, at the same time, they are well on their way to closing out the panel. Your **Verve Pipes of the World** or

Collective Souls and stuff like that that are just totally middle of the road, pretty much average rock records that appeal to the masses. But you're never going to hear any kids on the street buzzing about them. They might even sell records; a lot of that stuff researches really well. For me the hardest thing is to put those kind of things on because I feel people listen to 91X to hear the next thing, originality, and songs that don't sound like everything else. A lot of it is gut again. A lot of these bands were really one-hit wonders that the labels are trying to pull second singles, or even second or third albums out of.

R&R: Is Alternative doing a good job creating real bands with identities as core artists? Or are we getting dangerously close to whatever's a good song goes? And is that going to have a lasting (negative) impact?

CM: If you have people who understand alternative music and the in which direction the scene's going, that won't happen. But if you just have people who are reading charts and being slaves to record labels' priorities, that could very well happen. I'm not pointing any fingers, but I think you've got a little of both.

R&R: You mention being a slave to labels' priorities. What's the best way for companies to get Muckley to do their bidding?

CM: First of all, getting me the record more than a week before they want the add on it. There's nothing I hate more than getting a song in the mail and then getting a phone call the next day that says, "All right, I want the add on Tuesday." Give me some time to develop it with my staff, in the music meeting with my boss, and everything else. Second, understand and know the radio station you're working. Know what the station sounds like. Know what works for them. Look at their chart and see what kind of music they're playing.

R&R: What's the surefire method to lose Muckley's interest?

CM: One thing I can't stand is hype. An inflated story about something that really isn't happening. When a promotion person doesn't know our station very well and then doesn't believe me when I tell him the record isn't right for it. Some people need to step back from trying to win, trying to get the add so they can call it in, and

Continued On Page 89

Marry, Marry? Quite Contrary

60% of the 18-34 Alternative audience has never married, and almost 8% are already divorced or separated. Even in the 18-49 demo, Alternative listeners are 46% more likely to have remained single.

Source: Simmons/Katz

TRICKY

Rolling Stone's Electronic Artist of the Year
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Paula Cole

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From the album This Fire

Produced by Paula Cole

Represented by Carter for Stereotype Management



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Q101

The 'Heartland' Turns Hip With WKQX



Marketing Director **Ray Mena** has been helping WKQX (Q101)/Chicago reach across the City of Big

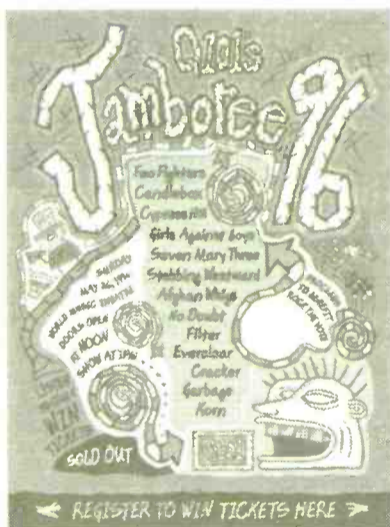
Shoulders and image it as an Alternative focal point. No small feat since it wasn't that long ago that Chicago was operating under the qualifier "heartland" (which basically meant less hip than the coasts").

To compound that, Q101 started out as an AC station. How did it gain its reputation as one of Alternative's core outlets? Mena discusses Q101's recent attempts to build on its musical reputation through marketing and promotion.

WKQX takes on a lot of ground, both physical and perceptual, when it promotes to Chicago. "First of all," he begins, "we launched a pretty successful television campaign. At the beginning of spring, we did a new spot and new creatives that had been done before with the goal of solidifying our position as the Alternative radio station here in the city. That kicked off the summer and definitely helped us to a point where it's well-grounded to our listeners what and who we are."

"From a promotional point of view, it's hard to talk about last year without talking about Rock The Vote. Rock The Vote was something for which we had pretty ambitious plans at the time and something that we didn't know what the future would hold, as far as 'could we do what we really set out to do?' Now looking at it, we ended up registering 18,000 people."

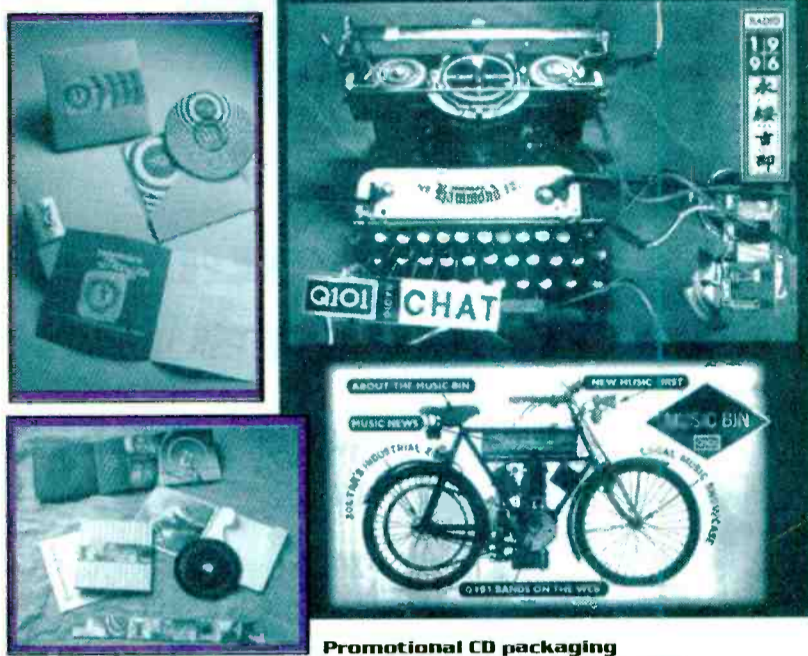
"It provided us with a vehicle to be out on the streets every day in different locations, something that was over and above what a typical radio station does. It was something pretty meaningful with



our listeners. We definitely not only had a serious impact on the program, but it was well received locally by listeners. We were also able to create a lot of sales opportunities and sell the back end of it in terms of where we would be appearing. And then lastly, a big component of that was the amount of press the station received both nationally and locally."

Mena believes marketing will be key to Alternative's continued growth, because at this plateau the format can no longer remain just music-driven. He notes, "That's where it's headed. Because the reality is, as proliferation of this format in music varies from market to market, you get more

Net Result: Enter cyberspace with Q101 here.



Promotional CD packaging

stations flanking your musical position. You lose that unique point of difference between your station and other stations. Therefore, you have to look for other means, and lifestyles are a big part of it. You could play alternative music, but that doesn't mean you cater to that lifestyle. And lifestyle becomes a critical component."

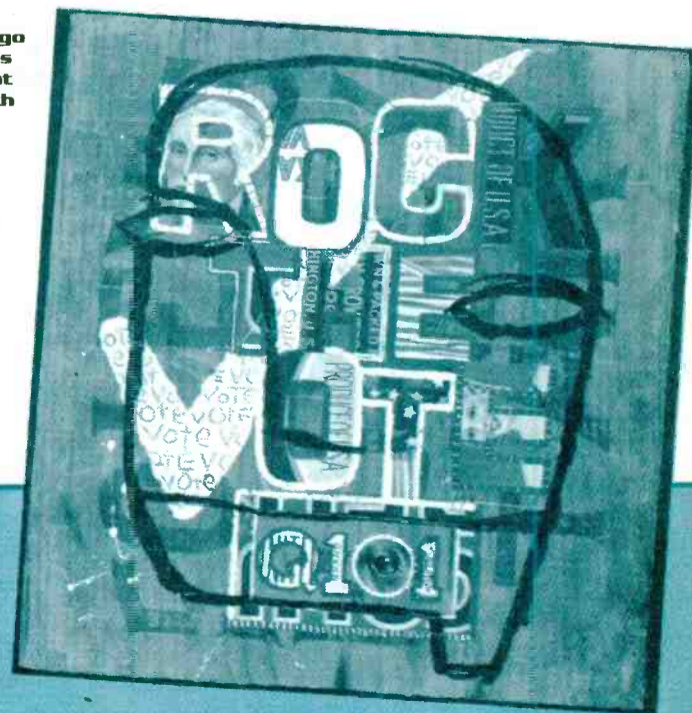
Mena believes more stations will view marketing as a critical concern in 1997. "As you're looking at the big picture, radio in general, there isn't a lot of effort put toward marketing. And it's always looked at as an 'expense line.' With this format you constantly have to strive to be on the edge if you can, whatever that may be. You have to be fresh; you have to be different and keep pushing the envelope in the direction that is appropriate."

"It's one of those things where

imaging isn't just a singular focus but rather having to look at all the different facets of what makes Alternative 'alternative.' You must decide which of those things is critical to your station and defines the look of the station. I look at this department — from a marketing point of view — as trying to mirror what Bill Gamble does on-air. He puts on the sound of the station; my job is to create the look that matches that sound."

"Depending at what point in time we're at, the station may sound harder, it may sound softer; who knows what it's going to sound like six months from now as this format evolves. But if you look at all our graphical design over the course of the four years the station has been on the air, it's definitely developed and has kept up with what has been going on on-air."

WKQX/Chicago recently was the recipient of the fourth annual Patrick S. Lippert award for its support of Rock The Vote.



marketing



WNNX Finds Success With 'In Your Face' Approach



WNNX (99X)/Atlanta

Promotion Director

Amy Van Hook

takes an aggressive stance when it comes to

marketing 99X. "The general idea the station espouses is when we get involved in something, we really own it 100%."

"If you listen to our station, you'll know we stand behind a promotion. It's not going to get lost because we're careful about how much we do at one time. Now, we happen to be an incredibly busy station, but there are a lot of ways to approach that and still be successful about how you market different events.

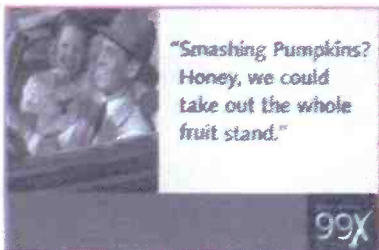
"When we do our own concerts, we make it an event – searching for the talent, doing the production. This past Acoustic Xmas was one of the most successful events we've done. We had Sarah McLachlan, Sheryl Crow, Barenaked Ladies, and the Wallflowers. We tied in Budweiser as our presents sponsor. We did a pre-concert event and offered our loyal listeners a break on the ticket price – \$19.95 instead of \$24.95. And we

raised \$20,000 for the Atlanta Community Food Bank."

Keeping the station in its audience's "face" remains a priority for Van Hook, even with 99X's broad-based marketing efforts. She comments, "It's a difficult balance because we're very aggressive with our on-the-street presence. It's really important to keep that grass roots marketing; it made 99X, and we'll never abandon that. However, it's hard today to devote the time and energy to this area when we do five of our own events a year – that's a lot of commitment. We haven't given up meeting listeners one-on-one. But there are only so many people in the department. It's a struggle to balance what we need to be doing and what we want to be doing.

"For a portion of our bigger marketing scope, we look to billboards as our outdoor medium. Our private medium is our monthly magazine that goes to 130,000 people – it's a huge marketing effort because we direct-mail 110,000 and put 20,000 out on the street. We have our 'freeloader' database, which is 145,000 strong."

When Van Hook doesn't have her eye on WNNX marketing details, she is looking for new visual styles to reflect 99X. "We were pretty consistent with our logo for the first few years. We were so strict in that the blue and yellow color never strayed – we ingrained it in people's heads. Now, in our third and fourth years, we've been using a different application; we



"Rage Against The Machine? Watch your father change a fan belt."



"Rancid? Yeah, but you get used to it."

99X

99X Listeners Like Being "Board": WNNX utilized outdoor advertising extensively this year.

changed the shape to an oval and we're using different colors. Local artists have a way of finding you to offer their work. We like to change and always have something fresh. And aligning with 99X will help local artists reach people."

How does Van Hook maintain her fresh approach? "I have to get away to generate ideas and get a different

perspective – it's a constant challenge. Besides taking a vacation, I try to find time every day to get away from the station. We can't ever stop thinking about what comes next. We offer a magazine, direct mail, events, e-mail, web site, fax, etc.; we're bigger than a radio station. I don't view my job as just marketing a radio station. If anything, I consider it an entertainment company."

"We can't ever stop thinking about what comes next. I don't view my job as just marketing a radio station. If anything, I consider it an entertainment company."

Between A (Hard)Rock And A Soft Place:



Tying in with the philanthropic Hard Rock for a series of charity events.

Coach Potatoes

Sports. TV. Beer commercials. Ahhh, perfection! What are Alternative listeners' favorite and least favorite pro sports to watch on TV?

Favorite: Football, Auto racing, Baseball

Least Favorite: Volleyball, Soccer, Tractor pulls

Source: Simmons/Katz

marketing



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Seattle's Not 'The End' Of The Marketing Road

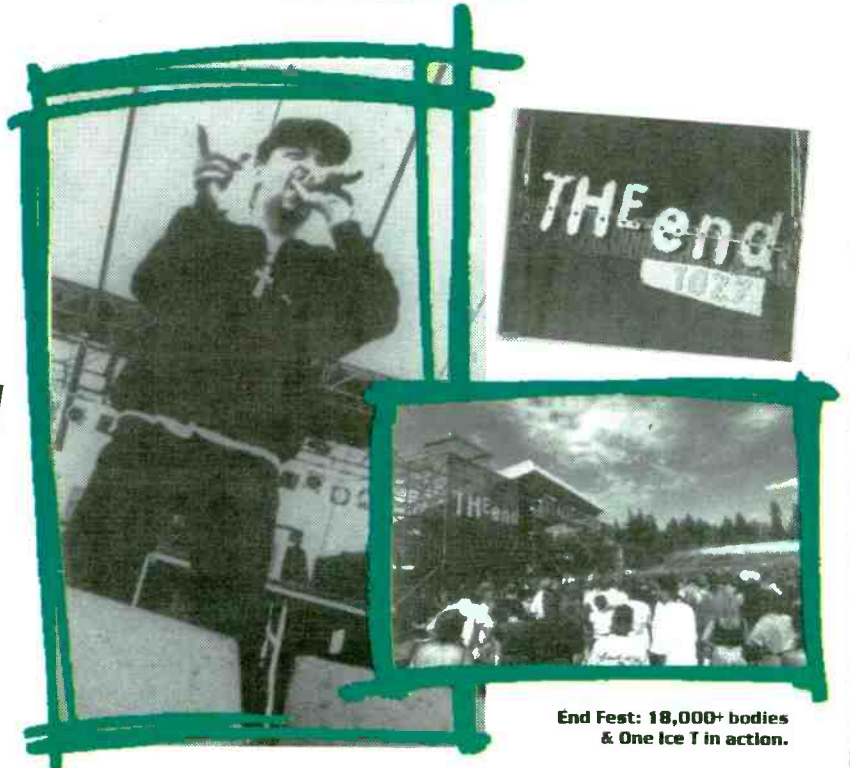


KNDD/Seattle has helped make it worthwhile for Alternative bands to come to Seattle to tour, if not to live.

"The End" has enjoyed a rise to prominence in the industry that mirrors Seattle's growth as a vital artistic scene. While many focus on the music, KNDD Marketing Director **Keri Lee** sets her 20/20 vision on the proper imaging for the station.

When KNDD stages an event, expect it to be publicized in the least-conventional fashion. The invitation to last summer's annual "Endfest," for example, was in a medicine bottle that looked as if it had been unearthed in an archaeology expedition. In fact, Lee spent the weekend prior to the mailing hand-scrubbing every bottle to give it a weathered effect.

Always mining for ways to keep KNDD distinctive, Lee prefers to dig deeper than the rest. "We're pretty promotion pure. We don't give away stuff on the air just to give it away," Lee says. "Of course, the station gives away its share of concert tickets, CDs, etc. However, we take the idea of a giveaway one step further. When we have a promotion, we try to give listeners something that they can't get on their own. For example, we did



End Fest: 18,000+ bodies & One Ice T in action.

listeners in to the actual session, it's also wise to give the thousands of listeners a taste of it, which is why we broadcast it. They also need to feel a part of this station."

Lee also knows that approaching the Alternative listener isn't an easy task. "The Alternative listener is a special breed. Appealing to him requires more work on the part of the station's promotion and marketing departments. Listeners in this format are pretty jaded, so you can't just give them the norm anymore. They do want and expect more — and should. They don't want to see just a jock onstage at a concert presents — they want tickets, they want to meet the band. That's how they're inspired to champion the station. You need to make that intimate connection."

The End has always been known for its visual flair. Lee acknowledges this has long been an area of promotional concentration. "It is incumbent on the station to always change, stay fresh, and keep the listener interested. Keeping that in mind, when it comes to any product or imaging the station puts out — be it logos, T-shirts, billboards, etc. — balance is imperative.

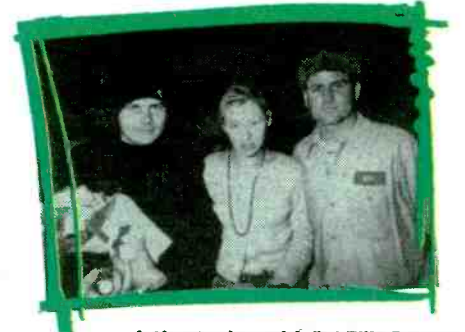
"Everything is a team effort. When we were owned by Viacom, we had the luxury of working with a team of artists from MTV Creative. We were able to

constantly stay ahead of the curve visually. Since then, we're all very active in the visual image we want to represent the station. Because the music is ever-changing, we look to local artists to help with certain projects. Once we get a base idea, everything else falls into place.

"Besides music, I pay attention to what's happening artwise. When we first did our stickers, we started with neon. Now that's out and we've moved on. You have to be careful that you don't get too hip for the room, though. We did a billboard campaign that was [based on Calvin Klein advertising], and the audience called us on it. They basically said, 'You guys are pushing it now.'

"This audience avoids hype and superficiality. They are jaded from being bombarded. They don't always know how to articulate their desires, but they know what they don't want.

That's why they say a picture is worth a thousand words."



Intimate time with (l-r) Billy Corgan, D'Arcy & Marco Collins

AirGuitars Don't Count

Music is an essential part of Alternative listeners' lives. Among 18-34s, Alternative fans are 11% more likely to listen to music in their leisure time and 37% more likely to actually play an instrument.

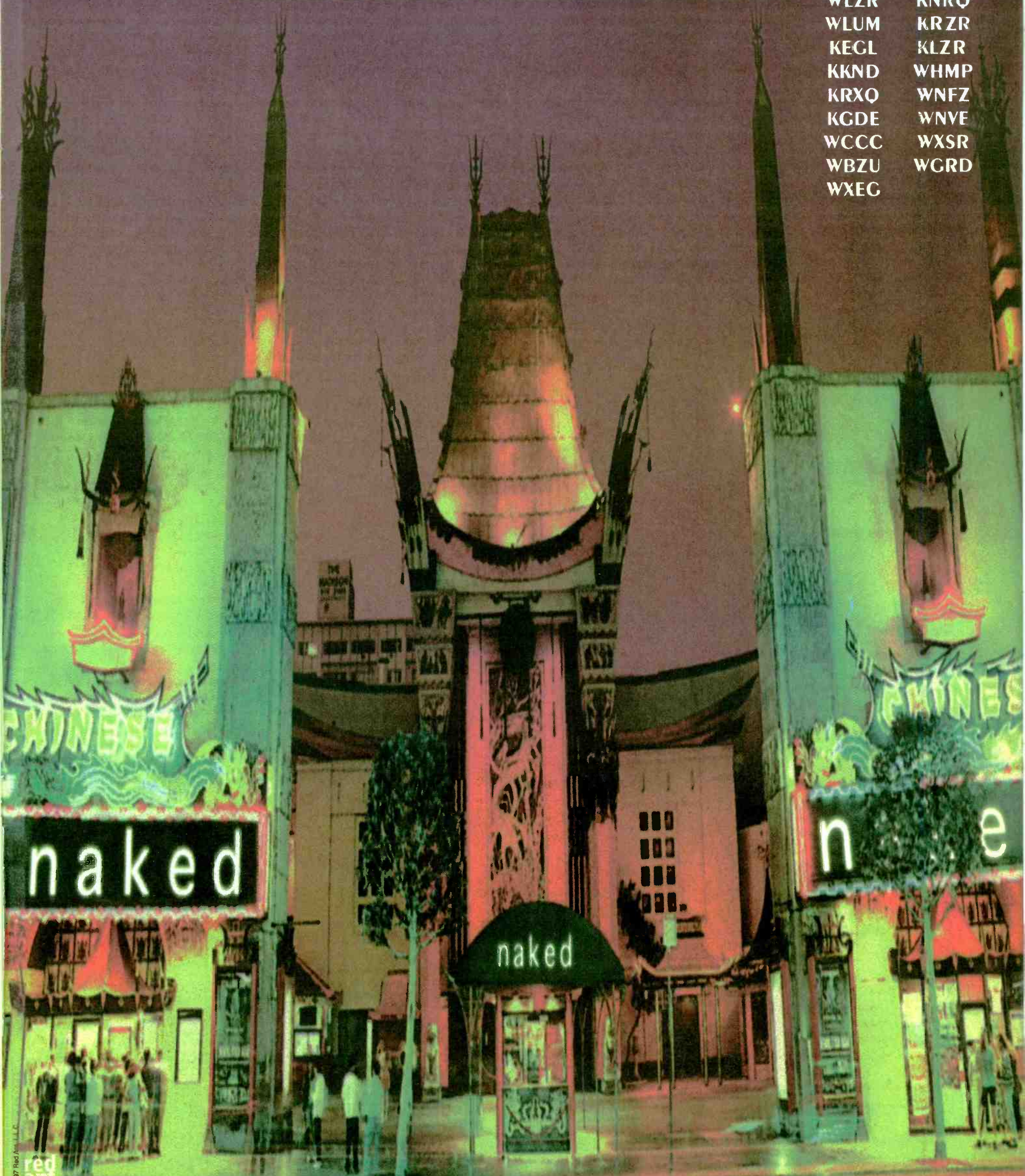
Source: Simmons/Katz

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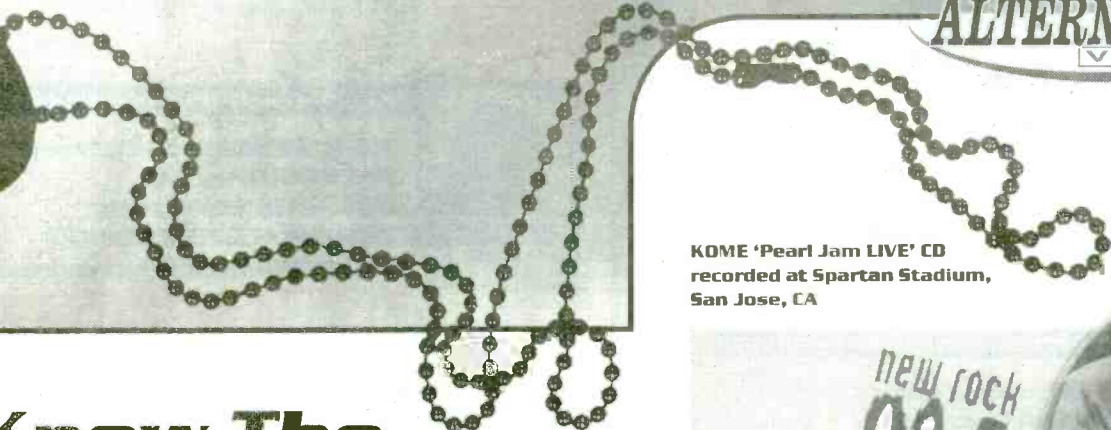
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Do You Know The Play For San Jose?



One of the most rapidly evolving population centers is the San Jose area, and one of its newest residents is KOME's Robin Rockwell.

When the station went Alternative a few years back, one element retained from its Rock days was a strong commitment to stationality, both on-air and off.

KOME Marketing Director Robin Rockwell came north from an Alternative legacy at XTRA (91X)/San Diego to help OM Ron Nenni and PD Jay Taylor hone KOME's marketing strategies in the competitive battleground found between San Francisco and San Jose. Watch out for land mines when traveling Highway 101 these days.

Rockwell believes in guerrilla warfare in the street, preferring it over mass marketing. She states, "Traditionally, KOME doesn't do TV, outdoor, or a lot of print advertising. We do special events. We do lifestyle events. What we try to do each year is create two or three large-scale events that incorporate the lifestyle as well as the music. KOME also takes existing entertainment events and dominates them, be they snowboarding events, mountain biking events, concerts, or things to do with the Internet. Technology is really top of mind here.

"We just try to identify with the target audience and go to the places where our audience will be out in force — you know, a lot of guerrilla marketing on the streets. We hand out a ton of merchandise. We spend

money in merchandise, whether it's T-shirts, earplugs, keychains, or mouse pads (there's more technology)."

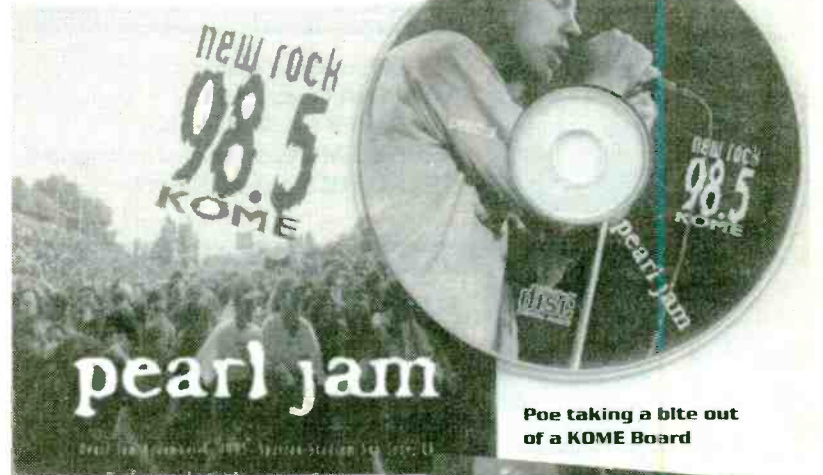
Rockwell has to manage her time carefully when trying to cover the geographic spread of San Francisco and San Jose. She confesses, "That's practically my whole job. I need to keep my eye on the big picture. I have to manage a staff of 13 assistants and three vehicles, as we impact two major markets.

"So it's really being strategic, where we want to go. Is this event right for us? Is this predominant reggae event really the event we need to be at, or should we go down the street where there is an Internet convention? It's about remaining focused. I feel if I can train the staff, they can do so much for the station. You are really training them to be in an army."

Rockwell believes a certain breed of "soldier" is required to be successful. She claims, "Not only do they have to know the lifestyle, but they have to be aggressive. It's a foundation, which you can't teach. You can't teach aggressiveness; you can't teach the core traits. You can teach them about



KOME 'Pearl Jam LIVE' CD recorded at Spartan Stadium, San Jose, CA



Poe taking a bite out of a KOME Board

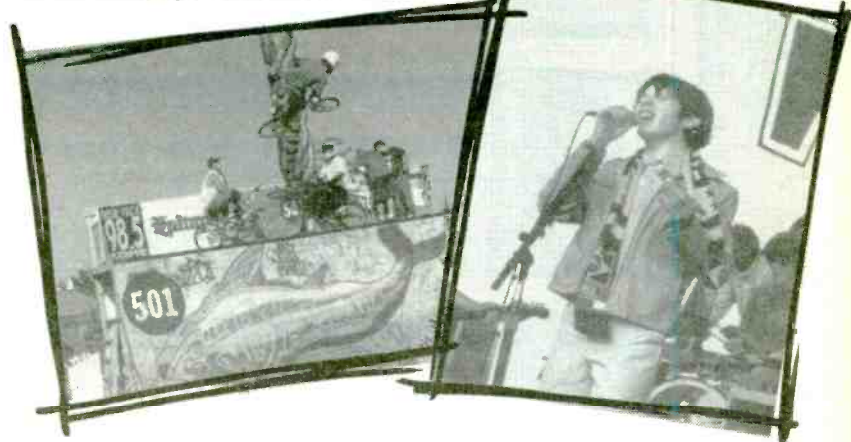
the music. You can teach them about the lifestyle, but I need people coming in with a personality base. Hard work, do the work until it gets done — that type of attitude."

One reason for their stand-up attitude comes from what Rockwell believes is a predominant trait of Alternative fans in San Jose. She allows, "It is very punk rock in San Jose. The Sneaker Pimps were in San Francisco one night, and they played for 600 people. They came down to San Jose, and we were lucky if there were 50 people in the club. Next night, Local H played for a packed house at the Captains Club in San Jose. In San Francisco, they drew 100 people. San Jose is a tougher town; it has a stronger rock pedigree. We have to have the same intensity."



"We just try to identify with the target audience and go to the places where our audience will be out in force — you know, a lot of guerrilla marketing on the streets."

Kamp KOME: Featuring Beck (r) & extreme halfpipe entertainment (l)



Budding Interest

Your 18-34 audience is 19% more likely to have a flower garden at home than other 18-34s (and 16% more likely to have a vegetable garden, too).

Source: Simmons/Katz

MARKETING

Programmers' All-Time Faves

We asked some of the leading Alternative programmers to choose their top five Alternative records of all time. The choices generally represent a combination of personal favorites as well as records deemed influential to the shaping of the format.



Dave Rossi - WRAX/Birmingham

- CLASH** London Calling
- NIRVANA** Nevermind
- RAMONES** R.A.M.O.N.E.S.
- REPLACEMENTS** Pleased To Meet Me
- SEX PISTOLS** Never Mind The Bollocks...



Tim Johnstone - KQXR/Boise

- ECHO & THE BUNNYMEN** Ocean Rain
- R.E.M.** Reckoning
- DAVID BOWIE** Scary Monsters
- BUILT TO SPILL** There's Nothing...
- PIXIES** Doolittle



Sean Robertson - WENZ/Cleveland

- SEX PISTOLS** Never Mind The Bollocks...
- NIRVANA** Nevermind
- CLASH** London Calling
- CURE** Three Imaginary Boys
- BEASTIE BOYS** Licensed To Ill



Garrett Michaels - WHYT/Detroit

- CLASH** London Calling
- U2** Achtung Baby
- R.E.M.** Murmur
- DEPECHE MODE** Black Celebration
- NIRVANA** Nevermind



Allan Fee - WGRD/Grand Rapids

- U2** Achtung Baby
- LIVE** Throwing Copper
- REPLACEMENTS** Pleased To Meet Me
- DAVE MATHEWS BAND** Crash
- H.R. PUF 'N' STUF** Greatest Hits



David Sadof - KTBZ/Houston

- MAZZY STAR** So Tonight That I Might...
- SMASHING PUMPKINS** Gish
- ROBYN HITCHCOCK** Element Of Light
- JAM** Sound Affects
- LOU REED** Live! Take No Prisoners



Scott Jameson - WRZX/Indianapolis

- ELVIS COSTELLO** This Year's Model
- JANES ADDICTION** Ritual De Lo...
- NIRVANA** Nevermind
- SEX PISTOLS** Never Mind The Bollocks...
- ELVIS COSTELLO** Imperial Bedroom



Jason Justice - KISF/Kansas City

- SUGAR** Copper Blue
- MATTHEWSWEET** Girlfriend
- NEW ORDER** Substance
- VASELINE** A Complete History
- TOO MUCH JOY** Cereal Killers



Tommy Wilde - WLUM/Milwaukee

- VIOLENT FEMMES** Violent Femmes
- DEPECHE MODE** Music For The Masses
- GARBAGE** Garbage
- R.E.M.** Document
- TVT** Black Box



Kevin Cole - KREV/Minneapolis

- THERAMONES** Rocket To Russia
- PATTI SMITH** Horses
- HUSKER DU** Flip Your Wig
- THE REPLACEMENTS** Let It Be
- THROWING MUSES** Throwing Muses



Julie Forman - WRLG/Nashville

- CLASH** London Calling
- U2** Achtung Baby
- BEASTIE BOYS** Paul's Boutique
- NINE INCH NAILS** Pretty Hate Machine
- SONIC YOUTH** Daydream Nation



Shellie Hart - KEDJ/Phoenix

- VIOLENT FEMMES** Violent Femmes
- NIRVANA** Bleach
- PEARL JAM** Ten
- BLONDIE** Parallel Lines
- BECK** Mellow Gold



Jim McGuinn - WPLY/Philadelphia

- NIRVANA** Nevermind
- PIXIES** Doolittle
- CLASH** London Calling
- TEENAGE FAN CLUB** Bandwagonesque
- MATTHEWSWEET** Girlfriend



Ali Castellini - WXDX/Pittsburgh

- CURE** Standing On The Beach
- BAUHAUS** Bauhaus
- REPLACEMENTS** Tim
- PIXIES** Doolittle
- NIRVANA** Nevermind



Mark Hamilton - KNRK/Portland

- SEX PISTOLS** Never Mind The Bollocks...
- NIRVANA** Nevermind
- NINE INCH NAILS** Pretty Hate Machine
- SMASHING PUMPKINS** Mellon Collie...
- PRETENDERS** Pretenders



Matt Maloney - WBRU/Providence

- SONIC YOUTH** Daydream Nation
- TELEVISION** Marquee Moon
- THE STONE ROSES** The Stone Roses
- BIG STAR** Radio City
- PAVEMENT** Wowee Zowee



JJ Quest - WBZU/Richmond

- PEARL JAM** Ten
- NINE INCH NAILS** Pretty Hate Machine
- U2** October
- SOUND GARDEN** Down On The Upside
- ALICE IN CHAINS** Dirt



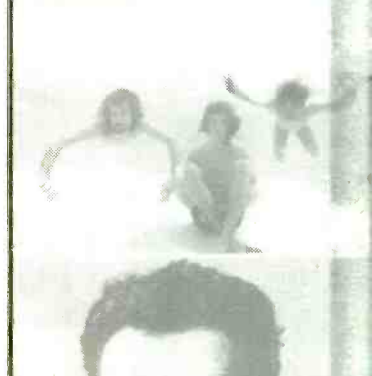
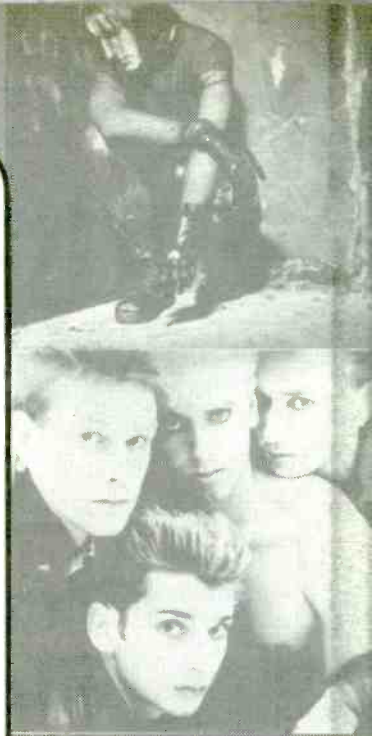
Brynn Capella - XHRM/San Diego

- U2** War
- YAZ** Upstairs At Eric's
- TEARS FOR FEARS** The Hurting
- CURE** Standing On The Beach
- VIOLENT FEMMES** Violent Femmes



Alex Luke - KPNT/St. Louis

- OASIS** Definitely Maybe
- VERUCA SALT** American Thighs
- NIRVANA** Nevermind
- PREFAB SPROUT** Two Wheels Good
- BLUR** Parklife





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WHFS	WEND	XHRM
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99X	XHRM	WMRQ
WXEG		

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Demery (Continued From Page 58)



what you've done is you've gotten rid of your oldies base; two or three years down the road, you won't have a format.

R&R: *There's a feeling the format is becoming increasingly homogeneous. Is this because there isn't enough truly inspirational music, or is it because the format's expected to grow up and act like an adult; i.e., make money and nullify experimentation?*

SD: It's out of desperation. PDs are scared to go onto the next thing because it's unproven. Most people who do this are more interested in saving their jobs than they are in making an interesting radio station. That's not rude, it's just a fact. When you move from a '69 Pinto to a nice Jeep Cherokee, you want to hold onto that car. And you find yourself making decisions based more on fear than, "Oh, this might be cool, let's go here!" That's what made this format exciting.

The feeling of vitality has disappeared. Record companies are promoting these "singles" to do well at Alternative, CHR, and Rock at the same time. So they work them longer. But maybe you've worn out a record and you're ready to move on before some guy at the record company says, "The next single will be ..." Do you sacrifice your momentum for the sake of their strategy? I realize that's not good for the record company because they need to focus on one thing at a time so they can deliver the growth on the album. But that doesn't help a PD. The problem for the record company is, though, if they can't get everyone on the same record at the same time, they can't get any perceived momentum on the charts.

R&R: *So the add is a sense of commitment to the record.*

SD: Yeah, that's what's being intimidated. When you add a record, there's a sense of "Oh, great. We have to commit ourselves to this record, but what if it's not the record we wanted?"

Because no two records are the same. You can feel differently after you put a record on the air for two weeks. You can't make up any rules for this stuff. And that's why the rule, the subconscious "If you add, it's a commitment" doesn't really work for all records. But if I was on the record side, it would be very nice if, when someone added a record, there would be a silent commitment that they'd hold onto it for four, five, or six weeks.

R&R: *How does a label rep go about securing that commitment? What promotional approach works on you?*

SD: A positive approach is when someone plays the hook over and over for me. They take the opportunity to play the song for me. That's the most important thing they can do. Let's face it, this job is all about comfortability. You hire people when you're comfortable with them, you put records on when you're comfortable with them, you hang out with friends when you're comfortable with them. The biggest thing a promoter can do is come in and say, "Come here and listen to this. We'll talk about facts, figures, and all that stuff later."

R&R: *What is the worst approach for promotion people to take?*

SD: When before I even hear it, they say, "Oh, by the way, we have a fly-away if you play this record. We'll send some listeners to Paris if you play this record." I don't even know what the record is yet. I'm expecting to get a letter like we got in '79 that said, "Contrary to popular belief, CBS is in the business of selling records, not providing you with jackets and T-shirts." I'm waiting for that memo again. It's been about 20 years; it's about time for that memo again.

Flohr (Continued From Page 66)



the fiscal year, the financial reports at most major labels aren't going to be positive. Will this create an intolerable sense of pressure on taking the long view?

BF: I'm sure it will have some effect, but I don't find it a threat because I've always felt that if you were doing A&R correctly, the best artist development tool for an act was a stamp. The record's going to sell itself. That's a grandiose vision; I understand that.

There are game plans in place on records that do not require a significant amount of dollars. They require manpower and passion. And every label, supposedly, has got that.

R&R: *You've been taking a methodical approach to creating awareness for Jeremy Toback, another of your signings.*

BF: Jeremy Toback represents to me what I hope we're heading to in alternative music. Whether they break him or not, if they believe in who he is and what he stands for, somewhere down the line he's going to write a song for these guys, and they're going to go, "I'm in!" All we've asked them to do now is pay attention. Don't commit, don't make a judgment, just pay

attention. A lot of the key guys out there want acts like Jeremy Toback to succeed because they need it for their livelihood. They need it for their stations' image. If nothing else, they need it for their acoustic Christmas shows. They need it for their summer festivals. So, in that respect, the JT marketing plan that we have in place has existed from the day we signed him, and it's just evolving in front of people's eyes. As opposed to signing a band for a load of money and having them disappear into a studio, come out and proclaim, "This is our number one priority. We're going for adds in two weeks."

R&R: *Can you develop an insular vision within the conference room walls at the majors?*

BF: Do you know where I think the problem lies in that? The guy who has to get the add is not always brought in on what the game plan is. You and I could sit in our offices in New York and come up with this brilliant nine-month strategy that makes total sense. But sometimes the translation of what has to happen doesn't get to that local in Atlanta: "Here's your advance CD, here's your add date." That's our fault as labels. And that's why, as much as artist development is about getting people like **Brian Philips** and **Kevin Weatherly** excited about our advance cassette, it's also about getting your locals and your Sr. VPs/Promotion to understand the essence of the artist.

"Sell Out" from the album *Turn The Radio Off*
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KHTY

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MOJO

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Axelsen (Continued From Page 50)

especially, it's difficult to discern what's cutting edge without more information.

AA: That's a good question because now in this market, especially with pop records, we're sharing a lot with our Alternative AC station [KLLC]. They just went on the Sneaker Pimps record, which we've been on for a few months. They also went on the OMC record, which we've been on a month now. A lot of it is imagery; [like] a band that's perceived to be a potential hit band, like the Cardigans. For instance, when I first started playing their song in 1994, it was part of this hip, loungey pop underground thing in England; it had a hip feel to it.

R&R: Is that music-sharing causing you to move to the left?

AA: A very interesting point because, for example, do we want the Spice Girls? That's a pure pop record. I feel a lot of it is the imagery and being part of a hip underground scene. What kind of kids are buying the records? Are they artsy college kids or JaneAverage?

R&R: So you have to have more foundation or background in terms of understanding the act than just going cold on the sound of a record. Sometimes I've seen records that are sheep in wolves' clothing. Other times, there are some pretty hip acts that put out some real sweet music. Look at Mundy; you know he's the real deal. But if you don't know where he's coming from ... that might just sound like a nice, sweet pop song.

AA: That's true. But it's also how we take the new pop band. Maybe at one point it's a neutral artist, maybe there is no buzz, so we would be very aggressive with imaging it ourselves with the station and making it hip.

R&R: Timing has a lot to do with that.

AA: Timing has everything to do with it because if you're in a record store and you hear it, you better react. So that when eventually your Alternative AC gets it, it's almost like hand-me-downs to the aware kids.

R&R: How does a promotion executive get you to respond to records?

AA: I could have a lottery situation with some. We both have different

agendas, a label and a radio station. I admire a label exec who respects the job that Richard, [PD] Roland [West], and I have programming the station and doesn't cross that line. When a label person thinks he can dictate to you how you should program your station, it gets a bit annoying. My ultimate pet peeve is when a label person thinks he's a radio person.

We try to be competent programmers who have lived and worked in this market our entire lives. We know this market. When I'm getting the sales pitch on a record that is huge in another market, and they don't understand San Francisco as a unique, autonomous market, that becomes a bit annoying. When they work me the same way they might work Atlanta or Minneapolis. Sure, there are records that are universal.

Another pet peeve is when I get calls like "Hey Aaron, we're down four spins this week, what the hell is the problem?" A lot of labels don't see my job and how I see my radio people. I just need information. Give the records, tell which artists are coming out, what the street deal is, when it will be official. That's really what I need. Maybe other markets don't have that aggressive of a programming team to find records, so they kind of sit back and need alphabet soup.

R&R: What happens when you don't vibe on a record, and it starts to become a "universal?" When do you say, "I've got to give that a second listen or a second thought?"

AA: That's a good point because it goes back to a balance issue for this station, balancing a very aggressive mentality and a very aggressive look on this market. Richard is the balance. Take the Wallflowers, that's a record we finally played. We watch the charts, too. It's not like we're on this hip little pedestal and we're too cool to look at business. We research and find out what's going on. Sometimes there's this record that we went on late and should have thrown on earlier but we just didn't. We can't get everything first.

R&R: Now, if the shoe was on the other foot and you were looking to sign acts, what would your radar be telling you?

AA: If I was an A&R person, I would focus on my gut instinct; I would trust my ear. I would sign a band that was good regardless of what genre it was. The problem is, when

you get caught up in a trend or a fashion and you're signing bands based on that, then you don't know if that band is really deep and can foresee the future. However, it's important to follow trends and be in touch with underground buzzes. I wouldn't base my entire A&R posture on "Oh, electronica music is hip, let's sign the next 20 Prodigys and the next 10 Chemical Brothers."

In 1991, it was Nirvana ... let's sign the next 25 Nirvanas and 10 Pearl Jams. That whole mentality of saturating the market with clones of a hip pinnacle band quickly dilutes a market of quality music and forces it to lose its unique value. Just take a look at the cycle we just left.

Kates (Continued From Page 70)

feels the younger generation has an insatiable need and appetite for a sensory influence, one that guitars and drums no longer provide.

MK: When 6000 kids went to Big Bear [California] last June to see Orbital and Chemical Bros., was that a rock show or not? Whatever it is, those kids had to be there. The thing about the dance world is it hasn't needed a radio station as long as there are people in touch with each other.

If you take the Billboard dance chart, for example, it doesn't reflect what the dance music-buying public is actually into. Yeah, it reflects who's buying 12-inchers and what the mainstream club DJs around the country are into, but it's probably got very little to do with what's going on at the stores on Melrose or in the underground world.

That's the difference between here and Europe. In Europe there's a huge appreciation for it. The whole rave thing changed the landscape across the board. That has never happened here at a mainstream level. When I started hearing the ads on KROQ/L.A. for the Big Bear show, I felt it would be the biggest rave event that's been done here because mass media was going to tell everybody about it.

I'm not telling you it's going to necessarily happen in Iowa. Usually when music progresses in this country, it starts in five or six cities. This culture is already a little broader than that. You have cities like Orlando and Houston, for example, where there are big audiences for this music.

R&R: All of a sudden the keyboard, through electronica, has come back. Will radio now reduce it to some base notion of "Oh good, here's a thing we can do to be different from our Rock competitors"?

MK: Ultimately it's going to have less to do with radio and more to do with the artists. The third-generation, watered-down, by-numbers electronic band is going to reach an audience that wants their music that way. But I don't think the Chemical Bros., Orbital, and Prodigy are going to really adjust what they do musically for radio.

I don't know that any one of those bands will create the breakthrough here. It's probably going to be the "Green Day" or "Offspring" of this genre that does it. And, ultimately, the song. We'll see what happens with Prodigy.

R&R: Is it a sign of the times that a \$5 million deal for Prodigy doesn't evoke "sellout," but rather suggests validation?

MK: What does that say about our industry when it takes an incredible record deal to certify a type of music? Because as you know, usually there's an inverse relationship between the size of the deals and the amounts of bidding wars and artists' success. But, trust me, I wanted to sign them as badly as anybody.

R&R: What else is on your plate?

MK: I'm not going to talk about any specific artists, but there are a lot of people in this department who are into the drum and bass strain of jungle music. There are really cool 12-inches coming out every week in England from a variety of artists and a lot of the stuff sounds good to us. How do we figure out which of those artists we want to sign? It's certainly done a lot to put Everything But The Girl back on the map. They took a 10-year career, updated their sound, and had their biggest success ever.

Real long-term careers tend to be sustained by people who keep going back to their own personal well for something new and interesting. The best thing I can say in this whole conversation is that careers are careers whether it's Johnny Cash or the Rolling Stones. The people who are great are consistently great. It doesn't matter what kind of music they make.

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 Tues. 3/18 Minneapolis - 7th Street Entry
 Wed. 3/19 Chicago - The Dome Room
 Fri. 3/21 Boston - Axis
 Sat. 3/22 New York - Life/Giant Step
 Mon. 3/24 Miami - KGB

ALBUM IN STORES NOW



The Alternative Major League

CBS Radio — by far — reaches more Alternative radio listeners than any other radio group. According to the Fall '96 Arbitron, the company attracts more than 5.5 million Alterna-fans weekly. The top 20 Alternative radio groups are:

Company (# Signals)	Cume	Company (# Signals)	Cume
1. CBS Radio (6)	5,536,000	11. Nationwide (1)	419,300
2. Emmis (1)	933,200	12. Bonneville Int. (1)	404,300
3. ABC Inc. (2)	893,300	13. CHUM Group Ltd. (1)	369,600
4. Jacor (4)	728,500	14. All Pro (2)	282,100
5. Odyssey (3)	722,400	15. New Century AZ LLC (2)	275,100
6. SFX (4)	636,000	16. Dick (2)	251,900
7. Clear Channel (4)	556,000	17. Royce International (1)	237,100
8. Entercom (2)	498,200	18. American Radio Sys. (2)	212,800
9. Sinclair Comm. (2)	435,700	19. Chancellor Media (1)	211,500
10. Susquehanna (1)	422,800	20. Dalton Group (1)	200,500

Source: Arbitron

Muckley (Continued From Page 74)

91X

realize that MDs and PDs are going to do the best thing for their stations. Promotion execs should do that, but at the same time not try to turn it into a grudge match because they didn't get the win and their add.

R&R: Let's take it one step further. If you were doing A&R, what kind of sounds would you seek?

CM: I'd be looking for various kinds of music that fuse several styles of music together. It might be hip-hop beats mixed with reggae, with a DJ

mixing underneath. It might be a continued version of all this lounge music. I think what I'd be looking for is the continuing funneling effect of different influences all meshing together into one sound. There's been a lot of bad rock in the last couple of years. And people like me who were into radio and have been listening all these years weren't listening to hear rock. I mean, Rock radio is what drove me to Alternative. And when Alternative became Rock radio, it lost all its coolness and specialness for people like me. Now I think we're actually starting to get to the point where on 91X, Live 105 [KITS], or whatever station, you will hear songs that are unique again. The rock thing has definitely played out.

Collins (Continued From Page 72)

THE end

107.7

line, it was a great song and ended up working.

R&R: What's the best way to promote you on records?

MC: I appreciate people who don't pretend to know more than I do and who don't pretend to be big music freaks. What's funny is when we get local people in here, I think they become intimidated by the fact that I'm so into this music. To me the best promotions people are just the people who lay out the facts. Laying out the sales stories in the markets where the record is getting played. Laying out the research stories ... whatever stories they can bring me that I'm not going to know about.

R&R: What's the worst thing a label person can do?

MC: I have become more tolerant over the last few years, but I'd say the letter game ... the alphabet game. However, there are stations that I'm interested in.

R&R: You've been offered A&R jobs. What would you look for as an A&R person?

MC: If I was doing A&R — which I believe I am for this station — I'd definitely want to work for a label that believes in artist development. That's when it pays off big time, when you develop an artist over time. God, there are few artists who have had smash hits on the first record and continued amazing careers. If you look at some of the records that we have broken, they span the sound spectrum. I would be signing artists who can write songs, artists who I can see down the line creating some amazing music as well. Watching talent grow is wonderful.

Ferrise (Continued From Page 65)

WHFS

99.1 FM

R&R: What label approach causes you to get anxious?

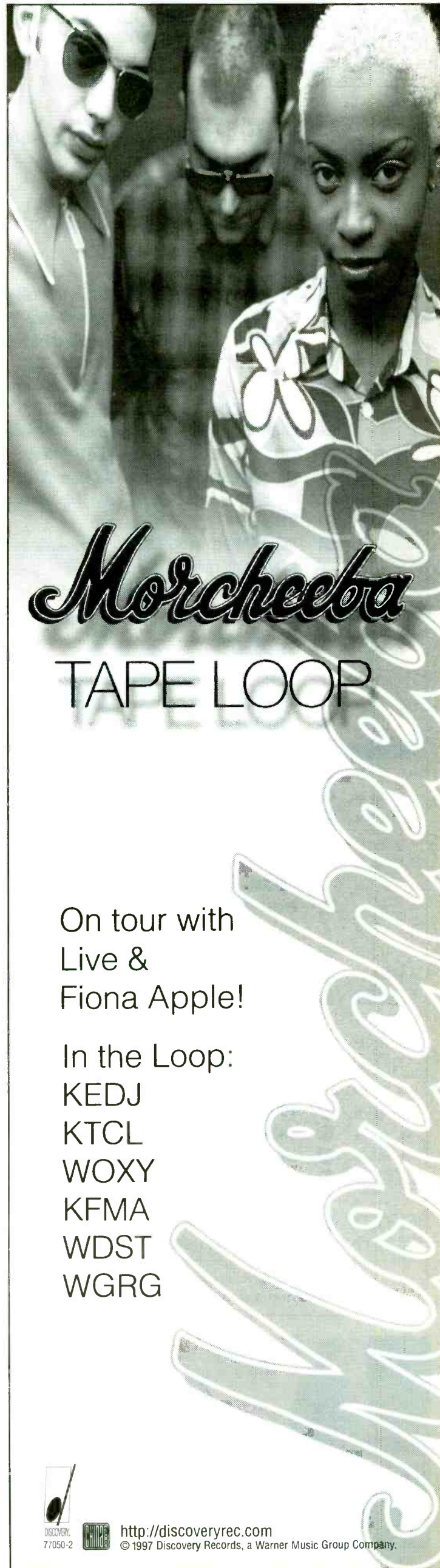
PF: Justifying a record by the quality of a promotion attached.

Don't reduce things to

that level. Understand the station, pay attention to what we have on the list, and what we might not have enough of. Try to bring records that can fill our needs. Don't try to make us comply with the chart game. We want to help, but it's got to be a common agenda. Everyone's got their self-interest, and I can't deny that.

Acknowledgments

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Morcheeba

TAPE LOOP

On tour with
Live &
Fiona Apple!

In the Loop:

KEDJ
KTCL
WOXY
KFMA
WDST
WGRG



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3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
3	2	1	1	WALLFLOWERS One Headlight (Interscope)	3217	3217	2903	2791	90/0
1	1	2	2	LIVE Lakini's Juice (Radioactive)	3052	3163	2977	3162	94/0
4	3	3	3	BUSH Greedy Fly (Trauma/Interscope)	2818	2880	2659	2700	92/0
5	5	4	4	SILVERCHAIR Abuse Me (Epic)	2726	2755	2579	2650	93/0
8	7	5	5	5 SUBLIME Santeria (Gasoline Alley/MCA)	2672	2510	2134	2099	91/1
14	10	6	6	6 VERVE PIPE The Freshmen (RCA)	2502	2328	1967	1719	92/4
—	—	13	7	7 U2 Staring At The Sun (Island)	2412	1707	393	—	95/7
13	9	9	8	8 COLLECTIVE SOUL Precious Declaration (Atlantic)	2378	2208	1969	1803	84/1
12	8	7	9	9 VERUCA SALT Volcano Girls (Outpost/Geffen)	2329	2295	2011	1876	95/0
9	12	11	10	NINE INCH NAILS The Perfect Drug (Nothing/Interscope)	2018	2053	1932	1986	94/0
10	11	10	11	DAVE MATTHEWS BAND Crash Into Me (RCA)	1928	2076	1940	1982	76/0
21	18	17	12	12 BECK The New Pollution (DGC/Geffen)	1849	1575	1413	1228	94/5
28	22	18	13	13 WHITE TOWN Your Woman (Chrysalis/EMI)	1806	1536	1156	906	68/3
6	6	8	14	COUNTING CROWS A Long December (DGC/Geffen)	1796	2280	2335	2470	63/0
20	17	14	15	15 SPACE Female Of The Species (Gut/Universal)	1735	1676	1417	1364	83/4
—	—	23	16	16 MATTHEW SWEET Where You Get Love (Zoo)	1725	1342	364	—	88/3
19	15	15	17	NO DOUBT Excuse Me Mr. (Trauma/Interscope)	1590	1625	1492	1454	84/0
—	29	27	18	18 OFFSPRING Gone Away (Columbia)	1484	1131	850	448	78/9
41	27	26	19	19 MIGHTY MIGHTY BOSSTONES The Impression That I Get (Mercury)	1411	1184	949	603	72/2
11	14	16	20	CARDIGANS Lovefool (Mercury)	1386	1586	1749	1965	52/0
17	20	22	21	311 All Mixed Up (Capricorn/Mercury)	1325	1351	1251	1497	57/0
23	19	20	22	PORNO FOR PYROS Hard Charger (Warner Bros.)	1315	1357	1277	1088	76/1
2	4	12	23	U2 Discotheque (Island)	1250	1924	2656	3041	54/0
27	25	24	24	CAKE I Will Survive (Capricorn/Mercury)	1214	1301	1090	1007	68/2
7	13	19	25	SMASHING PUMPKINS Thirty-Three (Virgin)	1186	1483	1837	2353	56/0
16	16	21	26	SHERYL CROW Everyday Is A Winding Road (A&M)	1172	1356	1419	1581	51/0
32	28	32	27	27 KULA SHAKER Hey Dude (Columbia)	1160	1013	854	799	68/4
BREAKER			28	28 TONIC If You Could Only See (Polydor/A&M)	1107	886	688	487	69/11
44	41	31	29	29 JEWEL You Were Meant For Me (Atlantic)	1107	1028	647	552	51/3
22	24	28	30	30 BETTER THAN EZRA Desperately Wanting (Swell/Elektra/EEG)	1098	1087	1122	1219	45/0
39	30	29	31	31 STONE TEMPLE PILOTS Tumble In The Rough (Atlantic)	1069	1031	827	638	55/0
24	23	25	32	PRODIGY Firestarter (Mute/Maverick/WB)	1063	1187	1135	1086	75/0
34	32	33	33	33 WILCO Outtassite (Outta Mind) (Reprise)	908	906	806	784	58/3
15	21	30	34	GARBAGE #1 Crush (Capitol)	902	1031	1201	1593	46/0
36	35	36	35	35 FIONA APPLE Sleep To Dream (Work)	899	860	775	709	58/3
35	36	35	36	BIG HEAD TODD & THE MONSTERS Resignation... (Revolution)	846	861	759	750	46/4
—	46	38	37	37 ORBIT Medicine (Baby Come Back) (A&M)	835	736	576	369	59/7
—	—	41	38	38 BEN FOLDS FIVE Battle Of Who Could Care Less (550 Music)	820	678	347	36	51/5
DEBUT			39	39 THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	760	273	33	—	60/12
31	33	37	40	LUSCIOUS JACKSON Naked Eye (Grand Royal/Capitol)	705	828	796	849	38/1
45	44	42	41	41 ODDS Someone Who's Cool (Elektra/EEG)	695	675	600	544	44/1
—	—	47	42	42 K'S CHOICE Not An Addict (550 Music)	688	491	334	301	39/7
42	40	39	43	MOBY That's When I Reach For My... (Elektra/EEG)	658	715	663	583	48/0
48	45	43	44	44 TOOL "H" (Zoo)	645	636	590	516	56/1
—	49	48	45	45 SNEAKER PIMPS 6 Underground (Virgin)	635	489	422	354	40/4
—	—	46	46	46 LOCAL H Fritz's Corner (Island)	568	497	350	227	56/6
DEBUT			47	47 SMASHING PUMPKINS Eye (Interscope)	554	400	275	117	32/11
—	—	50	48	48 JAMES She's A Star (Fontana/Mercury)	512	460	397	378	35/5
DEBUT			49	49 SQUIRREL NUT ZIPPERS Hell (Mammoth)	472	432	398	370	30/2
DEBUT			50	50 PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)	455	364	311	307	24/2

This chart reflects airplay from March 3-9. Songs ranked by total plays. Highlighted songs indicate Breaker. 100 Alternative reporters. 96 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

BREAKERS

TONIC		
If You Could Only See (Polydor/A&M)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1107/221	69/11	28

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
INXS Elegantly Wasted (Mercury)	55
MORPHINE Early To Bed (DreamWorks/Rykodisc)	22
THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	12
SMASHING PUMPKINS Eye (Interscope)	11
TONIC If You Could Only See (Polydor/A&M)	11
OFFSPRING Gone Away (Columbia)	9
BLUR Song 2 (Virgin)	8
FOUNTAINS OF WAYNE Sink To The Bottom (Tag/Atlantic)	8
NAKED Mann's Chinese (Red Ant)	8
K'S CHOICE Not An Addict (550 Music)	7
ORBIT Medicine (Baby Come Back) (A&M)	7
U2 Staring At The Sun (Island)	7

LONG PIGS
"she said"
Debut **20**
R&R Specialty Show Chart
Top Ten UK Single
Arrives At Radio
This Week

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Staring At The Sun (Island)	+705
THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	+487
MATTHEW SWEET Where You Get Love (Zoo)	+383
OFFSPRING Gone Away (Columbia)	+353
INXS Elegantly Wasted (Mercury)	+307
BECK The New Pollution (DGC/Geffen)	+274
WHITE TOWN Your Woman (Chrysalis/EMI)	+270
MIGHTY MIGHTY BOSSTONES The Impression... (Mercury)	+227
TONIC If You Could Only See (Polydor/A&M)	+221

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
LOCAL H Bound For The Floor (Island)
NO DOUBT Don't Speak (Trauma/Interscope)
SUBLIME What I Got (Gasoline Alley/MCA)
DEPECHE MODE Barrel Of A Gun (Reprise)
CAKE The Distance (Capricorn/Mercury)
SOUNDGARDEN Blow Up The Outside World (A&M)
BUSH Swallowed (Trauma/Interscope)
STONE TEMPLE PILOTS Lady Picture Show (Atlantic)
311 Down (Capricorn/Mercury)
SHERYL CROW If It Makes You Happy (A&M)

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.

NEW & ACTIVE
Over 35 Stations including:
WENZ WEND WRXQ WAQZ includes "I'm Insane"
KTCL KGDE KMYZ WOXY

Star 69
eating february

Produced by Don Smith
Management: Jeff Jacquin for Creative Music Management
http://www.radioactive.net

120 Minutes
©1997 Radioactive Records, J.V.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, Atlanta, Austin, Boston, Chicago, Dallas, Denver, Detroit, Houston, Kansas City, Los Angeles, Miami, Minneapolis, Nashville, New York, Phoenix, Portland, San Diego, San Francisco, Seattle, Tampa, Washington, Wichita) with their respective program directors and current/added songs.

NEW & ACTIVE

Table listing new and active songs with their total plays and station counts. Includes songs like 'BLUR Song 2 (Virgin)', 'KORN A.D.I.D.A.S. (Immortal/Epic)', 'FOUNTAINS OF WAYNE Sink To The Bottom (Tag/Atlantic)', etc.

Songs ranked by total plays.

Large advertisement for 'SNEAKER PIMPS' featuring the text 'FROM THE DEBUT ALBUM BECOMING X UNDERGROUND', 'U.S. TOUR STARTS APRIL 12TH', and a list of stations requesting, researching, and selling the album.

ALTERNATIVE PLAYLISTS

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

MARKET #1 WXRK/New York (212) 314-9230 Kingston/Tobin

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for WXRK. Includes tracks like METALLICA/Hero Of The Day, SMASHING PUMPKINS/Eye, etc.

MARKET #2 KROQ/Los Angeles (818) 567-1067 Weatherly/Sandblom/Worden

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for KROQ. Includes tracks like SMASHING PUMPKINS/Eye, WHITE TOWN/Your Woman, etc.

MARKET #3 Q101 WKDQ/Chicago (312) 527-8348 Gamble/Summas

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for Q101. Includes tracks like VERVE PIPE/The Freshmen, SMASHING PUMPKINS/Eye, etc.

MARKET #4 KITS/San Francisco (415) 512-1053 Sands/West/Axelsen

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for KITS. Includes tracks like WHITE TOWN/Your Woman, WALLFLOWERS/One Headlight, etc.

MARKET #5 WPLY/Philadelphia (610) 565-8900 McGuinn/Elliott

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for WPLY. Includes tracks like CARDIGANS/Lovefool, SHERYL CROW/Everyday Is..., etc.

MARKET #6 CIMX/Detroit (313) 961-9811 Brookshaw/Cannova

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for CIMX. Includes tracks like U2/Staring At The Sun, CARDIGANS/Lovefool, etc.

MARKET #6 WHYT/Detroit (313) 871-3030 Michaels/Tear

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for WHYT. Includes tracks like DAVE MATTHEWS BAND/Crash Into Me, WALLFLOWERS/One Headlight, etc.

MARKET #7 KQDE/Dallas (972) 770-7777 Folger/Smith/Peer

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for KQDE. Includes tracks like COUNTING CROWS/A Long December, WALLFLOWERS/One Headlight, etc.

MARKET #8 WHFS/Washington (703) 306-0991 Benjamin/Waugh/Ferrise

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for WHFS. Includes tracks like THIRD EYE BLIND/Semi-Charmed Life, BUSH/Greedy Fly, etc.

MARKET #9 KTBB/Houston (713) 968-1000 Cruze/Sadof

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for KTBB. Includes tracks like BUSH/Greedy Fly, SHERYL CROW/Everyday Is..., etc.

MARKET #10 WBCN/Boston (617) 266-1111 Oedipus/Alan/Strick

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for WBCN. Includes tracks like OFFSPRING/Gone Away, VERUCA SALT/Volcano Girls, etc.

MARKET #10 WFNX/Boston (617) 595-6200 Glasser/Gail

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for WFNX. Includes tracks like LIVE/Lakini's Juice, MIGHTY MIGHTY BT/The Impression..., etc.

MARKET #12 WNNX/Atlanta (404) 266-0997 Phillips/Fram/Demery

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for WNNX. Includes tracks like U2/Staring At The Sun, SPONGE/Have You Seen Mary, etc.

MARKET #13 THE END 107.7 KNDD/Seattle (206) 622-3251 Manning/Collins

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for THE END. Includes tracks like CARDIGANS/Lovefool, LIVE/Lakini's Juice, etc.

MARKET #14 92.5 XHRM/San Diego (619) 336-4900 Capella

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for 92.5. Includes tracks like WALLFLOWERS/One Headlight, SUBLIME/Santeria, etc.

MARKET #14 XTRA/San Diego (619) 291-9191 Schock

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for XTRA. Includes tracks like WHITE TOWN/Your Woman, SUBLIME/Santeria, etc.

MARKET #15 WLIR/Long Island (516) 222-1103 Levine

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for WLIR. Includes tracks like CARDIGANS/Lovefool, NO DOUBT/Don't Speak, etc.

MARKET #16 KEGE/Minneapolis (612) 545-5601 Lassman/Linder

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for KEGE. Includes tracks like WHITE TOWN/Your Woman, WALLFLOWERS/One Headlight, etc.

MARKET #17 KPNT/St. Louis (314) 231-1057 Luke/Schmid/Potts

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for KPNT. Includes tracks like WALLFLOWERS/One Headlight, SILVERCHAIR/Abuse Me, etc.


MARKET #18 KEDJ/Phoenix (602) 266-1360 Hart/Patyk

Table with columns SW, ZW, LW, TW and ARTIST/TITLE for KEDJ. Includes tracks like LIVE/Lakini's Juice, 311/All Mixed Up, etc.

ALTERNATIVE PLAYLISTS


March 14, 1997 R&R • 93

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




MARKET #18
KZON/Phoenix
(602) 258-8181
Pugh

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
26	26	26			COUNTING CROWS/Daylight Fading
16	21	26	26		NO DOUBT/Happy Now?
27	26	24	26		SMASHING PUMPKINS/Thirty-Three
18	17	22			WALLFLOWERS/One Headlight
17	18	17	22		BIG HEAD TODD.../Resignation Superman
18	17	18	22		VERVE PIPE/The Freshmen
16	15	20			COLLECTIVE SOUL/Precious Declaration
14	17	18			BETTER THAN EZRA/Normal Town
15	17	18			DISHWALL/Give
15	17	18			FIONA APPLE/Sleep To Dream
18	17	18			MATTHEW SWEET/Where You Get Love
12	13	17	18		MY DRUG HELLO/Girl At The Bus Stop
18	16	17	18		SUBLIME/Santeria
16	18	19	18		WHY STORE/Father
14	18	18			UGLY AMERICANS/You Turn Me On
17	16	18			WILCO/Outtaste (Outta...)
11	13	17	17		JAMES/She's A Star
7	16	16			U2/Do You Feel Loved
6	16	16			U2/Staring At The Sun
13	15	15			LUSCIOUS JACKSON/Naked Eye
17	14	15			SHERYL CROW/Hard To Make A Stand
6	15	15			U2/Last Night On Earth
12	10	14			MEXICO 701/Want You
9	12	14			R.E.M./So Fast, So Numb
15	16	13			SATCHEL/Without Love
12	14	13			SILVERCHAIR/Abuse Me
10	12	12			CHALK FARM/Live Tomorrow
7	11	12			SPACE/Female Of...
9	11	12			LIVE/Rattlesnake
9	13	10			SHAWN COLVIN/Sunny Came Home



MARKET #20
WXDX/Pittsburgh
(412) 937-1441
Castellino/Diana

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
28	25	27	35		311/Don't Stay Home
47	49	45	50		NO DOUBT/Excuse Me Mr.
34	34	32	35		311/All Mixed Up
34	33	31	35		SMASHING PUMPKINS/Thirty-Three
35	33	32	34		LOCAL H/Bound For The Floor
34	34	35	34		JEWEL/You Were Meant...
22	31	32	33		BETTER THAN EZRA/Desperately Wanting
34	34	33	33		LUSCIOUS JACKSON/Naked Eye
34	35	33	33		COUNTING CROWS/A Long December
33	32	33	32		CARDIGANS/Lovefool
29	29	32			DUNCAN SHEIK/Barely Breathing
15	26	31			LIVE/Merica
32	31	33	31		DAVE MATTHEWS BAND/Crash Into Me
29	28	29			VERUCA SALT/Volcano Girls
15	29				THIRD EYE BLIND/Semi-Charmed Life
30	27	29			POE/Hello
28	29	27	28		GARBAGE/Stupid Girl
17	21	28			CRANBERRIES/When You're Gone
17	21	28			MIGHTY MIGHTY BT/The Impression...
21	23	27			VERVE PIPE/The Freshmen
28	25	27			SARAH McLACHLAN/Possession
19	29	27			REPUBLICA/Drop Dead Gorgeous
18	24				COUNTING CROWS/Angels Of...
11	12	12			BUSH/Greedy Fly
19	18	16			MATTHEW SWEET/Where You Get Love
19	18	16			OFFSPRING/Gone Away
13	17				BECK/The New Pollution
10	13				U2/Staring At The Sun
18	15	19			COLLECTIVE SOUL/Precious Declaration
15	19				SLEEPING GIANTS/Revolution
14	14	14			FIONA APPLE/Sleep To Dream



MARKET #22
WENZ/Cleveland
(216) 861-0100
Robertson

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
45	48	50	51		WALLFLOWERS/One Headlight
47	49	45	50		SILVERCHAIR/Abuse Me
44	43	49	49		BUSH/Greedy Fly
47	50	48	49		SMASHING PUMPKINS/Thirty-Three
45	45	46	49		LIVE/Lakini's Juice
18	20	21	49		OFFSPRING/Gone Away
18	19	22	49		COLLECTIVE SOUL/Precious Declaration
18	20	21	49		JEWEL/You Were Meant...
19	20	25	24		K'S CHOICE/Not An Addict
21	24	24			BEN FOLDS FIVE/Battle Of Who...
21	29	24			SUBLIME/Santeria
17	19	23			NINE INCH NAILS/The Perfect Drug
21	22	23			TONIC/If You Could Only...
22	23	23			SPACE/Female Of...
19	24	23			ASHLEY MACISAAC/Sleepy Maggie
20	20	23			FIONA APPLE/Sleep To Dream
20	20	23			VERUCA SALT/Volcano Girls
19	26	22			TRICKY/Christian Sands
18	24	22			JAMES/She's A Star
21	20	22			MIGHTY MIGHTY BT/The Impression...
19	18	22			NO DOUBT/Excuse Me Mr.
19	18	22			KULA SHAKER/Hey Dude
14	12	13			STONE TEMPLE PILOTS/Tumble In The Rough
14	12	13			ORBIT/Medicine (Baby...)
21	19	21			INXS/Elegantly Wasted
21	19	21			MATTHEW SWEET/Where You Get Love
20	18	22			MARILYN MANSON/Tourniquet
21	17	22			VERUCA SALT/Volcano Girls
18	19	21			CAKE/Will Survive



MARKET #23
KTCL/Denver
(303) 623-9330
Hayes

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
20	29	30	32		BECK/The New Pollution
20	29	31			SQUIRREL NUT ZIPPER/HELL
28	29	31			SPACE/Female Of...
28	29	31			SILVERCHAIR/Abuse Me
18	19	25			WHITE TOWN/Your Woman
23	27	26			DAVE MATTHEWS BAND/Crash Into Me
20	22	29			OMG/How Bizarre
27	27	28			BIG HEAD TODD.../Resignation Superman
13	20	20			SNEAKER PIMPS/Underground
19	21	26			MIGHTY MIGHTY BT/The Impression...
27	21	22			LIVE/Lakini's Juice
28	19	24			DEPECHE MODE/Barrel Of A Gun
19	22	19			CAKE/Will Survive
19	21	23			PORNO FOR PYROS/Hard Charger
10	18	20			VERVE PIPE/The Freshmen
20	21	22			VERUCA SALT/Volcano Girls
9	10	17			SUBLIME/Santeria
26	24	20			WALLFLOWERS/One Headlight
10	13	18			ORBIT/Medicine (Baby...)
5	18				HORNY TOAD/Shiver
5	16				U2/Staring At The Sun
13	10	15			MATTHEW SWEET/Where You Get Love
14	13	12			BLUR/Song 2
11	15	16			WILCO/Outtaste (Outta...)
5	14				INXS/Elegantly Wasted
5	14				JAMIROQUAI/Virtual Insanity
11	10	13			LUSCIOUS JACKSON/Under Your Skin
11	10	13			FIONA APPLE/Sleep To Dream
20	20	15			KULA SHAKER/Hey Dude
5	9	12			BEN FOLDS FIVE/Battle Of Who...

GO FISH!

BEEL FISH

"Sell Out"

New & Active

Adds Include:
WXSR, KHTY,
WJSE, WTGZ


Over 60,000 scanned






MARKET #25
WAOZ/Cincinnati
(513) 621-9326
Harris/Jamie

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
47	41	34	34		DUNCAN SHEIK/Barely Breathing
30	31	32			BETTER THAN EZRA/Desperately Wanting
29	30	25	31		GARBAGE/! Crush
7	30	31			U2/Staring At The Sun
40	41	36	30		WALLFLOWERS/One Headlight
27	29	25	30		VERVE PIPE/The Freshmen
21	22	29			SUBLIME/Santeria
39	34	27	29		DAVE MATTHEWS BAND/Crash Into Me
38	36	37			COUNTING CROWS/A Long December
33	36	27	28		JEWEL/You Were Meant...
28	27	25			COLLECTIVE SOUL/Precious Declaration
45	35	36	22		TORI AMOS/Silent All These...
12	19	28			SMASHING PUMPKINS/Thirty-Three
8	11	19			CAKE/Will Survive
22	19	17			PAULA COLE/Where Have All...
10	12	20			SPACE/Female Of...
20	20	16			SHAWN COLVIN/Sunny Came Home
14	17	20			VERUCA SALT/Volcano Girls
18	18	19			SILVERCHAIR/Abuse Me
14	17	18			NO DOUBT/Excuse Me Mr.
7	12	16			R.E.M./Electrolite
16	15	14			OFFSPRING/All I Want
19	16	14			BODEANS/Hurt By Love
12	17	15			311/All Mixed Up
8	14	10			NINE INCH NAILS/You Were Meant...
16	9	10			LOCAL H/Bound For The Floor
11	12	10			TONIC/If You Could Only...
11	12	10			FIONA APPLE/Sleep To Dream
8	10	9			FUN LOVIN' CRIMINALS/The Fun Lovin'...
8	10	9			BUSH/Greedy Fly



MARKET #25
WOXY/Cincinnati
(513) 523-4114
Tollmann/Fyffe

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
2	22	22			BLUR/Song 2
2	10	23	22		BEN FOLDS FIVE/Battle Of Who...
14	10	14			NINE INCH NAILS/The Perfect Drug
10	11	10			FROG POND/Be
2	11	11			WEDDING PRESENT/Hula Doll
10	11	11			R.E.M./Electrolite
1	12	11			U2/Staring At The Sun
1	12	11			LOVIN' MISCERY/Whatever
23	23	12			BUILT TO SPILL/Untrustable
11	12	12			SPACE/Hello
11	11	12			SPACE/Money
10	12	12			BIG HEAD TODD.../Resignation Superman
11	12	11			COUNTING CROWS/Children In Bloom
2	10	12			PAPAS FRITAS/Hey Hey You Say
8	11	11			MIGHTY MIGHTY BT/The Impression...
1	11	10			FREEDY JOHNSTON/On The Way Out
10	11	12			PAVEMENT/Stereo
10	11	12			COUNTING CROWS/Normal Town
11	11	11			WILCO/Monday
11	11	11			R.E.M./Be Mine
10	10	10			L7/Off The Wagon
1	11	11			L7/Drama
1	11	11			U2/The Playboy Mansion
21	11	11			DAVID BOWIE/Little Wonder
12	11	11			JON SPENCER BLUES.../Wail
11	11	11			LOVIN' MISCERY/Satellite
22	23	11			BRUCE COCKBURN/Night Train
1	12	11			BRUCE COCKBURN/Mines Of Mozambique
1	11	11			BUILT TO SPILL/Made-Up Dreams



MARKET #26
KCKX/Riverside
(909) 384-1039
Arsoid/Strong

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
28	35	34	42		LIVE/Lakini's Juice
23	21	36			WALLFLOWERS/One Headlight
10	25	31			COLLECTIVE SOUL/Precious Declaration
26	33	36	31		DEPECHE MODE/Barrel Of A Gun
22	18	28			SUBLIME/Santeria
10	27	26			FIONA APPLE/Sleep To Dream
27	33	31			NO DOUBT/Don't Speak
20	22	23			SMASHING PUMPKINS/Everyday Is...
1	13	21			BUSH/Greedy Fly
18	15	20			VERVE PIPE/The Freshmen
28	20	20			SMASHING PUMPKINS/Thirty-Three
10	10	13			SILVERCHAIR/Abuse Me
20	18	18			LUSCIOUS JACKSON/Naked Eye
10	10	13			NINE INCH NAILS/The Perfect Drug
22	16	17			CAKE/Will Survive
26	28	17			CARDIGANS/Lovefool
8	10	16			STAR 89/m Insane
14	12	13			DAVE MATTHEWS BAND/Crash Into Me
21	17	14			COUNTING CROWS/A Long December
8	14	11			SAVE FERRIS/The World Is New
6	18	11			SPACE/Female Of...
11	11	11			GOLDFINGER/Your Woman
1	11	11			DISHWALL/Give
1	11	11			U2/Staring At The Sun
6	11	26			JEWEL/You Were Meant...
1	10	19			VERUCA SALT/Volcano Girls
1	10	9			FUN LOVIN' CRIMINALS/The Fun Lovin'...
10	15	13			COMMON SENSE/Never Give Up
8	8	8			SKELETONES/Take The Time



MARKET #27
KCHZ/Kansas City
(913) 896-3700
Haller/Bennett

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
41	40	50	53		WALLFLOWERS/One Headlight
44	43	44	44		WALLFLOWERS/One Headlight
49	48	49			COUNTING CROWS/A Long December
44	43	44			DAVE MATTHEWS BAND/Crash Into Me
40	48	47			SUBLIME/Santeria
40	48	47			SHERYL CROW/Everyday Is...
40	39	40			DAVE MATTHEWS BAND/Crash Into Me
38	38	38			SMASHING PUMPKINS/Thirty-Three
38	38	38			DUNCAN SHEIK/Barely Breathing
38	38	38			NO DOUBT/Don't Speak
38	38	38			VERVE PIPE/The Freshmen
38	38	38			SILVERCHAIR/Abuse Me
38	38	38			LUSCIOUS JACKSON/Naked Eye
38	38	38			NINE INCH NAILS/The Perfect Drug
38	38	38			CAKE/Will Survive
38	38	38			CARDIGANS/Lovefool
38	38	38			SAVAGE GARDEN/If You Were Meant...
38	38	38			SNEAKER PIMPS/Underground
38	38	38			SOUNDGARDEN/Blow Up...
38	38	38			LIVE/Lakini's Juice
38	38	38			THIRD EYE BLIND/Semi-Charmed Life
38	38	38			SILVERCHAIR/Abuse Me
38	38	38			311/All Mixed Up
38	38	38			WHITE TOWN/Your Woman
38	38	38			BUSH/Greedy Fly
38	38	38			DISHWALL/Give

BreakThrough

Artist:

THIRD EYE BLIND

TRACK: "SEMI-CHARMED LIFE"

LP: "THIRD EYE BLIND"

PRODUCER: STEPHAN JENKINS/ERIC VALENTINE

LABEL: ELEKTRA

group, Stephan Jenkins (vocals), Kevin Cadogan (guitar), Arion Salazar (bass), and Brad Hargreaves (drums) blasts out of the Bay Area with an auspicious debut. Everyone searching for answers to the Alternative dilemma, hear this: quit being so analytical and just feel the greatness of pop music.

All I need is a quarter on my toner arm, and this record would make me feel like I was 8 years old again...

• **Influences:** U2, Perry Farrell, Camper Van Beethoven, David Bowie

• **Artist POV:** Says Hargreaves, "We've never really been part of any scene. For us it's always been more important to make one of our own."
—Sky Daniels

essentials: The most added New Artist in history with an eye-popping 39 adds in one week!!! Sure, go check Oasis and Alanis Morissette's first singles, you'll see a typical count of 15 stations. This record is the most exhilarating single of the moment, a song that has just enough Alternative "elements" to keep its irresistible pop power from becoming too sweet.

With its slight vocal toasting, to just a bit of rhythmic kick, the track explodes when it hits the over-the-top "doot-doot-doot" choral line. The



Breakthrough Artist highlights breaking artists charting for the first time.

INXS

"Elegantly Wasted" (Mercury)
WENZ/Cleveland PD Sean Robertson



Brilliant programmers across the country shout out the same mantra: "Give it up, INXS. Nobody cares anymore. Bring us the next album from the Nixons."

■ Fortunately for us, our Aussie heroes ignored those radio chowderheads and released their best record in years.
■ Don't call it a comeback, Cool J, just call it a band putting out a hit record much like they've done since members of Silverchair were potty-training.

■ "Elegantly Wasted," their new lp's title track, has everything we look for in a single: strong hooks, an instantly recognizable sound, and a fresh, distinct sound from a band familiar to our audience. Plus, after a few listens, you can sing along with it in the car without having to look at the lyric sheet, a real plus when driving.

■ Consider playing "Elegantly Wasted" like watching a "Singed Out" marathon, don't overanalyze, just enjoy.

Sean Robertson ON THE RECORD

The 107.9 END
CLEVELAND'S MODERN ROCK

The buzz I'm picking up on the phones this week ... The **Chemical Brothers** are set to release a landmark album, "Dig Your Own Hole" and its first single, "Block Rockin' Beats" — watch retail figures blow minds ... **Morphine's** stellar add week indicates we need more than just guitars in our diet ... **INXS** releases a great single and a miracle occurs — Alternative doesn't look down its nose at it ... **Star 69** and **K's Choice** are examples of patient, methodical builds that are starting to connect ... **Third Eye Blind** remains the record of the moment, so why wait, up the rotation ... **U2's** "Pop" hits a sales figure that causes the industry to heave a sigh of relief, so "Staring At The Sun" looks like a lock ... **Beck** continues to cause "Pollution" on the airwaves, and his summer appearances are creating a massive buzz ... No greater buzz than that for the handful of appearances **Prodigy** will perform ... **Sloan** is getting raves from Top 5 market thinkers ...

ON THE RADIO With Sky Daniels

blur

song 2



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New This Week:

WXRK 99X WBCN Q101 WLUM
KCHZ KJEE WPUP KQRX WTGZ

On and Reacting at:

Live 105 KROQ KEGE WHFS KNDD X96 WBRU
WFNX KTCL 89X WRLG WOXY WPBZ KXBS
WNFZ WBTZ WHTG KICT WXRA WCYY and more

U.S. TOUR SOLD OUT!

blur album in stores March 11th

"This is a record that inhabits current American rock biases as cogently and intelligently as Parklife corralled the last few decades of British rock... Blur might just see the compliment returned." *Four star review, Rolling Stone*



NEW MUSIC SPECIALTY SHOWS

Panel Goes To 'Bed' On Morphine

There is an outbreak of Morphine use by the R&R Specialty Show Panel, as "Early To Bed" places first with airplay at WRLG/Nashville, KTBZ/Houston, WEQX/Albany, and others. Blur refuses to let go of their Britgrip on the Panel, staying strong again. The Pimps and Pavement placed third and fourth, respectively. Huge increases occurred for Less Than Jake and Shudder To Think. Both records are garnering mainstream interest as well. This week, SXSW in Austin is the place to be for panelists wanting to see many of our faves. Who will capture your fancy? Record To Watch: Longpigs.

KPNT/St. Louis

New Music Sunday
Sunday, March 2



JANE JENSEN Luv Song (Flip/Interscope)

PAIN Square Pegs (Goggins)

MY BLOODY VALENTINE All The Love... (Island)

TECHNICAL JED Edith Peach (Spinart)

KULA SHAKER Hush (Columbia)

MUFFS Oh Niala (Shanachie)

JAMES She's A Star (Fontana/Mercury)

SARAH CLOUD Earthquakes Of Airplanes (Local)

INXS Elegantly Wasted (Mercury)

BOO RADLEYS What's In The Box (Mercury)

OCEAN COLOUR SCENE The Day We Caught... (MCA)

FASTBALL Make Your Mama Proud (Hollywood)

TOP 20 ARTISTS

Ranked by total number of shows reporting artist.

- 1 MORPHINE (DreamWorks/Rykodisc)
- 2 BLUR (Virgin)
- 3 SNEAKER PIMPS (Virgin)
- 4 PAVEMENT (Matador/Capitol)
- 5 LESS THAN JAKE (Capitol)
- 6 SHUDDER TO THINK (Epic)
- 7 CRANES (Dedicated)
- 8 LORI CARSON (Restless)
- 9 FAITHLESS (Arista)
- 10 BEN FOLDS FIVE (550 Music)
- 11 L7 (Reprise) Airplay Includes: KNRX, KQBK, WROX
- 12 TRICKY (Island) Airplay Includes: KNRQ, WPLA, WXDX
- 13 MIGHTY MIGHTY BOSSTONES (Mercury) Airplay Includes: WDGE, WBTZ, WROX
- 14 BIS (Grand Royal) Airplay Includes: KXTE, WLUM, XHRM
- 15 BOO RADLEYS (Creation/Mercury) Airplay Includes: KFMA, KPNT, WHTG
- 16 STAR 69 (Radioactive) Airplay Includes: KJEE, WDGE, WRXQ
- 17 FIREWATER (Jetset) Airplay Includes: KISF, WEQX, WRLG
- 18 ORBIT (A&M) Airplay Includes: KXTE, WQXA, WXRK
- 19 NAKED (Red Ant) Airplay Includes: KXRK, WKRO, WXEG
- 20 LONGPIGS (Mother/Island) Airplay Includes: KTBZ, WWDX, WQBK



Morphine

Compiled by Lynn Beaudoin

SPECIALTY SHOW REPORTERS

Shows and their Top 5 songs listed alphabetically by market

<p>WEQX/Albany, NY Download Sunday 7-10pm Mark Dark Universal Honey "Any Road Back" Morphine "Early To Bed" Channel X "Rave The Rhythm" Cowboy Mouth "Jenny Says" Urge "All Washed Up"</p>	<p>WPLA/Jacksonville, FL Forbidden Planet Saturday 8pm-1am Robert Goodman Limp Bizkit "Faith" Less Than Jake "Automatic" Snog "Empires" Pavement "Stereo" Gus Gus "Believe"</p>	<p>WHTG/Monmouth, NJ Goin' Underground Sunday 9-midnight Jeff Raspe Kula Shaker "Hush" Cranes "Can't Get Free" Morphine "Early To Bed" Lori Carson "Something's Got Me" Bis "Starbright Boy"</p>	<p>XHRM/San Diego, CA The Flash Zone Saturday 9pm-2am Greg Pearson My Life Story "The King of..." Moloko "Fun For Me" Cirrus "Break In" Gus Gus "Believe" Erasure "In My Arms"</p>
<p>WQBK/Albany, NY Over The Edge Monday midnight-2am Kelli McNamara Longpigs "She Said" Built To Spill "Untrustable" Suede "Film Star" Crumbbox "Could You Please..." Handsome "Needles"</p>	<p>KISF/Kansas City, MO Living Room Sunday 8-10pm Stan & Joel Dethouse "Familiar" Driver Eight "Polish" Silverjet "Plastiga" Lilys "Shovel Into Spade..." Boo Radleys "What's In The Box?"</p>	<p>WRLG/Nashville, TN Thunderground Radio Sunday 7-9:30pm Jason Moon Firewater "Some Strange" Damien Jurardo "The Joke Is Over" Lilys "Shovel Into Spade..." Morphine "Early To Bed" OPB "If I Think Of Love"</p>	<p>XTRA/San Diego, CA Muckley's Floorboard Wednesday midnight-2am Chris Muckley Space "Me And You..." Gus Gus "Believe" Fat Boy Slim "Punk To Funk" Cheap Trick "S.Y. Goodbye" Spoon "Toner"</p>
<p>WBTZ/Burlington, VT Spinning Unrest Sunday 9-10:30pm Steve Picard Pavement "Stereo" Built To Spill "Untrustable" Papas Fritas "Hey Hey You Say" Orbit "Medicine" Pigeonhed "It's Like The Man..."</p>	<p>KLZR/Kansas City, MO Nocturnal Transmission Sunday 11pm-1am Ray Velasquez Transglobal Undergro "Chariots" Marden Hill "Up In Smoke" Propellerheads "Take California" Dart Punk "Around The World" Death In Vegas "11 Spy"</p>	<p>WZRH/New Orleans, LA Beyond The Charts Sunday 8-11pm Trey Blossman V-Roys "Sooner Or Later" Crumb's "Long Distance Love" Uninvited "Too High" Horny Toad "Shiver" Tendril Idols "International"</p>	<p>KITS/San Francisco, CA Transmitter Adjustment Sunday 10pm-midnight Rick Stuart & Steve Masters Mansun "She Makes My Nose..." Death In Vegas "Rekkitt" Silver Sun "Last Day" Babybird "Candy Girl" Audioweb "Barncropper"</p>
<p>WAQZ/Cincinnati, OH Before The Revolution Weeknights midnight-1am Morphine "Early To Bed" Wallflowers "Three Marienas" OMC "How Bizarre" Phish "Character Zero" Reel Big Fish "Sell Out"</p>	<p>WWDX/Lansing, MI Above The Pale Sunday 9-10:30pm Chris Brunt OMC "How Bizarre" Jamiroq "Cosmic Girl" Sneaker Pimps "6 Underground" Smashing Pumpkins "Eye" Longpigs "She Said"</p>	<p>WXRK/New York, NY The Buzz Sunday Midnight-2am Alexa Tobin Mighty Mighty BT "The Impression..." Morphine "Early To Bed" Local H "Fritz's Corner" Marden Hill "Shag" Shudder To Think "Red House"</p>	<p>KOME/San Jose, CA Nocturnal Noise Saturday midnight-1am Jeanette Grigorevic Death In Vegas "Rekkitt" Pinhead Gunpowder "Brother" Mansun "She Makes My Nose..." Swell "The Trip" Dart Punk "Da Funk"</p>
<p>WOXY/Cincinnati, OH 11 O'clock News Sunday 11pm-1am Dorsey Rytte Folk Implosion "Pole Position" Ladlow Bane "I'll Do Everything" Oinosaur Jr. "Never Bought It" INXS "Don't Lose Your Head" Blur "Beetlebum"</p>	<p>KXTE/Las Vegas, NV It Hurts When I Pee Sunday 10pm-midnight Chris Ripley Puzzle Gut "I Know It Well" Orange 9mm "Fire In The Hole" Third Eye Blind "Semi-Charmed Life" Naked "Mann's Chinese" Smashing Pumpkins "Eye"</p>	<p>WROX/Norfolk, VA Nocturnal Transmissions Monday 7-9:30pm Al Mitchell Alan Teenage Riot "Atari Teenage Riot" Ben Folds Five "Battle Of Who..." Blur "Song 2" Aphex Twin "Girl/Boy Song" Faithless "Insomnia"</p>	<p>KJEE/Santa Barbara, CA Dissonate Tendrils Sunday 10:20pm-midnight John Shroetter Failure "Piffl" Morphine "Early To Bed" Marden Hill "Shag" Blur "Song 2" Firewater "Some Strange..."</p>
<p>WXEG/Dayton, OH The Edge Spin Cycle Sunday 9-10:30pm Allen Rantz White Town "Your Woman" Naked "Mann's Chinese" James "She's A Star" Morphine "Early To Bed" Third Eye Blind "Semi-Charmed Life"</p>	<p>KROQ/Los Angeles, CA Rodney On The RQG Sunday 10pm-1am Rodney Bingenheimer Anti-Christ "Bad Trip" Kula Shaker "Hush" James "Tomorrow" Crowd "Letter Bomb" Blur "Song 2"</p>	<p>KNRX/Oklahoma City, OK Xtremities Sunday 8-9:30pm Geno Pearson Smashing Pumpkins "Eye" Cirrus "Break In" Morphine "Early To Bed" Orbit "The Saint" Save Ferris "The World Is New"</p>	<p>KNDD/Seattle, WA Loudspeaker Sunday 10-11pm Bill Reid or Marco Collins Sixteen Deluxe "Warm Jets" Swell "I Know: The Trip" 808 State "Lopez"</p>
<p>WKRO/Daytona Beach, FL Brave New World Tuesday 10-11a Aaron "with a K" Schatz Morphine "Early To Bed" Silverjet "Plastiga" Our Lady Peace "Superman's Dead" Me First And The "Coming To America" Thrush Hermit "North Dakota"</p>	<p>WRXQ/Memphis, TN The Eleventh Hour Sunday 11pm-midnight Maxwell Fluffy "Black Eye" Squirrel Nut Zippers "Hell" Mighty Mighty BT "The Impression..." Sneaker Pimps "6 Underground" Star 69 "I'm Insane"</p>	<p>WXDX/Pittsburgh, PA Edge Of The X Sunday 9-11pm All Castelli/Brandon Davis Pavement "Shady Lane" Brigid Boden "Must Go On" Blur "Song 2" CJ Bolland "Sugar Is Sweeter" Lori Carson "Something's Got Me"</p>	<p>WPNT/St. Louis, MO New Music Sunday Sunday 7-9:30pm Les Aaron Kula Shaker "Hush" Cecil "No Excuses" Gene "Fighting Fit" Tipton "Baptists Of Fire" Opeche Mode "It's No Good"</p>
<p>KNRQ/Eugene, OR The "Q" Afterdark Monday midnight-2am Jace Edwards Electric Hellfire... "Highway To Hell" Transglobal Under... "Mouth Wedding" SKAndalous All Stars "Loss & More Human" Fluff "Got Everything" Locked Down "Suffering"</p>	<p>WLUM/Milwaukee, WI Sunday Night Music Revolution Sunday 7-11pm Terry Havel Electric Doghouse "Generations" Number One Cup "Walking On The Lions" Shudder To Think "Red House" Eleventh Dream Day "Two Smart Cookies" Driver Eight "Cheers"</p>	<p>WBRU/Providence, RI Breaking And Entering Wednesday midnight-2am Matt Maloney Keold "Majick" Humpers "Anemia" Orb "Toxygen" Elliott Smith "Ballad Of Big..." Folk Implosion "Insinuation"</p>	<p>WXSR/Tallahassee, FL Underground Lounge Sunday 8-10pm Rob The Lounge Lizard Horny Toad "Shiver" Squirrel Nut Zippers "Hell" Reel Big Fish "Sell Out" Space "Female Of..." White Town "Your Woman"</p>
<p>WQXA/Harrisburg, PA The Sunday Morning News Sunday 8-10am Bill Hanson L7 "Off The Wagon" Firewater "Some Strange..." Whirlpool "Cindy Crawford..." Sneaker Pimps "6 Underground" Pavement "Stereo"</p>	<p>KEGE/Minneapolis, MN Under The Edge Monday 1-2am Peter Johns Bjork "I Miss You" DJ Shadow "Midnight In A..." Cranes "Fourteen" Darlahood "Big Fine Thing" Queers "Punk Rock Girls"</p>	<p>WDGE/Providence, RI House Of New Edge Music Tuesday 11pm-midnight John Allers Third Eye Blind "Semi-Charmed Life" Ladlow Bane "I'll Do Everything" James "She's A Star" My Drug Hell "Girl At The Bus Stop" OMC "How Bizarre"</p>	<p>KFMA/Tucson, AZ Test Department Sunday 5-8pm Suzie Dunn & Chuck Roast Boo Radleys "What's In The Box?" Aphex Twin "4" Chronic Future "Insomniac" Way Out West "The Gift" Knapsack "Thursday Side Of..."</p>
<p>KTBZ/Houston, TX Lunar Rotation Sunday 7-9pm David Sadoi Blur "Beetlebum" Nick Cave/Bad Seeds "Idiot Prayer" Live "Ghost" Longpigs "She Said" Velvet Underground "Sweet Jane"</p>	<p>KREV/Minneapolis, MN Counter Revolution Wednesday 10-11pm Christine Kaas Son Volt "Back Into Your World" Swell "The Tripp" Velma "Hollow" Squirtgun "So Cool" Orange 9mm "Fire In The Hole"</p>	<p>KXRK/Salt Lake City, UT Now Hear This Sunday 9-10pm Sean Ziebarth Pennywise "Nervous Breakdown" Chemlab "Electric Molecular" Failure "Piffl" Wizard Of Oh "Terminal Intensity" Delgado's "Under Canvas Under..."</p>	<p>WHFS/Washington, DC Now Hear This Sunday 8-10:30pm Dave Marsh Lilys "Shovel Into Spade..." Shudder To Think "Red House" Dusters "Forest Fire" Boss Hog "I'm Not Like..." Make Up "Have You Got The..."</p>

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TONY NOVIA

WKTU Raises The Bar Of Excellence

Basic tenets, including giving listeners what they want, propel NY powerhouse

WKTU/New York is an example of how belief in a product and a willingness to stand behind it — financially and philosophically — can work. No one can deny that the almost instant success story behind the station has been nothing short of amazing.

The fact that Evergreen and its team found a hole of that magnitude in New York, executed it almost flawlessly, and one year later has maintained its success, is something everyone can learn from. This week we go inside with Evergreen's VP/Programming Steve Rivers, Zapoleon Media Strategies owner/consultant Guy Zapoleon, and WKTU MD Andy Shane.

STEVE RIVERS



Steve Rivers

R&R: Reflecting back on the last year, what made and continues to make WKTU work?

SR: The reason is pretty simple: WKTU is a hometown radio station. The music is mass-appeal and connects with the city.

WKTU is programmed by two of the sharpest minds available, who happen to call New York home. They understand the people who live there like no one else. That's a huge advantage — you have to be from New York to really get the vibe of the city.

R&R: What are some of the things you've learned working on this project?

SR: I've learned there is great power in letting the audience know that they have actual input into the station. In the beginning we had no jocks. So the listeners became the jocks, introducing songs, doing contest solicitations, etc. We have strived to make it clear to the audience that WKTU is their station. That's not hype — that's a fact.

R&R: Compare working on this project to other successful projects you've worked on.

SR: Guy [Zapoleon] and Frankie [Blue] will tell you there was one dinner we had with Jimmy de Castro that will stick in our minds forever. We agreed that with everything associated with the radio station, we would not settle for anything less than the very best. That means jocks, promotions, TV spots, etc. In other words, we attempted to "raise the bar" of excellence at every execution point. A lot of radio stations say the same thing, but very few like 'KTU actually walk the walk.

R&R: What do you think it will take to stay on top?

SR: Our job now is to remain the focused, hungry team we've been and not to develop that deadly disease of stations with great success: Number one-itis! If we do our job right and keep our people focused and driven to always be the best, the rest will take care of itself.

R&R: And promotionally?

SR: 'KTU must continue to execute bigger-than-life events like "The Last Dance At Studio 54" or "The Three Divas" concert that featured Gloria Estefan, Donna Summer, and Chaka Khan live on Broadway. These have helped make 'KTU famous. And we must continue to think on that scale. Thank God we have creative people like the 'KTU staff and [Evergreen Marketing Director] Bev Tilden working together. That stuff is the closest we get to actual "magic" in radio today.

R&R: Can the success of WKTU be duplicated again in any format?

SR: The chance to xerox the success of 'KTU on the same scale doesn't happen often. But if we read our markets correctly and actually listen to the audience we're trying to attract, the chance to create other radio giants like WKTU is certainly possible. But it takes a lot of hard work, dedicated resources, great people to execute a plan, extreme focus, and station ownership willing to invest in a project of this sort. If everyone from the CEO right down the line are committed, then your chances for measurable success will happen.

GUY ZAPOLEON



Guy Zapoleon

R&R: Looking back as one of the original architects of the new WKTU, can you define the format hole you found?

GZ: The format hole was the number one hole in New York. But, the actual format is really a conglomeration of a lot of different taste groups pulled together by the music mix and the radio station as a whole.

R&R: Have you ever seen a for-

mat hole that large in a major market?

GZ: No. As I continue to be involved in format searches around the globe, unless you're talking about somewhere in a foreign country, that's the largest I've seen in 10 years.

R&R: From your vantage point, what does WKTU have to do to stay competitive?

GZ: WKTU needs to continue to play offense and not defense. They need to act and execute with the same passion and fervor that was literally blowing that building's doors off. Knowing the incredible energy that exists at the top of Evergreen and with the management and staff, I can't imagine that 'KTU won't have the tools and expertise needed to keep it on top.

R&R: And musically?

GZ: The station has to be the mass-appeal radio station for NYC, appealing across age and ethnicity as it currently does. The music, positioning, personality content, marketing, promotions, and research all have to be totally listener-driven.

R&R: Any other thoughts on this project — one year later?

GZ: The logic of 'KTU totally flew in the face of the incredible alternative music wave that swept the country and New York at the time. It brought back a renewed belief that dance music could still become hit songs. But it was also an example that you must focus on the needs of your market, since the music mix at WKTU won't work most places.

R&R: You have displayed an enormous amount of integrity by not attempting to cash in on the success of WKTU by putting on clone formats all over America. Why?

GZ: Zapoleon Media Strategies has no dance music clients other than 'KTU, since I won't try to sell someone a music format that's not right for them, even if they beg me.

R&R: Obviously, they executed the format superbly. Looking back, is there any area in the process you might have done differently?

GZ: No, it was the most incredible experience I've ever had at radio, especially at this level. Once we were given the green light everyone from Ginsburg, de Castro, Rivers, and myself acted almost as one brain with a unified vision from the music, to the talent, to the marketing and promotions. The meetings we had allowed us to pick the knowledge from an assortment of the greatest minds ever to program and manage radio. Those amazing brainstorming sessions resulted in a monumental success.

WKTU: By The Demos

Demo: persons 12+; daypart: Monday-Sunday, 6am-12mid; Geo: New York Metro-Std

	Fa95	Wi96	Sp96	Su96	Fa96	Last Book	Year Ago
	(Come in 00s)						
W12+	4070	6946	14701	14464	14303	-1%	+251%
W12-17	168	722	2479	2583	2584	+0%	+1438%
W18-24	280	1205	3211	3282	3065	-7%	+995%
W25-34	814	2233	4340	4168	3759	-10%	+362%
W35-44	728	1266	2579	2765	2718	-2%	+273%
W45-49	511	335	1183	927	825	-11%	+61%
W50-54	496	364	479	315	474	+50%	-4%
W55-64	596	359	308	268	503	+88%	-16%
W65+	477	462	122	157	375	+139%	-21%

	Fa95	Wi96	Sp96	Su96	Fa96	Last Book	Year Ago
	(Come in 00s)						
M12+	3701	5759	10776	11076	9975	-10%	+170%
M12-17	131	488	1460	1592	1586	0%	+1111%
M18-24	202	893	2454	2474	1961	-21%	+871%
M25-34	679	1931	3398	3646	3174	-13%	+367%
M35-44	709	1005	2188	1987	1674	-16%	+136%
M45-49	453	417	568	660	653	-1%	+44%
M50-54	488	388	268	278	370	+33%	-24%
M55-64	655	339	288	255	297	+16%	-55%
M65+	384	297	151	184	260	+41%	-32%

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ANDY SHANE

R&R: WKTU one year later: where are you and where do you see things going?

AS: We fully expected to be where we are in the ratings one year later. We know that some slight adjustments are going to have to be made to continue to be successful, but we always felt confident this was going to be a radio station ranked consistently in the top 3, 18-34 and 25-54. We're not going to get caught up in Number one-itis. If we are successful in the demos, we will continue to make this station and the company a lot of money and give New York listeners what they've been wanting for a long time.

R&R: What will it take to maintain the momentum?

AS: A big part of the success of this station is how in touch we are with the New York market, and we will continue to be in touch with the market. The bigger-than-life promotions will continue to spark the fire as opposed to the market getting complacent about the station. There's always going to be things we come up with that gets NYC excited.

R&R: And musically?

AS: The music is still great, and there is still plenty that we haven't tapped into. So that's not going to slow down at all. The consistency is going to stay there.

R&R: Describe your thought process as you schedule the music and mix the old and the new.

AS: The classics mix perfectly. It's a perfect marriage with the classics and the new dance music. We can play La Bouche and Jocelyn

Enriquez and No Mercy, and they fit right in with Gloria Gaynor and Donna Summer. That's what gives us ratings success across the board with 12-54 year olds.

R&R: What about choosing and scheduling the currents?

AS: As far as the current music goes, we keep it fresh by not just playing one type of music. We don't just play Euro-dance, we mix it in. We play the big Urban crossover-type records, and we have a good mixture of that. We can play Celine Dion as well as a Monica record, and we mix that in with the Euro-records that are big here.

R&R: Last week I asked [PD] Frankie Blue if he was worried about burning out the classics. What are your thoughts?

AS: There are loads of classics that we haven't even touched on yet. We have a bank of reserves ready to use. Surprisingly, most of the classics we are playing haven't burnt yet.

R&R: What's your prediction for the rest of '97 and beyond?

AS: I'm not going to worry about being on top, because that's never been what I've aspired to do. As long as we are consistently near the top 18-34, 25-54, and successful and making money, then I'm very happy.

CHR Asst. Editor Jay J. Levy contributed to column.

TALK BACK TO R&R!

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

Call me at (310) 788-1663 or e-mail: tnovia@rronline.com



Andy Shane



EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES MARCH 14, 1997

CALLOUT AMERICA® song selection is based on the top titles from the R&R CHR/Pop chart for the airplay week of February 17-23.

ARTIST TITLE LABEL(S)	CHR/POP				TOTAL% FAMILIARITY	TOTAL% BURN
	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)					
	TW	LW	2W	3W		
JEWEL You Were Meant For Me (Atlantic)	4.11	3.97	3.76	4.02	75.0%	13.0%
NO DOUBT Don't Speak (Trauma/Interscope)	4.11	3.99	4.05	4.12	89.8%	24.3%
CARDIGANS Lovefool (Mercury)	4.10	3.99	3.95	3.90	89.3%	20.8%
EN VOGUE Don't Let Go (Love) (EastWest/EEG)	4.02	3.87	3.94	3.87	89.8%	21.8%
BLACKSTREET No Diggity (Interscope)	4.00	3.93	3.95	3.81	73.5%	18.3%
TONI BRAXTON Un-break My Heart (LaFace/Arista)	3.89	3.97	3.94	3.84	94.3%	27.0%
KEITH SWEAT Nobody (Elektra/EEG)	3.84	3.96	3.99	3.88	68.0%	16.3%
SPICE GIRLS Wannabe (Virgin)	3.81	3.96	3.89	3.74	79.0%	19.5%
BABYFACE Every Time I Close My Eyes (Epic)	3.71	3.87	3.78	3.72	66.8%	15.0%
R. KELLY I Believe I Can Fly (Jive)	3.66	3.79	3.83	3.71	80.3%	26.3%
CELINE DION All By Myself (550 Music)	3.53	3.65	3.49	3.47	88.8%	25.8%
COUNTING CROWS A Long December (DGC/Geffen)	3.53	3.61	3.49	3.75	68.3%	18.8%
LEAH ANDREONE It's Alright, It's OK (RCA)	3.53	3.40	—	3.49	41.3%	10.8%
SHERYL CROW Everyday Is A Winding Road (A&M)	3.53	3.44	3.40	3.50	70.3%	23.5%
DUNCAN SHEIK Barely Breathing (Atlantic)	3.51	3.42	3.32	3.48	46.3%	11.8%
BETTER THAN EZRA Desperately Wanting (Swell/Elektra/EEG)	3.50	3.55	3.53	3.66	38.5%	9.0%
WALLFLOWERS One Headlight (Interscope)	3.48	3.54	3.64	—	40.5%	8.8%
CRANBERRIES When You're Gone (Island)	3.46	3.39	3.55	3.66	50.0%	10.5%
GINA G Ooh Aah...Just A Little Bit (Eternal/WB)	3.39	3.31	3.54	3.31	67.0%	24.8%
CRYSTAL WATERS Say...If You Feel Alright (Mercury)	3.21	3.23	—	—	28.5%	9.3%
MADONNA Don't Cry For Me Argentina (Warner Bros.)	3.20	3.20	2.96	3.17	88.8%	35.5%
NO MERCY Please Don't Go (Arista)	3.19	3.00	3.34	3.09	54.0%	19.3%
PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)	3.14	—	—	—	36.0%	10.5%
SAVAGE GARDEN I Want You (Columbia)	3.14	3.15	3.24	—	52.8%	16.5%
HOOTIE & THE BLOWFISH I Go Blind (Reprise)	3.10	3.23	3.14	3.25	71.8%	35.0%
BLACKOUT ALLSTARS I Like It (Columbia)	3.05	3.15	—	—	61.3%	20.8%
WHITNEY HOUSTON Step By Step (Arista)	2.97	—	—	—	46.0%	15.3%
"AFKAP" The Holy River (NPG/EMI)	2.82	2.79	3.14	3.02	29.5%	9.8%

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Boston, Buffalo, 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. WEST: Los Angeles, Portland, Salt Lake City, San Diego. Songs are removed from Callout America after 20 weeks of testing. © 1997, R&R Inc.

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

Jewel's "You Were Meant For Me" (Atlantic) moves 3.97-4.11 in total favorability this week and ties "Don't Speak" by No Doubt (Trauma/Interscope) for the top slot on R&R's exclusive Callout America survey. "You" is second among women 12-17 (4.32), and third with 18-24s (4.05) and 25-34s (3.85).

"No Diggity" by Blackstreet (Interscope) continues to post solid Callout America scores, moving 3.93-4.00 in total favorability — its highest score to date. "Diggity" is sixth with 12-17s (4.17), fifth among women 18-24 (3.91), and seventh with 25-34s (3.75).

Another rhythmic title with across the board appeal is "Nobody" by Keith Sweat (Elektra/EEG). "Nobody" posts a 3.99 among 12-17s (seventh), 3.75 with 18-24s (seventh), and 3.67 among 25-34s (ninth). Large market stations with "Nobody" in power rotation include WIOQ/Philadelphia (59 plays), WNVZ/Norfolk (56 plays), and WZJM/Cleveland (also with 56).

"It's Alright, It's OK" by Leah Andreone (RCA) is building — with top ten rankings in the Midwest (3.55) and West regions (3.78). Stations with significant plays on Andreone include KKLQ/San Diego (added at 46 plays), WFLZ/Tampa and WKSE/Buffalo (42 plays each).

"Every Time I Close My Eyes" by Babyface (Epic) remains a big 25-34 performer — ranking fourth in the demo with a 3.82. This title is opening "Eyes" and ears at WHYI/Miami (46 plays), WZPL/Indianapolis (50 plays), and KIIS/Los Angeles (41 plays).



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MARCH 14, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	CARDIGANS Lovefool (Mercury)	6527	6644	6375	6420	127/0
3	3	2	2	JEWEL You Were Meant For Me (Atlantic)	6070	5967	5528	5500	122/0
2	2	3	3	NO DOUBT Don't Speak (Trauma/Interscope)	5812	5887	5802	5984	123/1
6	5	4	4	SPICE GIRLS Wannabe (Virgin)	5346	5256	4871	4718	120/0
5	6	6	5	EN VOGUE Don't Let Go (Love) (EastWest/EEG)	4442	4753	4752	5002	105/0
4	4	5	6	TONI BRAXTON Un-break My Heart (LaFace/Arista)	4423	4850	4878	5300	111/0
11	10	7	7	SHERYL CROW Everyday Is A Winding Road (A&M)	4405	4155	3691	3338	118/0
10	8	8	8	COUNTING CROWS A Long December (DGC/Geffen)	4163	4144	4001	3783	111/1
16	15	12	9	SAVAGE GARDEN I Want You (Columbia)	3974	3590	2967	2390	124/0
14	14	11	10	CELINE DION All By Myself (550 Music)	3930	3645	3061	2497	120/0
13	13	15	11	DUNCAN SHEIK Barely Breathing (Atlantic)	3574	3381	3139	2698	109/1
8	9	9	12	GINA G Ooh Aah...Just A Little Bit (Eternal/WB)	3524	3854	3869	4315	101/0
12	12	14	13	KEITH SWEAT Nobody (Elektra/EEG)	3444	3404	3285	3183	95/1
20	16	16	14	WALLFLOWERS One Headlight (Interscope)	3315	2846	2554	2140	108/5
9	11	13	15	R. KELLY I Believe I Can Fly (Jive)	3177	3522	3667	3873	93/1
33	22	19	16	PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)	2877	2332	1652	1156	114/3
19	18	17	17	BABYFACE Every Time I Close My Eyes (Epic)	2835	2639	2381	2148	103/0
7	7	10	18	MADONNA Don't Cry For Me Argentina (Warner Bros.)	2796	3745	4172	4323	84/0
22	20	18	19	NO MERCY Please Don't Go (Arista)	2319	2342	2093	1864	99/0
17	19	20	20	BLACKSTREET No Diggity (Interscope)	2064	2226	2294	2312	72/0
39	27	23	21	WHITNEY HOUSTON Step By Step (Arista)	1872	1694	1369	908	102/3
31	25	24	22	LEAH ANDREONE It's Alright, It's OK (RCA)	1870	1693	1446	1214	87/5
30	29	27	23	CRYSTAL WATERS Say...If You Feel Alright (Mercury)	1665	1522	1282	1259	76/3
29	26	25	24	BLACKOUT ALLSTARS I Like It (Columbia)	1567	1597	1437	1289	66/3
18	21	22	25	MERRIL BAINBRIDGE Mouth (Universal)	1564	1722	1891	2171	67/0
44	38	28	26	MONICA For You I Will (Warner Sunset/Atlantic)	1541	1274	913	719	78/9
21	23	26	27	ALANIS MORISSETTE Head Over Feet (Maverick/Reprise)	1376	1556	1590	1928	60/0
—	—	38	28	REAL MCCOY One More Time (Arista)	1370	827	202	21	86/13
40	34	32	29	JON SECADA Too Late, Too Soon (SBK/EMI)	1325	1124	1030	824	78/2
—	40	30	30	AEROSMITH Falling In Love... (Columbia)	1280	1173	881	241	83/6
—	—	41	31	BRUCE SPRINGSTEEN Secret Garden (Columbia)	1219	752	261	93	47/16
28	31	29	32	JOHN MELLENCAMP Just Another Day (Mercury)	1173	1255	1187	1331	40/0
38	33	33	33	LUSCIOUS JACKSON Naked Eye (Grand Royal/Capitol)	1154	1094	1048	983	71/1
26	28	31	34	HOOTIE & THE BLOWFISH I Go Blind (Reprise)	1090	1143	1324	1481	47/1
15	17	21	35	"AFKAP" The Holy River (NPG/EMI)	998	1852	2456	2491	45/0
37	35	37	36	GINUWINE Pony (550 Music)	916	978	973	1043	42/0
—	45	44	37	WILD ORCHID Talk To Me (RCA)	844	701	545	301	56/6
36	32	35	38	311 All Mixed Up (Capricorn/Mercury)	819	1005	1098	1067	54/1
DEBUT	—	—	39	U2 Staring At The Sun (Island)	810	399	110	—	66/19
—	48	43	40	JOOSE If Tomorrow Never Comes (Flavor Unit/EastWest/EEG)	810	715	499	310	64/11
—	—	47	41	JOURNEY If He Should Break Your Heart (Columbia)	791	583	294	66	49/6
49	44	45	42	SHAWN COLVIN Sunny Came Home (Columbia)	755	650	565	489	60/9
45	43	42	43	LIVIN' JOY Don't Stop Movin' (MCA)	737	718	618	539	52/4
27	30	36	44	BETTER THAN EZRA Desperately Wanting (Swell/Elektra/EEG)	725	978	1269	1349	37/0
DEBUT	—	—	45	DISHWALLA Give (A&M)	681	389	50	6	54/7
32	37	40	46	RED HOT CHILI PEPPERS Love Rollercoaster (Geffen)	678	796	924	1169	31/0
—	50	50	47	MERRIL BAINBRIDGE Under The Water (Universal)	658	563	484	328	45/6
DEBUT	—	—	48	OMC How Bizarre (Mercury)	639	530	383	273	46/6
35	36	39	49	NEW EDITION I'm Still In Love With You (MCA)	634	804	936	1129	26/0
50	46	46	50	SABELLE One O'Clock (Work)	633	642	535	466	46/0

This chart reflects airplay from March 3-9. Songs ranked by total plays. Highlighted songs indicate Breaker.

129 CHR/Pop reporters. 127 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

BREAKERS®

No Songs Qualified For Breaker Status This Week

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
INXS Elegantly Wasted (Mercury)	53
TONI BRAXTON I Don't Want To (LaFace/Arista)	21
WHITE TOWN Your Woman (Chrysalis/EMI)	21
U2 Staring At The Sun (Island)	19
BRUCE SPRINGSTEEN Secret Garden (Columbia)	16
VERVE PIPE The Freshmen (RCA)	15
BLACKSTREET Don't Leave Me (Interscope)	13
REAL MCCOY One More Time (Arista)	13
JOOSE If Tomorrow Never... (Flavor Unit/EastWest/EEG)	11
ERYKAH BADU On & On (Kedar/Universal)	10

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)	+545
REAL MCCOY One More Time (Arista)	+543
WALLFLOWERS One Headlight (Interscope)	+469
BRUCE SPRINGSTEEN Secret Garden (Columbia)	+467
U2 Staring At The Sun (Island)	+411
SAVAGE GARDEN I Want You (Columbia)	+384
DISHWALLA Give (A&M)	+292
CELINE DION All By Myself (550 Music)	+285
INXS Elegantly Wasted (Mercury)	+272
MONICA For You I Will (Warner Sunset/Atlantic)	+267

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)	
DONNA LEWIS I Love You Always Forever (Atlantic)	
SHERYL CROW If It Makes You Happy (A&M)	
KEITH SWEAT Twisted (Elektra/EEG)	
NO MERCY Where Do You Go (Arista)	
TONI BRAXTON You're Makin' Me High (LaFace/Arista)	
NO DOUBT Spiderwebs (Trauma/Interscope)	
EVERYTHING BUT THE GIRL Missing (Atlantic)	
CELINE DION It's All Coming Back To Me Now (550 Music)	
DISHWALLA Counting Blue Cars (A&M)	
ERIC CLAPTON Change The World (Reprise)	

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.

They Stand ALONE

MARCH 25TH



POP/ALTERNATIVE TOP 20

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	LW	
1	1	CARDIGANS Lovefool (Mercury) 7913 8230 179/0			
2	2	JEWEL You Were Meant For Me (Atlantic) 7177 6995 173/3			
5	3	WALLFLOWERS One Headlight (Interscope) 6532 6063 198/5			
3	4	NO DOUBT Don't Speak (Trauma/Interscope) 6302 6454 150/1			
4	5	COUNTING CROWS A Long December (DGC/Geffen) 5959 6424 174/1			
6	6	SHERYL CROW Everyday Is A Winding Road (A&M) 5577 5511 169/0			
10	7	PAULA COLE Where Have All The Cowboys... (Imago/WB) 3332 2696 138/5			
18	8	U2 Staring At The Sun (Island) 3222 2106 161/26			
7	9	LIVE Lakini's Juice (Radioactive) 3114 3217 98/1			
11	10	SUBLIME Santeria (Gasoline Alley/MCA) 2882 2622 120/8			
8	11	BUSH Greedy Fly (Trauma/Interscope) 2827 2888 94/1			
9	12	SILVERCHAIR Abuse Me (Epic) 2726 2755 94/1			
12	13	COLLECTIVE SOUL Precious Declaration (Atlantic) 2661 2477 105/5			
13	14	VERVE PIPE The Freshmen (RCA) 2634 2394 111/19			
15	15	VERUCA SALT Volcano Girls (Outpost/Geffen) 2360 2322 97/0			
—	16	WHITE TOWN Your Woman (Chrysalis/EMI) 2337 1815 120/24			
16	17	DAVE MATTHEWS BAND Crash Into Me (RCA) 2148 2314 85/0			
14	18	311 All Mixed Up (Capricorn/Mercury) 2144 2356 111/1			
20	19	NINE INCH NAILS The Perfect Drug (Nothing/Interscope) 2018 2053 94/0			
—	20	BECK The New Pollution (DGC/Geffen) 1987 1584 115/10			

This chart reflects airplay from March 3-9. Songs ranked by total plays. 129 CHR/Pop reporters and 100 Alternative reporters combine from the custom chart function on R&R ONLINE. Alternative titles are manually extrapolated. For complete reporter lists refer to Pop and Alternative sections. © 1997, R&R Inc.



SOMETHING FOR THE 'LADIES' — Barenaked Ladies stopped by Club R&R recently to play their new single "The Old Apartment." Happy gentlemen and ladies include (l-r) 'Ladies' lead singer Steven Page and guitarist Ed Robertson, R&R sales gals Missy Haffley and Kristy Reeves, band members Kevin Hearn, Jim Creeggan and Tyler Stewart, R&R Alternative Editor Sky Daniels, R&R CHR Editor Tony Novia, Reprise' Nat'l/Promo Dir. Bob Weil and VP/Promotion Marc Ratner, and R&R Sales Rep. Paul Colbert.



GRAMMY PARTY, MIAMI STYLE — Rootin' for their faves on the big night, Arista VP/Promo Ken Lane hosts the crew at WHYI/Miami. Striking a pose between winners are (l-r) WHYI MD Al Chio, Lane, and morning drivers Footy, Tina and Bobby.

NEW & ACTIVE

BARENAKED LADIES The Old Apartment (Reprise)
Total Plays: 629, Total Stations: 42, Adds: 2

WHITE TOWN Your Woman (Chrysalis/EMI)
Total Plays: 531, Total Stations: 52, Adds: 21

AZ YET Hard To Say I'm Sorry (LaFace/Arista)
Total Plays: 504, Total Stations: 39, Adds: 5

CRUSH Jellyhead (Robbins)
Total Plays: 480, Total Stations: 19, Adds: 0

MARK MORRISON Return Of The Mack (Atlantic)
Total Plays: 472, Total Stations: 23, Adds: 3

AALIYAH One In A Million (BlackGround/Atlantic)
Total Plays: 428, Total Stations: 19, Adds: 0

SELENA Dance Medley (EMI Latin)
Total Plays: 409, Total Stations: 27, Adds: 1

JOCELYN ENRIQUEZ Do You Miss Me (Classified)
Total Plays: 354, Total Stations: 13, Adds: 1

BLACKSTREET Don't Leave Me (Interscope)
Total Plays: 327, Total Stations: 36, Adds: 13

DRU HILL In My Bed (Island)
Total Plays: 312, Total Stations: 39, Adds: 4

RICHARD MARX Until I Find You Again (Capitol)
Total Plays: 311, Total Stations: 36, Adds: 6

FUN FACTORY Oh Yeah Yeah (I Like It) (Curb)
Total Plays: 286, Total Stations: 18, Adds: 1

ODDS Someone Who's Cool (Elektra/EEG)
Total Plays: 285, Total Stations: 29, Adds: 3

COLLECTIVE SOUL Precious Declaration (Atlantic)
Total Plays: 283, Total Stations: 21, Adds: 4

INXS Elegantly Wasted (Mercury)
Total Plays: 272, Total Stations: 53, Adds: 53

JANA What Am I To You (Curb)
Total Plays: 234, Total Stations: 23, Adds: 2

FUNKY GREEN DOGS Fired Up (Twisted/MCA)
Total Plays: 230, Total Stations: 19, Adds: 1

SUBLIME Santeria (Gasoline Alley/MCA)
Total Plays: 210, Total Stations: 29, Adds: 7

TONIC If You Could Only See (Polydor/A&M)
Total Plays: 191, Total Stations: 25, Adds: 8

KENNY G Havana (Arista)
Total Plays: 170, Total Stations: 17, Adds: 0

Songs ranked by total plays

NEW RELEASES

ADDS MARCH 18

- LaKiesha Berri** "Like This And Like That" (Hollywood)
- Randy Crawford** "Give Me The Night" (Bluemoon/Atlantic)
- Duran Duran** "Out Of My Mind" (Virgin)
- Everything But The Girl** "Before Today" (Atlantic)
- Cyndi Lauper** "You Don't Know" (Epic)
- Madonna** "You Must Love Me" (Warner Bros.)
- Tonic** "If You Could Only See" (Polydor/A&M)



ORCHID IN FULL BLOOM — Planting a few seeds for its new release, RCA and WNCI/Columbus joined "Wild Orchid" and its fans together for a little party. Those helping to hoe the soil include (l-r) WNCI's GM Dave Robbins, APD/MD Neal Sharpe, middayer Andy Clark, Morning Zoo members Jimmy Jam, Matt Harris and Kim Zandy, overnigher Tim Stevens (middle), RCA's Eric Murphy, Orchid Manager Marta and Orchid gals Renee, Stacy and Stefanie.

Stations and their adds listed alphabetically by market

<p>WFLY/Albany, NY PD: Michael Morgan MD: Ron Williams INXS "Elegantly" JANA "What"</p>	<p>WRQK/Canton, OH PD/MD: Rick Michaels APD: Todd Downard 27 INXS "Elegantly" SPACE "Female"</p>	<p>WJET/Erie, PA PD: Dana Landon MD: J.J. Fox WHITE TOWN "Woman" LUSCIOUS JACKSON "Naked" LIVIN' JOY "Movin'"</p>	<p>WNNK/Harrisburg, PA PD: John O'Dea MD: Scott Shaw 11 INXS "Elegantly" JOOSE "Tomorrow" DISHWALLA "Give"</p>	<p>KESR/Little Rock, AR PD: Tom Gallagher INXS "Elegantly" OMC "Bizarre"</p>	<p>WKCI/New Haven, CT PD: Tony Bristol APD/MD: Jeff McCartney 27 BRUCE SPRINGSTEEN "Secret" 21 SHAWN COLVIN "Sunny"</p>	<p>WSPK/Poughkeepsie, NY PD: Steve Schantz MD: Scotty Mac INXS "Elegantly" TONI BRAXTON "Want" BLACKSTREET "Leave" ODDS "Cool" VERVE PIPE "Freshmen"</p>	<p>WNDU/South Bend, IN PD/MD: Bill Mitchell 9 INXS "Elegantly" WILD ORCHID "Talk" TONIC "Could"</p>	<p>WWKZ/Tupelo, MS PD/MD: Rick Stevens 6 U2 "Staring" INXS "Elegantly" TONI BRAXTON "Want" MARK MORRISON "Return" NU FLAVOR "Sweet" HOLLY PALMER "Languages" SPACE "Female" VERVE PIPE "Freshmen"</p>
<p>WAEB/Allentown, PA PD: Brian Check MD: Chuck McGee No Adds</p>	<p>WSSX/Charleston, SC PD: Calvin Hicks MD: Christine Cross INXS "Elegantly" VERVE PIPE "Freshmen" SPACE "Female" AEROSMITH "Falling"</p>	<p>KOUK/Eugene, OR PD: Barry McGuire MD: Matt James 4 LIVIN' JOY "Movin'" 2 WILD ORCHID "Talk" 1 REAL MCCOY "More" JOOSE "Tomorrow" INXS "Elegantly"</p>	<p>WKSS/Hartford, CT PD: Jay Beau Jones MD: Christine Fox 25 DUNCAN SHEIK "Barely" U2 "Staring" BARENAKED LADIES "Apartment"</p>	<p>WBLI/Long Island, NY PD: Ken Modes MD: Al Levine 30 CELINE DION "Because" 18 MERRIL BAINBRIDGE "Under" 18 WHITNEY HOUSTON "Step" 18 REAL MCCOY "More"</p>	<p>WQGN/New London, CT DM/PD: Franco OMC "Bizarre" JOURNEY "Break" INXS "Elegantly" DRU HILL "Bed" ERYKAH BADU "On" BECK "Pollution"</p>	<p>WPRO/Providence, RI PD: Chris Shebel MD: Tony Mascaro WHITE TOWN "Woman" U2 "Staring" MONICA "For"</p>	<p>KHTQ/Spokane, WA PD/MD: Scott Shannon 32 INXS "Elegantly" PHIL COLLINS "Eyes" RICHARD MARX "Find" VERVE PIPE "Freshmen" TONIC "Could" U2 "Staring"</p>	<p>KISX/Tyler, TX PD: Michael Storm MD: Mick Fulgham BRUCE SPRINGSTEEN "Secret"</p>
<p>WGOT/Anchorage, AK DM: Mark Murphy PD: Paul Walker APD: Bill Stewart 12 JOOSE "Tomorrow" INXS "Elegantly"</p>	<p>WVSR/Charleston, WV PD: Bill Shahan APD: Mike Edwards WHITE TOWN "Woman" ERYKAH BADU "On" VERVE PIPE "Freshmen" BLACKSTREET "Leave" AFTER 7 "Sara"</p>	<p>WSTO/Evansville, IN PD: Barry Witherspoon MONICA "For" U2 "Staring" JOOSE "Tomorrow"</p>	<p>KRBE/Houston, TX PD: John Peake APD: Scotty Sparks MD: Jay Michaels PAULA COLE "Cowboys"</p>	<p>KIIS/Los Angeles, CA PD: John Cook APD/MD: Tracy Austin 20 SPICE GIRLS "Say" 14 AZ YET "Sorry"</p>	<p>KHOM/New Orleans, LA PD: Bill Thorman MD: Jammer 11 MECCO "Star" TONI BRAXTON "Want" INXS "Elegantly" WHITE TOWN "Woman"</p>	<p>WHTS/Quad Cities, IL-IA DM: Tony Waitkus MD: Brian Scott CRYSTAL WATERS "Say" WHITE TOWN "Woman"</p>	<p>KZZU/Spokane, WA PD: Ken Hopkins MD: John Conner 20 BRUCE SPRINGSTEEN "Secret" PAULA COLE "Cowboys"</p>	<p>WSKS/Utica, NY PD: Bill Catcher MD: Diane Chase MONICA "For" INXS "Elegantly"</p>
<p>WSTR/Atlanta, GA PD: Dan Bowen MD: J.R. Ammons TONI BRAXTON "Want" SHAWN COLVIN "Sunny" INXS "Elegantly"</p>	<p>WVSR/Charleston, WV PD: Bill Shahan APD: Mike Edwards WHITE TOWN "Woman" ERYKAH BADU "On" VERVE PIPE "Freshmen" BLACKSTREET "Leave" AFTER 7 "Sara"</p>	<p>KMCK/Fayetteville, AR PD: Bo Shannon MD: Mike Chase JOOSE "Tomorrow" WHITE TOWN "Woman" BLACKSTREET "Leave" TONI BRAXTON "Want"</p>	<p>WZYP/Huntsville, AL PD: Marc Summers MD: Chris Callaway 14 WHITE TOWN "Woman" 2 ODDS "Cool" MONICA "For"</p>	<p>WDJX/Louisville, KY PD: C.C. Matthews APD/MD: Karen Rife INXS "Elegantly" WHITE TOWN "Woman" FREAK NASTY "Dip" WILD ORCHID "Talk" U2 "Staring"</p>	<p>WHTZ/New York, NY PD: Tom Poleman MD: Cobby Bryant 33 BRUCE SPRINGSTEEN "Secret" 18 REAL MCCOY "More" 5 AEROSMITH "Falling"</p>	<p>WDCG/Raleigh, NC DM: Brian Barnes PD: Kip Taylor 21 BRUCE SPRINGSTEEN "Secret" 11 INXS "Elegantly" 8 VERVE PIPE "Freshmen" 7 COLLECTIVE SOUL "Precious"</p>	<p>WDBR/Springfield, IL DM: Bill Klaproth MD: Rick Blade SHAWN COLVIN "Sunny" WHITE TOWN "Woman"</p>	<p>KWTX/Waco, TX PD: Flash Phillips 40 INXS "Elegantly" RICHARD MARX "Find" U2 "Staring" SUBLIME "Santeria"</p>
<p>WAYV/Atlantic City, NJ PD: Tommy Frank APD/MD: Paul Kelly No Adds</p>	<p>WVSR/Charleston, WV PD: Bill Shahan APD: Mike Edwards WHITE TOWN "Woman" ERYKAH BADU "On" VERVE PIPE "Freshmen" BLACKSTREET "Leave" AFTER 7 "Sara"</p>	<p>WWCK/Flint, MI PD/MD: Scott Seipel PHIL COLLINS "Eyes" INXS "Elegantly"</p>	<p>WZPL/Indianapolis, IN PD: Tom Gjerdrum MD: Dave Decker 22 U2 "Staring" MONICA "For" RICHARD MARX "Find"</p>	<p>WJMO/Louisville, KY PD: C.C. Matthews APD/MD: Karen Rife INXS "Elegantly" WHITE TOWN "Woman" FREAK NASTY "Dip" WILD ORCHID "Talk" U2 "Staring"</p>	<p>WNVZ/Norfolk, VA PD: Don London MD: Jay West 22 SWV "Can" 18 LE CLICK "Call" WHITNEY HOUSTON "Step"</p>	<p>WRFY/Reading, PA PD: Al Burke MD: Mike Browne 24 SPONGE "Mary" 18 INXS "Elegantly" SPACE "Female" WHITE TOWN "Woman" FIVESTONES "Happy"</p>	<p>WNTQ/Syracuse, NY PD: Tom Mitchell MD: Jimmy Olsen JOOSE "Tomorrow"</p>	<p>WWZZ/Washington, DC PD: Dale O'Brian APD/MD: Ron Ross 4 3RD PARTY "Can"</p>
<p>WVSR/Charleston, WV PD: Bill Shahan APD: Mike Edwards WHITE TOWN "Woman" ERYKAH BADU "On" VERVE PIPE "Freshmen" BLACKSTREET "Leave" AFTER 7 "Sara"</p>	<p>WVSR/Charleston, WV PD: Bill Shahan APD: Mike Edwards WHITE TOWN "Woman" ERYKAH BADU "On" VERVE PIPE "Freshmen" BLACKSTREET "Leave" AFTER 7 "Sara"</p>	<p>WVSR/Charleston, WV PD: Bill Shahan APD: Mike Edwards WHITE TOWN "Woman" ERYKAH BADU "On" VERVE PIPE "Freshmen" BLACKSTREET "Leave" AFTER 7 "Sara"</p>	<p>WVSR/Charleston, WV PD: Bill Shahan APD: Mike Edwards WHITE TOWN "Woman" ERYKAH BADU "On" VERVE PIPE "Freshmen" BLACKSTREET "Leave" AFTER 7 "Sara"</p>	<p>WVSR/Charleston, WV PD: Bill Shahan APD: Mike Edwards WHITE TOWN "Woman" ERYKAH BADU "On" VERVE PIPE "Freshmen" BLACKSTREET "Leave" AFTER 7 "Sara"</p>	<p>WVSR/Charleston, WV PD: Bill Shahan APD: Mike Edwards WHITE TOWN "Woman" ERYKAH BADU "On" VERVE PIPE "Freshmen" BLACKSTREET "Leave" AFTER 7 "Sara"</p>	<p>WVSR/Charleston, WV PD: Bill Shahan APD: Mike Edwards WHITE TOWN "Woman" ERYKAH BADU "On" VERVE PIPE "Freshmen" BLACKSTREET "Leave" AFTER 7 "Sara"</p>	<p>WVSR/Charleston, WV PD: Bill Shahan APD: Mike Edwards WHITE TOWN "Woman" ERYKAH BADU "On" VERVE PIPE "Freshmen" BLACKSTREET "Leave" AFTER 7 "Sara"</p>	<p>WVSR/Charleston, WV PD: Bill Shahan APD: Mike Edwards WHITE TOWN "Woman" ERYKAH BADU "On" VERVE PIPE "Freshmen" BLACKSTREET "Leave" AFTER 7 "Sara"</p>

129 Total Reporters
129 Current Reporters
127 Current Playlists

Did Not Report, Playlist Frozen (2):
WKHQ/NW Michigan
WEZB/New Orleans, LA

CHR/POP PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE

MARKET #24
KKRZ/Portland, OR
 (503) 226-0100
 Benson/Austin

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
68	67	65	70	JEWEL/You Were Meant...	
59	52	68	CARDIGANS/Lovefool		
39	55	65	R. KELLY/ Believe I Can Fly		
43	44	53	DUNCAN SHEIK/Barely Breathing		
61	69	62	BLACKSTREET/No Diggity		
30	31	33	SHERYL CROW/Everyday Is		
35	39	43	GINA G/Ooh Aah...Just...		
43	43	45	BRUCE SPRINGSTEEN/Secret Garden		
67	70	59	EN VOEGUE/Don't Let Go (Love)		
68	58	45	NO DOUBT/Don't Speak		
31	34	39	MARK MDRRISON/Return Of The Mack		
31	39	40	KEITH SWEAT/Nobody		
30	30	32	SAVAGE GARDEN/I Want You		
28	30	34	CRYSTAL WATERS/Say...If You Feel...		
28	29	31	COUNTING CROWS/A Long December		
16	21	25	CELINE DION/All By Myself		
37	38	32	SPICE GIRLS/Wannabe		
30	32	32	KEITH SWEAT/Twisted		
46	41	30	MERRIL BAINBRIDGE/Mouth		
37	40	33	R. KELLY/ Can't Sleep		
68	55	30	TONI BRAXTON/Un-break My Heart		
8	20	26	REAL MCCOY/One More Time		
8	15	24	BABYFACE/Every Time I...		
20	15	24	CRANBERRIES/When You're Gone		
17	17	24	PAULA COLE/Where Have All...		
5	2	22	WALLFLOWERS/One Headlight		
20	21	20	ALANIS MORISSETTE/Head Over Feet		
17	22	20	BETTER THAN EZRA/Desperately Wanting		
28	28	26	SHERYL CROW/It Makes You...		
13	15	16	AEROSMITH/Falling In Love...		
6	10	11	MONICA/For You I Will		
5	8	7	NO MERCY/Please Don't Go		
23	15	14	WHITNEY HOUSTON/Step By Step		
5	5	5	MERRIL BAINBRIDGE/Under The Water		
5	5	5	U2/Staring At The Sun		
5	5	5	JOOSE/If Tomorrow Never...		
5	5	5	RICHARD MARX/Until I Find You...		

MARKET #25
WKRO/Cincinnati
 (513) 763-5500
 Steal/Douglas

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
62	69	67	66	TONI BRAXTON/Un-break My Heart	
66	67	65	NO DOUBT/Don't Speak		
43	42	56	JEWEL/You Were Meant...		
70	68	59	CARDIGANS/Lovefool		
57	68	57	GINA G/Ooh Aah...Just...		
53	47	49	EN VOEGUE/Don't Let Go (Love)		
48	47	51	SPICE GIRLS/Wannabe		
43	40	55	JOHN MELLENCAMP/Just Another Day		
53	45	52	AMBER/This Is Your Night		
38	39	43	SAVAGE GARDEN/I Want You		
38	43	39	COUNTING CROWS/A Long December		
36	41	40	PAULA COLE/Where Have All...		
7	23	38	R. KELLY/ Believe I Can Fly		
41	40	38	SHERYL CROW/Everyday Is...		
26	30	32	ERIC CLAPTON/Change The World		
42	40	37	DUNCAN SHEIK/Barely Breathing		
40	40	36	JEWEL/Who Will Save		
65	70	47	CRANBERRIES/When You're Gone		
40	48	34	JOHN MELLENCAMP/Key West...		
36	41	32	WALLFLOWERS/One Headlight		
38	43	31	LEAH ANDREONE/It's Alright, It's...		
55	47	46	MADONNA/Don't Cry For Me...		
10	10	15	AEROSMITH/Falling In Love...		
24	12	11	CELINE DION/All By Myself		
9	9	13	WHITNEY HOUSTON/Step By Step		
19	29	30	KEITH SWEAT/Nobody		
6	6	5	RICHARD MARX/Until I Find You...		
6	6	5	INXS/Elegantly Wasted		
6	6	5	OMC/How Bizarre		

MARKET #27
KMXV/Kansas City
 (816) 753-0933
 Zellner

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
56	56	56	56	CARDIGANS/Lovefool	
40	48	56	SPICE GIRLS/Wannabe		
54	54	54	JEWEL/You Were Meant...		
52	52	52	TONI BRAXTON/Un-break My Heart		
50	50	50	EN VOEGUE/Don't Let Go (Love)		
38	46	46	COUNTING CROWS/A Long December		
36	40	42	SHERYL CROW/Everyday Is...		
56	56	42	NO DOUBT/Don't Speak		
24	30	36	WALLFLOWERS/One Headlight		
12	14	24	BRUCE SPRINGSTEEN/Secret Garden		
30	38	38	SAVAGE GARDEN/I Want You		
7	16	24	PAULA COLE/Where Have All...		
26	22	34	R. KELLY/ Believe I Can Fly		
34	34	34	MERRIL BAINBRIDGE/Mouth		
32	32	32	KEITH SWEAT/Twisted		
48	44	44	ALANIS MORISSETTE/Head Over Feet		
24	24	24	CELINE DION/All By Myself		
46	32	30	SHERYL CROW/It Makes You...		
18	20	20	BABYFACE/Every Time I...		
46	42	20	GINA G/Ooh Aah...Just...		
16	18	18	WHITNEY HOUSTON/Step By Step		
12	14	18	DUNCAN SHEIK/Barely Breathing		
14	16	16	U2/Staring At The Sun		
18	18	14	MERRIL BAINBRIDGE/Under The Water		
12	12	14	LEAH ANDREONE/It's Alright, It's...		
12	12	14	JOURNEY/If He Should...		
12	12	12	JON SECADA/Too Late, Too Soon		
10	12	12	NO MERCY/Please Don't Go		
10	12	12	RICHARD MARX/Until I Find You...		

MARKET #31
WPRO/Providence
 (401) 433-4200
 Shebel/Mascaro

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
57	59	58	63	JEWEL/You Were Meant...	
58	62	61	62	SPICE GIRLS/Wannabe	
59	56	59	62	COUNTING CROWS/A Long December	
60	63	62	60	NO MERCY/Please Don't Go	
60	63	64	57	CARDIGANS/Lovefool	
31	31	30	56	CELINE DION/All By Myself	
37	37	39	54	DUNCAN SHEIK/Barely Breathing	
22	40	36	42	BLACKOUT ALLSTARS/ Like It	
24	37	37	40	FRANCE JOLI/Touch	
22	37	40	39	SAVAGE GARDEN/I Want You	
25	24	38	38	WALLFLOWERS/One Headlight	
34	39	37	36	SHERYL CROW/Everyday Is...	
58	59	56	R. KELLY/ Believe I Can Fly		
63	36	35	NO DOUBT/Don't Speak		
12	18	26	33	BABYFACE/Every Time I...	
21	23	23	MERRIL BAINBRIDGE/Under The Water		
22	21	27	JOURNEY/If He Should...		
20	28	26	SELENA/Dance Medley		
21	28	25	REAL MCCOY/One More Time		
21	18	22	KEITH SWEAT/Nobody		
24	28	25	WILD ORCHID/Talk To Me		
18	20	24	AEROSMITH/Falling In Love...		
24	20	24	FUN FACTORY/Oh Yeah Yeah...		
19	25	23	LEAH ANDREONE/It's Alright, It's...		
19	23	20	LUSCIOUS JACKSON/Naked Eye		
11	10	11	DOG'S EYE VIEW/Everything Falls...		
11	10	11	SMASHING PUMPKINS/1979		
9	10	11	WHITE TOWN/Your Woman		
9	10	11	U2/Staring At The Sun		
15	15	17	MONICA/For You I Will		

MARKET #32
WNCI/Columbus, OH
 (614) 224-9624
 Dimick/Sharpe

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
33	31	41	61	SPICE GIRLS/Wannabe	
42	39	57	59	JEWEL/You Were Meant...	
57	55	53	59	R. KELLY/ Believe I Can Fly	
60	58	54	58	TONI BRAXTON/Un-break My Heart	
40	37	56	56	CELINE DION/All By Myself	
58	56	55	51	EN VOEGUE/Don't Let Go (Love)	
31	35	45	45	CELINE DION/All By Myself	
63	60	64	46	NO DOUBT/Don't Speak	
49	48	46	45	CARDIGANS/Lovefool	
54	40	38	41	BRUCE SPRINGSTEEN/Secret Garden	
57	56	43	39	MERRIL BAINBRIDGE/Mouth	
38	40	37	38	MADONNA/Don't Cry For Me...	
36	38	42	38	GINA G/Ooh Aah...Just...	
34	36	34	35	BABYFACE/Every Time I...	
33	30	36	33	ERIC CLAPTON/Change The World	
13	13	16	32	CRYSTAL WATERS/Say...If You Feel...	
11	5	7	22	WHITNEY HOUSTON/ Believe In You...	
13	18	22	22	SAVAGE GARDEN/I Want You	
14	12	17	19	DUNCAN SHEIK/Barely Breathing	
17	11	16	16	WILD ORCHID/Talk To Me	
28	5	7	15	CELINE DION/It's All Coming...	
14	9	10	13	AMANDA MARSHALL/Fall From Grace	
11	10	15	13	ROD STEWART/If We Fall In...	
6	9	16	13	JON SECADA/Too Late, Too Soon	
11	10	15	12	WHITNEY HOUSTON/Step By Step	
10	11	11	12	CELINE DION/All By Myself	
22	30	11	11	CELINE DION/Because You Loved Me	
10	11	11	11	BLACKSTREET/No Diggity	
6	30	9	8	WILD ORCHID/At Night I Play	
53	50	37	8	STREISAND & ADAMS/ Finally Found...	
9	7	7	7	RICHARD MARX/Until I Find You...	
9	10	7	7	COUNTING CROWS/A Long December	
15	15	7	6	NEW EDITION/ I'm Still In Love...	
5	5	5	5	NO MERCY/Please Don't Go	
5	5	5	5	REAL MCCOY/One More Time	
5	5	5	5	SHAWN COLVIN/Sunny Came Home	
5	5	5	5	HANSON/Mmm Bop	
5	5	5	5	MERRIL BAINBRIDGE/Under The Water	

MARKET #33
WNVZ/Norfolk
 (804) 437-2000
 London/West

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
60	56	58	60	TONI BRAXTON/Un-break My Heart	
65	64	60	59	SPICE GIRLS/Wannabe	
59	59	56	57	AZ YET/Last Night	
55	58	54	56	BABYFACE/Every Time I...	
59	63	56	56	KEITH SWEAT/Nobody	
26	49	49	54	AALIYAH/One In A Million	
46	52	51	52	MONICA/For You I Will	
49	52	52	52	LE CLICK/Tonight Is The Night	
62	61	59	52	BLACKOUT ALLSTARS/ Like It	
29	44	52	51	CRYSTAL WATERS/Say...If You Feel...	
48	48	41	48	CRUSH/Jellyhead	
45	48	47	47	SAVAGE GARDEN/I Want You	
19	19	19	19	FUN FACTORY/Oh Yeah Yeah...	
46	53	55	45	BLACKSTREET/No Diggity	
24	25	41	41	NO MERCY/Please Don't Go	
19	25	40	LIVIN' JOY/Don't Stop Movin'		
24	24	39	MADONNA/Don't Cry For Me...		
4	3	36	MARK MORRISON/Return Of The Mack		
13	16	26	REAL MCCOY/One More Time		
24	24	24	WILD ORCHID/Talk To Me		
17	26	19	24	SABELLE/One O'Clock	
21	22	22	22	ZHANE/Request Line	
14	12	22	JANA/What Am I To You		
14	12	22	SWV/Can We		
18	12	18	LE CLICK/Call Me		
14	12	18	ALLURE/FNASH/Head Over Heels		
1	5	4	9	DRU HILL/In My Bed	
1	5	4	9	JON SECADA/Too Late, Too Soon	
1	5	4	9	KEITH SWEAT/Just A Touch	
1	5	4	9	WHITNEY HOUSTON/Step By Step	

MARKET #35
KZHT/Salt Lake City
 (801) 263-9550
 Buchanan/Dr. Ooug

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
42	54	62	65	NO DOUBT/Don't Speak	
67	64	62	63	CARDIGANS/Lovefool	
6	64	62	62	JEWEL/You Were Meant...	
31	28	56	61	CELINE DION/All By Myself	
45	45	60	56	SAVAGE GARDEN/I Want You	
37	37	53	53	BRUCE SPRINGSTEEN/Secret Garden	
31	32	52	52	SHERYL CROW/Everyday Is...	
70	63	65	65	MADONNA/Don't Cry For Me...	
40	54	63	64	SHERYL CROW/It Makes You...	
37	54	64	44	TONI BRAXTON/Un-break My Heart	
36	42	45	42	REAL MCCOY/One More Time	
5	11	15	17	LEAH ANDREONE/It's Alright, It's...	
71	64	42	35	SPICE GIRLS/Wannabe	
49	37	36	35	BLACKOUT ALLSTARS/ Like It	
5	7	8	35	PAULA COLE/Where Have All...	
36	32	31	32	BABYFACE/Every Time I...	
10	10	10	10	WALLFLOWERS/One Headlight	
67	46	32	32	MARK MORRISON/Return Of The Mack	
46	33	31	32	COUNTING CROWS/A Long December	
54	43	31	31	MONICA/For You I Will	
28	29	21	28	DUNCAN SHEIK/Barely Breathing	
28	29	27	28	AMANDA MARSHALL/Fall From Grace	
38	35	27	27	NO DOUBT/Spiderwebs	
45	42	27	26	WILD ORCHID/Talk To Me	
28	40	30	25	NO MERCY/Please Don't Go	
6	23	22	24	WHITNEY HOUSTON/Step By Step	
18	17	16	15	AALIYAH/One In A Million	
40	36	34	34	GINA G/Ooh Aah...Just...	
13	14	15	10	BLACKSTREET/Don't Leave Me	
39	36	31	30	LIVIN' JOY/Don't Stop Movin'	
35	10	17	9	SUBLIME/What I Got	
6	7	9	8	SABELLE/One O'Clock	
6	7	9	8	TRE/Take Your Time	
15	15	8	8	DRU HILL/In My Bed	
5	11	8	5	ZHANE/Request Line	
5	11	8	5	ENIGMA/T.N.T. For The Brain	
5	11	8	5	OMC/How Bizarre	
5	11	8	5	JON SECADA/Too Late, Too Soon	
67	43	5	5	AZ YET/Hard To Say I'm...	

MARKET #36
WZPL/Indianapolis
 (317) 816-4000
 Gjerdrum/Decker

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
61	73	76	73	JEWEL/You Were Meant...	
61	62	68	69	EN VOEGUE/Don't Let Go (Love)	
19	24	57	68	TONI BRAXTON/Un-break My Heart	
58	52	63	62	NO DOUBT/Don't Speak	
43	37	44	51	WALLFLOWERS/One Headlight	
31	42	48	50	BABYFACE/Every Time I...	
41	42	45	47	SHERYL CROW/Everyday Is...	
41	40	38	47	SAVAGE GARDEN/I Want You	
18	25	45	45	R. KELLY/ Believe I Can Fly	
46	44	45	42	JOHN MELLENCAMP/Just Another Day	
13	18	24	42	PAULA COLE/Where Have All...	
43	44	50	41	COUNTING CROWS/A Long December	
50	43	50	41	CARDIGANS/Lovefool	
42	42	46	33	CRANBERRIES/When You're Gone	
18	30	31	33	DUNCAN SHEIK/Barely Breathing	
66	62	35	31	HOOTIE & BLOWFISH/Go Blind	
30	33	35	31	LEAH ANDREONE/It's Alright, It's...	
30	32	30	31	BARENAKED LADIES/The Old Apartment	
42	35	30	30	ALANIS MORISSETTE/Head Over Feet	
29	28	30	30	TRACY CHAPMAN/Give Me One Reason	
35	38	49	26	CELINE DION/All By Myself	
16	23	22	23	SUBLIME/What I Got	
18	24	21	22	BETTER THAN EZRA/Desperately Wanting	
18	24				

CHR/POP PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE

Q105 MARKET #48
WDCC/Raleigh
 (919) 361-1051
 Burns/Taylor

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
48	45	59	59	59	JEWEL/You Were Meant...
57	56	59	55	55	COUNTING CROWS/A Long December
36	37	41	52	52	CARDIGANS/Lovefool
34	36	47	49	49	TRACY CHAPMAN/Smoke And Ashes
58	59	54	49	49	DAVE MATTHEWS BAND/Crash Into Me
28	29	35	40	40	RED HOT CHILLI...Love Rollercoaster
38	37	35	39	39	CRAVIN' MELON/Come Undone
38	35	36	38	38	NO DOUBT/Don't Speak
47	38	38	38	38	WALLFLOWERS/One Headlight
41	38	39	37	37	SUBLINE/What I Got
49	45	37	36	36	DUNCAN SHEIK/Barely Breathing
23	25	19	28	28	MATCHBOX 20/Push
12	16	26	26	26	PRODIGY/Firestarter
-	-	7	18	18	U2/Staring At The Sun
-	-	7	9	9	WHITE TOWN/Your Woman
31	32	17	22	22	SHERYL CROW/Everyday Is...
-	-	-	21	21	BRUCE SPRINGSTEEN/Secret Garden
11	13	8	21	21	PAULA COLE/Where Have All...
13	12	15	16	16	LIVE/Lakin's Juice
-	-	-	15	15	FO FIGHTERS/Big Me
13	18	13	14	14	U2/Discotheque
-	-	-	14	14	OASIS/Champagne Supernova
11	10	12	14	14	JEWEL/Who Will Save
13	14	12	13	13	LUSCIOUS JACKSON/Naked Eye
16	17	16	13	13	ELEANOR MCVEY/Precious Little
10	12	13	13	13	VERUCA SAULT/Volcano Girls
26	23	18	13	13	BARENAKED LADIES/The Old Apartment
35	29	18	13	13	311/All Mixed Up
19	20	21	12	12	BETTER THAN EZRA/Desperately Wanting
-	-	-	11	11	INXS/Elegantly Wasted
12	12	9	11	11	SHAWN COLVIN/Sunny Came Home
-	-	-	7	11	COMBOY MOUTH/Jenny Says
-	-	-	10	10	GARBAGE/Stupid Girl
-	-	-	10	10	COLLECTIVE SOUL/December
-	-	-	10	10	RED HOT CHILLI...Aeroplane
-	-	-	10	10	BUTTHOLE SURFERS/Pepper
8	9	8	9	9	BUSH/Gurfly Fly
-	-	-	9	9	VERVE PIPE/The Freshmen
-	-	-	7	7	COLLECTIVE SOUL/Precious Declaration
-	-	-	5	5	SUBLINE/Santeria

99.7 WDJX MARKET #50
 Today's BEST Music!
WDJX/Louisville
 (502) 589-4800
 Matthews/Rite

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
71	70	68	67	67	NO DOUBT/Don't Speak
40	41	48	66	66	KEITH SWEAT/Nobody
71	71	70	63	63	CARDIGANS/Lovefool
68	66	69	62	62	JEWEL/You Were Meant...
45	39	38	62	62	SPICE GIRLS/Wannabe
15	28	37	41	41	ALYIAH/One In A Million
71	72	34	41	41	R. KELLY/ Believe I Can Fly
39	35	37	37	37	GINA G/Ooh Aah...Just...
41	42	36	36	36	SAVAGE GARDEN/Where Do You Go
37	38	37	34	34	LEAH ANDREONE/It's Alright, It's...
11	40	35	34	34	BABYFACE/Every Time I...
72	69	67	34	34	EN VOUGUE/Don't Let Go (Love)
17	16	12	32	32	NO MERCY/Please Don't Go
43	37	34	31	31	BLACKSTREET/No Diggity
26	36	32	31	31	DONNA LEWIS/Without Love
30	36	31	31	31	MERRIL BAINBRIDGE/Mouth
37	69	55	27	27	NEW EDITION/It's Still In Love...
53	51	40	25	25	TONI BRAXTON/You're Makin' Me...
32	34	27	24	24	SHERYL CROW/Everyday Is...
3	7	10	24	24	PAULA COLE/Where Have All...
6	9	17	23	23	DUNCAN SHEIK/Barely Breathing
-	-	10	21	21	MERRIL BAINBRIDGE/Under The Water
4	7	11	19	19	WALLFLOWERS/One Headlight
6	8	7	19	19	BLACKOUT ALLSTARS/Like It
17	18	17	18	18	GINUWINE/Pony
19	16	17	18	18	K5/Passion
18	17	16	18	18	RED HOT CHILLI...Love Rollercoaster
9	15	10	14	14	COLLECTIVE SOUL/Precious Declaration
8	12	14	14	14	LUSCIOUS JACKSON/Naked Eye
9	11	14	14	14	BARENAKED LADIES/The Old Apartment
-	-	-	12	12	MARK MORRISON/Return Of The Mack
8	7	7	11	11	CELINE DION/All By Myself
6	14	10	10	10	WHITNEY HOUSTON/Step By Step
-	-	-	11	11	AEROSMITH/Falling In Love...
7	7	7	7	7	AMANDA MARSHALL/Fall From Grace
-	-	-	6	6	FUNKY GREEN DOGS/Fired Up
-	-	-	7	7	SABELLE/One O'Clock
-	-	-	9	9	JOOSE/ Tomorrow Never...
-	-	-	7	7	DISHWALLA/Give
-	-	-	7	7	DRU HILL/In My Bed

96.7 KHFI MARKET #51
 HIT MUSIC
KHFI/Austin
 (512) 474-9233
 Roberts/Ventura

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
41	45	73	72	72	GINUWINE/Pony
72	71	70	72	72	NO DOUBT/Don't Speak
71	69	69	71	71	EN VOUGUE/Don't Let Go (Love)
42	40	40	71	71	KEITH SWEAT/Nobody
72	72	70	69	69	JEWEL/You Were Meant...
18	19	27	46	46	LUSCIOUS JACKSON/Naked Eye
-	-	32	46	46	SPICE GIRLS/Wannabe
72	73	73	44	44	BRUCE SPRINGSTEEN/Secret Garden
70	71	42	41	41	TONI BRAXTON/Un-break My Heart
19	20	36	37	37	SAVAGE GARDEN/Where Do You Go
36	38	37	37	37	BLACKSTREET/No Diggity
39	38	36	36	36	MERRIL BAINBRIDGE/Mouth
40	39	37	35	35	ALANIS MORISSETTE/Head Over Feet
35	36	37	35	35	SHERYL CROW/It Makes You...
30	29	30	35	35	TONI BRAXTON/You're Makin' Me...
30	32	35	34	34	LEAH ANDREONE/It's Alright, It's...
-	-	33	34	34	WALLFLOWERS/One Headlight
-	-	5	30	30	BABYFACE/Every Time I...
28	28	30	30	30	LA BOUCHE/Sweet Dreams
29	31	30	29	29	MARIAH CAREY/Always Be My Baby
16	17	19	28	28	NU FLAVOR/Sweet Sexy Thing
24	26	24	25	25	BRANDY/Sittin' Up In My...
22	22	24	24	24	ALANIS MORISSETTE/Ironic
7	8	8	23	23	NO MERCY/Please Don't Go
-	-	19	20	20	REAL MCCOY/One More Time
6	8	8	21	21	WILD ORCHID/Talk To Me
20	18	20	19	19	FUGEES/Killing Me Softly
19	16	18	17	17	COLOR ME BADD/The Earth...
15	15	11	15	15	TONY RICH PROJECT/Nobody Knows
16	18	8	9	9	LIVIN' JOY/Don't Stop Movin'
-	-	6	6	6	SABELLE/One O'Clock
-	-	5	6	6	MERRIL BAINBRIDGE/Under The Water
-	-	-	-	-	SHAWN COLVIN/Sunny Came Home
-	-	-	-	-	JON SECADA/Too Late, Too Soon

103 MARKET #52
KJYO/Oklahoma City
 (405) 840-5271
 McCoy/Barreda

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
71	71	70	72	72	JEWEL/You Were Meant...
71	70	71	71	71	NO DOUBT/Don't Speak
71	70	71	70	70	EN VOUGUE/Don't Let Go (Love)
37	37	70	70	70	GINA G/Ooh Aah...Just...
22	30	28	60	60	SPICE GIRLS/Wannabe
14	15	14	57	57	CELINE DION/All By Myself
23	13	14	53	53	HOOTIE & BLOWFISH/Go Blind
28	27	28	29	29	AMBER/This Is Your Night
28	26	25	27	27	R. KELLY/ Believe I Can Fly
27	27	28	27	27	COUNTING CROWS/A Long December
28	27	28	26	26	DUNCAN SHEIK/Barely Breathing
21	21	20	26	26	WALLFLOWERS/One Headlight
70	71	26	26	26	TONI BRAXTON/Un-break My Heart
20	18	18	22	22	BABYFACE/Every Time I...
13	15	13	22	22	SHERYL CROW/Everyday Is...
57	59	29	20	20	EN VOUGUE/Don't Let Go (Love)
19	21	22	19	19	SAVAGE GARDEN/Where Do You Go
13	14	13	17	17	GINUWINE/Pony
4	16	14	16	16	WHITNEY HOUSTON/Step By Step
7	7	7	15	15	PAULA COLE/Where Have All...
-	-	14	14	14	BRUCE SPRINGSTEEN/Secret Garden
14	14	13	13	13	BLACKOUT ALLSTARS/Like It
7	7	7	13	13	KEITH SWEAT/Nobody
5	7	7	12	12	JOOSE/ Tomorrow Never...
-	-	-	12	12	U2/Staring At The Sun
7	7	11	12	12	LEAH ANDREONE/It's Alright, It's...
7	8	10	10	10	GARBAGE/1 Crush
8	11	7	8	8	LUSCIOUS JACKSON/Naked Eye
-	-	5	7	7	DISHWALLA/Give
-	-	5	7	7	SUBLINE/Santeria
-	-	5	7	7	ODDS/Someone Who's Cool
8	7	8	7	7	DRU HILL/In My Bed
12	13	12	12	12	311/All Mixed Up
-	-	5	7	7	RED HOT CHILLI...Love Rollercoaster
7	7	6	7	7	REAL MCCOY/One More Time
7	7	6	7	7	MONICA/For You I Will
7	7	6	7	7	CRYSTAL WATERS/Say...If You Feel...
7	7	6	7	7	FUNKY GREEN DOGS/Fired Up
7	7	6	7	7	LIVIN' JOY/Don't Stop Movin'
7	7	6	7	7	AFKAP/The Holy River

WAVE-FM MARKET #53
WAVE/Jacksonville
 (904) 642-1055
 Thomas/Mann

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
18	54	55	60	60	CELINE DION/All By Myself
51	58	59	58	58	JEWEL/You Were Meant...
57	58	59	57	57	EN VOUGUE/Don't Let Go (Love)
60	57	63	57	57	CARDIGANS/Lovefool
56	57	61	57	57	NO DOUBT/Don't Speak
10	25	21	55	55	R. KELLY/ Believe I Can Fly
-	-	14	21	21	BRUCE SPRINGSTEEN/Secret Garden
18	41	46	42	42	SAVAGE GARDEN/Where Do You Go
26	42	42	40	40	SHERYL CROW/Everyday Is...
26	29	30	34	34	SPICE GIRLS/Wannabe
25	43	32	32	32	WALLFLOWERS/One Headlight
17	31	25	32	32	DUNCAN SHEIK/Barely Breathing
-	-	-	30	30	INXS/Elegantly Wasted
-	-	17	25	25	PAULA COLE/Where Have All...
17	22	22	28	28	MONICA/For You I Will
24	27	25	28	28	LUSCIOUS JACKSON/Naked Eye
59	56	56	22	22	BABYFACE/Every Time I...
-	16	19	19	19	RED HOT CHILLI...Love Rollercoaster
54	22	33	18	18	TONI BRAXTON/Un-break My Heart
-	-	14	18	18	REAL MCCOY/One More Time
11	14	14	17	17	JON SECADA/Too Late, Too Soon
16	19	17	17	17	CRYSTAL WATERS/Say...If You Feel...
-	10	15	16	16	OMC/How Bizarre
-	-	-	12	12	LEAH ANDREONE/It's Alright, It's...

Z.93 MARKET #54
WGTZ/Dayton
 (513) 294-5858
 Franco/Steele

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
50	51	52	66	66	SPICE GIRLS/Wannabe
56	58	61	64	64	CARDIGANS/Lovefool
56	55	64	64	64	KEITH SWEAT/Nobody
58	56	63	63	63	NO DOUBT/Don't Speak
54	56	64	63	63	EN VOUGUE/Don't Let Go (Love)
-	-	27	51	51	MONICA/For You I Will
29	45	45	47	47	CELINE DION/All By Myself
46	44	33	37	37	JEWEL/You Were Meant...
47	47	30	33	33	MADONNA/Don't Cry For Me...
24	27	33	33	33	NEW EDITION/It's Still In Love...
26	31	35	33	33	GINA G/Ooh Aah...Just...
30	31	32	32	32	AZ YET/Last Night
10	10	32	32	32	BABYFACE/Every Time I...
28	28	35	32	32	BLACKSTREET/No Diggity
27	25	31	32	32	TONI BRAXTON/You're Makin' Me...
26	28	31	31	31	TONI BRAXTON/Un-break My Heart
25	26	29	31	31	R. KELLY/ Believe I Can Fly
-	12	45	30	30	BRUCE SPRINGSTEEN/Secret Garden
18	20	30	29	29	CRYSTAL WATERS/Say...If You Feel...
10	30	27	28	28	SHERYL CROW/Everyday Is...
-	26	28	28	28	NO MERCY/Please Don't Go
24	27	31	28	28	SAVAGE GARDEN/Where Do You Go
-	-	27	27	27	FREAK NASTY/Da Dip
30	30	29	27	27	DUNCAN SHEIK/Barely Breathing
25	27	26	27	27	BLACKOUT ALLSTARS/Like It
28	28	27	26	26	COUNTING CROWS/A Long December
-	-	9	25	25	REAL MCCOY/One More Time
20	20	23	24	24	MERRIL BAINBRIDGE/Mouth
20	17	23	24	24	RED HOT CHILLI...Love Rollercoaster
21	21	21	20	20	BRANDY/Sittin' Up In My...
20	20	17	20	20	SWH/You're The One
-	-	19	20	20	PAULA COLE/Where Have All...
14	16	15	19	19	QUAD CITY DJ'S/Com'N Ride It...
18	20	21	18	18	GINUWINE/Pony
19	27	24	17	17	AFKAP/The Holy River
19	17	11	16	16	COLOR ME BADD/The Earth...
55	56	61	15	15	R. KELLY/ Believe I Can Fly
26	27	18	13	13	KEITH SWEAT/Nobody
12	12	14	12	12	HOOTIE & BLOWFISH/Go Blind
21	21	12			

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
				AALIYAH One In A Million (BlackGround/Atlantic) 1588 1655 1695 1806 37/1					
13	12	5	2	BLACKSTREET Don't Leave Me (Interscope) 1570 1402 1105 1005 40/3					
4	3	3	3	MONICA For You I Will (Warner Sunset/Atlantic) 1567 1588 1605 1590 36/0					
2	1	1	4	SPICE GIRLS Wannabe (Virgin) 1567 1696 1776 1706 31/0					
12	9	6	5	MARK MORRISON Return Of The Mack (Atlantic) 1488 1332 1210 1073 33/5					
10	6	4	6	DRU HILL In My Bed (Island) 1447 1493 1299 1149 35/0					
3	4	8	7	KEITH SWEAT Nobody (Elektra/EEG) 1238 1272 1372 1615 26/0					
7	7	7	8	BABYFACE Every Time I Close My Eyes (Epic) 1213 1309 1267 1304 31/0					
17	13	11	9	PUFF DADDY Can't Nobody Hold Me Down (Bad Boy/Arista) 1115 1100 944 787 32/2					
9	8	10	10	NO DOUBT Don't Speak (Trauma/Interscope) 1081 1137 1253 1196 20/0					
6	5	9	11	TONI BRAXTON Un-break My Heart (LaFace/Arista) 1077 1140 1304 1403 26/1					
16	16	13	12	FREAK NASTY Da Dip (Power) 1068 1049 919 887 30/1					
14	15	14	13	AZ YET Hard To Say I'm Sorry (LaFace/Arista) 1053 991 929 913 31/0					
5	11	12	14	EN VOGUE Don't Let Go (Love) (EastWest/EEG) 1039 1087 1126 1448 28/0					
8	10	15	15	BLACKSTREET No Diggity (Interscope) 959 977 1142 1254 24/0					
23	17	17	16	CARDIGANS Lovefool (Mercury) 912 894 785 667 19/0					
11	14	16	17	TONY TONI TONE Let's Get Down (Mercury) 864 918 937 1090 20/0					
	31	25	18	SWV Can We (Jive) 824 624 390 156 33/6					
22	22	18	19	ERYKAH BADU On & On (Kedar/Universal) 728 744 684 669 24/2					
33	23	23	20	ALLURE f/NAS Head Over Heels (Crave) 698 635 578 407 25/2					
38	28	24	21	702 Get It Together (Biv 10/Motown) 691 630 461 352 21/1					
20	21	19	22	KEITH SWEAT Just A Touch (Elektra/EEG) 641 721 691 716 22/0					
BREAKER			23	GINUWINE Tell Me Do U Wanna (550 Music) 632 432 349 219 28/3					
15	20	21	24	GINUWINE Pony (550 Music) 615 649 719 888 21/0					
19	18	22	25	BLACKOUT ALLSTARS I Like It (Columbia) 615 649 737 749 16/0					
21	19	20	26	ZHANE' Request Line (Illtown/Motown) 604 677 723 698 26/0					
BREAKER			27	NOTORIOUS B.I.G. Hypnotize (Bad Boy/Arista) 559 354 64 66 22/5					
BREAKER			28	JOOSE If Tomorrow Never Comes (Flavor Unit/EastWest/EEG) 549 453 285 151 23/3					
43	36	33	29	ANGELINA Without Your Love (Upstairs) 476 396 357 273 16/2					
24	26	28	30	R. KELLY I Believe I Can Fly (Jive) 444 473 506 611 14/1					
26	24	26	31	MC LYTE Cold Rock A Party (EastWest/EEG) 441 538 560 582 16/0					
45	39	32	32	YVETTE MICHELLE I'm Not Feeling You (Loud/RCA) 427 426 334 250 19/2					
18	25	27	33	NEW EDITION I'm Still In Love With You (MCA) 394 517 557 756 13/0					
		50	34	REAL MCCOY One More Time (Arista) 369 265 102 34 18/2					
50	45	40	35	WILD ORCHID Talk To Me (RCA) 362 321 282 211 17/1					
	50	42	36	DJ KOOL Let Me Clear My Throat (American/WB) 359 313 236 153 19/1					
40	37	36	37	MAXWELL Sumthin' Sumthin' (Columbia) 345 351 352 285 14/0					
29	34	35	38	GINA G Ooh Aah...Just A Little Bit (Eternal/WB) 345 352 376 494 8/0					
30	27	30	39	CRYSTAL WATERS Say...If You Feel Alright (Mercury) 340 443 498 489 13/0					
37	29	39	40	CELINE DION All By Myself (550 Music) 316 326 393 352 11/0					
	48	43	41	FOXY BROWN I'll Be (Violator/Def Jam/RAL/Mercury) 307 311 256 97 15/3					
	46	37	42	AFTER 7 Sara Smile (Virgin) 298 341 313 188 15/0					
48	47	48	43	MONTELL JORDAN What's On Tonight (Def Jam/RAL/Mercury) 296 268 263 226 13/0					
31	33	45	44	MINT CONDITION What Kind Of Man Would I Be (Perspective/A&M) 295 284 383 438 8/0					
DEBUT			45	LIL' KIM Crush On U (Big Beat/Atlantic) 283 230 202 129 11/3					
		49	46	SELENA Dance Medley (EMI Latin) 272 266 211 173 12/1					
DEBUT			47	CAMP LO Luchini (Profile) 261 236 172 155 14/0					
DEBUT			48	WHITNEY HOUSTON Step By Step (Arista) 259 254 235 143 15/0					
39	41	38	49	MAKAVELI Hail Mary (Death Row/Interscope) 257 327 300 294 13/1					
DEBUT			50	NU FLAVOR Sweet Sexy Thing (Reprise) 252 229 230 174 15/1					

This chart reflects airplay from March 3-9. Songs ranked by total plays. Highlighted songs indicate Breaker. 43 CHR/Rhythmic reporters. 41 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

BREAKERS®

GINUWINE
Tell Me Do U Wanna (550 Music)
TOTAL PLAYS/INCREASE: 632/200
TOTAL STATIONS/ADDS: 28/3
CHART: 23

NOTORIOUS B.I.G.
Hypnotize (Bad Boy/Arista)
TOTAL PLAYS/INCREASE: 559/205
TOTAL STATIONS/ADDS: 22/5
CHART: 27

JOOSE
If Tomorrow Never Comes (Flavor Unit/EastWest/EEG)
TOTAL PLAYS/INCREASE: 549/96
TOTAL STATIONS/ADDS: 23/3
CHART: 28

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
TONI BRAXTON I Don't Want To (LaFace/Arista)	11
SWV Can We (Jive)	6
RAY J Let It Go (Elektra/EEG)	5
MARK MORRISON Return Of The Mack (Atlantic)	5
NOTORIOUS B.I.G. Hypnotize (Bad Boy/Arista)	5
SF SPANISH FLY I Can See (Upstairs/WB)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NOTORIOUS B.I.G. Hypnotize (Bad Boy/Arista)	+205
GINUWINE Tell Me Do U Wanna (550 Music)	+200
SWV Can We (Jive)	+200
BLACKSTREET Don't Leave Me (Interscope)	+168
MARK MORRISON Return Of The Mack (Atlantic)	+156
WARREN G I Shot The Sheriff (Def Jam/RAL/Mercury)	+139
REAL MCCOY One More Time (Arista)	+104
JOOSE If Tomorrow Never... (Flavor Unit/EastWest/EEG)	+96
ANGELINA Without Your Love (Upstairs)	+80
RAY J Let It Go (Elektra/EEG)	+78

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
KEITH SWEAT Twisted (Elektra/EEG)
L.L. COOL J Loungin (Def Jam/RAL/Mercury)
AZ YET Last Night (LaFace/Arista)
GHOST TOWN DJ'S My Boo (So So Def/Columbia)
QUAD CITY DJ'S C'mon 'N Ride... (Quadra Sound/Big Beat/Atlantic)
TONI BRAXTON You're Makin' Me High (LaFace/Arista)
NO MERCY Please Don't Go (Arista)
AMBER This Is Your Night (Tommy Boy)
DONNA LEWIS I Love You Always Forever (Atlantic)
CELINE DION It's All Coming Back To Me Now (550 Music)

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.

WESTSIDE CONNECTION

"GANGSTAS MAKE THE WORLD GO ROUND"



The second smash single from the Platinum-plus "Bow Down" Album!

M - Active Rotation!

Hip Hop Top 20 **15** - **10**

Urban Breaker **46**

Blowin' up at over 70 stations!

- KPWR WJBT KBXX KPRR
- KMEL KCAQ KYLD WKXJ
- WHHH WBHJ WWKX KPTY
- Z90 WBTT And many more!

HIP HOP TOP 20

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	LW	
1	1	PUFF DADDY Can't Nobody... (Bad Boy/Arista)	3225	3150	112/3
2	2	MAKAVELI Hail Mary (Death Row/Interscope)	1901	2033	82/1
3	3	NOTORIOUS B.I.G. Hypnotize (Bad Boy/Arista)	1864	1113	104/12
4	4	HEAVY D Big Daddy (Uptown/MCA)	1805	1701	85/3
5	5	ALLURE F/NAS Head Over Heels (Crave)	1695	1474	94/4
6	6	FOXY BROWN I'll Be (Violator/Def Jam/RAL/Mercury)	1355	1255	89/6
7	7	FREAK NASTY Da Dip (Power)	1348	1385	45/1
8	8	LIL' KIM Crush On U (Big Beat/Atlantic)	1284	1060	85/8
9	9	DJ KOOL Let Me Clear My Throat (American/WB)	1202	1282	71/2
10	10	WESTSIDE CONNECTION Gangstas Make... (Lench Mob/Priority)	1018	801	78/5
11	11	OUTKAST Jazzy Belle (LaFace/Arista)	993	881	70/1
12	12	TELA Sho 'Nuff (Suav House/Relativity)	947	961	50/1
13	13	MC LYTE Cold Rock A Party (EastWest/EEG)	869	989	39/0
14	14	TRACEY LEE The Theme (By Storm/Universal)	864	775	68/6
15	15	WARREN G I Shot The Sheriff (Def Jam/RAL/Mercury)	795	343	82/15
16	16	SNOOP DOGGY DOGG Vapors (Death Row/Interscope)	771	632	67/5
17	17	E-40 Things'll Never Change (Sick Wid' It/Jive)	766	1005	45/0
18	18	SCARFACE Game Over (Noo Trybe)	765	634	70/4
19	19	GHOST FACE KILLER All I Got Is You (Epic)	745	737	65/3
20	20	REDMAN Whatever Man (Def Jam/RAL/Mercury)	671	696	53/1

This chart reflects airplay from March 3-9. Songs ranked by total plays. 43 CHR/Rhythmic reporters and 85 Urban reporters combine from the Custom Chart function on R&R ONLINE. Rap titles are manually extrapolated. For complete reporter lists refer to Rhythmic and Urban sections. © 1997, R&R Inc.

NEW & ACTIVE

WARREN G I Shot The Sheriff (Def Jam/RAL/Mercury)

Total Plays: 250, Total Stations: 18, Adds: 3

TRE' Take Your Time (Mo Thug/Relativity)

Total Plays: 245, Total Stations: 13, Adds: 0

HEAVY D Big Daddy (Uptown/MCA)

Total Plays: 229, Total Stations: 8, Adds: 2

WESTSIDE CONNECTION Gangstas Make The... (Lench Mob/Priority)

Total Plays: 209, Total Stations: 13, Adds: 2

JANA What Am I To You (Curb)

Total Plays: 208, Total Stations: 12, Adds: 3

SABELLE One O'Clock (Work)

Total Plays: 187, Total Stations: 9, Adds: 0

FUNKY GREEN DOGS Fired Up (Twisted/MCA)

Total Plays: 186, Total Stations: 10, Adds: 0

SHAQUILLE O'NEAL Strait Playin' (T.WiS/M/Trauma)

Total Plays: 163, Total Stations: 9, Adds: 2

MINT CONDITION You Don't Have To... (Perspective/A&M)

Total Plays: 155, Total Stations: 17, Adds: 2

112 Cupid (Bad Boy/Arista)

Total Plays: 153, Total Stations: 7, Adds: 1

OUTKAST Jazzy Belle (LaFace/Arista)

Total Plays: 143, Total Stations: 6, Adds: 0

JOCELYN ENRIQUEZ A Little Bit... (Classified/Timber/Tommy Boy)

Total Plays: 142, Total Stations: 9, Adds: 3

MAKAVELI To Live & Die In L.A. (Death Row/Interscope)

Total Plays: 142, Total Stations: 3, Adds: 0

RICHIE RICH Do G's Get To Go To Heaven? (Def Jam/Mercury)

Total Plays: 127, Total Stations: 3, Adds: 0

JEWEL You Were Meant For Me (Atlantic)

Total Plays: 126, Total Stations: 3, Adds: 0

DONELL JONES Knocks Me Off My Feet (Untouchables/LaFace/Arista)

Total Plays: 126, Total Stations: 3, Adds: 0

RAY J Let It Go (Elektra/EEG)

Total Plays: 116, Total Stations: 10, Adds: 5

RAHSAAN PATTERSON Stop By (MCA)

Total Plays: 112, Total Stations: 10, Adds: 2

JOSETTE In A Dream (Galaxy)

Total Plays: 110, Total Stations: 2, Adds: 0

SF SPANISH FLY I Can See (Upstairs/WB)

Total Plays: 108, Total Stations: 7, Adds: 5

Songs ranked by total plays

NEW RELEASES

ADDS MARCH 18

LaKiesha Berri "Like This And Like That" (Hollywood)

Billy Lawrence "Come On" (Elektra/EEG)

Madonna "You Must Love Me" (Warnet Bros.)



NUTHIN' BUT WORK, WORK ... BEER —Blowin' away the blues with a Hurricane (or two) are RHY pals (l-r) KGGI/Riverside's Diana Laird, A&M's Randy Spendlove, consultant Rick Gilbert, Power Pig MJ Kelly, (unknown Party Man), 550's Chuck Field, and KLUC/Las Vegas's Cat and his better half Jackie Thomas.

CHR/RHYTHMIC REPORTERS

Stations and their adds listed alphabetically by market

KKXX/Bakersfield, CA PD: Chris Squires MD: Tony Manera LW: JOY "Movin'" REAL MCCOY "More" NU FLAVOR "Sweet"	WBTT/Dayton, OH PD: Jeff Ballentine MD: Raye Kimberlin 13 MARK MORRISON "Return" 10 FOXY BROWN "I'll Be" GINUWINE "Teh" HEAVY D "Daddy" SWV "Can"	KQMG/Honolulu, HI PD: Jamie Hyatt 26 TONI BRAXTON "Want"	WPOW/Miami, FL PD: Kid Curry MD: Phil Jones 21 JOCELYN ENRIQUEZ "Little" 15 ANGELINA "Without" 14 MARK MORRISON "Return" 13 SWV "Can" 3 NOTORIOUS B.I.G. "Hypnotize"	WOHT/New York, NY PD: Steve Smith APD/MD: Tracy Cleaherty 26 CHRISTIAN "Fruit" 23 RAY J "Let" 15 KRS-ONE "Step" 12 MARY J. BLIGE "Need"	KGGI/Riverside, CA PD: Diana Laird APD/MD: Jesse Duran 3 ALLURE F/NAS "Heels" 2 GRANDMASTER MEL "Slut" 1 WILD ORCHID "Talk"	KHTS/San Diego, CA PD: Todd Shannon APD/MD: Ron Geronimo TONI BRAXTON "Want" JOOSE "Tomorrow"	KWIN/Stockton, CA PD: Steve Warr MD: Panama Jack 18 JONNY Z "Manakita" 11 TONI BRAXTON "Want" 9 SHAQUILLE O'NEAL "Strait" 9 SF SPANISH FLY "See" 9 SPEARHEAD "Sung" 8 PUFF DADDY "Nasty" DJ BOO "Baby"
WERQ/Baltimore, MD PD: Tom Calococci MD: Coke 11 AALIYAH "Letter"	KOKS/Denver, CO MD: Lee Cagle SWV "Can" ERYKAH BADU "On" JOOSE "Tomorrow" NOTORIOUS B.I.G. "Hypnotize"	KBXX/Houston, TX PD: Rob Scorpio MD: Greg Head No Adds	KHTN/Modesto, CA PD: Pete Jones MD: Mark Medina 7 FOXY BROWN "I'll Be" TONI BRAXTON "Want" RAHSAAN PATTERSON "Stop" SAVAGE GARDEN "Want" OMC "Bizarre"	KCAQ/Oxnard, CA PD: Dan Garite MD: Kelli McKay MD: Steve Perez 8 LIL' BUD & TIZONE "Gonna" 7 ALFONZO HUNTER "Weekend" 4 ARTIE THE 1 MAN "Mami" SF SPANISH FLY "See"	WJJS/Roanoke, VA PD: David Lee Michaels MD: Melissa Morgan RAY J "Let" REAL MCCOY "More"	XHTZ/San Diego, CA MD/MD: Lisa Vazquez APD/MD: Jeff Nelson 16 WESTSIDE CONNECTION "Gangstas" 15 JOCELYN ENRIQUEZ "Little" 15 QUAD CITY DJ'S "Do" MINT CONDITION "Hurt" SF SPANISH FLY "See"	WPGC/Washington, DC PD: Jay Stevens MD: Albie D 27 HEAVY D "Daddy" 26 R. KELLY "Fly" 24 FREAK NASTY "Dip" 18 TONI BRAXTON "Heart" 11 112 "Cupid"
WJMN/Boston, MA PD: Cadillac Jack McCartney APD/MD: Cat Collins No Adds	KPRR/EI Paso, TX PD: John Candelaria BLACKSTREET "Leave" SF SPANISH FLY "See"	WJBT/Jacksonville, FL PD: Dave Wylter APD/MD: Hltman Haze 20 NOTORIOUS B.I.G. "Hypnotize" 10 REDMAN "Whatever" 8 LIL' KIM "Crush" 8 WAKREN G "Sherrif" 8 SWV "Can" 4 TRACEY LEE "Theme" 4 B-ROCK AND THE BIZZ "Daddy"	KDON/Monterey, CA PD: Jennifer Wilde Interim MD: Marcus D. YVETTE MICHELLE "Feeling" SHAQUILLE O'NEAL "Strait"	KKFR/Phoenix, AZ PD: Dan Parker MD: Mike Freeman FAITHLESS "Insomnia" JOOSE "Tomorrow"	KSFM/Sacramento, CA PD: Bob West MD: Trejo No Adds	KMEL/San Francisco, CA PD: Michelle Santososso MD: Joey Aragon 26 LIL' KIM "Crush" BILLY LAWRENCE "Come"	KDGS/Wichita, KS PD: AJ Willoughby MD: A.J. Jones 22 TASHA HOLIDAY "Just" NOTORIOUS B.I.G. "Hypnotize" GINA THOMPSON "Bring" ROME "Belong" SELENA "Medley" SAVAGE GARDEN "Want" WARREN G "Sherrif" TRACEY LEE "Theme"
WKXJ/Chattanooga, TN PD: Roy Jaynes MD: Bobby Corona 29 RAY J "Let" MARK MORRISON "Return" LIVIN' JOY "Movin'"	KBOS/Fresno, CA PD/MD: Mark Adams 25 JANA "What" 21 ANGELINA "Without" SF SPANISH FLY "See"	WJFH/New Bedford, MA PD: Jim Reitz MD: Jim Palaso TONI BRAXTON "Want" JON SECARA "Late"	WVWX/Providence, RI PD: Joe Dawson MD: Nancy Iannone 11 APEX "Let" 5 ROME "Belong" LE CLUCK "Call" KENNY LATTIMORE "For" WESTSIDE CONNECTION "Gangstas"	WOCQ/Salisbury, MD PD: Wookie MD: Marilou TONI BRAXTON "Want" RAY J "Let" SPEARHEAD "Sung" GHOST FACE KILLER "Got" ROME "Belong" LIL' BUD & TIZONE "Gonna"	WCCQ/Salisbury, MD PD: Wookie MD: Marilou TONI BRAXTON "Want" RAY J "Let" SPEARHEAD "Sung" GHOST FACE KILLER "Got" ROME "Belong" LIL' BUD & TIZONE "Gonna"	KYLD/San Francisco, CA PD: Michael Martin MD: Jazzy Jim 20 MARK MORRISON "Return" LIL' KIM "Crush"	43 Total Reporters 43 Current Reporters 41 Current Playlists Reported Frozen Playlist (1): KKSS/Albuquerque, NM Did Not Report, Playlist Frozen (1): WBHJ/Birmingham, AL
WBBM/Chicago, IL PD: Ed Cavanah MD: Erik Bradley 8 ROBYN "Know" 5 AALIYAH "Million"	WJMH/Greensboro, NC PD: Brian Douglas MD: Mary Kay 45 GINUWINE "Teh" 45 F.L.A. "Squirrel" 19 SUGA "Winner" 18 WARREN G "Sherrif" 5 BRAT FT-80Z "Ohetto"	KLUC/Las Vegas, NV PD: Cat Thomas MD: Melissa Stetas 42 AZ YET "Last" SWV "Can"	WVFN/New Bedford, MA PD: Jim Reitz MD: Jim Palaso TONI BRAXTON "Want" JON SECARA "Late"	KWNZ/Reno, NV PD: Jeff Davis APD: Bill Shakespeare ERYKAH BADU "On" GINUWINE "Teh" TONI BRAXTON "Want" JANA "What"	KTFM/San Antonio, TX PD: Cliff Tridway Acting MD: Steve Chavez FAITHLESS "Insomnia" BLACKSTREET "Leave" JANA "What" TONI BRAXTON "Want" JOCELYN ENRIQUEZ "Little" ALLURE F/NAS "Heels" SWV "Can"	KUBE/Seattle, WA PD: Mike Tierney APD/MD: Lindsay Clippic 6 FAITHLESS "Insomnia" YVETTE MICHELLE "Feeling" MINT CONDITION "Hurt"	

CHR/RHYTHMIC PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL CHR/RHYTHMIC REPORTERS ON R&R ONLINE

MARKET #1 WKTU/New York (201) 420-3700 Blue/Shane. PLAYLIST with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like JOCELYN ENRIQUEZ/Do You Miss Me.

MARKET #1 WQHT/New York (212) 229-9797 Smin/Cloherly. PLAYLIST with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like AALIYAH/One In A Million.

MARKET #2 KPWR/Los Angeles (818) 953-4200 Mercer/Young. PLAYLIST with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like MAKAVELI/To Live & Die In...

MARKET #3 WBBM/Chicago (312) 944-6000 Cavanaugh/Bradley. PLAYLIST with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like SPICE GIRLS/Wannabe.

MARKET #4 KMEL/San Francisco (415) 391-1061 Santosuosso/Arbagey. PLAYLIST with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like NOTORIOUS B.G./Hypnotize.

MARKET #4 KYLD/San Francisco (415) 391-1077 Martin/Jim. PLAYLIST with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like FREAK NASTY/Do Dip.

MARKET #8 WPGC/Washington (301) 441-3500 Stevens/Albie D. PLAYLIST with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like DRU HILL/In My Bed.

MARKET #9 KBXX/Houston (713) 623-2108 Scorpio/Head. PLAYLIST with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like PUFF DADDY/Can't Nobody Hold...

MARKET #10 WJMN/Boston (617) 290-0009 McCartney/Collins. PLAYLIST with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like MC LYTE/Cold Rock A Party.

MARKET #11 WPOW/Miami (305) 653-6796 Curry/Jones. PLAYLIST with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like AALIYAH/One In A Million.

MARKET #13 KUBE/Seattle (206) 285-2295 Tierney/Cipic. PLAYLIST with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like MARK MORRISON/Return Of The Mack.

MARKET #14 KHST/San Diego (619) 291-9191 Shannon/Geronlmo. PLAYLIST with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like BLACKSTREET/No Diggity.

MARKET #14 XHTZ/San Diego (619) 585-9090 Vasquez/Nelson. PLAYLIST with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like AALIYAH/One In A Million.

MARKET #18 KKFR/Phoenix (602) 258-6161 Parker/Freeman. PLAYLIST with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like MARK MORRISON/Return Of The Mack.

MARKET #19 WERQ/Baltimore (410) 332-8200 Calococo/Coka. PLAYLIST with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Includes tracks like DRU HILL/In My Bed.



WALT LOVE

And Then There Were Three

□ Clear Channel/Memphis OM O'Jay adjusts to busier life in post-Telecom world

With mergers and buyouts shaking up the industry on a weekly basis, many managers and programmers have had to deal with more than one station or combo at a time. And in some cases, they must learn to balance stations with similar target audiences or formats.

With more than two decades in broadcasting under his belt, **Bobby O'Jay** now finds himself overseeing three Urban-formatted stations as OM for **WDIA-AM, KJMS-FM & WHRK-FM/Memphis**. Having programmed WDIA for 14 years and WHRK for nine, O'Jay became a starting player in the deregulation derby when



Bobby O'Jay

Clear Channel recently purchased KJMS. "I really put a lot of preparation into it," O'Jay says.

In O'Jay's case, he had the unusual luxury of time to prepare for taking on a third station. He explains, "Prior to Clear Channel, we were owned by **Ragan Henry**. And Ragan mentioned to me three years ago that he was going to try to buy KJMS. So I had a lot of time to think about what we would do to make it complement WDIA and WHRK. When the sale finally happened, we already knew what we were going to do with it because I had three or four years to plan. That was a blessing to have so much lead time."

Delegating Authority

While none of O'Jay's three stations has its own PD, the trombo isn't a one-man show. O'Jay says he's surrounded himself with people who help him keep things on track. "I have two Assistant PDs working with me, **Eileen Nathaniel** and **Mike Jeffries**, and they take their lead from me with all three stations. So if there's something I need implemented, they get it done."

Even with that help, juggling three stations is no easy task. How does he handle it? "By staying focused and not putting too much stuff on my plate. I like to really focus on the radio stations, and I stay focused on my personal life. When the people you work for know you have their best interests in mind, they will give you what you need to work with. They'll have confidence in you, and they'll stand back and let you do your job. That's the case here. GM **Bruce Demps** has a lot of confidence in my work, and he's shown that by giving me the tools to get the job done. And he lets me do it.

"As programmers, we sometimes get a little caught up in the business. We can forget the real reason we're here: to get results for the people we work for. I never lose sight of that."

No Nonsense Allowed

With three stations on his plate, O'Jay points out that time management has become a crucial part of his job. "Time is of the utmost importance. When I talk with programmers around the country, they are involved in too much nonsense! A number of them are creating things for themselves that are unnecessary.

"For example, I never get involved in trying to create a sales promotion. I work with sales, but I let them come up with the ideas they present to me and our promotions director. Then I get involved to see how we can make it work on the air or let them know that it isn't going to work from a programming standpoint. Too many PDs are trying to do it all.

"A lot of PDs are getting their priorities mixed up. People tell me about how they have to do staff meetings to get the air personalities on track. I like to have one-on-ones with the airstaff when I think it's necessary. But having a meeting every week just because ... I don't do that. I believe in nourishing, guiding, and working with my staff as we go along. I like seeing — and expect to see — people improve over time. I school my staff when things happen. If I hear a mistake today, I will correct it today."

O'Jay also handles mornings on WDIA, so his day begins at 5:40am and generally ends at 1:30pm. "I just believe in taking care of what needs to be taken care of first. Then I can go take care of my family."

Keep 'Em Separated

Another challenge facing O'Jay is that all three stations carry Urban programming, making it vital to keep their identities distinctive. "WDIA is a Black AC station. We are truly a Black radio station; I'd say we're a Full-Service Black AC because we keep people informed through our news and talk shows. It plays music from the '60s, '70s,

'80s, and '90s, with no rap. Our entire Sunday programming is devoted to Gospel music, and on Saturday — since blues is very popular here with our Beale Street heritage — we play the blues all day.

"Our newest outlet, KJMS, does an Urban AC format that is about 50% gold/50% current. Our oldies come from the '70s and '80s. Then we have WHRK (K97), our straight-up mainstream Urban Contemporary, which airs some '80s gold with a lot of currents."

So when KJMS came into his domain, how did he reposition it? "By streamlining it. We streamlined the music and the personality — no screaming jocks, no screaming promos. It's the way FM used to be when blacks first got their hands on big-city FMs ... all laid back, whispering, and kind of cool. But we're just a notch higher. The personalities are fun: lively, but not loud. From a musical perspective, 95% of the time we are soft. The upbeat kinds of things you'll hear on Smooth 101 are like **Phyllis Hyman's** 'You Know How To Love Me,' the **Spinners'** 'Mighty Love,' and the **Brothers Johnson's** 'I'll Be Good To You' — there's no uptempo funk, like the **Ohio Players**.

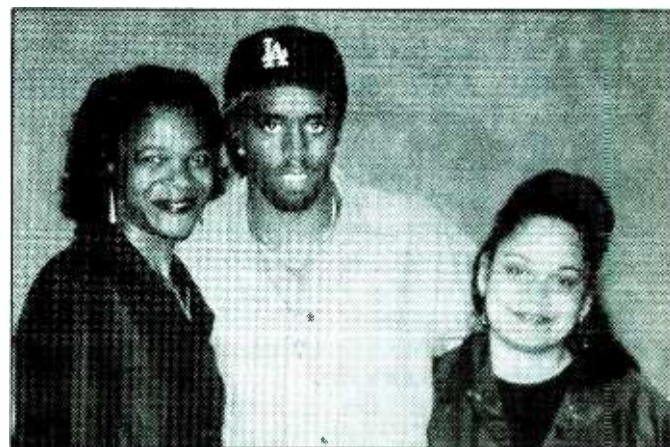


"It's been very easy to separate WDIA and WHRK from KJMS. You can do it with tempo. We're able to keep KJMS in its own comfort zone using tempo — it's smooth songs almost all the time."

Homegrown Advantage

Having been raised in a small community just south of Memphis, O'Jay possesses an insight into the local music scene that gives him an edge. "Being a local has helped me with WDIA more-so than with WHRK or KJMS," he reveals. "Knowing the history of WDIA, I have a feel not only for the music, but also from a psychological standpoint. There are just certain things I know people enjoy and like to hear on WDIA. That's an advantage of growing up in this area. But for WHRK and KJMS, just having the knowledge of radio, of music, and of what I'm trying to accomplish was probably a bigger help."

And his 14 years in the building helps him keep his airstaffs at peak performance, he notes. "From a motivation standpoint, I've been



CAN'T NOBODY HOLD HIM DOWN? — It seems a least two people can. At a listening session in Los Angeles, Cherie Saunders (l) and KKBTV L.A.'s The Poetess (r) caught up with Puff Daddy and "held him down" for this pic.

working with most of the people on WDIA for the last 14 years. Most of the WHRK people, I've been working with them for seven or eight years. So I know them personally and what makes them tick psychologically. Sometimes just going into the studio and telling a person how good they are sounding makes a world of difference. Or letting someone have a day off for a weekend. Most of the time, people here are already motivated because they know where they are and what they've got. They stay motivated because they like what they're doing."

Gaining Respect

How can somebody in today's radio world earn the opportunity to run several radio stations? O'Jay shares some pointers: "If you want somebody to know you've got what it takes to be a leader and a winner, do like we used to do back in the day — live in the radio station. We didn't just come to the station to do our airshift. We were there to do production and to learn how to do it even better by watching somebody who was really good at it. We were there to hang out with the salespeople, who would take you out to make a sales call with them.

"We made ourselves available. Plus, when it was time to go on the air, we were prepared. We'd done

show prep, bits, and other things to enhance our effectiveness on the air. And you know what's interesting? No one had to tell us these were the things to do if we wanted to succeed. We were the kind of people who did a wonderful job on the air. We did great production, and we were the kind of people who everybody got along with.

"I would encourage anyone who's not computer-literate to get with it right away. It's very important to your career to have excellent computer skills. When it comes to music systems, the software, how to use it and the effectiveness of its use. There's no question about its importance.

"That's what you've got to do if you want to succeed. You've got to have a whole bunch of things working for you."

A Happy Family

Now that O'Jay has had the chance to run a consolidated three-station operation, what does he feel is its biggest advantage? "The elimination of staff in-fighting and misguided competitive confrontations. By having one person merging all of these people together, it stops a lot of confusion and animosity. One person gets to focus all three radio stations' staffs to get the desired results ... three winning facilities in the same market."

MARK YOUR CALENDARS!

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Thursday, March 27, 1997

Sheraton Washington Hotel Washington, DC

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URBAN TOP 50

MARCH 14, 1997

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
6	5	2	1	"AFKAP" Somebody's Somebody (NPG/EMI)	3161	2973	2397	2233	82/2
3	2	1	2	MONICA For You I Will (Warner Sunset/Atlantic)	3079	3165	2874	2774	83/0
9	4	3	3	702 Get It Together (Biv 10/Motown)	2922	2774	2472	2092	82/0
23	14	7	4	BLACKSTREET Don't Leave Me (Interscope)	2726	2398	1683	1142	83/1
2	3	5	5	DRU HILL In My Bed (Island)	2342	2730	2792	3029	70/0
13	11	8	6	ZHANE' Request Line (Illtown/Motown)	2256	2147	1859	1568	82/0
7	7	6	7	BABYFACE Every Time I Close My Eyes (Epic)	2175	2429	2280	2229	75/0
10	10	9	8	KEITH SWEAT Just A Touch (Elektra/EEG)	2143	2082	1926	1713	76/1
1	1	4	9	ERYKAH BADU On & On (Kedar/Universal)	2135	2745	2960	3078	69/0
11	12	10	10	PUFF DADDY Can't Nobody Hold Me Down (Bad Boy/Arista)	2110	2050	1797	1670	80/1
—	29	17	11	SWV Can We (Jive)	2048	1653	1104	364	82/0
16	15	12	12	MINT CONDITION You Don't Have To Hurt No More (Perspective/A&M)	1992	1887	1652	1438	82/1
17	16	14	13	MONTELL JORDAN What's On Tonight (Def Jam/RAL/Mercury)	1986	1836	1567	1404	77/1
20	17	15	14	YVETTE MICHELLE I'm Not Feeling You (Loud/RCA)	1912	1795	1489	1259	79/0
8	8	11	15	AALIYAH One In A Million (BlackGround/Atlantic)	1752	1918	1994	2146	54/0
18	18	18	16	RAHSAAN PATTERSON Stop By (MCA)	1703	1573	1460	1367	74/3
28	23	20	17	112 Cupid (Bad Boy/Arista)	1653	1492	1224	1075	76/2
42	31	26	18	GINUWINE Tell Me Do U Wanna (550 Music/Epic)	1650	1387	1074	848	81/3
14	13	16	19	MAKAVELI Hail Mary (Death Row/Interscope)	1644	1706	1684	1559	69/0
26	25	21	20	HEAVY D Big Daddy (Uptown/MCA)	1576	1484	1211	1082	77/1
29	24	22	21	MARK MORRISON Return Of The Mack (Atlantic)	1536	1449	1218	1069	68/3
21	21	23	22	TASHA HOLIDAY Just The Way You Like (MCA)	1514	1411	1289	1195	69/2
31	26	29	23	RAY J Let It Go (Elektra/EEG)	1497	1361	1190	1052	72/1
34	27	24	24	AFTER 7 Sara Smile (Virgin)	1465	1403	1164	973	75/0
22	20	27	25	ALFONZO HUNTER Weekend Thang (Def Squad/EMI)	1410	1384	1297	1160	67/3
24	22	28	26	TONI BRAXTON I Don't Want To (LaFace/Arista)	1404	1374	1231	1123	76/0
19	19	25	27	AZ YET Hard To Say I'm Sorry (LaFace/Arista)	1356	1395	1335	1274	69/1
BREAKER			28	NOTORIOUS B.I.G. Hypnotize (Bad Boy/Arista)	1305	759	—	—	82/7
46	39	33	29	ROME I Belong To You (Every Time I See Your Face) (RCA)	1292	1053	902	768	74/5
40	33	32	30	GINA THOMPSON You Bring The Sunshine (Mercury)	1252	1111	1023	887	70/0
30	28	30	31	DONELL JONES You Should Know (Untouchables/LaFace/Arista)	1220	1196	1106	1062	60/0
—	46	35	32	KENNY LATTIMORE For You (Columbia)	1166	959	763	669	67/4
35	30	31	33	LEVERT True Dat (Atlantic)	1155	1162	1093	960	65/0
5	9	19	34	MAXWELL Sumthin' Sumthin' (Columbia)	1092	1501	1969	2266	51/0
—	44	36	35	FOXY BROWN I'll Be (Violator/Def Jam/RAL/Mercury)	1048	944	807	597	74/3
4	6	13	36	NEW EDITION You Don't Have To Worry (MCA)	1048	1872	2370	2392	51/0
—	—	45	37	LIL' KIM Crush On U (Undeas/Big Beat/Atlantic)	1001	830	492	107	74/5
—	—	44	38	ALLURE F/NAS Head Over Heels (Crave)	997	839	599	286	69/2
—	47	42	39	WHITNEY HOUSTON Step By Step (Arista)	937	877	754	656	62/2
49	48	39	40	ANN NESBY This Weekend (Perspective/A&M)	922	895	751	740	57/1
47	45	41	41	TELA Sho 'Nuff (Suav House/Relativity)	878	882	794	762	48/1
BREAKER			42	OUTKAST Jazzy Belle (LaFace/Arista)	850	737	599	278	64/1
BREAKER			43	TEVIN CAMPBELL Could You Learn To Love (Qwest/WB)	845	764	507	135	63/0
43	42	34	44	DJ KOOL Let Me Clear My Throat (American/WB)	843	969	873	817	52/1
BREAKER			45	JOHNNY GILL Love In An Elevator (Motown)	823	764	511	162	56/0
BREAKER			46	WESTSIDE CONNECTION Gangstas Make... (Lench Mob/Priority)	809	618	313	53	65/3
DEBUT			47	ME'SHELL NDEGECELLO Stay (Maverick/Reprise)	770	693	615	567	53/2
25	43	37	48	TONY TONI TONE Let's Get Down (Mercury)	770	917	843	1087	31/0
DEBUT			49	TRACEY LEE The Theme (By Storm/Universal)	760	652	562	505	60/4
DEBUT			50	SCARFACE Game Over (Noo Trybe)	738	590	285	—	68/4

This chart reflects airplay from March 3-9. Songs ranked by total plays. Highlighted songs indicate Breaker. 84 Urban reporters. 82 current playlists. Songs that are down in plays for three consecutive weeks and below No. 25 are moved to recurrent. © 1997, R&R Inc.

NEW & ACTIVE

TRU I Always Feel Like (Priority)
Total Plays: 703, Total Stations: 54, Adds: 3

GHOST FACE KILLER All I Got Is You (Epic)
Total Plays: 695, Total Stations: 62, Adds: 2

SNOOP DOGGY DOGG Vapors (Death Row/Interscope)
Total Plays: 682, Total Stations: 64, Adds: 5

CHARISSE ARRINGTON Ain't No Way (MCA)
Total Plays: 656, Total Stations: 50, Adds: 1

TWICE Sparkle (MCA)
Total Plays: 656, Total Stations: 52, Adds: 1

BILLY LAWRENCE Come On (EastWest/EEG)
Total Plays: 653, Total Stations: 55, Adds: 1

ELEMENTS OF LIFE Sweet Love (RCA)
Total Plays: 612, Total Stations: 59, Adds: 2

REDMAN Whatever Man (Def Jam/RAL/Mercury)
Total Plays: 596, Total Stations: 49, Adds: 0

ASSORTED PHLAVORS Make Up Your Mind (Hall Of Fame/Epic)
Total Plays: 561, Total Stations: 40, Adds: 0

WARREN G I Shot The Sheriff (Def Jam/RAL/Mercury)
Total Plays: 545, Total Stations: 64, Adds: 12

SOUL ASSASSINS Puppet Master (Columbia)
Total Plays: 495, Total Stations: 50, Adds: 4

SHAQUILLE O'NEAL Strait Playin' (T.W.isM/Trauma)
Total Plays: 419, Total Stations: 44, Adds: 10

TONY TONI TONE Thinking Of You (Mercury)
Total Plays: 355, Total Stations: 63, Adds: 62

IMPROMP2 Sweet Thang (Motown)
Total Plays: 354, Total Stations: 42, Adds: 5

CAMP LO Luchini (Profile)
Total Plays: 334, Total Stations: 22, Adds: 1

E.U. Hold You (Escape)
Total Plays: 315, Total Stations: 37, Adds: 8

LUTHER VANDROSS Love Don't Love You Anymore (LV/Epic)
Total Plays: 272, Total Stations: 58, Adds: 58

Songs ranked by total plays.

BREAKERS

NOTORIOUS B.I.G.
Hypnotize (Bad Boy/Arista)
TOTAL PLAYS/INCREASE: 1305/546
TOTAL STATIONS/ADDS: 82/7
CHART: 28

OUTKAST
Jazzy Belle (LaFace/Arista)
TOTAL PLAYS/INCREASE: 850/113
TOTAL STATIONS/ADDS: 64/1
CHART: 42

TEVIN CAMPBELL
Could You Learn To Love (Qwest/WB)
TOTAL PLAYS/INCREASE: 845/81
TOTAL STATIONS/ADDS: 63/0
CHART: 43

JOHNNY GILL
Love In An Elevator (Motown)
TOTAL PLAYS/INCREASE: 823/59
TOTAL STATIONS/ADDS: 56/0
CHART: 45

WESTSIDE CONNECTION
Gangstas Make The World Go Round (Lench Mob/Priority)
TOTAL PLAYS/INCREASE: 809/191
TOTAL STATIONS/ADDS: 65/3
CHART: 45

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
TONY TONI TONE Thinking Of You (Mercury)	62
LUTHER VANDROSS Love Don't Love You... (LV/Epic)	58
ERIC BENET Femininity (Warner Bros.)	55
QUAD CITY DJ'S Let's Do It (Quadra Sound/Big Beat/Atlantic)	49
HANDS-ON Got Me Open (Aftermath/Interscope)	24
SPEARHEAD U Can't Sing R Song (Capitol)	20
DIONNE FARRIS Hopeless (Columbia)	14
WARREN G I Shot The Sheriff (Def Jam/RAL/Mercury)	12
SHAQUILLE O'NEAL Strait... (T.W.isM/Trauma/Interscope)	10
E.U. Hold You (Escape)	8

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NOTORIOUS B.I.G. Hypnotize (Bad Boy/Arista)	+546
SWV Can We (Jive)	+395
TONY TONI TONE Thinking Of You (Mercury)	+344
BLACKSTREET Don't Leave Me (Interscope)	+328
WARREN G I Shot The Sheriff (Def Jam/RAL/Mercury)	+313
LUTHER VANDROSS Love Don't Love You... (LV/Epic)	+272
GINUWINE Tell Me Do U Wanna (550 Music/Epic)	+263
IMPROMP2 Sweet Thang (Motown)	+247
ROME I Belong To You (Every Time I See Your Face) (RCA)	+239
KENNY LATTIMORE For You (Columbia)	+207

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
TRUTH Everyday (Priority)
TRE' Take Your Time (Mo Thug/Relativity)
EN VOGUE Don't Let Go (Love) (EastWest/EEG)
R. KELLY I Believe I Can Fly (Jive)
KEITH SWEAT Nobody (Elektra/EEG)
E-40 Things'll Never Change (Sick Wid' It/Jive)
GINUWINE Pony (550 Music/Epic)
MINT CONDITION What Kind Of Man Would... (Perspective/A&M)
WHITNEY HOUSTON I Believe In You And Me (Arista)
BRAT I/T-BOZ Ghetto Love (So So Def/Columbia)

Breakers: Songs registering 800 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

ReMixed by Gene Griffin, The Godfather of New Jack Swing

TONIYA

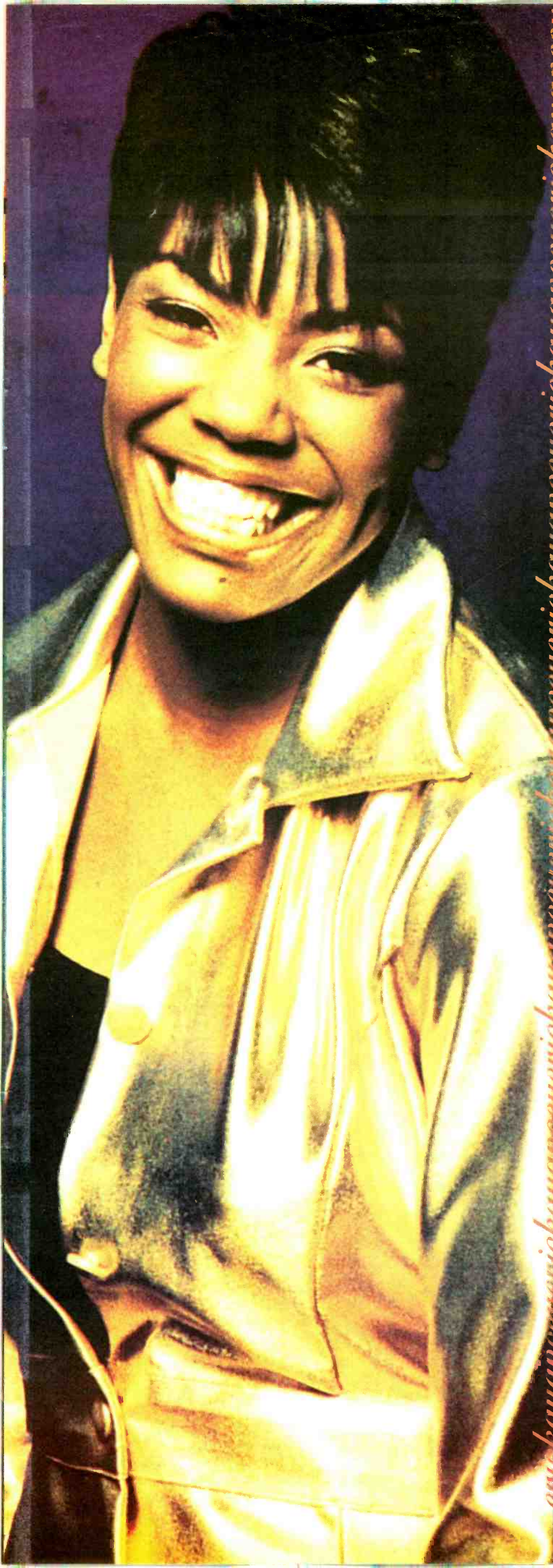
"You Ain't Right" the ReMix

the first single from the forthcoming album "It's A Woman Thang"
EARLY ON...WTLZ, KMJJ, KRRQ, WTMP, KIPR, KNEK, KZWA, KPRS...

SO CHECK YOUR DESK NOW!

Malaco Music Group
(601)982-4522





ERICKA

Yancey

“SO GOOD”

Impacting 3/24 & 3/25

ON YOUR DESK NOW!!!

It's so good, it's addictive.

Executive Producers: Kevin Evans and Kevin Fleming
Produced by Brandon Hill for Grand Jury Productions
Management: Theresa Price for Platinum Plus Entertainment Group



<http://www.peeps.com>



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URBAN PLAYLISTS

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

THE BEAT MARKET #2
KKBT/Los Angeles
 (213) 634-1800
 Austin/Snyder

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
52	48	52	52	52	TONY TONI TONE/Let's Get Down
46	44	50	50	50	AALIYAH/One In A Million
34	42	44	46	46	SHAQUILLE O'NEAL/Strait Playin'
54	50	46	46	46	ERIKAH BADU/On & On
50	47	40	44	44	FOXY BROWN/Get Me Home
38	38	42	42	42	MACQ 10 & DDOG POUND/Notin' But...
44	45	48	48	48	ISLEY BROTHERS/Tears
36	35	32	35	35	MAKAVELI/Just A Minute
27	26	27	29	29	MC LYTE/Cold Rock A Party
13	20	22	22	22	ALLURE F/NAS/Head Over Heels
28	28	29	25	25	MONICA/For You I Will
26	24	24	24	24	ICE CUBE/The World Is Mine
28	30	25	23	23	WESTSIDE CONNECTION/Gangstas Make...
24	22	23	23	23	PUFF DADDY/Can't Nobody Hold...
-	-	-	-	-	WARREN G/J Shot The Sheriff
8	16	16	16	16	GINUWINE/Tell Me Do U Wanna
11	12	14	14	14	BLACKSTREET/Don't Leave Me
5	8	12	13	13	112/Cupid
12	14	15	15	15	MINT CONDITION/You Don't Have To...
13	14	13	13	13	AZ YET/Hard To Say I'm...
-	-	-	-	-	SWV/Can We
6	6	11	10	10	ZHANE/Request Line
-	-	-	-	-	MONTELL JORDAN/What's On Tonight
-	-	-	-	-	702/Get It Together
-	-	-	-	-	TRACEY LEE/The Theme
16	10	10	7	7	YVETTE MICHELLE/I'm Not Feeling You
14	15	9	6	6	RICHIE RICH/Do G's Get To Go...
-	-	-	-	-	NOTORIOUS B.I.G./Hypnotize

105 MARKET #3
WEJM/Chicago
 (312) 360-9000
 Alan

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
28	32	49	50	50	TELA/Sho 'Nuff
-	-	-	-	-	NOTORIOUS B.I.G./Hypnotize
35	34	44	45	45	PUFF DADDY/Can't Nobody Hold...
47	49	44	42	42	702/Get It Together
-	-	-	-	-	SCARFACE/Game Over
-	-	-	-	-	SWV/Can We
28	26	25	27	27	BLACKSTREET/Don't Leave Me
31	29	34	35	35	BRAT F/T-BOZ/Ghetto Love
-	-	-	-	-	WESTSIDE CONNECTION/Gangstas Make...
23	17	32	34	34	GINUWINE/Tell Me Do U Wanna
27	29	32	34	34	"AFKAP"/Somebody's Somebody
26	26	28	31	31	RAY J/Let It Go
27	28	27	31	31	ZHANE/Request Line
23	24	27	30	30	YVETTE MICHELLE/I'm Not Feeling You
-	-	-	-	-	SNOOP DOGGY DOGG/Vapors
30	27	27	28	28	GHOST FACE KILLER/All I Got Is You
-	-	-	-	-	JOHNNY GILL/Love In An Elevator
17	20	27	27	27	FOXY BROWN/II Be
28	26	24	24	24	KEITH SWEAT/Just A Touch
-	-	-	-	-	MINT CONDITION/You Don't Have To...
19	24	18	21	21	112/Cupid
20	17	18	20	20	HEAVY D/Big Daddy
-	-	-	-	-	LIL' KIM/Crush On U
-	-	-	-	-	WARREN G/J Shot The Sheriff
45	46	44	40	40	MONICA/For You I Will
15	15	11	12	12	TASHA HOLIDAY/Just The Way You...
11	15	10	10	10	REDMAN/Whatever Man
-	-	-	-	-	ROME/1 Belong To You...
-	-	-	-	-	RAHSAAN PATTERSON/Stop By
19	18	15	5	5	OUTKAST/Jazzy Belle

WGCI MARKET #3
WGCI/Chicago
 (312) 427-4800
 Smith/Cologne

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
44	43	49	42	42	AALIYAH/One In A Million
46	42	44	39	39	ERIKAH BADU/On & On
37	37	37	38	38	TONI BRAXTON/Love Me Some Him
38	38	37	36	36	DRU HILL/In My Bed
29	34	36	35	35	702/Get It Together
-	-	-	-	-	SWV/Can We
-	-	-	-	-	BLACKSTREET/The Lord Is Real
27	34	40	32	32	HEAVY D/Big Daddy
-	-	-	-	-	NOTORIOUS B.I.G./Hypnotize
35	34	33	30	30	MONICA/For You I Will
32	34	30	29	29	TONY TONI TONE/Let's Get Down
32	34	30	29	29	YVETTE MICHELLE/I'm Not Feeling You
10	11	21	28	28	"AFKAP"/Somebody's Somebody
20	27	24	27	27	ROME/1 Belong To You...
21	24	19	26	26	LUTHER VANDROSS/Can Make It Better
30	28	26	26	26	DAVID JOSIAS/In My Life
-	-	-	-	-	ISLEY BROTHERS/Mission To Please
3	37	29	25	25	MINT CONDITION/You Don't Have To...
9	18	15	24	24	BLACKSTREET/Don't Leave Me
14	21	30	23	23	KENNY LATTIMORE/For You
21	24	21	23	23	MONTELL JORDAN/What's On Tonight
27	34	22	22	22	R. KELLY/ Believe I Can Fly
24	22	24	22	22	ZHANE/Request Line
28	22	23	21	21	LATANYA/You Play Your...
19	23	17	20	20	BLACKSTREET/Never Gonna Let...
-	-	-	-	-	ERIKAH BADU/Next Lifetime
33	37	25	20	20	EN VOUGUE/Don't Let Go (Love)
20	24	21	19	19	MAXWELL/Ascension (Don't...)
6	5	9	19	19	GINUWINE/Pony
20	22	16	16	16	JOHNNY GILL/Love In An Elevator

POWER 99 MARKET #5
WUSL/Philadelphia
 (215) 483-8900
 Young/Cooper

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
51	49	54	52	52	112/Cupid
17	19	27	48	48	LIL' KIM/Crush On U
45	47	51	45	45	DRU HILL/In My Bed
37	41	46	44	44	PUFF DADDY/Can't Nobody Hold...
10	33	34	36	36	SWV/Can We
-	-	-	-	-	BLACKSTREET/Don't Leave Me
-	-	-	-	-	NOTORIOUS B.I.G./Hypnotize
46	43	42	36	36	TONI BRAXTON/Love Me Some Him
44	46	46	36	36	AALIYAH/One In A Million
13	36	41	36	36	YVETTE MICHELLE/I'm Not Feeling You
14	14	30	34	34	"AFKAP"/Somebody's Somebody
-	-	-	-	-	RAY J/Let It Go
22	7	10	28	28	TASHA HOLIDAY/Just The Way You...
7	7	19	28	28	ALFONZO HUNTER/Weekend Thang
31	34	26	26	26	702/Get It Together
34	37	25	25	25	ERIKAH BADU/On & On
-	-	-	-	-	KENNY LATTIMORE/For You
17	22	19	21	21	MAKAVELI/Hail Mary
5	6	14	21	21	GINUWINE/Tell Me Do U Wanna
14	25	18	21	21	MINT CONDITION/You Don't Have To...
7	5	5	20	20	NEW EDITION/Still In Love...
22	26	21	19	19	EN VOUGUE/Don't Let Go (Love)
39	35	34	18	18	LIL' KIM/No Time
48	43	42	17	17	MONICA/For You I Will
5	10	11	16	16	GHOST FACE KILLER/All I Got Is You
8	6	11	14	14	ABYFACE/Every Time I...
5	10	6	14	14	HEAVY D/Big Daddy
25	16	8	14	14	ZHANE/Request Line
12	10	16	13	13	GINUWINE/Pony
7	8	11	11	11	MC LYTE/Cold Rock A Party

WCHB MARKET #6
WCHB/Detroit
 (313) 871-0590
 Arnold/Preston

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
-	-	-	-	-	DRU HILL/In My Bed
-	-	-	-	-	MARK MORRISON/Return Of The Mack
-	-	-	-	-	SWV/Can We
-	-	-	-	-	ANN NEESBY/It Be Your...
-	-	-	-	-	MONICA/For You I Will
-	-	-	-	-	SHAQUILLE O'NEAL/Strait Playin'
-	-	-	-	-	BLACKSTREET/Don't Leave Me
-	-	-	-	-	NOTORIOUS B.I.G./Hypnotize
-	-	-	-	-	TONI BRAXTON/Love Me Some Him
-	-	-	-	-	AALIYAH/One In A Million
-	-	-	-	-	YVETTE MICHELLE/I'm Not Feeling You
-	-	-	-	-	702/Get It Together
-	-	-	-	-	CRUCIAL CONFLICT/Ride The Rodeo
-	-	-	-	-	"AFKAP"/Somebody's Somebody
-	-	-	-	-	ERIKAH BADU/Four Leaf Clover
-	-	-	-	-	JOE/Don't Wanna Be A...
-	-	-	-	-	MAKAVELI/Hail Mary
-	-	-	-	-	CAMP LO/Luchini
-	-	-	-	-	IMMATURE/Watch Me Do My Thing
-	-	-	-	-	ERIKAH BADU/On & On
-	-	-	-	-	BLACKSTREET/Don't Leave Me
-	-	-	-	-	RAHSAAN PATTERSON/Don't Wanna Lose It
-	-	-	-	-	ALFONZO HUNTER/Weekend Thang
-	-	-	-	-	ME'SHELL NDEGEOCELLE/Ecclesiastes...
-	-	-	-	-	PUFF JOHNSON/All Over Your Face
-	-	-	-	-	112/Cupid
-	-	-	-	-	ALLURE F/NAS/Head Over Heels
-	-	-	-	-	MONTELL JORDAN/What's On Tonight
-	-	-	-	-	ADRIANA EVANS/Reality
-	-	-	-	-	AFTER 7/Sara Smile
-	-	-	-	-	FAITH EVANS/Just Can't
-	-	-	-	-	E-40/Things'll Never...

WJLB MARKET #6
WJLB/Detroit
 (313) 965-2000
 Saunders/Darcell

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
45	44	39	42	42	BLACKSTREET/Don't Leave Me
40	46	43	41	41	MINT CONDITION/What Kind Of Man...
48	52	48	40	40	ERIKAH BADU/On & On
36	41	39	39	39	MONICA/For You I Will
41	49	41	38	38	TONY TONI TONE/Let's Get Down
37	44	35	37	37	AALIYAH/One In A Million
31	35	34	37	37	DRU HILL/In My Bed
19	46	40	35	35	ANN NEESBY/It Be Still Wearing...
14	39	34	34	34	MAKAVELI/Hail Mary
39	35	28	29	29	MAXWELL/Ascension (Don't...)
22	23	25	29	29	MONTELL JORDAN/What's On Tonight
39	37	34	28	28	NEW EDITION/Still In Love...
20	16	24	25	25	KEITH SWEAT/Nobody
42	40	27	25	25	D'ANGELO/Me And Those...
-	-	-	-	-	702/Get It Together
5	11	24	24	24	SWV/Can We
-	-	-	-	-	JOE/Don't Wanna Be A...
5	12	21	23	23	JOHNNY GILL/Love In An Elevator
19	27	22	22	22	GINUWINE/Tell Me Do U Wanna
28	23	24	22	22	GINUWINE/Pony
22	34	24	22	22	R. KELLY/ Believe I Can Fly
21	22	21	22	22	ZHANE/Request Line
22	22	19	19	19	AFTER 7/Sara Smile
10	30	29	18	18	BRIAN MCKNIGHT/Still In Love
12	15	12	17	17	FOXY BROWN/Get Me Home
14	18	17	17	17	CASE F/FOXY BROWN/Touch Me Tease Me
5	9	18	16	16	YVETTE MICHELLE/I'm Not Feeling You
13	13	16	16	16	MAKAVELI/Toss It Up
19	16	16	16	16	NEW EDITION/Hi Me Off
17	17	16	16	16	BLACKSTREET/No Diggity

K104 MARKET #7
KKDA/Dallas
 (214) 263-9911
 Cheatham

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
25	42	64	65	65	GINUWINE/Tell Me Do U Wanna
57	58	58	64	64	DRU HILL/In My Bed
54	50	53	63	63	702/Get It Together
58	58	60	60	60	BLACKSTREET/Don't Leave Me
55	56	58	60	60	MONICA/For You I Will
-	-	-	-	-	SWV/Can We
14	28	55	58	58	MINT CONDITION/You Don't Have To...
35	56	56	56	56	NEW EDITION/You Don't Have To...
55	58	56	54	54	AALIYAH/One In A Million
54	41	48	53	53	MAKAVELI/Hail Mary
20	17	42	44	44	HEAVY D/Big Daddy
37	33	33	42	42	PUFF DADDY/Can't Nobody Hold...
10	18	40	40	40	"AFKAP"/Somebody's Somebody
53	39	40	40	40	BRAT F/T-BOZ/Ghetto Love
18	25	24	30	30	TELA/Sho 'Nuff
-	-	-	-	-	NOTORIOUS B.I.G./Hypnotize
5	5	19	29	29	OUTKAST/Jazzy Belle
-	-	-	-	-	FOXY BROWN/II Be
-	-	-	-	-	ZHANE/Request Line
10	21	28	25	25	YVETTE MICHELLE/I'm Not Feeling You
14	12	14	24	24	ICE CUBE/The World Is Mine
38	26	21	23	23	MINT CONDITION/What Kind Of Man...
35	21	21	21	21	KEITH SWEAT/Just A Touch
50	50	50	50	50	ERIKAH BADU/On & On
40	50	50	50	50	ABYFACE/Every Time I...
7	12	15	17	17	TRACEY LEE/The Theme
-	-	-	-	-	LIL' KIM/Crush On U
5	5	14	14	14	RAHSAAN PATTERSON/Stop By
-	-	-	-	-	SNOOP DOGGY DOGG/Vapors
-	-	-	-	-	CAMP LO/Luchini
-	-	-	-	-	13

93.9 MARKET #8
WKYS/Washington
 (202) 686-9300
 Williams/Fox

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
52	50	40	47	47	DRU HILL/In My Bed
52	47	39	45	45	AALIYAH/One In A Million
32	31	27	41	41	702/Get It Together
37	47	38	40	40	ERIKAH BADU/On & On
5	10	40	40	40	"AFKAP"/Somebody's Somebody
52	48	41	39	39	MONICA/For You I Will
44	46	41	38	38	ABYFACE/Every Time I...
30</					

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

WJZA MARKET #32
WJZAC/Columbus, OH
 (614) 238-0887
 Davis/Terry

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
47	45	45	46	DRU HILL/In My Bed	
12	30	30	45	"AFKAP"/Somebody's Somebody	
40	33	45	AALIYAH/One In A Million		
45	48	45	MONICA/For You I Will		
31	39	43	PUFF DADDY/Can't Nobody Hold...		
28	41	42	HEAVY D/Dig Daddy		
46	47	42	BLACKSTREET/Don't Leave Me		
15	31	32	702/Get It Together		
30	32	31	KENNY LATTIMORE/For You		
12	15	15	MONTELL JORDAN/What's On Tonight		
39	30	30	MARK MORRISON/Return Of The Mack		
47	40	40	ERIKAH BAOU/On & On		
12	30	30	SWW/Can We		
12	27	29	FREAK NASTY/Da Dip		
12	5	28	GIJUNWINE/Sumthin' Sumthin'		
10	10	28	LIL' KIM/Crush On U		
29	27	28	ZHANE/Request Line		
12	25	27	VYETTE MICHELLE/I'm Not Feeling You		
11	9	22	ROME/1 Belong To You...		
21	18	22	EN VOGUE/Don't Let Go (Love)		
20	17	21	BABYFACE/Every Time I...		
5	5	20	GINUWINE/Tell Me Do U Wanna		
30	15	20	BABYFACE/Every Time I...		
12	15	19	GINA THOMPSON/You Bring...		
19	16	19	MC LYTE/Cold Rock A Party		
19	17	19	SALT-N-PEPA/Champagne		
19	19	19	FOXY BROWN/Get Me Home		
19	18	19	112/Cupid		
18	18	19	TONY TONI TONE/Let's Get Down		
14	-	-	19 KEITH SWEAT/Nobody		

103 JAMZ MARKET #33
WOWI/Norfolk
 (804) 466-0009
 Mauzone

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
32	33	31	31	DRU HILL/In My Bed	
26	30	31	"AFKAP"/Somebody's Somebody		
21	22	29	MARK MORRISON/Return Of The Mack		
27	28	29	MONTELL JORDAN/What's On Tonight		
27	28	28	DONELL JONES/You Should Know		
28	28	25	MONICA/For You I Will		
28	27	27	PUFF DADDY/Can't Nobody Hold...		
6	17	30	702/Get It Together		
20	21	26	VYETTE MICHELLE/I'm Not Feeling You		
18	18	25	CRYSTAL WATERS/Say...If You Feel...		
27	25	25	CAMP L.O.U.Chini		
21	18	21	FOXY BROWN/It Be		
12	15	20	ALLURE F/NAS/Head Over Heels		
15	17	24	BLACKSTREET/Don't Leave Me		
17	18	23	GIJUNWINE/Tell Me Do U Wanna		
22	22	23	HEAVY D/Dig Daddy		
19	20	20	ZHANE/Request Line		
21	22	22	TONY TONI TONE/Let's Get Down		
19	19	21	112/Cupid		
12	15	21	FREAK NASTY/Da Dip		
-	-	-	10 NOTORIOUS B.I.G./Hypnotize		
-	-	-	19 LIL' KIM/Crush On U		
21	23	23	QUADEER/ Believe In You		
15	20	23	SWW/Can We		
17	18	17	KEITH SWEAT/Just A Touch		
10	10	12	JOHNNY GILL/Love In An Elevator		
22	23	17	LEVERT/True Dat		
17	17	17	RAY J/Let It Go		
17	17	17	TASHA HOLIDAY/Just The Way You...		
17	18	17	RAHSAAN PATTERSON/Stop By		

105.1 FM WBS MARKET #1
WBL/ New York
 (212) 592-0554
 Campbell

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
17	18	17	22	R. KELLY/ Believe I Can Fly	
8	9	20	"AFKAP"/Somebody's Somebody		
21	19	19	EN VOGUE/Don't Let Go (Love)		
21	20	16	BABYFACE/Every Time I...		
10	11	21	ZHANE/Request Line		
19	22	20	ERIKAH BAOU/On & On		
5	6	17	BLACKSTREET/Don't Leave Me		
17	17	16	TONY BRAXTON/Un-break My Heart		
7	7	12	MONICA/For You I Will		
10	9	16	SWEETBACK/You Will Rise		
7	7	12	TONY BRAXTON/ Don't Want To		
9	8	12	ANN NESBY/This Weekend		
5	5	11	702/Get It Together		
7	7	10	AFER 7/Sara Smile		
5	5	10	KENNY LATTIMORE/For You		
-	-	-	8 ALLURE F/NAS/Head Over Heels		
6	7	11	WHITNEY HOUSTON/Step By Step		
-	-	-	9 DRU HILL/In My Bed		
-	-	-	8 RAHSAAN PATTERSON/Stop By		
-	-	-	8 AZ YET/Hard To Say I'm...		
18	18	5	WHITNEY HOUSTON/ Believe In You		
-	-	-	5 LATANYA/ You Play Your...		
-	-	-	6 CHRISTIAN/Full Of Smoke		
5	7	5	CHARISSE ARRINGTON/Ain't No Way		
5	5	5	MINT CONDITION/You Don't Have To...		
5	5	5	ME'SHELL NDEGOCHELLO/Stay		
5	5	5	INCOGNITO/A Shade Of Blue		
5	5	5	ROMEO/1 Belong To You...		
-	-	-	LUTHER VANDROSS/ Love Don't Love...		
-	-	-	TONY TONI TONE/Thinking Of You		

RHYTHM 102.3 KJLH MARKET #2
KJLH/Los Angeles
 (310) 330-5550
 Winston

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
37	37	38	37	MONICA/For You I Will	
37	37	34	37	BABYFACE/Every Time I...	
36	38	32	37	AALIYAH/One In A Million	
33	33	36	35	DRU HILL/In My Bed	
30	25	30	30	ISLEY BROTHERS/Tears	
18	18	24	28	KENNY LATTIMORE/For You	
-	-	-	-	13 SWW/Can We	
5	8	14	19	WHITNEY HOUSTON/ Believe In You...	
14	18	18	19	AFTER 7/Sara Smile	
11	32	17	LUTHER VANDROSS/ Can Make It Better		
37	21	16	EN VOGUE/Don't Let Go (Love)		
-	-	-	-	16 MCKNIGHT & KING/When We Were Kings	
17	23	25	25	ERIKAH BAOU/On & On	
10	10	15	15	AZ YET/Hard To Say I'm...	
10	10	5	11	"AFKAP"/Somebody's Somebody	
-	-	-	-	5 TONY BRAXTON/ Don't Want To	
-	-	-	-	11 BLACKSTREET/Don't Leave Me	
19	16	10	10	SWEETBACK/You Will Rise	
7	7	10	10	ZHANE/Request Line	
5	7	10	10	702/Get It Together	
8	8	8	8	RAHSAAN PATTERSON/Stop By	
-	-	-	-	5 R. KELLY/ Believe I Can Fly	
-	-	-	-	6 ANN NESBY/This Weekend	
5	11	5	5	JOHNNY GILL/ Love In An Elevator	
6	6	5	5	MINT CONDITION/You Don't Have To...	
5	5	5	5	ALFONZO HUNTER/Weekend Thing	
5	5	5	5	ERIC BENET/Femininity	
-	-	-	-	TONY TONI TONE/Thinking Of You	

V100 MARKET #3
WVAZ/Chicago
 (312) 350-9000
 Myrick/Muhammad

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
37	37	36	35	ERIKAH BAOU/On & On	
25	29	34	34	LUTHER VANDROSS/Your Secret Love	
36	36	34	33	ISLEY BROTHERS/Tears	
26	31	31	31	WHITNEY HOUSTON/ Believe In You...	
24	24	29	29	LATANYA/ You Play Your...	
32	32	30	28	JOHNNY GILL/Let's Get The Mood...	
23	27	26	26	SWEETBACK/You Will Rise	
22	22	24	22	EN VOGUE/Don't Let Go (Love)	
18	18	20	21	AZ YET/Hard To Say I'm...	
34	34	23	21	LUTHER VANDROSS/ Can Make It Better	
-	-	-	-	14 GEORGE BENSON/The Thinker	
26	26	25	19	ANN NESBY/This Weekend	
17	17	13	15	"AFKAP"/Somebody's Somebody	
-	-	-	-	12 TONY TONI TONE/Thinking Of You	
6	15	11	11	BABYFACE/Every Time I...	
9	9	11	11	DRU HILL/In My Bed	
-	-	-	-	8 TEDDY PENDERGRASS/Don't Keep...	
7	7	10	8	AFTER 7/Sara Smile	
8	8	9	7	CURTIS MAYFIELD/No One Knows...	
8	8	9	6	KENNY LATTIMORE/For You	
-	-	-	-	5 ELEMENTS OF LIFE/Sweet Love	
5	5	5	5	TEVIN CAMPBELL/Could You Learn...	
5	5	5	5	TONY BRAXTON/ Don't Want To	
5	5	5	5	JOHNNY GILL/ Love In An Elevator	
5	5	5	5	RAHSAAN PATTERSON/Stop By	
5	5	5	5	ALFONZO HUNTER/Weekend Thing	
5	5	5	5	RAY J/Let It Go	
5	5	5	5	ME'SHELL NDEGOCHELLO/Stay	
5	5	5	5	PEGGY SCOTT-ADAMS/Bill	
5	5	5	5	ALFONZO BLACKWELL/Down Low (Nobody...)	

96.1 FM MARKET #34
KSJJ/San Antonio
 (210) 271-9600
 Andrews/Ollervidez

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
19	19	22	23	"AFKAP"/Somebody's Somebody	
5	7	12	22	RAY J/Let It Go	
18	15	19	20	MONICA/For You I Will	
16	18	19	20	702/Get It Together	
14	14	21	21	GINA THOMPSON/You Bring...	
-	-	-	-	14 BLACKSTREET/Don't Leave Me	
-	-	-	-	18 ANN NESBY/This Weekend	
-	-	-	-	19 LUTHER VANDROSS/ Can Make It Better	
-	-	-	-	16 112/Cupid	
-	-	-	-	18 ZHANE/Request Line	
-	-	-	-	20 BABYFACE/Every Time I...	
-	-	-	-	18 KEITH SWEAT/Just A Touch	
-	-	-	-	14 AFTER 7/Sara Smile	
6	6	10	16	KENNY LATTIMORE/For You	
5	9	15	16	RAHSAAN PATTERSON/Stop By	
15	15	14	15	TONY BRAXTON/ Don't Want To	
17	15	16	15	MONTELL JORDAN/What's On Tonight	
-	-	-	-	8 JHONY GILL/ Love In An Elevator	
5	15	15	15	MINT CONDITION/You Don't Have To...	
-	-	-	-	6 SWW/Can We	
6	7	12	12	VYETTE MICHELLE/I'm Not Feeling You	
5	7	12	12	TRUTH/Everyday	
5	11	12	12	TRE/Take Your Time	
6	7	10	10	ROME/1 Belong To You...	
5	5	10	10	ICE CUBE/The World Is Mine	
-	-	-	-	6 BILLY LAWRENCE/Come On	
5	5	7	7	DONELL JONES/You Should Know	
-	-	-	-	7 IMPROMPTU/Sweet Thing	
-	-	-	-	7 TEVIN CAMPBELL/Could You Learn...	
-	-	-	-	5 CHARISSE ARRINGTON/Ain't No Way	
5	6	7	7	ALFONZO HUNTER/Weekend Thing	

WTLC/Indianapolis MARKET #36
 (317) 923-1456
 Buchanan

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
28	28	35	44	"AFKAP"/Somebody's Somebody	
30	40	41	41	MONICA/For You I Will	
30	33	37	38	BABYFACE/Every Time I...	
15	23	35	35	702/Get It Together	
28	27	34	34	PUFF DADDY/Can't Nobody Hold...	
19	24	31	34	MONTELL JORDAN/What's On Tonight	
28	28	31	32	AZ YET/Hard To Say I'm...	
28	28	32	32	TONY TONI TONE/Let's Get Down	
25	28	29	31	KEITH SWEAT/Just A Touch	
15	21	26	31	TASHA HOLIDAY/Just The Way You...	
17	23	31	31	MINT CONDITION/You Don't Have To...	
31	26	30	31	CHAKA KHAN/ Never Miss The Water	
15	10	18	30	RAY J/Let It Go	
20	28	30	30	RAHSAAN PATTERSON/Stop By	
39	39	38	38	MAXWELL/Sumthin' Sumthin'	
31	31	38	38	IMMATURE/Watch Me Do My Thing	
13	24	27	27	BLACKSTREET/Don't Leave Me	
35	30	30	26	NEW EDITION/You Don't Have To...	
14	19	22	25	ZHANE/Request Line	
16	18	22	25	ANN NESBY/This Weekend	
20	23	25	25	BRAXTON/Only Love	
12	21	24	24	TRUTH/Everyday	
25	26	28	24	EN VOGUE/Don't Let Go (Love)	
9	12	24	24	KIRK FRANKLIN/Whatcha Lookin' 4	
1	16	23	23	112/Cupid	
14	14	22	23	MARK MORRISON/Return Of The Mack	
42	42	29	22	ERIKAH BAOU/On & On	
-	-	-	-	13 SWW/Can We	
-	-	-	-	17 KENNY LATTIMORE/For You	
9	19	19	20	MAKAVELI/Hail Mary	

WDAS 105.3 FM 460 AM MARKET #5
WOAS/Philadelphia
 (610) 617-8500
 Tamburro/Davis

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
26	26	29	27	MINT CONDITION/What Kind Of Man...	
19	26	27	26	ISLEY BROTHERS/Tears	
14	19	26	26	BRANDY, TAMIA.../Missing You	
27	25	21	25	TONY BRAXTON/Un-break My Heart	
18	19	27	24	LUTHER VANDROSS/Your Secret Love	
24	17	17	17	R. KELLY/ Believe I Can Fly	
18	22	17	17	JESSE POWELL/Gloria	
11	19	16	16	MONICA/For You I Will	
10	10	16	16	DRU HILL/In My Bed	
6	6	10	15	"AFKAP"/Somebody's Somebody	
10	10	14	14	BABYFACE/Every Time I...	
16	16	13	13	EN VOGUE/Don't Let Go (Love)	
5	5	10	12	KENNY LATTIMORE/For You	
16	11	10	10	ERIKAH BAOU/On & On	
10	10	10	10	702/Get It Together	
10	10	10	10	PAUL HARDCASTLE/Got To Be Love	
5	7	10	10	MINT CONDITION/You Don't Have To...	
5	7	9	9	AFTER 7/Sara Smile	
5	5	7	7	ALFONZO HUNTER/Weekend Thing	
5	5	5	5	CURTIS MAYFIELD/No One Knows...	
6	6	6	6	RAHSAAN PATTERSON/Stop By	
5	5	5	5	AZ YET/Hard To Say I'm...	
-	-	-	-	5 MCKNIGHT & KING/When We Were Kings	
5	5	5	5	KEITH SWEAT/Just A Touch	
5	5	5	5	TONY BRAXTON/ Don't Want To	
5	5	5	5	ANN NESBY/This Weekend	
5	5	5	5	GINA THOMPSON/You Bring...	
5	5	5	5	ROME/1 Belong To You...	
5	5	5	5	CHARISSE ARRINGTON/Ain't No Way	
-	-	-	-	5 TEVIN CAMPBELL/Could You Learn...	

V100 R. B. White and Others MARKET #7
KRBV/Dallas
 (214) 630-3011
 Bacote/Solis

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
27	29	31	31	MINT CONDITION/What Kind Of Man...	
32	28	29	31	WHITNEY HOUSTON/ Believe In You...	
20	21	22	25	DRU HILL/In My Bed	
26	25	25	25	ISLEY BROTHERS/Tears	
12	27	24	24	LUTHER VANDROSS/ Can Make It Better	
21	14	14	14	LUTHER VANDROSS/Your Secret Love	
5	21	25	23	MONICA/For You I Will	
25	21	27	23	BRANDY, TAMIA.../Missing You	
24	27	20	23	BLACKSTREET/ Never Gonna Let...	
-	-	-	-	21 KIRK FRANKLIN/Melodies From Heaven	
27	18	19	19	EN VOGUE/Don't Let Go (Love)	
13	15	10	18	R. KELLY/ Believe I Can Fly	
14	14	13	16	MAXWELL/Ascension (Don't...)	
14	14	13			

REPORTERS

Stations and their adds listed alphabetically by market

URBAN

<p>KBCE/Alexandria, LA PD/MD: Donnie Taylor</p> <p>QUAD CITY DJ'S "Do" JAMES BROWN "Funk" LUTHER VANDROSS "Love" ERIC BENET "Femininity" TONY TONI TONE "Thinking" SNOOP DOGGY DOGG "Vapors"</p>	<p>WWVZ/Charleston, SC PD: George Hamilton Cook</p> <p>24 DIONNE FARRIS "Hopeless" 5 TONY TONI TONE "Thinking" 5 LUTHER VANDROSS "Love" 5 HANDS-ON "Open" 5 ERIC BENET "Femininity" 5 SHAQUILLE O'NEAL "Strait" 5 E.U. "Hold" 5 SPEARHEAD "Sing"</p>	<p>WROU/Dayton, OH PD/MD: Marco Simmons</p> <p>TONY TONI TONE "Thinking" SCARFACE "Game" LIL KIM "Crush" BILLY LAWRENCE "Come" ROME "Belong"</p>	<p>WJFX/Ft. Wayne, IN PD: B.J. Steele MD: Geno Burgess</p> <p>25 LUTHER VANDROSS "Love" 24 TONY TONI TONE "Thinking" 6 DIONNE FARRIS "Hopeless" 6 GABLZ "Shookie" 6 ERIC BENET "Femininity" 6 EUNIQUE "Like" 6 QUAD CITY DJ'S "Do" 6 TRACEY LEE "Theme" 6 DALIA "Family"</p>	<p>WKGN/Knoxville, TN PD/MD: Wayne Swann</p> <p>5 LUTHER VANDROSS "Love" 5 TONY TONI TONE "Thinking" 5 QUAD CITY DJ'S "Do" 5 ERIC BENET "Femininity" 5 HANDS-ON "Open" 5 JANA "What"</p>	<p>WLJM/Lima, OH MD: Desari Downs APD: Kiva Williams</p> <p>15 KEITH SWEAT "Touch" DU KOO "Clear" PASSION "Gigolo's" QUAD CITY DJ'S "Do" AZ YET "Sorry" SCARFACE "Game" LUTHER VANDROSS "Love" ME SHELL NDEGECCO "Stay" GABLZ "Shookie" ERIC BENET "Femininity" HEAVY D "Daddy" MARK MORRISON "Return" PUFF DADDY "Nobody" TONY TONI TONE "Thinking" ERYKAH BADU "Clove"</p>	<p>WBLX/Mobile, AL PD: Niccy Davis APD: Jimmy Mack</p> <p>No Adds</p>	<p>WAMO/Pittsburgh, PA PD: Ron Adams MD: Kris Kelley</p> <p>5 FRANKIE CUTLASS "Cypher" 5 TEJA "Sho" 5 FOXY BROWN "Tii" 5 LUTHER VANDROSS "Love" 5 TONY TONI TONE "Thinking" 5 ERIC BENET "Femininity"</p>	<p>KOKS/Shreveport, LA PD: Sharon Flourmy MD: Gentleman George</p> <p>10 TONY TONI TONE "Thinking" 10 LUTHER VANDROSS "Love" 10 ERIC BENET "Femininity" 9 QUAD CITY DJ'S "Do" 9 SPEARHEAD "Sing" 9 HANDS-ON "Open"</p>
<p>WHTA/Atlanta, GA PD: Steve Hegwood MD: Chaka Zulu</p> <p>30 MASTER P "Break" 13 TOO SHORT & LIL KIM "Call" 5 QUAD CITY DJ'S "Do" 5 MYSTIKAL "Talker"</p>	<p>WPEG/Charlotte, NC PD: Andre Carson MD: Nate Quick</p> <p>No Adds</p>	<p>WCHB/Detroit, MI APD/MD: Vickie Preston</p> <p>30 ERYKAH BADU "Clove" 29 JOE "Player" 7 NAS "Street" 7 TRACEY LEE "Theme" 7 ERIC BENET "Femininity" 7 FOX BROWN "Tii" 6 SOUL ASSASSINS "Puppet" 6 ROMIE "Belong" 5 3 X CRAZY "Keep" 5 BRAT FT-BOZ "Ghetto" 5 KENNY LATTIMORE "For" 5 HANDS-ON "Open"</p>	<p>WTMG/Gainesville, FL PD/MD: Don Cody</p> <p>LUTHER VANDROSS "Love" TONY TONI TONE "Thinking" QUAD CITY DJ'S "Do" HANDS-ON "Open" JAMES BROWN "Funk" ERIC BENET "Femininity" SPEARHEAD "Sing"</p>	<p>KNEK/Lafayette, LA PD: Tyrone Davis APD: Demetrius Lloyd</p> <p>10 SPEARHEAD "Sing" 10 TONY TONI TONE "Thinking" 5 HANDS-ON "Open" 5 TONYA "Right" 5 LE JIT "Sexy" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" JAMES BROWN "Funk" DIONNE FARRIS "Hopeless" JOHNNIE TAYLOR "Dollars"</p>	<p>KIPR/Little Rock, AR PD: Joe Booker MD: Terry Terrell</p> <p>TONY TONI TONE "Thinking" WARREN G. "Sheriff" HANDS-ON "Open" LUTHER VANDROSS "Love" ERIC BENET "Femininity" DIONNE FARRIS "Hopeless" SPEARHEAD "Sing" QUAD CITY DJ'S "Do"</p>	<p>KRVV/Monroe, LA PD: Chris Collins MD: Vic Mathis</p> <p>12 TONY TONI TONE "Thinking" 11 LUTHER VANDROSS "Love" 5 ALFONZO HUNTER "Weekend" 5 QUAD CITY DJ'S "Do" 5 SPEARHEAD "Sing" 5 ERIC BENET "Femininity" 5 HANDS-ON "Open"</p>	<p>WCDX/Richmond, VA PD: Aaron Maxwell MD: Eric Lee</p> <p>QUAD CITY DJ'S "Do" DANNY BOY "Over" ERIC BENET "Femininity" LUTHER VANDROSS "Love" TONY TONI TONE "Thinking" DIONNE FARRIS "Hopeless"</p>	<p>KMJJ/Shreveport, LA PD: John Wilson MD: Candy Marshall</p> <p>15 TONY TONI TONE "Thinking" 15 LUTHER VANDROSS "Love" 10 CHRISTOPHER WILLIAMS "Round" 10 SPEARHEAD "Sing" 10 ERIC BENET "Femininity" 10 QUAD CITY DJ'S "Do" 10 EUNIQUE "Like" 10 LE JIT "Sexy" 10 WILLIE HUTCH "Sexual"</p>
<p>WVEE/Atlanta, GA PD: Tony Brown MD: Rajeyah Shabazz</p> <p>8 BLACKSTREET "Leave"</p>	<p>WJTT/Chattanooga, TN PD: Keith Landecker</p> <p>8 LUTHER VANDROSS "Love" 5 TONY TONI TONE "Thinking" 5 LIL KIM "Crush" 5 QUAD CITY DJ'S "Do" 5 SHAQUILLE O'NEAL "Strait"</p>	<p>WJLB/Detroit, MI PD: Michael Saunders MD: Frankie Darcell</p> <p>24 JOE "Player" 5 ANN NESBY "Weekend" 5 SHAQUILLE O'NEAL "Strait"</p>	<p>WJMJ/Greenville, SC PD: Marvin Hankston MD: Kelly Berry</p> <p>8 TONY TONI TONE "Thinking" MINT CONDITION "Hurt" 112 "Cupid" ERIC BENET "Femininity"</p>	<p>KRRQ/Lafayette, LA PD/MD: Troy D.</p> <p>21 YO-YO "Cube" 21 QUAD CITY DJ'S "Do" 19 HANDS-ON "Open" 11 ERIC BENET "Femininity" 10 TONY TONI TONE "Thinking" 10 LUTHER VANDROSS "Love" 10 CHARISSE ARRINGTON "Anti"</p>	<p>KGZB/Louisville, KY VP Programming/PD: Tony Fields MD: Tim Jherard</p> <p>WARREN G. "Sheriff" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" TONY TONI TONE "Thinking"</p>	<p>KYEA/Monroe, LA PD: Rocky Love</p> <p>LUTHER VANDROSS "Love" TONY TONI TONE "Thinking" IMPROMP2 "Sweet" QUAD CITY DJ'S "Do" ERIC BENET "Femininity" SPEARHEAD "Sing" SHAQUILLE O'NEAL "Strait" ELEMENTS OF LIFE "Sweet" JAMES BROWN "Funk" E.U. "Hold"</p>	<p>WPLZ/Richmond, VA PD: Phil Daniels</p> <p>LUTHER VANDROSS "Love" TONY TONI TONE "Thinking" IMPROMP2 "Sweet" QUAD CITY DJ'S "Do" ERIC BENET "Femininity" SPEARHEAD "Sing" SOUL ASSASSINS "Puppet" DANNY BOY "Over" E.U. "Hold"</p>	<p>KMJM/St. Louis, MO MD/MD: Chuck Atkins</p> <p>13 ROMIE "Belong" 12 JOE "Player" 8 BYRON MILLER "Something" 7 TONY TONI TONE "Thinking" 7 TASHA HOLIDAY "Just" ERIC BENET "Femininity" E.U. "Hold"</p>
<p>WFXA/Augusta, GA PD: James Alexander MD: Lance Panton</p> <p>7 TONY TONI TONE "Thinking" LUTHER VANDROSS "Love" RAHSAAN PATTERSON "Stop" ERIC BENET "Femininity" ELEMENTS OF LIFE "Sweet"</p>	<p>WEJM/Chicago, IL PD/MD: Jay Alan</p> <p>10 ROMIE "Belong"</p>	<p>WJVN/Dothan, AL MD: Regina Dawkins AMD: Tony Black</p> <p>17 ALFONZO HUNTER "Weekend" 12 CURTIS MAYFIELD "Knows" TONY TONI TONE "Thinking" LUTHER VANDROSS "Love" ERIC BENET "Femininity" SPEARHEAD "Sing" EUNIQUE "Like" QUAD CITY DJ'S "Do" DIONNE FARRIS "Hopeless"</p>	<p>WJZZ/Jacksonville, FL PD: Roger Moore MD: Steve Carrington</p> <p>50 LUTHER VANDROSS "Love" 50 TONY TONI TONE "Thinking" 25 QUAD CITY DJ'S "Do" 25 ERIC BENET "Femininity" 15 DIONNE FARRIS "Hopeless" 15 DANNY BOY "Over"</p>	<p>KZWA/Lake Charles, LA PD: B.B. Davis MD: James Williams</p> <p>15 TONY TONI TONE "Thinking" 13 WILLIE HUTCH "Sexual" 10 MEN OF STANDARD "Winter" 10 LUTHER VANDROSS "Love" 8 IMPROMP2 "Sweet" 8 LE JIT "Sexy" 5 NOTORIOUS B.I.G. "Hypnotize" 5 WARREN G. "Sheriff" 5 TONYA "Right" 5 SHAQUILLE O'NEAL "Strait" ERIC BENET "Femininity" QUAD CITY DJ'S "Do"</p>	<p>WGBZ/Louisville, KY VP Programming/PD: Tony Fields MD: Tim Jherard</p> <p>WARREN G. "Sheriff" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" TONY TONI TONE "Thinking"</p>	<p>WZHT/Montgomery, AL PD/MD: Michael Long</p> <p>20 MARK MORRISON "Return" 8 LUTHER VANDROSS "Love" QUAD CITY DJ'S "Do"</p>	<p>WTLZ/Saginaw, MI PD: Kermit Crockett MD: Tony Lamptey</p> <p>5 TONY TONI TONE "Thinking" 5 LUTHER VANDROSS "Love" 5 LYDIA "Closer" 5 ERIC BENET "Femininity" 5 SHAQUILLE O'NEAL "Strait" QUAD CITY DJ'S "Do" HANDS-ON "Open"</p>	<p>WJMM/Tulsa, OK MD: Maurice Prince</p> <p>LUTHER VANDROSS "Love" TONY TONI TONE "Thinking" SPEARHEAD "Sing" QUAD CITY DJ'S "Do" ERIC BENET "Femininity"</p>
<p>WXYV/Baltimore, MD PD: Dave Ferguson MD: Lorenzo Thomas</p> <p>5 TASHA HOLIDAY "Just"</p>	<p>WGCI/Chicago, IL PD: Eloy Smith APD/MD: Don E. Cologne</p> <p>20 ERYKAH BADU "Lifetime" 7 TONY TONI TONE "Thinking" 7 BYRON STINGLEY "Get" 5 LIL KIM "Crush" 5 JOHNNY GILL "Take" 5 GHOST FACE KILLER "Got" 5 PEGGY SCOTT-ADAMS "Help"</p>	<p>WJXX/Indianapolis, IN PD/MD: Vyck Buchanan</p> <p>7 JAMES BROWN "Funk" 5 3 X CRAZY "Keep" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" LIL KIM "Crush"</p>	<p>WHNR/Lakeland, FL PD: Kelly Karson</p> <p>10 CON FUNK SHUN "Head" 5 QUAD CITY DJ'S "Do" 5 TONY TONI TONE "Thinking" 5 LUTHER VANDROSS "Love" 5 ALFONZO HUNTER "Weekend" 5 WARREN G. "Sheriff" 5 ICE CUBE "World" 5 WHITNEY HOUSTON "Step" 5 KENNY LATTIMORE "For" 5 ROMIE "Belong" 5 DIONNE FARRIS "Hopeless" 5 SCARFACE "Game" 5 TRU "Feel"</p>	<p>WQWB/Louisville, KY VP Programming/PD: Tony Fields MD: Tim Jherard</p> <p>WARREN G. "Sheriff" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" TONY TONI TONE "Thinking"</p>	<p>WQQK/Nashville, TN PD/MD: Tony Wright</p> <p>LUTHER VANDROSS "Love" TONY TONI TONE "Thinking" TONY TONI TONE "Thinking" SPEARHEAD "Sing" QUAD CITY DJ'S "Do" DIONNE FARRIS "Hopeless" HANDS-ON "Open"</p>	<p>WRKE/Salisbury, MD PD: Tony Quararone MD: Manuel Mena</p> <p>10 TONY TONI TONE "Thinking" 7 SNOOP DOGGY DOGG "Vapors" KENNY LATTIMORE "For" LUTHER VANDROSS "Love" QUAD CITY DJ'S "Do"</p>	<p>WQVE/New Orleans, LA PD/MD: Gerod Stevens</p> <p>23 QUAD CITY DJ'S "Do" 20 RAHSAAN PATTERSON "Stop" 10 WESTSIDE CONNECTION "Gangstas"</p>	<p>WQXX/Wilmington, NC PD/MD: Rod Cruise</p> <p>10 ALLURE/FNAS "Heels" TWICE "Sparkle" CURTIS MAYFIELD "Knows" GINJAWINE "Tii" LUTHER VANDROSS "Love" HANDS-ON "Open"</p>
<p>WEMX/Baton Rouge, LA PD: Al Jai Wallace</p> <p>No Adds</p>	<p>WIZF/Cincinnati, OH VP/Prog: Tony Fields MD: Lauri Jones</p> <p>WARREN G. "Sheriff" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" TONY TONI TONE "Thinking"</p>	<p>WZLX/Fayetteville, NC PD: Bobby Jay MD: D. Cherie</p> <p>5 QUAD CITY DJ'S "Do" 5 HANDS-ON "Open" 5 LUTHER VANDROSS "Love" 5 DIONNE FARRIS "Hopeless" 5 TRU "Feel" 5 TONY TONI TONE "Thinking" ERIC BENET "Femininity"</p>	<p>WZLX/Indianapolis, IN PD/MD: Vyck Buchanan</p> <p>7 JAMES BROWN "Funk" 5 3 X CRAZY "Keep" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" LIL KIM "Crush"</p>	<p>WQWB/Louisville, KY VP Programming/PD: Tony Fields MD: Tim Jherard</p> <p>WARREN G. "Sheriff" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" TONY TONI TONE "Thinking"</p>	<p>WQQK/Nashville, TN PD/MD: Tony Wright</p> <p>LUTHER VANDROSS "Love" TONY TONI TONE "Thinking" TONY TONI TONE "Thinking" SPEARHEAD "Sing" QUAD CITY DJ'S "Do" DIONNE FARRIS "Hopeless" HANDS-ON "Open"</p>	<p>WRKE/Salisbury, MD PD: Tony Quararone MD: Manuel Mena</p> <p>10 TONY TONI TONE "Thinking" 7 SNOOP DOGGY DOGG "Vapors" KENNY LATTIMORE "For" LUTHER VANDROSS "Love" QUAD CITY DJ'S "Do"</p>	<p>WQVE/New Orleans, LA PD/MD: Gerod Stevens</p> <p>23 QUAD CITY DJ'S "Do" 20 RAHSAAN PATTERSON "Stop" 10 WESTSIDE CONNECTION "Gangstas"</p>	<p>WQXX/Wilmington, NC PD/MD: Rod Cruise</p> <p>10 ALLURE/FNAS "Heels" TWICE "Sparkle" CURTIS MAYFIELD "Knows" GINJAWINE "Tii" LUTHER VANDROSS "Love" HANDS-ON "Open"</p>
<p>WJZZ/Biloxi, MS PD/MD: Rob Neal</p> <p>24 TONY TONI TONE "Thinking" 22 LUTHER VANDROSS "Love" 15 ERIC BENET "Femininity" 5 SPEARHEAD "Sing" 5 QUAD CITY DJ'S "Do" 5 HANDS-ON "Open" 5 JANA "What"</p>	<p>WZAK/Cleveland, OH PD: Bobby Rush MD: Langford Stephens</p> <p>10 LUTHER VANDROSS "Love" 10 WARREN G. "Sheriff" 10 TONY TONI TONE "Thinking" 10 IMPROMP2 "Sweet" 10 E.U. "Hold"</p>	<p>WZLX/Fayetteville, NC PD: Bobby Jay MD: D. Cherie</p> <p>5 QUAD CITY DJ'S "Do" 5 HANDS-ON "Open" 5 LUTHER VANDROSS "Love" 5 DIONNE FARRIS "Hopeless" 5 TRU "Feel" 5 TONY TONI TONE "Thinking" ERIC BENET "Femininity"</p>	<p>WZLX/Indianapolis, IN PD/MD: Vyck Buchanan</p> <p>7 JAMES BROWN "Funk" 5 3 X CRAZY "Keep" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" LIL KIM "Crush"</p>	<p>WQWB/Louisville, KY VP Programming/PD: Tony Fields MD: Tim Jherard</p> <p>WARREN G. "Sheriff" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" TONY TONI TONE "Thinking"</p>	<p>WQQK/Nashville, TN PD/MD: Tony Wright</p> <p>LUTHER VANDROSS "Love" TONY TONI TONE "Thinking" TONY TONI TONE "Thinking" SPEARHEAD "Sing" QUAD CITY DJ'S "Do" DIONNE FARRIS "Hopeless" HANDS-ON "Open"</p>	<p>WRKE/Salisbury, MD PD: Tony Quararone MD: Manuel Mena</p> <p>10 TONY TONI TONE "Thinking" 7 SNOOP DOGGY DOGG "Vapors" KENNY LATTIMORE "For" LUTHER VANDROSS "Love" QUAD CITY DJ'S "Do"</p>	<p>WQVE/New Orleans, LA PD/MD: Gerod Stevens</p> <p>23 QUAD CITY DJ'S "Do" 20 RAHSAAN PATTERSON "Stop" 10 WESTSIDE CONNECTION "Gangstas"</p>	<p>WQXX/Wilmington, NC PD/MD: Rod Cruise</p> <p>10 ALLURE/FNAS "Heels" TWICE "Sparkle" CURTIS MAYFIELD "Knows" GINJAWINE "Tii" LUTHER VANDROSS "Love" HANDS-ON "Open"</p>
<p>WENN/Birmingham, AL PD: Dave Donnell MD: Mychal Starr</p> <p>5 LUTHER VANDROSS "Love" 5 QUAD CITY DJ'S "Do" 5 TONY TONI TONE "Thinking" 5 KENNY LATTIMORE "For" 5 ERIC BENET "Femininity"</p>	<p>WFXE/Columbus, GA PD: Philip D. March MD: Art Thomason</p> <p>7 ERIC BENET "Femininity" LUTHER VANDROSS "Love" WARREN G. "Sheriff" TONY TONI TONE "Thinking"</p>	<p>WZLX/Fayetteville, NC PD: Bobby Jay MD: D. Cherie</p> <p>5 QUAD CITY DJ'S "Do" 5 HANDS-ON "Open" 5 LUTHER VANDROSS "Love" 5 DIONNE FARRIS "Hopeless" 5 TRU "Feel" 5 TONY TONI TONE "Thinking" ERIC BENET "Femininity"</p>	<p>WZLX/Indianapolis, IN PD/MD: Vyck Buchanan</p> <p>7 JAMES BROWN "Funk" 5 3 X CRAZY "Keep" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" LIL KIM "Crush"</p>	<p>WQWB/Louisville, KY VP Programming/PD: Tony Fields MD: Tim Jherard</p> <p>WARREN G. "Sheriff" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" TONY TONI TONE "Thinking"</p>	<p>WQQK/Nashville, TN PD/MD: Tony Wright</p> <p>LUTHER VANDROSS "Love" TONY TONI TONE "Thinking" TONY TONI TONE "Thinking" SPEARHEAD "Sing" QUAD CITY DJ'S "Do" DIONNE FARRIS "Hopeless" HANDS-ON "Open"</p>	<p>WRKE/Salisbury, MD PD: Tony Quararone MD: Manuel Mena</p> <p>10 TONY TONI TONE "Thinking" 7 SNOOP DOGGY DOGG "Vapors" KENNY LATTIMORE "For" LUTHER VANDROSS "Love" QUAD CITY DJ'S "Do"</p>	<p>WQVE/New Orleans, LA PD/MD: Gerod Stevens</p> <p>23 QUAD CITY DJ'S "Do" 20 RAHSAAN PATTERSON "Stop" 10 WESTSIDE CONNECTION "Gangstas"</p>	<p>WQXX/Wilmington, NC PD/MD: Rod Cruise</p> <p>10 ALLURE/FNAS "Heels" TWICE "Sparkle" CURTIS MAYFIELD "Knows" GINJAWINE "Tii" LUTHER VANDROSS "Love" HANDS-ON "Open"</p>
<p>WHRK/Memphis, TN PD: Bobby D'Jay MD: Stan Bell</p> <p>11 TONY TONI TONE "Thinking" 11 LUTHER VANDROSS "Love" 5 E.U. "Hold" 5 QUAD CITY DJ'S "Do" 5 ERIC BENET "Femininity" 5 DIONNE FARRIS "Hopeless" 5 WARREN G. "Sheriff" 5 TRUTH "Everyday"</p>	<p>WJZZ/Biloxi, MS PD/MD: Rob Neal</p> <p>24 TONY TONI TONE "Thinking" 22 LUTHER VANDROSS "Love" 15 ERIC BENET "Femininity" 5 SPEARHEAD "Sing" 5 QUAD CITY DJ'S "Do" 5 HANDS-ON "Open" 5 JANA "What"</p>	<p>WZLX/Fayetteville, NC PD: Bobby Jay MD: D. Cherie</p> <p>5 QUAD CITY DJ'S "Do" 5 HANDS-ON "Open" 5 LUTHER VANDROSS "Love" 5 DIONNE FARRIS "Hopeless" 5 TRU "Feel" 5 TONY TONI TONE "Thinking" ERIC BENET "Femininity"</p>	<p>WZLX/Indianapolis, IN PD/MD: Vyck Buchanan</p> <p>7 JAMES BROWN "Funk" 5 3 X CRAZY "Keep" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" LIL KIM "Crush"</p>	<p>WQWB/Louisville, KY VP Programming/PD: Tony Fields MD: Tim Jherard</p> <p>WARREN G. "Sheriff" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" TONY TONI TONE "Thinking"</p>	<p>WQQK/Nashville, TN PD/MD: Tony Wright</p> <p>LUTHER VANDROSS "Love" TONY TONI TONE "Thinking" TONY TONI TONE "Thinking" SPEARHEAD "Sing" QUAD CITY DJ'S "Do" DIONNE FARRIS "Hopeless" HANDS-ON "Open"</p>	<p>WRKE/Salisbury, MD PD: Tony Quararone MD: Manuel Mena</p> <p>10 TONY TONI TONE "Thinking" 7 SNOOP DOGGY DOGG "Vapors" KENNY LATTIMORE "For" LUTHER VANDROSS "Love" QUAD CITY DJ'S "Do"</p>	<p>WQVE/New Orleans, LA PD/MD: Gerod Stevens</p> <p>23 QUAD CITY DJ'S "Do" 20 RAHSAAN PATTERSON "Stop" 10 WESTSIDE CONNECTION "Gangstas"</p>	<p>WQXX/Wilmington, NC PD/MD: Rod Cruise</p> <p>10 ALLURE/FNAS "Heels" TWICE "Sparkle" CURTIS MAYFIELD "Knows" GINJAWINE "Tii" LUTHER VANDROSS "Love" HANDS-ON "Open"</p>
<p>WHLK/Atlanta, GA MD/MD: Kris McClendon APD/MD: Marie Stevens</p> <p>12 ISLEY BROTHERS "Lay" 10 TONI BRAXTON "Him"</p>	<p>WVFA/Charlotte, NC PD: Steve Hegwood MD: Chaka Zulu</p> <p>30 MASTER P "Break" 13 TOO SHORT & LIL KIM "Call" 5 QUAD CITY DJ'S "Do" 5 MYSTIKAL "Talker"</p>	<p>WYNN/Florence, SC PD: Fred Brown Jr. MD: Parish Brown</p> <p>12 TRACEY LEE "Theme" 9 TONY TONI TONE "Thinking" 7 ERIC BENET "Femininity" 6 QUAD CITY DJ'S "Do" 5 LUTHER VANDROSS "Love" 5 HANDS-ON "Open" 5 JAMES BROWN "Funk"</p>	<p>WZLX/Fayetteville, NC PD: Bobby Jay MD: D. Cherie</p> <p>5 QUAD CITY DJ'S "Do" 5 HANDS-ON "Open" 5 LUTHER VANDROSS "Love" 5 DIONNE FARRIS "Hopeless" 5 TRU "Feel" 5 TONY TONI TONE "Thinking" ERIC BENET "Femininity"</p>	<p>WQWB/Louisville, KY VP Programming/PD: Tony Fields MD: Tim Jherard</p> <p>WARREN G. "Sheriff" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" TONY TONI TONE "Thinking"</p>	<p>WQQK/Nashville, TN PD/MD: Tony Wright</p> <p>LUTHER VANDROSS "Love" TONY TONI TONE "Thinking" TONY TONI TONE "Thinking" SPEARHEAD "Sing" QUAD CITY DJ'S "Do" DIONNE FARRIS "Hopeless" HANDS-ON "Open"</p>	<p>WRKE/Salisbury, MD PD: Tony Quararone MD: Manuel Mena</p> <p>10 TONY TONI TONE "Thinking" 7 SNOOP DOGGY DOGG "Vapors" KENNY LATTIMORE "For" LUTHER VANDROSS "Love" QUAD CITY DJ'S "Do"</p>	<p>WQVE/New Orleans, LA PD/MD: Gerod Stevens</p> <p>23 QUAD CITY DJ'S "Do" 20 RAHSAAN PATTERSON "Stop" 10 WESTSIDE CONNECTION "Gangstas"</p>	<p>WQXX/Wilmington, NC PD/MD: Rod Cruise</p> <p>10 ALLURE/FNAS "Heels" TWICE "Sparkle" CURTIS MAYFIELD "Knows" GINJAWINE "Tii" LUTHER VANDROSS "Love" HANDS-ON "Open"</p>
<p>WHRK/Memphis, TN PD: Bobby D'Jay MD: Stan Bell</p> <p>11 TONY TONI TONE "Thinking" 11 LUTHER VANDROSS "Love" 5 E.U. "Hold" 5 QUAD CITY DJ'S "Do" 5 ERIC BENET "Femininity" 5 DIONNE FARRIS "Hopeless" 5 WARREN G. "Sheriff" 5 TRUTH "Everyday"</p>	<p>WJZZ/Biloxi, MS PD/MD: Rob Neal</p> <p>24 TONY TONI TONE "Thinking" 22 LUTHER VANDROSS "Love" 15 ERIC BENET "Femininity" 5 SPEARHEAD "Sing" 5 QUAD CITY DJ'S "Do" 5 HANDS-ON "Open" 5 JANA "What"</p>	<p>WZLX/Fayetteville, NC PD: Bobby Jay MD: D. Cherie</p> <p>5 QUAD CITY DJ'S "Do" 5 HANDS-ON "Open" 5 LUTHER VANDROSS "Love" 5 DIONNE FARRIS "Hopeless" 5 TRU "Feel" 5 TONY TONI TONE "Thinking" ERIC BENET "Femininity"</p>	<p>WZLX/Indianapolis, IN PD/MD: Vyck Buchanan</p> <p>7 JAMES BROWN "Funk" 5 3 X CRAZY "Keep" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" LIL KIM "Crush"</p>	<p>WQWB/Louisville, KY VP Programming/PD: Tony Fields MD: Tim Jherard</p> <p>WARREN G. "Sheriff" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" TONY TONI TONE "Thinking"</p>	<p>WQQK/Nashville, TN PD/MD: Tony Wright</p> <p>LUTHER VANDROSS "Love" TONY TONI TONE "Thinking" TONY TONI TONE "Thinking" SPEARHEAD "Sing" QUAD CITY DJ'S "Do" DIONNE FARRIS "Hopeless" HANDS-ON "Open"</p>	<p>WRKE/Salisbury, MD PD: Tony Quararone MD: Manuel Mena</p> <p>10 TONY TONI TONE "Thinking" 7 SNOOP DOGGY DOGG "Vapors" KENNY LATTIMORE "For" LUTHER VANDROSS "Love" QUAD CITY DJ'S "Do"</p>	<p>WQVE/New Orleans, LA PD/MD: Gerod Stevens</p> <p>23 QUAD CITY DJ'S "Do" 20 RAHSAAN PATTERSON "Stop" 10 WESTSIDE CONNECTION "Gangstas"</p>	<p>WQXX/Wilmington, NC PD/MD: Rod Cruise</p> <p>10 ALLURE/FNAS "Heels" TWICE "Sparkle" CURTIS MAYFIELD "Knows" GINJAWINE "Tii" LUTHER VANDROSS "Love" HANDS-ON "Open"</p>
<p>WHRK/Memphis, TN PD: Bobby D'Jay MD: Stan Bell</p> <p>11 TONY TONI TONE "Thinking" 11 LUTHER VANDROSS "Love" 5 E.U. "Hold" 5 QUAD CITY DJ'S "Do" 5 ERIC BENET "Femininity" 5 DIONNE FARRIS "Hopeless" 5 WARREN G. "Sheriff" 5 TRUTH "Everyday"</p>	<p>WJZZ/Biloxi, MS PD/MD: Rob Neal</p> <p>24 TONY TONI TONE "Thinking" 22 LUTHER VANDROSS "Love" 15 ERIC BENET "Femininity" 5 SPEARHEAD "Sing" 5 QUAD CITY DJ'S "Do" 5 HANDS-ON "Open" 5 JANA "What"</p>	<p>WZLX/Fayetteville, NC PD: Bobby Jay MD: D. Cherie</p> <p>5 QUAD CITY DJ'S "Do" 5 HANDS-ON "Open" 5 LUTHER VANDROSS "Love" 5 DIONNE FARRIS "Hopeless" 5 TRU "Feel" 5 TONY TONI TONE "Thinking" ERIC BENET "Femininity"</p>	<p>WZLX/Indianapolis, IN PD/MD: Vyck Buchanan</p> <p>7 JAMES BROWN "Funk" 5 3 X CRAZY "Keep" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" LIL KIM "Crush"</p>	<p>WQWB/Louisville, KY VP Programming/PD: Tony Fields MD: Tim Jherard</p> <p>WARREN G. "Sheriff" LUTHER VANDROSS "Love" ERIC BENET "Femininity" QUAD CITY DJ'S "Do" TONY TONI TONE "Thinking"</p>	<p>WQQK/Nashville, TN PD/MD: Tony Wright</p> <p>LUTHER VANDROSS "Love" TONY TONI TONE "Thinking" TONY TONI TONE "Thinking" SPEARHEAD "Sing" QUAD CITY DJ'S "Do" DIONNE FARRIS "Hopeless" HANDS-ON "Open"</p>	<p>WRKE/Salisbury, MD PD: Tony Quararone MD: Manuel Mena</p> <p>10 TONY TONI TONE "Thinking" 7 SNOOP DOGGY DOGG "Vapors" KENNY LATTIMORE "For" LUTHER VANDROSS "Love" QUAD CITY DJ'S "Do"</p>	<p>WQVE/New Orleans, LA PD/MD: Gerod Stevens</p> <p>23 QUAD CITY DJ'S "Do" 20 RAHSAAN PATTERSON "Stop" 10 WESTSIDE CONNECTION "Gangstas"</p>	<p>WQXX/Wilmington, NC PD/MD: Rod Cruise</p> <p>10 ALLURE/FNAS "Heels" TWICE "Sparkle" CURTIS MAYFIELD "Knows" GINJAWINE "Tii" LUTHER VANDROSS "Love" HANDS-ON "Open"</p>
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URBAN AC TOP 30

MARCH 14, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	BABYFACE Every Time I Close My Eyes (Epic) 891 989 887 877 35/1					
4	2	2	2	DRU HILL In My Bed (Island) 854 870 769 741 33/2					
9	5	4	3	MONICA For You I Will (Warner Sunset/Atlantic) 844 747 689 591 32/2					
8	6	5	4	"AFKAP" Somebody's Somebody (NPG/EMI) 789 738 652 604 31/0					
5	3	3	5	ERYKAH BADU On & On (Kedar/Universal) 718 772 750 736 30/1					
20	12	10	6	AFTER 7 Sara Smile (Virgin) 624 576 484 383 34/1					
7	7	7	7	ISLEY BROTHERS Tears (T-Neck/Island) 604 650 648 688 25/0					
3	4	6	8	LUTHER VANDROSS I Can Make It Better (LV/Epic) 595 713 707 758 27/0					
2	8	8	9	WHITNEY HOUSTON I Believe In You And Me (Arista) 593 628 639 782 27/0					
19	19	16	10	ANN NESBY This Weekend (Perspective/A&M) 539 456 411 412 28/3					
17	16	14	11	KENNY LATTIMORE For You (Columbia) 535 485 428 426 28/3					
11	10	11	12	R. KELLY I Believe I Can Fly (Jive) 506 572 500 571 24/0					
6	9	9	13	MAXWELL Sumthin' Sumthin' (Columbia) 447 613 629 702 22/0					
21	20	18	14	MINT CONDITION You Don't Have To Hurt... (Perspective/A&M) 429 399 363 359 23/0					
14	15	12	15	MINT CONDITION What Kind Of Man Would I Be (Perspective/A&M) 425 495 460 521 19/0					
26	23	19	16	TONI BRAXTON I Don't Want To (LaFace/Arista) 423 398 332 269 24/0					
28	25	23	17	CURTIS MAYFIELD No One Knows About A Good... (Warner Bros.) 411 349 292 262 23/1					
10	13	15	18	TONI BRAXTON Un-break My Heart (LaFace/Arista) 407 471 480 582 19/0					
12	14	17	19	EN VOGUE Don't Let Go (Love) (EastWest/EEG) 405 455 460 548 20/0					
24	24	22	20	RAHSAAN PATTERSON Stop By (MCA) 392 366 297 276 22/0					
23	22	21	21	702 Get It Together (Biv 10/Motown) 382 371 346 315 18/0					
15	11	13	22	PAUL HARDCASTLE Got To Be Love (JVC) 347 495 485 501 18/2					
25	26	24	23	KEITH SWEAT Just A Touch (Elektra/EEG) 347 315 282 273 17/0					
29	27	26	24	MONTELL JORDAN What's On Tonight (Def Jam/RAL/Mercury) 293 283 243 235 13/0					
30	29	27	25	ZHANE' Request Line (Illtown/Motown) 285 250 221 206 14/1					
BREAKER	26		26	BLACKSTREET Don't Leave Me (Interscope) 276 209 192 154 16/1					
BREAKER	27		27	ROME I Belong To You (Every I See Your Face) (RCA) 265 213 173 162 19/1					
	28	28	28	ALFONZO HUNTER Weekend Thang (Def Squad/EMI) 229 227 225 266 15/0					
DEBUT	29		29	AZ YET Hard To Say I'm Sorry (LaFace/Arista) 217 197 179 205 14/2					
DEBUT	30		30	BRIAN MCKNIGHT & DIANA KING When We Were... (DAS/Mercury) 215 199 103 46 18/1					

This chart reflects airplay from March 3-9. Songs ranked by total plays. Highlighted songs indicate Breaker.

37 Urban AC reporters. 35 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

GINA THOMPSON You Bring The Sunshine (Mercury)
Total Plays: 207, Total Stations: 11, Adds: 0

CHARISSE ARRINGTON Ain't No Way (MCA)
Total Plays: 206, Total Stations: 16, Adds: 1

ALFONZO BLACKWELL Down Low (Nobody...) (All American Music)
Total Plays: 205, Total Stations: 16, Adds: 1

LEVERT True Dat (Atlantic)
Total Plays: 202, Total Stations: 9, Adds: 0

TEVIN CAMPBELL Could You Learn To Love (Qwest/WB)
Total Plays: 178, Total Stations: 13, Adds: 0

ELEMENTS OF LIFE Sweet Love (RCA)
Total Plays: 177, Total Stations: 13, Adds: 0

ME'SHELL NDEGECELLO Stay (Maverick/Reprise)
Total Plays: 176, Total Stations: 11, Adds: 0

SWV Can We (Jive)
Total Plays: 174, Total Stations: 10, Adds: 2

TEDDY PENDERGRASS Don't Keep Wastin' My Time (Sure Fire)
Total Plays: 174, Total Stations: 17, Adds: 6

KIRK FRANKLIN Whatcha Lookin' 4 (GospoCentric)
Total Plays: 164, Total Stations: 11, Adds: 0

Songs ranked by total plays.

BREAKERS

BLACKSTREET
Don't Leave Me (Interscope)

TOTAL PLAYS/INCREASE: 276/67
TOTAL STATIONS/ADDS: 16/1
CHART: 26

ROME

I Belong To You (Every Time I See Your Face) (RCA)
TOTAL PLAYS/INCREASE: 265/52
TOTAL STATIONS/ADDS: 19/1
CHART: 27

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ERIC BENET Femininity (Warner Bros.)	12
TONY TONI TONE Thinking Of You (Mercury)	12
LUTHER VANDROSS Love Don't Love You... (LV/Epic)	12
BYRON MILLER Something About You (Discovery)	8
DIONNE FARRIS Hopeless (Columbia)	7
SPEARHEAD U Can't Sing R Song (Capitol)	7
TEDDY PENDERGRASS Don't Keep Wastin'... (Sure Fire)	6
IMPROMP2 Sweet Thang (Motown)	3
KENNY LATTIMORE For You (Columbia)	3
ANN NESBY This Weekend (Perspective/A&M)	3
TWICE Sparkle (MCA)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TONY TONI TONE Thinking Of You (Mercury)	+109
IMPROMP2 Sweet Thang (Motown)	+108
MONICA For You I Will (Warner Sunset/Atlantic)	+97
TEDDY PENDERGRASS Don't Keep Wastin'... (Sure Fire)	+91
ANN NESBY This Weekend (Perspective/A&M)	+83
DIONNE FARRIS Hopeless (Columbia)	+81
BLACKSTREET Don't Leave Me (Interscope)	+67
ERIC BENET Femininity (Warner Bros.)	+63
CURTIS MAYFIELD No One Knows About... (Warner Bros.)	+62
LUTHER VANDROSS Love Don't Love You... (LV/Epic)	+61

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
SWEETBACK You Will Rise (Epic)
AALIYAH One In A Million (BlackGround/Atlantic)
BRANDY/TAMIA/KNIGHT/KHAN Missing You (EastWest/EEG)
BLACKSTREET Never Gonna Let You Go (Interscope)
LUTHER VANDROSS Your Secret Love (LV/Epic)
KEITH SWEAT Nobody (Elektra/EEG)
ANN NESBY I'm Still Wearing Your Name (Perspective/A&M)
NEW EDITION I'm Still In Love With You (MCA)
AZ YET Last Night (LaFace/Arista)
NEW EDITION You Don't Have To Worry (MCA)

Breakers: Songs registering 250 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



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LON HELTON

Country Radio Seminar Hits A High Note

If anyone at Country radio thinks they're busy during the other 51 weeks of the year, they obviously haven't attended the Country Radio Seminar in Nashville. With a nonstop schedule of panel discussions, taping sessions, and artist showcases, it's a wonder anybody had the time to party with their radio and label friends. Here's a photo overview of the highlights during last week's CRS-29.



THE COAST WASN'T CLEAR — Tracy Lawrence's new album is titled "The Coast Is Clear," but the Atlantic suite was packed with the singer's supporters during an album premiere produced by SJS Entertainment. On the front row are (l-r): SJS's Lisa Lemmiti, Rosemary Young, Steve Saslow and June Brody, Atlantic artists Mila Mason and Ricky Skaggs, and SJS's Barbara Silber. Holding up the back are (l-r): SJS's Jim Bligh, Atlantic/Nashville President Rick Blackburn, Lawrence, John Hart Media's John Hart, Mercury artist Toby Keith, and SJS's Paul Memoli.



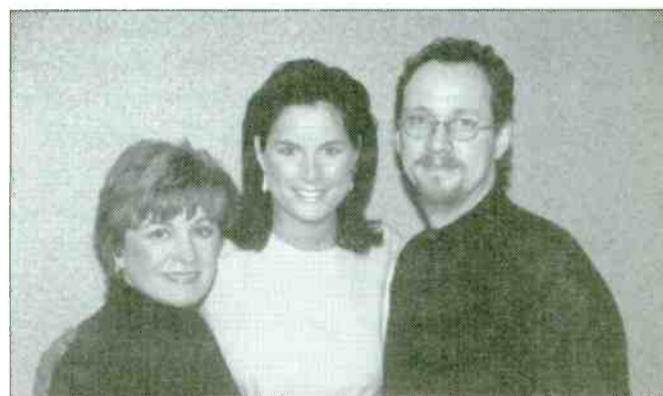
ACOUSTIC JAM — In the Columbia suite, it was a jam in more ways than one as radio reps crowded in to hear the label's artists perform during an informal acoustic session. Pictured (l-r) are: DKC Music's Don Cook, Wade Hayes, Columbia VP/National Country Promotion Debi Fleischer, Mary Chapin Carpenter, Rick Trevino, and Sony Music/Nashville President Allen Butler.



ROLLIN' ON THE RIVER — High water on the Cumberland River didn't prevent the RCA Label Group from presenting its 11th annual show aboard the General Jackson riverboat. Hosted by RLG Sr. VP Thom Schuyler, the cruise featured acoustic performances by RCA and BNA artists, including Clint Black, Alabama, Mindy McCready, Lonestar, Sara Evans, and Ray Vega. Also attending were Martina McBride, Aaron Tippin, Kenny Chesney, the Kentucky Headhunters, the Thompson Brothers Band, and Jason Sellers. While you're looking for faces in the crowd, see if you can find Country Music Hall of Fame member Eddy Arnold.



ASYLUM'S 'TRAVELLER' — Hollywood met Nashville when Asylum officially announced it will be releasing the soundtrack album for the upcoming film "Traveller." Music from Mandy Barnett, Bryan White, Royal Wade Kimes, and other Asylum acts are featured in the film starring Bill Paxton, best known for his roles in "Twister" and "Apollo 13." Enjoying the lights, camera, and action are (l-r): Elektra Entertainment Group President Seymour Stein, Asylum Co-President Kyle Lehning, Paxton, Barnett, and soundtrack producer Andy Paley.



SILENT MAJORITY — Terri Clark was unable to perform her scheduled set at the ASCAP luncheon after Vanderbilt Voice Clinic physicians advised her to rest her voice for a few days. However, that didn't keep the Juno Female Vocalist of the Year from showing up to offer a personal apology to CRS registrants. Visiting at the luncheon are (l-r): ASCAP VP Connie Bradley, Clark, and ASCAP's Shelby Kennedy.



NIGHTTIME WITH NAOMI — Charming CRS attendees during her visit to the Westwood One suite, Naomi Judd caught up on old times with WUSN/Chicago Program Manager J.D. Spangler, host of WW1's "Country's Cutting Edge." All smiles are (l-r): Spangler, Judd, and Westwood One Manager/Affiliate Relations Debbie Greenbaum.



HUMANITARIAN AWARD — Epic recording artist Joe Diffie was honored with the Country Radio Broadcasters' 1997 Humanitarian Award. Diffie's civic work extends to many charities, but his greatest achievement is his effort for First Steps, a local nonprofit organization that provides services to families of disabled children. Since 1992, he has raised more than \$350,000 via his annual "Country Steps In For First Steps" concert and golf tournament. Pictured at the presentation are (l-r): Country Radio Broadcasters President Ed Salamon and Diffie.

More CRS pics on Page 117

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PHASE 4 SOUND EFX
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Country Radio Seminar

Continued from Page 114



RISING ARTIST — WBCT/Grand Rapids was just one of the stations represented at Rising Tide's invitation-only showcase, which found new act Jack Ingram opening for Texas roadhouse king Delbert McClinton. Visiting between sets are (l-r): Rising Tide President Ken Levitan, Ingram's manager Frank Callari, WBCT PD Doug Montgomery, Rising Tide VP/A&R Emory Gordy Jr. and VP/Promotion Tim Murphy, Ingram, and WBCT MD Kelly Iris.



ONE NIGHT STAND — It's likely that Magnatone/Square West recording artist Caryl Mack Parker was asking the label promotion team to turn up the heat to secure adds for her latest single. The single's title, "One Night Stand," served as the theme for the festivities in the Magnatone suite. Pictured (l-r) are: Manager/Southwest Promo Mita McFaden, Manager/Northeast Promo Anne Sarosdy, Parker, and Mgr./West Coast Promo Danielle Rolfe.



UNLIKELY PARTICIPANTS — Even some of Sony Music/Nashville's staff members joined in the musical fun during Columbia's Acoustic Jam. Before coming to Sony/Nashville as Exec. VP, Paul Worley made his mark as a producer — and also plays a great guitar. We think it's a Gibson J-200. Jamming (l-r) are: Columbia/Nashville Director/Southwest Promo Nancy Richmond, Worley, and Deryl Dodd.



INTERVIEW FRENZY — Mixing business with pleasure, Jones Satellite Networks conducted more than 50 artist interviews during the CRS frenzy. Gathering around the mike are (l-r): CD Country's Dakota LeAnn Summers, CD Country Manager/Operations John Hendricks, Jones Satellite Sr. Manager/Ops Jim Murphy, and LeAnn Rimes.



CAREER MOVE — Career recording artist Tammy Graham was up bright and early when GMs got together during a breakfast meeting to discuss mutual interests. Among those breaking bread were (l-r): Former WMIL/Milwaukee GM Brian Ongaro, WGAR/Cleveland GM John Blassingame, Graham, KSSN/Little Rock GM Jay Werth, and WSOC/Charlotte GM Gary Brobst.



FAMILY AFFAIR — Brother-sister duo John & Audrey Wiggins were among the Mercury/Nashville artists who stopped by the label's suite. Pictured (l-r) are: Mercury/Nashville VP/Promotion Larry Hughes, Audrey Wiggins, KNCI/Sacramento MD Jennifer Wood, John Wiggins, and Norbert Nix.



LEGENDS AND NEWCOMERS — The sixth annual Warner-Giant-Reprise show packed the Grand Ole Opry House with invited radio guests and WSM/Nashville listeners. Among the artists sharing the post-concert glow were (l-r): Clay Walker, Rodney Crowell, Brady Seals, Anita Cochran, and Michael Peterson.



ABC AT CRS — The week brought plenty of traffic to the ABC Radio Networks suite, where visitors had a chance to win a guitar autographed by Alabama. "American Country Countdown" host Bob Kingsley presents the instrument to lucky winner WHOK/Columbus, OH PD Jim Hays. Pictured (l-r) are: Kingsley, Hays, "Countdown" Manager/National Affiliates Robin Rhodes, and WHOK's John Potter.

MARCH 14, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL STATIONS/ADDS	PLAY RANK	TOTAL PLAYS	+/- PLAYS	TOTAL POINTS	+/- POINTS
9	4	2	1	JOHN BERRY She's Taken A Shine (<i>Capitol</i>)	195/0	1	7009	+244	35344	+1202
10	7	3	2	REBA MCENTIRE How Was I To Know (<i>MCA</i>)	195/0	2	6935	+319	34874	+1636
8	6	4	3	PATTY LOVELESS She Drew A Broken Heart (<i>Epic</i>)	195/0	3	6471	+101	32498	+518
12	8	6	4	ALAN JACKSON Everything I Love (<i>Arista</i>)	193/0	4	6431	+218	32088	+1158
13	9	7	5	DIAMOND RIO Holdin' (<i>Arista</i>)	192/0	5	6415	+384	32070	+2199
16	11	10	6	CLAY WALKER Rumor Has It (<i>Giant</i>)	195/0	6	6166	+649	31034	+3148
15	10	9	7	TRACE ADKINS (This Ain't) No Thinkin' Thing (<i>Capitol</i>)	195/0	7	6102	+428	30664	+2073
6	2	1	8	DEANA CARTER We Danced Anyway (<i>Capitol</i>)	183/0	8	6014	-914	30306	-4616
20	14	12	9	TRACY BYRD Don't Take Her She's All I Got (<i>MCA</i>)	193/0	9	5816	+706	29234	+3449
18	13	13	10	KENNY CHESNEY When I Close My Eyes (<i>BNA</i>)	195/2	10	5735	+700	28637	+3390
24	18	14	11	DAVID KERSH Another You (<i>Curb</i>)	191/0	11	4864	+444	24624	+2426
27	20	15	12	COLLIN RAYE On The Verge (<i>Epic</i>)	195/2	12	4782	+443	23829	+2034
21	17	16	13	TERRI CLARK Emotional Girl (<i>Mercury</i>)	193/0	13	4564	+213	22836	+1138
28	22	18	14	TRACY LAWRENCE Better Man, Better Off (<i>Atlantic</i>)	194/1	14	4488	+277	22122	+1456
—	—	23	15	GEORGE STRAIT One Night At A Time (<i>MCA</i>)	194/16	15	4272	+933	21601	+4278
33	26	22	16	ALABAMA Sad Lookin' Moon (<i>RCA</i>)	192/4	16	4138	+450	20646	+2033
26	23	20	17	BUFFALO CLUB If She Don't Love You (<i>Rising Tide</i>)	189/1	18	4132	+307	20633	+1715
29	25	21	18	LORRIE MORGAN Good As I Was To You (<i>BNA</i>)	190/6	17	4135	+318	20322	+1701
22	19	19	19	RICOCHE Ease My Troubled Mind (<i>Columbia</i>)	188/0	19	4116	-2	19974	-204
5	5	8	20	LEANN RIMES Unchained Melody (<i>MCG/Curb</i>)	143/0	20	3903	-2003	19760	-9840
2	1	11	21	TOBY KEITH Me Too (<i>Mercury</i>)	145/0	22	3602	-1746	19264	-8368
—	36	25	22	JOHN MICHAEL MONTGOMERY I Miss You A Little (<i>Atlantic</i>)	188/15	21	3784	+754	18659	+3849
4	3	5	23	TRAVIS TRITT Where Corn Don't Grow (<i>Warner Bros.</i>)	129/0	24	3331	-3033	17206	-14175
37	33	27	24	KEVIN SHARP She's Sure Taking It Well (<i>143/Asylum/EEG</i>)	179/12	23	3362	+447	16671	+2203
31	28	26	25	MILA MASON Dark Horse (<i>Atlantic</i>)	182/4	25	3291	+318	16142	+1537
—	40	30	26	BRYAN WHITE Sittin' On Go (<i>Asylum/EEG</i>)	180/30	28	2963	+767	15094	+3754
34	30	28	27	KATHY MATTEA 455 Rocket (<i>Mercury</i>)	177/3	27	3041	+155	15067	+759
19	15	17	28	LONESTAR Heartbroke Every Day (<i>BNA</i>)	136/0	26	3102	-1246	15059	-6379
32	31	29	29	MARTINA MCBRIDE Cry On The Shoulder Of The Road (<i>RCA</i>)	171/6	29	2935	+185	14264	+940
45	38	31	30	MINDY MCCREARY A Girl's Gotta Do (What...) (<i>BNA</i>)	162/11	30	2666	+453	13182	+2394
BREAKER			31	BROOKS & DUNN Why Would I Say Goodbye (<i>Arista</i>)	138/98	34	2135	+1562	10860	+7829
—	42	36	32	SAWYER BROWN Six Days On The Road (<i>Curb</i>)	136/19	35	2135	+457	10859	+2492
36	35	32	33	MARY CHAPIN CARPENTER I Want To Be Your... (<i>Columbia</i>)	142/3	31	2197	+36	10354	+264
38	37	33	34	BIG HOUSE Cold Outside (<i>MCA</i>)	151/9	33	2150	+205	10276	+1070
46	39	35	35	TANYA TUCKER Little Things (<i>Capitol</i>)	144/9	37	1970	+232	9463	+1088
44	41	38	36	MARK WILLS Places I've Never Been (<i>Mercury</i>)	138/18	39	1751	+328	8379	+1518
BREAKER			37	TRISHA YEARWOOD I Need You (<i>MCA</i>)	126/20	43	1601	+269	7370	+1207
BREAKER			38	SONS OF THE DESERT Whatever Comes First (<i>Epic</i>)	118/12	45	1305	+250	5925	+1214
48	48	41	39	BURNIN' DAYLIGHT Say Yes (<i>Curb</i>)	96/8	46	1226	+146	5795	+773
47	49	44	40	KIPPI BRANNON Daddy's Little Girl (<i>Curb/Universal</i>)	81/9	49	1116	+175	5516	+853
42	44	40	41	THRASHER SHIVER Be Honest (<i>Asylum/EEG</i>)	88/8	47	1187	+86	5501	+338
35	34	34	42	BILL ENGVALL Here's Your Sign (Get...) (<i>Warner Bros.</i>)	67/1	50	1069	-683	5383	-3447
—	—	48	43	JOE DIFFIE This Is Your Brain (<i>Epic</i>)	86/24	51	1042	+318	5095	+1672
43	46	42	44	GENE WATSON Change Her Mind (<i>SOR</i>)	82/0	52	1029	+8	4824	+47
—	—	46	45	LITTLE TEXAS Bad For Us (<i>Warner Bros.</i>)	71/6	57	940	+147	4791	+853
—	—	45	46	STEPHANIE BENTLEY The Hopechest Song (<i>Epic</i>)	78/8	55	951	+141	4646	+705
DEBUT			47	LEE ANN WOMACK Never Again, Again (<i>Decca</i>)	81/36	58	900	+458	4456	+2049
—	—	50	48	DAVID LEE MURPHY Breakfast In Birmingham (<i>MCA</i>)	70/7	61	829	+148	3769	+611
DEBUT			49	LEANN RIMES The Light In Your Eyes (<i>MCG/Curb</i>)	39/36	67	584	+554	2948	+2707
DEBUT			50	DARYLE SINGLETARY The Used To Be's (<i>Giant</i>)	53/14	66	588	+189	2749	+786

This chart reflects airplay from March 10-16. Songs ranked by total points. Highlighted songs indicate Breaker.

195 Country reporters. 183 current playlists. Songs that are down in points for three consecutive weeks are moved to recurrent. © 1997, R&R Inc.

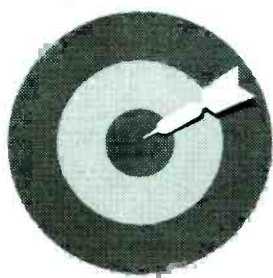
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BREAKERS®

BROOKS & DUNN

Why Would I Say Goodbye (Arista)

70% of our reporters on it (138 stations)

98 Adds • Debuts at 31

TRISHA YEARWOOD

I Need You (MCA)

64% of our reporters on it (126 stations)

20 Adds • Moves 39-37

SONS OF THE DESERT

Whatever Comes First (Epic)

60% of our reporters on it (118 stations)

12 Adds • Moves 43-38

MOST ADDED®

ARTIST TITLE LABEL(S)	TOTAL ADDS
BROOKS & DUNN Why Would I Say Goodbye (<i>Arista</i>)	98
LEANN RIMES The Light In Your Eyes (<i>MCG/Curb</i>)	36
LEE ANN WOMACK Never Again, Again (<i>Decca</i>)	36
RICK TREVINO I Only Get This Way With You (<i>Columbia</i>)	30
BRYAN WHITE Sittin' On Go (<i>Asylum/EEG</i>)	30
PAUL BRANDT Take It From Me (<i>Reprise</i>)	29
SARA EVANS True Lies (<i>RCA</i>)	25
JOE DIFFIE This Is Your Brain (<i>Epic</i>)	24
TRISHA YEARWOOD I Need You (<i>MCA</i>)	20
SAWYER BROWN Six Days On The Road (<i>Curb</i>)	19

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BROOKS & DUNN Why Would I Say Goodbye (<i>Arista</i>)	+1562
GEORGE STRAIT One Night At A Time (<i>MCA</i>)	+933
BRYAN WHITE Sittin' On Go (<i>Asylum/EEG</i>)	+767
JOHN MICHAEL MONTGOMERY I Miss You... (<i>Atlantic</i>)	+754
TRACY BYRD Don't Take Her She's All I Got (<i>MCA</i>)	+706
KENNY CHESNEY When I Close My Eyes (<i>BNA</i>)	+700
CLAY WALKER Rumor Has It (<i>Giant</i>)	+649
LEANN RIMES The Light In Your Eyes (<i>MCG/Curb</i>)	+554
LEE ANN WOMACK Never Again, Again (<i>Decca</i>)	+458
SAWYER BROWN Six Days On The Road (<i>Curb</i>)	+457

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BROOKS & DUNN Why Would I Say Goodbye (<i>Arista</i>)	+7829
GEORGE STRAIT One Night At A Time (<i>MCA</i>)	+4278
JOHN MICHAEL MONTGOMERY I Miss You... (<i>Atlantic</i>)	+3849
BRYAN WHITE Sittin' On Go (<i>Asylum/EEG</i>)	+3754
TRACY BYRD Don't Take Her She's All I Got (<i>MCA</i>)	+3449
KENNY CHESNEY When I Close My Eyes (<i>BNA</i>)	+3390
CLAY WALKER Rumor Has It (<i>Giant</i>)	+3148
LEANN RIMES The Light In Your Eyes (<i>MCG/Curb</i>)	+2707
SAWYER BROWN Six Days On The Road (<i>Curb</i>)	+2492
DAVID KERSH Another You (<i>Curb</i>)	+2426

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
BROOKS & DUNN A Man This Lonely (<i>Arista</i>)
RICK TREVINO Running Out Of Reasons To Run (<i>Columbia</i>)
MARK CHESNUTT It's A Little Too Late (<i>Decca</i>)
DARYLE SINGLETARY Amen Kind Of Love (<i>Giant</i>)
KEVIN SHARP Nobody Knows (<i>143/Asylum/EEG</i>)
TRACY LAWRENCE Is That A Tear (<i>Atlantic</i>)
VINCE GILL Pretty Little Adriana (<i>MCA</i>)
JOHN MICHAEL MONTGOMERY Friends (<i>Atlantic</i>)
FAITH HILL I Can't Do That Anymore (<i>Warner Bros.</i>)
CLINT BLACK Half Way Up (<i>RCA</i>)

Breakers: Song has achieved airplay at 60% of reporter base for the first time. Bullets awarded to songs gaining in plays and/or points over the previous week. Total Points: The sum of each station's total plays of a song multiplied by the station's individual weight. Most Increased Points lists the songs with the greatest week-to-week increases in total plays. Play Rank: Ranks all charted songs by total plays. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays.

The New Album Gallery

March 18

Tracy Lawrence

"The Coast Is Clear" (Atlantic)

With the current single "Better Man, Better Off," you've already enjoyed a first taste of Tracy Lawrence's sixth Atlantic album, "The Coast Is Clear." In light of Lawrence's track record at radio and the artistic growth demonstrated on his last album — the platinum "Time Marches On" — it's hard to believe he's only 29.

About the songs featured on the new project, Lawrence says, "I really wanted to put more variety on this album. You've got middle-of-the-road radio country with 'Better Man, Better Off,' you've got slick L.A. pop country with 'The Coast Is Clear,' you've got hard-core country with 'Hit The Ground Crawlin',' and you've got a Southwestern feel with 'How A Cowgirl Says Goodbye.'"

The Arkansas native co-wrote four of the album's 10 tracks with Larry Boone and Paul Nelson. On "Living In Black And White," his fifth writing credit on the album, he teamed with Gary Baker and Frank Myers — writers of the John Michael Montgomery smash "I Swear."



ON THE RECORD



ANITA COCHRAN
"I Could Love A Man Like That" (WB)
Al Mason, PD
WLWI/Montgomery, AL

"Here's the song we've been waiting for from the star we've been waiting for. Anita Cochran is an impressive, exciting new artist. She writes pure, relatable songs. She sings with energy and passion. She plays hot guitar and other instruments. All that, plus she has megastar quality to boot. Now she's bursting onto the scene with the coolest debut single since 'She's In Love With The Boy,' and there's plenty more where that came from. Count me among the early believers in Anita Cochran. Country radio could love a star like that."

GOING FOR ADDS

March 17, 1997

Deana Carter, "Count Me In"

Capitol: Deana Carter delved into songwriter Matraca Berg's catalog for her first two singles, "Strawberry Wine" and "We Danced Anyway." Co-written with Chuck Jones, "Count Me In" is the first single to feature Carter's writing credit.

Anita Cochran, "I Could Love A Man Like That"

Warner Bros.: Newcomer Anita Cochran won some friends at last week's CRS during the Warner-Reprise-Giant show. She's the sole writer of "I Could Love A Man Like That," the first single from her debut album "Back To You," scheduled for an April 22 release.

Holly Dunn, "Leave One Bridge Standing"

River North: There have been disc jockeys who became country stars, but Holly Dunn may be the first country star to make the transition to radio personality. Her morning airshift at WWWW-FM/Detroit doesn't mean she's no longer singing. "Leave One Bridge Standing" is the title cut from her new album, set to arrive an April 8.

Vince Gill, "A Little More Love"

MCA: Once again, Vince Gill demonstrates his ability to sing high while planting a deep musical groove on this mid-tempo track from his "High Lonesome Sound" album. Kim Richey pitches in on harmony vocals.

Ty Herndon, "Loved Too Much"

Epic: Nominated for Star of Tomorrow in the upcoming TNN/Music City News Awards, Ty Herndon is traveling America's highways and backroads in his third year on the Wal-Mart Across America tour. The latest single from his "Living In A Moment" album was written by Don Schlitz and Billy Livsey.

Perfect Stranger, "Fire When Ready"

Curb: If you identified with the social commentary of Johnny Paycheck's "Take This Job And Shove It," you're a prime candidate for Perfect Stranger's "Fire When Ready." Aside from the working man's fantasy aspect, the quirky rhythms should grab your attention.

John & Audrey Wiggins, "Somewhere In Love"

Mercury: John & Audrey Wiggins enlisted session guitar ace Dann Huff to produce their second album, "The Dream." The Wiggins's sibling harmonies are in full force on this first single from the new album, due for April 22 release.

OUT OF THE BOX



KIPPI BRANNON
"Daddy's Little Girl"
(Curb/Universal)
Ronnie Lane, PD
WRBQ-FM/Tampa

"Kippi Brannon's sound is fresh and passionate on 'Daddy's Little Girl.' One of the things this format is missing — from both the radio and record sides — is passion. This record is passionate. It lights the phones instantly. Listeners react every time it's played. We've already bumped it to medium after just four weeks on the air.

"Women instantly relate to the song and are calling with personal stories and saying how it reminds them of their dads. Our target is 18-49 females, and this song and performance are made to order for them."

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NEW & ACTIVE

EMILIO I'd Love You To Love Me (Capitol)

Total Stations: 37, Total Points: 2204, Total Adds: 0
Plays Including: KYNG 35 (35), KPLX 30 (30), KGNC 25 (25), KASE 21 (21), KEAN 21 (21), WTCM 21 (21), KTEX 20 (20), WAYZ 20 (20), WWQQ 20 (20), KHEY 17 (17), KJUG 15 (15), KGEE 14 (14), KPLM 14 (14), KRYS 14 (14), WAXX 12 (12), WFMB 12 (12), WGR 12 (12), WTCR 11 (11), KMLE 10 (10), KNIX 10 (10), WOVK 10 (10), WVVZ 10 (10), KATM 9 (9), KHAY 9 (9), KAJA 8 (8), KTTS 8 (5)

RICK TREVINO I Only Get This Way With You (Columbia)

Total Stations: 42, Total Points: 2096, Total Adds: 30, Including: KYCY 25, KTST 20, WACO 17, WTCR 16, KJUG 15, WFGY 15, WXTA 15, KRYS 14, WUSQ 14, WXCL 14, WGNA 13, WSIX 13, KUGN 10, WLVY 10, WTVY 10, KATM 9, KJY 7, KSOP 7, KUZZ 7, KZSN 7, WPOP 7, WXXQ 7, WSM 6, KFDI 5, KORD 5, KTTS 5, WBYT 5, WDEN 5, WRKZ 5, WVLLK 5

CARYL MACK PARKER One Night Stand (Magnatone)

Total Stations: 49, Total Points: 2086, Total Adds: 3, Including: KEAN 17, WFMS 8, KYCY 5
Plays Include: WTCM 22 (22), WWQQ 20 (20), WKSF 18 (18), KZSN 17 (17), KJUG 15 (15), KRRV 15 (15), WKCN 15 (12), KGEE 14 (5), KNFR 14 (14), KPLM 14 (14), WGNE 14 (14), WPKX 14 (14), WMTZ 13 (8), WSOC 13 (13), WYNK 13 (13), WAXX 12 (12), WFMB 12 (5), WKNN 12 (12), WLWI 12 (12), WKXK 11 (11), WTCR 11 (11), WKSJ 10 (10), WTVY 10 (10), WVVZ 10 (10)

JEFF WOOD Use Mine (Imprint)

Total Stations: 44, Total Points: 2072, Total Adds: 4, Including: KBEQ 18, KGNC 15, WGH 14, WGTY 8
Plays Include: WBCT 25 (15), KZLA 24 (7), WWQQ 20 (20), KEAN 17 (17), KHAK 15 (8), KJUG 15 (15), KRRV 15 (12), WDEN 15 (5), WGNE 15 (13), WTCR 15 (15), WAXX 12 (12), WLWI 12 (12), WTCR 11 (11), KFMS 10 (10), KXKC 10 (10), WTVY 10 (10), WVVZ 10 (10), KHAY 9 (9), WMTZ 8 (8), KALF 7 (7), KHEY 7 (7), KNFR 7 (7), KSOP 7 (7), KWJ 7 (7), KZSN 7 (7), WIBW 7 (7)

SUZY BOGGUSS She Said, He Heard (Capitol)

Total Stations: 38, Total Points: 2022, Total Adds: 9, Including: KUZZ 22, WWQQ 20, KRZY 14, KBUL 11, KATM 9, KHAK 8, KHAY 7, KSOS 7, WIBW 7
Plays Include: WWGR 30 (29), KEEY 18 (18), WKSF 18 (10), KEAN 17 (17), WPOC 16 (16), KJUG 15 (15), WDEN 15 (15), WMJC 15 (15), WXTA 15 (15), KPLM 14 (14), WFRG 14 (14), WHWK 13 (13), KSON 12 (12), WTCR 11 (11), WDAF 10 (10), WGTY 10 (8), WTCM 10 (10), WTVY 10 (5), WVVZ 10 (10)

JEFFREY STEELE A Girl Like You (MCG/Curb)

Total Stations: 35, Total Points: 1904, Total Adds: 8, Including: KEAN 17, WUSQ 14, KRRV 12, WFMS 8, WHWK 8, KSOS 7, KBUL 5, KFRG 5
Plays Include: WPOC 20 (20), WWQQ 20 (20), WBOB 19 (19), WMZQ 17 (17), WXTU17 (17), KPLM 14 (14), WFRG 14 (14), WGH 14 (14), WGR 12 (12), WKLB 12 (12), WCM 11 (11), WTCR 11 (11), WVVZ 10 (5), WGTY 9 (9), WXB 9 (9), KQFC 7 (7), WMJC 7 (7)

PAUL BRANDT Take It From Me (Reprise)

Total Stations: 33, Total Points: 1737, Total Adds: 29, Including: KUZZ 22, WXBO 19, KBEQ 18, KZSN 17, WACO 17, WQBE 15, WRNS 15, WPKX 14, WGNA 13, WHWK 13, WSIX 13, WAXX 12, WCM 11, WTCR 11, KEEY 10, WTVY 10, WXB 9, KXKC 8, KHAY 7, KJY 7, KSOP 7, WXCL 6, KFDI 5, KTTS 5, KVOO 5, WDEN 5, WDEZ 5, WKCN 5, WKSF 5

NIKKI NELSON Too Little Too Much (DKC/Columbia)

Total Stations: 42, Total Points: 1720, Total Adds: 9, Including: KBEQ 18, KJUG 15, KRRV 12, WLWI 12, WGGY 7, WMJC 7, WRBQ 7, KYGO 5, WIOV 5
Plays Include: WWQQ 20 (20), WKSF 18 (10), WFGY 15 (15), WKDQ 15 (15), WXTA 15 (15), KNFR 14 (14), WGH 14 (14), KWN 13 (13), WRNS 13 (13), KBUL 11 (11), WTCR 11 (11), KFMS 10 (10), WTCM 10 (10), WTVY 10 (10), WVVZ 10 (10), WGTY 9 (9)

BR5-49 Little Ramona Gone Hillbilly Nuts (Arista)

Total Stations: 38, Total Points: 1690, Total Adds: 1, Including: Plays Include: WAMZ 28 (28), WVVZ 19 (19), WKSF 18 (5), KEAN 17 (17), WTCM 16 (16), KASH 15 (15), KRRV 15 (15), KVOO 15 (15), WFGY 15 (15), KPLM 14 (14), WGH 14 (14), KWN 13 (13), WKIS 13 (14), KNUE 12 (12), WTCR 11 (11), KZKX 10 (dr), WRKZ 9 (9), KHAK 8 (8), WMTZ 8 (8), KALF 7 (7), KHAY 7 (7), WXXQ 7 (7), WTD 6 (6)

SARA EVANS True Lies (RCA)

Total Stations: 35, Total Points: 1341, Total Adds: 25, Including: WWQQ 20, KJUG 15, WFGY 15, WMJC 15, WXTA 15, WUSQ 14, WAXX 12, WDAF 10, WKSF 10, WKSJ 10, WGTY 9, WFMS 8, WHWK 8, KALF 7, KPLX 7, KSOP 7, WMTZ 7, WTD 6, WXCL 6, KEEY 5, KFDI 5, KZKX 5, WBYT 5, WIOV 5, WRKZ 5

VINCE GILL A Little More Love (MCA)

Total Stations: 11, Total Points: 1147, Total Adds: 7, Including: WGAR 25, WYAY 18, KL 17, WPOP 17, WKDQ 15, WSSL 15, WWGR 6
Plays Include: KMLE 26 (26), WIL 18 (18), KSN 15 (15), WVVZ 10 (10)

TY HERNDON Loved Too Much (Epic)

Total Stations: 10, Total Points: 1079, Total Adds: 6, Including: KPLX 30, WYAY 18, KL 17, KATM 13, KCY 12, WSM 6
Plays Include: KMLE 30 (30), KBEQ 18 (18), WIXY 18 (18), KEAN 17 (17)

BRADY SEALS Still Standing Tall (Reprise)

Total Stations: 25, Total Points: 1002, Total Adds: 0
Plays Including: WWQQ 20 (20), WKX 18 (18), WKSF 18 (18), KNFR 14 (14), WTCM 14 (14), WSIX 13 (13), WTCR 11 (11), WTVY 10 (10), WVVZ 10 (10), WGTY 9 (9), WFMS 8 (8), WEZL 7 (7), WRBQ 7 (7), WXXQ 7 (7), WSM 6 (6), WTD 6 (6), KASE 5 (5), KFDI 5 (5), KTTS 5 (5), KVOO 5 (5), WDEN 5 (5), WKCN 5 (5), WRKZ 5 (5), WUBE 5 (5), WXTA 5 (5)

RHETT AKINS Somebody Knew (Decca)

Total Stations: 21, Total Points: 944, Total Adds: 0
Plays Including: WAMZ 28 (28), WKSF 18 (18), KEAN 17 (17), WUSQ 14 (14), KRMD 13 (15), WTCR 11 (11), WTVY 10 (10), WVVZ 10 (10), WRKZ 9 (9), WFMS 8 (8), KNFR 7 (7), KSOP 7 (7), WSM 6 (6), KFDI 5 (5), KORD 5 (5), KTOM 5 (5), KTTS 5 (5), KVOO 5 (5), WDEN 5 (5), WIOV 5 (5), WKCN 5 (5)

CRYSTAL BERNARD State Of Mind (River North)

Total Stations: 19, Total Points: 883, Total Adds: 1, Including: WRKZ 5
Plays Include: WXBO 19 (16), KEAN 17 (17), KRRV 15 (15), WQBE 15 (15), WAXX 12 (12), WTCR 11 (11), KFRG 10 (10), WAMZ 10 (10), WVVZ 10 (10), WMJC 7 (7), WUSY 7 (7), KFDI 5 (5), KTTS 5 (5), KVOO 5 (5), WBEE 5 (5), WDEN 5 (5), WFMB 5 (5), WTVY 5 (5)

DEANA CARTER Count Me In (Capitol)

Total Stations: 13, Total Points: 854, Total Adds: 12, Including: KUZZ 22, KEEY 18, WYAY 18, KHAK 15, KYGO 13, KHAY 9, WKML 9, KFKF 8, WQXK 8, KNUE 7, KSOP 7, KORO 5
Plays Include: WKX 18 (18)

KENTUCKY HEADHUNTERS Singin' The Blues (BNA)

Total Stations: 20, Total Points: 842, Total Adds: 2, Including: WSM 6, KZKX 5
Plays Include: WVVZ 19 (19), WBYT 18 (18), WKDQ 15 (15), KPLM 14 (14), WUSQ 14 (14), WTCR 11 (11), KEEY 10 (10), WRNS 10 (10), WGTY 9 (8), WXXQ 7 (7), KFDI 5 (5), KTTS 5 (5), KVOO 5 (5), KYGO 5 (5), WBC 5 (5), WDEN 5 (5), WRKZ 5 (16), WTVY 5 (5)

TAMMY GRAHAM A Dozen Red Roses (Career)

Total Stations: 11, Total Points: 665, Total Adds: 4, Including: WYAY 18, KXKC 8, KHEY 7, KMPS 5
Plays Include: WBCT 25 (25), WESC 18 (18), KEAN 17 (17), WIBW 15 (15), WFMB 14 (9), WTCM 10 (10), WKCN 5 (5)

Songs Ranked By Total Points

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Adds:

BROOKS & DUNN Why Would I Say Goodbye
JOE DIFFIE This Is Your Brain
TY HERNDON Loved Too Much
KENTUCKY HEADHUNTERS Singin' The Blues
LEANN RIMES The Light In Your Eyes
LEE ANN WOMACK Never Again, Again

Hottest:

CLAY WALKER Rumor Has It
TRACY LAWRENCE Better Man, Better Off
ALABAMA Sad Lookin' Moon
GEORGE STRAIT One Night At A Time
BRYAN WHITE Sittin' On Go

Real Country

Dave Nicholson • (602) 966-6236

Adds:

BROOKS & DUNN Why Would I Say Goodbye
DAVID LEE MURPHY Breakfast In Birmingham
KEVIN SHARP She's Sure Taking It Well
LEE ANN WOMACK Never Again, Again

Hottest:

TRACY BYRD Don't Take Her She's All I Got
TRACE ADKINS (This Ain't) No Thinkin' Thing
CLAY WALKER Rumor Has It
COLLIN RAYE On The Verge
GEORGE STRAIT One Night At A Time

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Adds:

BURNIN' DAYLIGHT Say Yes
SAWYER BROWN Six Days On The Road
THRASHER SHIVER Be Honest

Hottest:

JOHN BERRY She's Taken A Shine
PATTY LOVELESS She Drew A Broken Heart
DIAMOND RIO Holdin'
ALAN JACKSON Everything I Love
KEVIN CHESNEY When I Close My Eyes

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Adds:

GEORGE DUCAS Long Trail Of Tears
AARON TIPPIN That's What Happens When I Hold You
RANDY TRAVIS Price To Pay
THRASHER SHIVER Be Honest

Hottest:

TRAVIS TRITT Where Com Don't Grow
REBA McENTIRE How Was I To Know
DEANA CARTER We Danced Anyway
TOBY KEITH Me Too
JOHN BERRY She's Taken A Shine

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Adds:

SUZY BOGGUSS She Said, He Heard
BROOKS & DUNN Why Would I Say Goodbye
DARYLE SINGLETARY The Used To Be's
GEORGE STRAIT One Night At A Time
RICK TREVINO I Only This Way With You

Hottest:

JOHN BERRY She's Taken A Shine
DEANA CARTER We Danced Anyway
PATTY LOVELESS She Drew A Broken Heart
REBA McENTIRE How Was I To Know
LEANN RIMES Unchained Melody

Digital Country – L.J. Smith

Adds:

SUZY BOGGUSS She Said, He Heard
BROOKS & DUNN Why Would I Say Goodbye
DARYLE SINGLETARY The Used To Be's
GEORGE STRAIT One Night At A Time
RICK TREVINO I Only This Way With You

Hottest:

JOHN BERRY She's Taken A Shine
DEANA CARTER We Danced Anyway
PATTY LOVELESS She Drew A Broken Heart
REBA McENTIRE How Was I To Know
LEANN RIMES Unchained Melody

BROADCAST PROGRAMMING CONTINUED

New Country – L.J. Smith

Adds:

SUZY BOGGUSS She Said, He Heard
BROOKS & DUNN Why Would I Say Goodbye
DARYLE SINGLETARY The Used To Be's
GEORGE STRAIT One Night At A Time
RICK TREVINO I Only This Way With You

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GREAT AMERICAN COUNTRY VIDEO

John Hendricks • (303) 784-8700

Adds:

CRYSTAL BERNARD State Of Mind
KENTUCKY HEADHUNTERS Singin' The Blues
CHARLIE MAJOR This Crazy Heart Of Mine
LEANN RIMES The Light In Your Eyes
SAWYER BROWN Six Days On The Road

Hottest:

JOHN MICHAEL MONTGOMERY I Miss You A Little
MILA MASON Dark Horse
KATHY MATTEA 455 Rocket
KIPPI BRANNON Daddy's Little Girl
JOHN BERRY She's Taken A Shine

JONES SATELLITE NETWORKS

Phil Barry • (303) 784-8700

U.S. Country – Jim Murphy

Adds:

BIG HOUSE Cold Outside
MARK WILLIS Places I've Never Been

Hottest:

JOHN BERRY She's Taken A Shine
DEANA CARTER We Danced Anyway
ALAN JACKSON Everything I Love
PATTY LOVELESS She Drew A Broken Heart
REBA McENTIRE How Was I To Know

CD Country – John Hendricks

Adds:

BROOKS & DUNN Why Would I Say Goodbye
JEFF CARSON Do It Again
DEANA CARTER Count Me In
VINCE GILL A Little More Love
TY HERNDON Loved Too Much
SAMMY KERSHAW Fit To Be Tied Down

Hottest:

ROYAL WADE KIMES Another Man's Sky
KATHY MATTEA 455 Rocket
MARTINA MCBRIDE Cry On The Shoulder Of The Road
JOHN MICHAEL MONTGOMERY I Miss You A Little
LEANN RIMES The Light In Your Eyes

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

Hot Country – David Felker

Adds:

STEPHANIE BENTLEY The Hopechest Song
SUZY BOGGUSS She Said, He Heard
JOE DIFFIE This Is Your Brain
LITTLE TEXAS Bad For Us
DAVID LEE MURPHY Breakfast In Birmingham
SONS OF THE DESERT Whatever Comes First

Hottest:

PATTY LOVELESS She Drew A Broken Heart
REBA McENTIRE How Was I To Know
ALAN JACKSON Everything I Love
JOHN BERRY She's Taken A Shine
DEANA CARTER We Danced Anyway

Mainstream Country – David Felker

Adds:

MILA MASON Dark Horse
MINDY MCCREARY A Girl's Gotta Do...
KEVIN SHARP She's Sure Taking It Well
BRYAN WHITE Sittin' On Go

Hottest:

PATTY LOVELESS She Drew A Broken Heart
DEANA CARTER We Danced Anyway
JOHN BERRY She's Taken A Shine
TRAVIS TRITT Where Com Don't Grow
REBA McENTIRE How Was I To Know

60.2 million households
Traci Todd,
Manager/Video Programming

ADDS

CRYSTAL BERNARD State Of Mind (River North)
JAMES BONAMY The Swing (Epic)
LEANN RIMES The Light In Your Eyes (MCG/Curb)
BRYAN SMITH Jack Of All Trades (SOR)

HEAVY

TRACE ADKINS This Ain't (No Thinkin' Thing) (Capitol)
JOHN BERRY She's Taken A Shine (Capitol)
JAMES BONAMY The Swing (Epic)
TRACY BYRD Don't Take Her She's All I Got (MCA)
DEANA CARTER We Danced Anyway (Capitol)
TERRI CLARK Emotional Girl (Mercury)
BILLY RAY CYRUS Three Little Words (Mercury)
BILL ENGVALL Here's Your Sign (Get The Picture) (Warner Bros.)
ALISON KRAUSS Baby Mine (Walt Disney)
TRACY LAWRENCE Better Man, Better Off (Atlantic)
KATHY MATTEA 455 Rocket (Mercury)
MARTINA MCBRIDE Cry On The Shoulder Of The Road (RCA)
JOHN MICHAEL MONTGOMERY I Miss You A Little (Atlantic)
LORRIE MORGAN Good As I Was To You (BNA)
COLLIN RAYE On The Verge (Columbia)
RICOCHET Ease My Troubled Mind (Columbia)
CLAY WALKER Rumor Has It (Giant)

Information current as of March 17.

38 million households
Chris Parr, Director/Programming
Paul Hastaba, VP/GM

ADDS

JAMES BONAMY The Swing (Epic)
HOLLY DUNN Leave One Bridge Standing (River North)
LEANN RIMES The Light In Your Eyes (MCG/Curb)
KRIS TYLER Keeping Your Kisses (Rising Tide)
JOHN & AUDREY WIGGINS Somewhere In Love (Mercury)

TOP 10

DEANA CARTER We Danced Anyway (Capitol)
JOHN BERRY She's Taken A Shine (Capitol)
TRACE ADKINS (This Ain't) No Thinkin' Thing (Capitol)
CLAY WALKER Rumor Has It (Giant)
RICK TREVINO Running Out Of Reasons To Run (Columbia)
TERRI CLARK Emotional Girl (Mercury)
TRACY BYRD Don't Take Her She's All I Got (MCA)
TOBY KEITH Me Too (Mercury)
TRAVIS TRITT Where Corn Don't Grow (Warner Bros.)
TRACY LAWRENCE Better Man, Better Off (Atlantic)

HEAVY

TRACE ADKINS (This Ain't) No Thinkin' Thing (Capitol)
JOHN BERRY She's Taken A Shine (Capitol)
TRACY BYRD Don't Take Her She's All I Got (MCA)
TERRI CLARK Emotional Girl (Mercury)
TOBY KEITH Me Too (Mercury)
TRACY LAWRENCE Better Man, Better Off (Atlantic)
KATHY MATTEA 455 Rocket (Mercury)
LORRIE MORGAN Good As I Was To You (BNA)
RICOCHET Ease My Troubled Mind (Columbia)
CLAY WALKER Rumor Has It (Giant)

HOT SHOTS

ANITA COCHRAN I Could Love A Man Like That (Warner Bros.)
STEPHANIE BENTLEY The Hopechest Song (Epic)
CLELUS T. JUDD Clellus Went Down To Florida (Razor & Tie)
KENTUCKY HEADHUNTERS Singin' The Blues (BNA)
LITTLE TEXAS Bad For Us (Warner Bros.)
MILA MASON Dark Horse (Atlantic)
JOHN MICHAEL MONTGOMERY I Miss You A Little (Atlantic)
COLLIN RAYE On The Verge (Epic)
KEVIN SHARP She's Sure Taking It Well (Asylum/EEG)
TANYA TUCKER Little Things (Capitol)
KRIS TYLER Keeping Your Kisses (Rising Tide)
TRISHA YEARWOOD I Need You (MCA)

Heavy rotation songs receive four to five plays per day. Hot Shots receive three to four plays per day. Pick Hits of the Week receive an extra play above heavy rotation per day. All Top 10 videos also receive heavy rotation.

Information current as of March 12.

COUNTRY REPORTERS

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Stations and their adds listed alphabetically by market

<p>KEAN/Abilene, TX PD: Dwayne Alexander MD: Rudy Allen Fernandez 17 BROOKS & DUNN 17 LEANN RIMES 17 JOE OFFIE 17 JEFFREY STEELE 17 CARYL MACK PARKER</p> <p>WOMX/Akron, OH PD: Kevin Mason MD: Bill Shiel 18 BROOKS & DUNN 18 LEANN RIMES 18 DARYLE SINGLETARY</p> <p>WGNA/Albany, NY OM: Fred Horton MD: Bill Earley 20 BROOKS & DUNN 13 PAUL BRANDT 13 SONS OF THE DESERT 13 RICK TREVINO</p> <p>KRST/Albuquerque, NM PD: Jim Patrick MD: Chaz Malibu 12 BROOKS & DUNN 5 BURNIN' DAYLIGHT 5 KIPPI BRANNON</p> <p>KRRV/Alexandria, LA PD: Dru LaBorde MD: Scott Bryant 26 BROOKS & DUNN 12 DARYLE SINGLETARY 12 JEFFREY STEELE 12 JOE OFFIE 12 LEE ANN WOMACK 12 NIKKI NELSON 12 KIPPI BRANNON</p> <p>WFGY/Altoona, PA PD/MD: Polly Wogg 35 BROOKS & DUNN 15 RICK TREVINO 15 SARA EVANS 15 JOE OFFIE</p> <p>KGNC/Amarillo, TX PD: Tim Butler MD: Patrick Clark 25 BROOKS & DUNN 15 LEE ANN WOMACK 15 JEFF WOOD</p> <p>KASH/Anchorage, AK PD: Chris Crowley MD: David Lee Murphy 6 BROOKS & DUNN 6 JOE OFFIE</p> <p>WNCY/Appleton, WI PD: Mark Shannon MD: Steve Davis 21 BROOKS & DUNN 8 SAWYER BROWN 8 MILA MASON</p> <p>WKSF/Asheville, NC PD: Dale Mitchell MD: Nikki Thomas 10 BROOKS & DUNN 10 RICK TREVINO 10 SARA EVANS 5 PAUL BRANDT 5 LEE ANN WOMACK</p> <p>WKHX/Atlanta, GA PD: Neil McGinley MD: Johnny Gray 18 GEORGE STRAIT 18 JOHN M. MONTGOMERY 18 KEVIN SHARP 18 BRYAN WHITE</p> <p>WYAT/Atlanta, GA PD: Neil McGinley MD: Johnny Gray 18 JOE OFFIE 18 TAMMY GRAHAM 18 TY HERNDON 18 VINCE GILL 18 DEANA CARTER</p> <p>WKXC/Augusta, GA PD: Tommy Gentry MD: Tony Cooper 18 BROOKS & DUNN 7 BRYAN WHITE</p> <p>KASE/Austin, TX PD: Brad Hansen MD: Steve Gary 5 BROOKS & DUNN 5 LORRIE MORGAN 5 DARYLE SINGLETARY</p> <p>KUZZ/Bakersfield, CA PD/MD: Evan Bridwell 22 GEORGE STRAIT 22 JOHN M. MONTGOMERY 22 BROOKS & DUNN 22 DEANA CARTER 22 PAUL BRANDT 22 SUZY BOGGUSS 22 LEE ANN WOMACK 7 JOE OFFIE 7 RICK TREVINO 7 DARYLE SINGLETARY</p> <p>WYNK/Baton Rouge, LA PD/MD: Brian King 13 GEORGE STRAIT 13 BIG HOUSE 13 SAWYER BROWN</p> <p>WKNN/Biloxi, MS PD: Rick Wize MD: Kigo Gregory 24 GEORGE STRAIT 12 BROOKS & DUNN 12 BURNIN' DAYLIGHT 12 LEE ANN WOMACK 12 MARK WILLS 12 TANYA TUCKER</p> <p>WHWK/Binghamton, NY PD/MD: John Davison 23 LEANN RIMES 13 PAUL BRANDT 13 MARK WILLS 8 JEFFREY STEELE 8 SARA EVANS</p>	<p>WZZK/Birmingham, AL PD: Jim Tice MD: Scott Stewart 14 MARTINA MCBRIDE 14 JOE OFFIE 14 BROOKS & DUNN 14 LEANN RIMES</p> <p>KQFC/Boise, ID PD: Paul Wilson MD: Lee Ann Womack 14 TRISHA YEARWOOD 7 SONS OF THE DESERT</p> <p>WKL/Boston, MA PD: Mike Brophy APD/MD: Ginny Rogers 20 GEORGE STRAIT 12 LEANN RIMES 5 JOHN M. MONTGOMERY 5 TRISHA YEARWOOD 5 BRYAN WHITE 5 LEE ANN WOMACK 5 STEPHANIE BENTLEY 5 SONS OF THE DESERT 5 BROOKS & DUNN</p> <p>WYRK/Buffalo, NY PD: Ken Johnson MD: Pat O'Brien 12 KATHY MATTEA 12 JOHN M. MONTGOMERY</p> <p>KHAK/Cedar Rapids, IA PD: Jeff Winfield MD: Dawn Johnson 23 BROOKS & DUNN 23 LEANN RIMES 15 DEANA CARTER 8 SUZY BOGGUSS 8 THRASHER SHIVER</p> <p>WXYX/Champaign, IL PD/MD: Rob Kelley 18 LEANN RIMES</p> <p>WBUB/Charleston, SC PD: Charlie Lindsay MD: John Dixon 15 GEORGE STRAIT 15 BRYAN WHITE 15 TANYA TUCKER 15 SAWYER BROWN</p> <p>WEZL/Charleston, SC PD: Kris Van Dyke MD: Gary Griffin 15 BROOKS & DUNN</p> <p>WQBE/Charleston, WV OM/MD: Jeff Whitehead 25 KENNY CHESNEY 15 PERFECT STRANGER 15 PAUL BRANDT 15 BILLY DEAN</p> <p>WSOC/Charlotte, NC PD: Paul Johnson MD: Rick McCracken 5 BIG HOUSE 5 TANYA TUCKER 5 TRISHA YEARWOOD</p> <p>WTDR/Charlotte, NC PD/MD: Loyd Ford 6 SARA EVANS</p> <p>WXXX/Chicago, IL OM/MD: Ted Stecker MD: Matt McCann 20 BROOKS & DUNN 20 TANYA TUCKER</p> <p>WUSN/Chicago, IL PD: Alan Sledge MD: Tricia Biondo 14 MINDY MCCREADY 14 SAWYER BROWN 14 BROOKS & DUNN 5 MILA MASON 5 MARK WILLS</p> <p>KALF/Chico, CA PD/MD: Scott Michaels 7 SAWYER BROWN 7 SARA EVANS</p> <p>WUBE/Cincinnati, OH PD: Tim Closson MD: Duke Hamilton 25 BROOKS & DUNN</p> <p>WGAR/Cleveland, OH PD: Denny Nugent MD: Chuck Collier 25 BROOKS & DUNN 25 VINCE GILL 18 MARTINA MCBRIDE</p> <p>KKCS/Colorado Springs, CO PD: Charlie Cassidy MD: Dave Shepel 17 BROOKS & DUNN 17 MARTINA MCBRIDE 17 DAVID LEE MURPHY 17 KIPPI BRANNON</p> <p>WVUB/Columbus, GA PD: Bob Raleigh MD: Glen Garrett 11 LEANN RIMES 11 TRISHA YEARWOOD 11 BROOKS & DUNN</p> <p>WKCN/Columbus, GA PD: Robin Lee MD: Andy Woods 5 STEPHANIE BENTLEY 5 PAUL BRANDT 5 LEE ANN WOMACK</p> <p>WCOL/Columbus, OH PD: Gary Moss MD: John Crenshaw 19 BROOKS & DUNN 19 BURNIN' DAYLIGHT 19 LEANN RIMES 19 MARK WILLS 19 MARTINA MCBRIDE</p> <p>WWGR/Ft. Myers, FL PD: Rick McGee MD: Buzzy Ford 17 LEANN RIMES 17 TRISHA YEARWOOD 6 SAWYER BROWN 6 VINCE GILL</p>	<p>WHOK/Columbus, OH PD: Jim Hays MD: George Wolf 5 LEANN RIMES 5 MARK WILLS</p> <p>KRYS/Corpus Christi, TX PD: Clayton Allen Pickens MD: Lou Ramirez 14 BROOKS & DUNN 14 RICK TREVINO</p> <p>KPLX/Dallas, TX PD: Smokey Rivers MD: Teresa Whitney 30 TY HERNDON 20 LITTLE TEXAS 15 KRIS TYLER 7 ALABAMA 7 SARA EVANS</p> <p>KYNG/Dallas, TX PD: Dan Pearman MD: Stacey Tackett 20 KEVIN SHARP 10 MINDY MCCREADY 5 TRISHA YEARWOOD</p> <p>WYRG/Daytona Beach, FL PD: John Rivers MD: Bruce Logan 15 SAWYER BROWN 13 JOE OFFIE 13 MARK WILLS</p> <p>KYGO/Denver, CO PD: John St. John MD: Jennifer Page 13 MARK CHESNUTT 13 JOHN M. MONTGOMERY 13 DEANA CARTER 8 DARYLE SINGLETARY 5 NIKKI NELSON 5 TRISHA YEARWOOD</p> <p>KJY/Des Moines, IA PD: Beverlee Brannigan MD: Eddie Hatfield 21 LEE ANN WOMACK 7 PAUL BRANDT 7 BROOKS & DUNN 7 RICK TREVINO</p> <p>WVWW/Detroit, MI PD: Mark Hamlin MD: Carl E. 13 BROOKS & DUNN 5 SONS OF THE DESERT</p> <p>WYCD/Detroit, MI PD/MD: Eddie Haskell 25 BROOKS & DUNN 5 BIG HOUSE 5 SONS OF THE DESERT 5 BRYAN WHITE</p> <p>WTVY/Dothan, AL PD/MD: Shannon O'Neal 10 PAUL BRANDT 10 LEE ANN WOMACK 10 BURNIN' DAYLIGHT 10 LEANN RIMES</p> <p>WAXX/Eau Claire, WI PD: Tim Wilson MD: Sara Evans 12 PAUL BRANDT 12 BROOKS & DUNN</p> <p>WXTA/Erie, PA PD: Bill Shannon MD: Chet Price 15 SARA EVANS 15 LEANN RIMES 15 RICK TREVINO 15 KRIS TYLER 5 JOHN/AUDREY WIGGINS</p> <p>KALF/Chico, CA PD/MD: Scott Michaels 7 SAWYER BROWN 7 SARA EVANS</p> <p>KUGN/Eugene, OR PD: Bruce Agler MD: Kelly Erickson 16 BROOKS & DUNN 10 JOE OFFIE 10 SAWYER BROWN 10 RICK TREVINO</p> <p>WMSI/Jackson, MS OM/MD: Buddy Van Arsdale APD/MD: Rick Adams No Adds</p> <p>WQIK/Jacksonville, FL PD/MD: Jon Allen 31 GEORGE STRAIT 8 JOHN M. 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COUNTRY PLAYLISTS

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

93.9 KZLA
SOUTHERN CALIFORNIA'S COUNTRY

MARKET #2
KZLA/Los Angeles
(818) 246-0939
Sebastian/Fink

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
34	34	34	34	34	JOHN BERRY/She's Taken A Shine
15	34	34	34	34	DEANA CARTER/We Danced Anyway
24	34	34	34	34	TOBY KEITH/Me Too
34	34	34	34	34	DAVID KERSH/Another You
24	24	19	34	34	DIAMOND RIO/Holdin'
24	24	34	24	24	TRACE ADKINS/(This Ain't) No.
19	24	24	24	24	TRACY BYRD/Don't Take Her...
24	24	24	24	24	CLAY WALKER/Rumor Has It
19	24	24	24	24	LONGSTAR/Heartbroke Every Day
24	24	19	24	24	BUFFALO CLUB/If She Don't Love...
7	19	24	24	24	DAVID LEE MURPHY/Breakfast In...
7	19	24	24	24	JEFF WOOD/Use Mine
24	24	24	24	24	KENNY CHESNEY/When I Close My Eyes
19	19	19	19	19	STEPHANIE BENTLEY/The Hopechest Song
7	19	19	19	19	GEORGE STRAIT/One Night At A Time
7	19	19	19	19	KIPPI BRANNON/Daddy's Little Girl
19	19	19	19	19	KATHY MATTEA/455 Rocket
7	19	19	19	19	MARK WILLS/Places I've Never
7	19	19	19	19	SAWYER BROWN/Six Days On The Road
7	19	19	19	19	LORRIE MORGAN/Good As I Was To You
7	19	19	19	19	MINDY MCCREADY/A Girl's Gotta Do...
19	19	24	15	15	TERRI CLARK/Emotional Girl
7	34	15	15	15	SAMMY KERSHAW/Politics, Religion
24	24	15	15	15	REBA MCENTIRE/How Was I To Know
7	15	15	15	15	ALAN JACKSON/Everything I Love
15	15	15	15	15	BROOKS & DUNN/Man This Lonely
34	15	15	15	15	TY HERNDON/She Wants To Be
15	15	15	15	15	TRACY LAWRENCE/Is That A Tear
15	15	15	15	15	PATTY LOVELESS/She Drew A Broken...
34	15	15	15	15	MINDY MCCREADY/Maybe He'll Notice...
15	15	15	15	15	JOHN M. MONTGOMERY/Friends
34	15	15	15	15	RICK TREVINO/Running Out Of...
7	19	34	7	7	ALABAMA/Sad Lookin' Moon
19	19	24	7	7	COLLIN RAYE/On The Verge
7	19	19	7	7	KEVIN SHARP/She's Sure Taking...
19	24	7	7	7	MILA MASON/Dark Horse
7	19	7	7	7	TRISHA YEARWOOD/I Need You
7	7	7	7	7	TRACY LAWRENCE/Better Man
7	7	7	7	7	JOHN M. MONTGOMERY/Miss You A Little
7	7	7	7	7	CARYL MACK PARKER/One Night Stand

94.7 KICKS
COUNTRY

MARKET #3
WKXX/Chicago
(312) 984-5425
Stecker/McCann

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
35	35	35	35	35	DEANA CARTER/We Danced Anyway
20	35	35	35	35	JOHN BERRY/She's Taken A Shine
20	35	35	35	35	PATTY LOVELESS/She Drew A Broken...
20	20	35	35	35	DIAMOND RIO/Holdin'
20	20	35	35	35	ALAN JACKSON/Everything I Love
20	20	35	35	35	REBA MCENTIRE/How Was I To Know
20	20	35	35	35	TRACE ADKINS/(This Ain't) No.
20	20	35	35	35	CLAY WALKER/Rumor Has It
20	20	35	35	35	TRACY BYRD/Don't Take Her...
20	20	35	35	35	KENNY CHESNEY/When I Close My Eyes
20	20	35	35	35	DAVID KERSH/Another You
20	20	35	35	35	TERRI CLARK/Emotional Girl
20	20	35	35	35	LONGSTAR/Heartbroke Every Day
20	20	35	35	35	TRACY LAWRENCE/Better Man
20	20	35	35	35	TRACY LAWRENCE/Better Man
10	20	35	35	35	RICOCHET/Ease My Troubled...
35	35	35	35	35	DARYLE SINGLETARY/Amen Kind Of Love
10	20	35	35	35	BUFFALO CLUB/If She Don't Love...
10	20	35	35	35	COLLIN RAYE/On The Verge
20	20	35	35	35	GEORGE STRAIT/One Night At A Time
35	35	35	35	35	TRAVIS TRITT/Where Corn Don't...
35	35	35	35	35	TOBY KEITH/Me Too
35	35	35	35	35	LEANN RIMES/Unchained Melody
10	10	20	35	35	ALABAMA/Sad Lookin' Moon
14	14	14	14	14	BROOKS & DUNN/Why Would I Say...
14	14	14	14	14	JOHN M. MONTGOMERY/Friends
14	14	14	14	14	KEVIN SHARP/She's Sure Taking...
14	14	14	14	14	TRACY LAWRENCE/Is That A Tear
14	14	14	14	14	TRISHA YEARWOOD/Everybody Knows
20	20	14	14	14	FATH HILLA/Can't Do That
20	20	14	14	14	MARK CHESNUTT/It's A Little Too...
35	20	14	14	14	CLINT BLACK/Half Way Up
35	20	14	14	14	BROOKS & DUNN/Man This Lonely
35	35	20	14	14	RICK TREVINO/Running Out Of...
10	10	10	10	10	M. CHAPIN CARPENTER/I Want To Be Your...
10	10	10	10	10	KATHY MATTEA/455 Rocket
10	10	10	10	10	KEVIN SHARP/She's Sure Taking...
10	10	10	10	10	BURNIN' DAYLIGHT/Say Yes
10	10	10	10	10	SAWYER BROWN/Six Days On The Road
10	10	10	10	10	LITTLE TEXAS/Bad For Us

95.9 KICKS
COUNTRY

MARKET #3
WUSN/Chicago
(312) 649-0099
Sledge/Biondo

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
36	36	36	36	36	PATTY LOVELESS/She Drew A Broken...
36	36	36	36	36	REBA MCENTIRE/How Was I To Know
20	36	36	36	36	JOHN BERRY/She's Taken A Shine
36	36	36	36	36	ALAN JACKSON/Everything I Love
20	36	36	36	36	COLLIN RAYE/On The Verge
20	36	36	36	36	CLAY WALKER/Rumor Has It
36	36	36	36	36	DEANA CARTER/We Danced Anyway
36	36	36	36	36	LEANN RIMES/Unchained Melody
20	20	36	36	36	DIAMOND RIO/Holdin'
20	20	20	20	20	LONGSTAR/Heartbroke Every Day
20	20	20	20	20	DAVID KERSH/Another You
20	20	20	20	20	TERRI CLARK/Emotional Girl
14	20	20	20	20	TRACY BYRD/Don't Take Her...
20	20	20	20	20	TOBY KEITH/Me Too
20	20	20	20	20	TRACE ADKINS/(This Ain't) No.
20	20	20	20	20	LORRIE MORGAN/Good As I Was To You
5	14	20	20	20	KENNY CHESNEY/When I Close My Eyes
20	20	20	20	20	GEORGE STRAIT/One Night At A Time
20	20	20	20	20	ALABAMA/Sad Lookin' Moon
14	20	20	20	20	RICOCHET/Ease My Troubled...
14	14	14	14	14	JOHN M. MONTGOMERY/Miss You A Little
14	14	14	14	14	M. CHAPIN CARPENTER/I Want To Be Your...
14	14	14	14	14	KATHY MATTEA/455 Rocket
14	14	14	14	14	KIPPI BRANNON/Daddy's Little Girl
14	14	14	14	14	BIG HOUSE/Cold Outside
14	14	14	14	14	TRISHA YEARWOOD/I Need You
5	14	14	14	14	TANYA TUCKER/Little Things
14	14	14	14	14	MARTINA MCBRIDE/Cry On
5	14	14	14	14	BRYAN WHITE/Sittin' On Go
5	14	14	14	14	MINDY MCCREADY/A Girl's Gotta Do...
5	14	14	14	14	SAWYER BROWN/Six Days On The Road
5	14	14	14	14	BROOKS & DUNN/Why Would I Say...
36	36	36	11	11	DARYLE SINGLETARY/Amen Kind Of Love
20	20	20	11	11	TRAVIS TRITT/Where Corn Don't...
5	5	5	5	5	MILA MASON/Dark Horse
5	5	5	5	5	MARK WILLS/Places I've Never

94.9 KISAN
FM

MARKET #4
KISAN/San Francisco
(415) 291-0202
Roberts/Ryan

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
25	25	35	35	35	TRACE ADKINS/(This Ain't) No.
25	25	35	35	35	JOHN BERRY/She's Taken A Shine
25	25	35	35	35	TRACY BYRD/Don't Take Her...
25	25	35	35	35	ALAN JACKSON/Everything I Love
35	35	35	35	35	PATTY LOVELESS/She Drew A Broken...
25	25	35	35	35	REBA MCENTIRE/How Was I To Know
15	25	35	35	35	KEVIN SHARP/She's Sure Taking...
5	35	35	35	35	GEORGE STRAIT/One Night At A Time
25	25	35	35	35	CLAY WALKER/Rumor Has It
15	25	35	35	35	ALABAMA/Sad Lookin' Moon
25	25	35	35	35	KENNY CHESNEY/When I Close My Eyes
25	25	35	35	35	TERRI CLARK/Emotional Girl
25	25	35	35	35	DIAMOND RIO/Holdin'
25	25	35	35	35	TRACY LAWRENCE/Better Man
25	25	35	35	35	BILL ENGVALL/Here's Your Sign...
15	25	35	35	35	TRACY LAWRENCE/Better Man
15	25	35	35	35	JOHN M. MONTGOMERY/Miss You A Little
15	25	35	35	35	LORRIE MORGAN/Good As I Was To You
15	25	35	35	35	COLLIN RAYE/On The Verge
15	25	35	35	35	RICOCHET/Ease My Troubled...
5	15	25	35	35	SAWYER BROWN/Six Days On The Road
15	25	35	35	35	BRYAN WHITE/Sittin' On Go
15	25	35	35	35	LEE ANN WOMACK/Never Again, Again
5	15	25	35	35	ALABAMA/Sad Lookin' Moon
5	15	25	35	35	BROOKS & DUNN/Why Would I Say...
25	25	35	35	35	M. CHAPIN CARPENTER/I Want To Be Your...
5	15	25	35	35	JOHN M. MONTGOMERY/Miss You A Little
5	15	25	35	35	JOE DIFIE/This Is Your Brain
15	15	25	35	35	VINCE GILL/A Little More Love
15	15	25	35	35	DAVID KERSH/Another You
5	15	25	35	35	MILA MASON/Dark Horse
5	15	25	35	35	MINDY MCCREADY/A Girl's Gotta Do...
15	15	25	35	35	TRACE ADKINS/Every Light In...
25	25	35	35	35	GARY ALLAN/Her Man
35	15	25	35	35	BROOKS & DUNN/Man This Lonely
15	15	25	35	35	TRACY BYRD/Big Love
15	15	25	35	35	DEANA CARTER/Strawberry Wine
35	35	35	35	35	DEANA CARTER/We Danced Anyway
35	35	35	35	35	KENNY CHESNEY/And You
35	15	25	35	35	MARK CHESNUTT/It's A Little Too...
15	15	25	35	35	VINCE GILL/Pretty Little

YOUNG COUNTRY 93.3

MARKET #4
KYCV/San Francisco
(415) 391-9330
Logan/Jordan

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
35	35	50	50	50	TRACE ADKINS/(This Ain't) No.
50	50	50	50	50	TRACY BYRD/Don't Take Her...
50	35	50	50	50	DEANA CARTER/We Danced Anyway
50	50	50	50	50	TOBY KEITH/Me Too
35	35	50	50	50	MILA MASON/Dark Horse
35	50	50	50	50	REBA MCENTIRE/How Was I To Know
50	50	50	50	50	CLAY WALKER/Rumor Has It
35	35	50	50	50	JOHN BERRY/She's Taken A Shine
5	25	35	50	50	BUFFALO CLUB/If She Don't Love...
5	25	35	50	50	KENNY CHESNEY/When I Close My Eyes
35	35	35	35	35	TERRI CLARK/Emotional Girl
35	50	35	35	35	DIAMOND RIO/Holdin'
5	5	5	5	5	TY HERNDON/She Wants To Be...
5	5	5	5	5	BIG HOUSE/Cold Outside
5	5	5	5	5	DAVID KERSH/Another You
35	35	35	35	35	PATTY LOVELESS/She Drew A Broken...
25	25	35	35	35	RICOCHET/Ease My Troubled...
25	25	35	35	35	KEVIN SHARP/She's Sure Taking...
25	25	35	35	35	GEORGE STRAIT/One Night At A Time
25	35	35	35	35	TRISHA YEARWOOD/I Need You
25	35	35	35	35	ALABAMA/Sad Lookin' Moon
25	35	35	35	35	M. CHAPIN CARPENTER/I Want To Be Your...
25	35	35	35	35	KATHY MATTEA/455 Rocket
5	35	35	35	35	MARTINA MCBRIDE/Cry On
5	35	35	35	35	MARK CHESNUTT/It's A Little Too...
5	25	35	35	35	LEANN RIMES/Unchained Melody
5	25	35	35	35	BILL ENGVALL/Here's Your Sign...
5	25	35	35	35	TRACE ADKINS/Every Light In...
5	25	35	35	35	GARY ALLAN/Her Man
10	10	10	10	10	TRACY LAWRENCE/Is That A Tear
10	10	10	10	10	PATTY LOVELESS/Lonely Too Long
10	10	10	10	10	REBA MCENTIRE/The Fear Of Being...
10	10	10	10	10	LEANN RIMES/One Way Ticket...
25	50	50	50	50	LEANN RIMES/Unchained Melody
10	10	10	10	10	KEVIN SHARP/Nobody Knows
10	10	10	10	10	GEORGE STRAIT/Can Still Make...

COUNTRY 92.5 WXTU

MARKET #5
WXTU/Philadelphia
(610) 667-9000
McCarrie/Radler

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
37	37	37	37	37	TOBY KEITH/Me Too
37	37	37	37	37	DEANA CARTER/We Danced Anyway
37	37	37	37	37	REBA MCENTIRE/How Was I To Know
37	37	37	37	37	PATTY LOVELESS/She Drew A Broken...
27	37	37	37	37	DIAMOND RIO/Holdin'
37	37	37	37	37	CLAY WALKER/Rumor Has It
37	37	37	37	37	RICK TREVINO/Running Out Of...
27	37	37	37	37	ALAN JACKSON/Everything I Love
27	37	37	37	37	TERRI CLARK/Emotional Girl
17	27	37	37	37	RICOCHET/Ease My Troubled...
27	27	37	37	37	TRACE ADKINS/(This Ain't) No.
17	27	37	37	37	GEORGE STRAIT/One Night At A Time
17	27	37	37	37	LORRIE MORGAN/Good As I Was To You
17	27	37	37	37	COLLIN RAYE/On The Verge</

COUNTRY PLAYLISTS

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WYAT/Atlanta
(770) 955-0106
McGinley/Gray

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
42	42	42	42	42	JOHN BERRY/She's Taken A Shine
42	42	42	42	42	PATTY LOVELESS/She Drew A Broken...
42	42	42	42	42	REBA MCENTIRE/How Was I To Know
42	42	42	42	42	ALAN JACKSON/Everything I Love
42	42	42	42	42	CLAY WALKER/Rumor Has It
42	42	42	42	42	TRACE ADKINS/(This Ain't) No...
42	42	42	42	42	DIAMOND RIO/Holdin'
42	42	42	42	42	KENNY CHESNEY/When I Close My Eyes
42	42	42	42	42	TRACY BYRD/Don't Take Her...
42	42	42	42	42	DAVID KERSH/Another You
42	42	42	42	42	COLLIN RAYE/On The Verge
42	42	42	42	42	BUFFALO CLUB/If She Don't Love...
42	42	42	42	42	RICOCHET/Ease My Troubled...
42	42	42	42	42	KATHY MATTEA/455 Rocket
42	42	42	42	42	LORRIE MORGAN/Good As I Was To You
42	42	42	42	42	MILA MASON/Dark Horse
42	42	42	42	42	ALABAMA/Sad Lookin' Moon
42	42	42	42	42	GEORGE STRAIT/One Night At A Time
42	42	42	42	42	TERRI CLARK/Emotional Girl
42	42	42	42	42	TRACY LAWRENCE/Better Man
42	42	42	42	42	KEVIN SHARP/She's Sure Taking...
42	42	42	42	42	MARTINA MCBRIDE/Cry On
42	42	42	42	42	JOHN M. MONTGOMERY/Miss You A Little
42	42	42	42	42	M. CHAPIN CARPENTER/Want To Be Your...
42	42	42	42	42	MINDY MCCREADY/A Girl's Gotta Do...
42	42	42	42	42	BIG HOUSE/Cold Outside
42	42	42	42	42	TANYA TUCKER/Little Things
42	42	42	42	42	SAWYER BROWN/Six Days On The Road
42	42	42	42	42	MARK WILLS/Places I've Never...
42	42	42	42	42	TRISHA YEARWOOD/Need You
42	42	42	42	42	BRYAN WHITE/Sittin' On Go
42	42	42	42	42	LITTLE TEXAS/Back For Us
42	42	42	42	42	DAVID LEE MURPHY/Breakfast In...
42	42	42	42	42	BROOKS & DUNN/Why Would I Say...
42	42	42	42	42	JOE DIFFIE/This Is Your Brain
42	42	42	42	42	TAMMY GRAY/Dozen Red Roses
42	42	42	42	42	TY HERNDON/Loved Too Much
42	42	42	42	42	VINCE GILL/A Little More Love
42	42	42	42	42	DEANA CARTER/Count Me In
42	42	42	42	42	MARK CHESNUTT/It's A Little Too...

KMPS/Seattle
(206) 443-9400
Sledge/Thomas

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
28	41	41	41	41	LEANN RIMES/Unchained Melody
28	41	41	41	41	TRACE ADKINS/(This Ain't) No...
41	41	41	41	41	ALAN JACKSON/Everything I Love
41	41	41	41	41	PATTY LOVELESS/She Drew A Broken...
41	41	41	41	41	MARK CHESNUTT/It's A Little Too...
41	41	41	41	41	DEANA CARTER/We Danced Anyway
41	41	41	41	41	TRAVIS TRITT/Where Corn Don't...
41	41	41	41	41	BROOKS & DUNN/Man This Lonely
41	41	41	41	41	CLINT BLACK/Half Way Up
28	28	28	28	28	JOHN BERRY/She's Taken A Shine
16	16	28	28	28	COLLIN RAYE/On The Verge
16	16	28	28	28	KATHY MATTEA/455 Rocket
28	28	28	28	28	M. CHAPIN CARPENTER/Want To Be Your...
16	28	28	28	28	DAVID KERSH/Another You
28	28	28	28	28	TERRI CLARK/Emotional Girl
16	28	28	28	28	LONESTAR/Heartbroke Every Day
16	28	28	28	28	BUFFALO CLUB/If She Don't Love...
41	41	41	41	41	DIAMOND RIO/Holdin'
28	28	28	28	28	REBA MCENTIRE/How Was I To Know
5	16	16	28	28	KENNY CHESNEY/When I Close My Eyes
16	16	16	28	28	ALABAMA/Sad Lookin' Moon
41	41	41	41	41	VINCE GILL/Pretty Little
41	10	22	22	22	MINDY MCCREADY/Maybe He'll Notice...
10	10	22	22	22	FAITH HILL/Can't Do That...
22	22	22	22	22	TRAVIS TRITT/More Than You'll...
22	22	22	22	22	TRISHA YEARWOOD/Everybody Knows
41	22	22	22	22	GARY ALLAN/Her Man
10	22	22	22	22	M. CHAPIN CARPENTER/Let Me Into Your...
10	22	22	22	22	JOHN M. MONTGOMERY/Friends
22	22	22	22	22	GEORGE STRAIT/Can Still Make...
22	22	22	22	22	PAUL BRANDT/Do
22	22	22	22	22	TRACE ADKINS/Every Light In...
16	16	16	16	16	GEORGE STRAIT/One Night At A Time
16	16	16	16	16	GENIE WATSON/Change Her Mind
16	16	16	16	16	SAWYER BROWN/Six Days On The Road
5	16	16	16	16	TRACY LAWRENCE/Better Man...
5	16	16	16	16	KEVIN SHARP/She's Sure Taking...
16	16	16	16	16	CLAY WALKER/Rumor Has It
16	16	16	16	16	BIG HOUSE/Cold Outside
16	16	16	16	16	MARTINA MCBRIDE/Cry On...

KSON/San Diego
(619) 291-9797
Shepard/Upton

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
31	31	31	31	31	JOHN BERRY/She's Taken A Shine
31	31	31	31	31	CLINT BLACK/Half Way Up
31	31	31	31	31	LEANN RIMES/Unchained Melody
20	31	31	31	31	ALAN JACKSON/Everything I Love
20	31	31	31	31	PATTY LOVELESS/She Drew A Broken...
20	31	31	31	31	TRAVIS TRITT/Where Corn Don't...
20	31	31	31	31	REBA MCENTIRE/How Was I To Know
20	31	31	31	31	PATTY LOVELESS/She Drew A Broken...
12	20	20	20	20	TRACY BYRD/Don't Take Her...
20	20	20	20	20	DEANA CARTER/We Danced Anyway
20	20	20	20	20	DIAMOND RIO/Holdin'
20	20	20	20	20	KENNY CHESNEY/When I Close My Eyes
20	20	20	20	20	CLAY WALKER/Rumor Has It
20	20	20	20	20	LORRIE MORGAN/Good As I Was To You
20	20	20	20	20	BUFFALO CLUB/If She Don't Love...
12	20	20	20	20	RICOCHET/Ease My Troubled...
12	20	20	20	20	GEORGE STRAIT/One Night At A Time
12	12	20	20	20	MILA MASON/Dark Horse
12	12	20	20	20	KEVIN SHARP/She's Sure Taking...
12	12	20	20	20	TRACY LAWRENCE/Better Man...
31	31	31	31	31	BROOKS & DUNN/Why Would I Say...
14	14	14	14	14	ALAN JACKSON/Little Bitty
14	14	14	14	14	VINCE GILL/Pretty Little
31	31	31	31	31	TY HERNDON/She Wants To Be...
14	14	14	14	14	MARK CHESNUTT/It's A Little Too...
14	14	14	14	14	JOHN M. MONTGOMERY/Friends
31	31	31	31	31	TRICK TREVIN/Running Out Of...
31	31	31	31	31	TOBY KEITH/Me Too
14	14	14	14	14	TRACE ADKINS/Every Light In...
12	12	12	12	12	GEORGE STRAIT/One Night At A Time
12	12	12	12	12	MARTINA MCBRIDE/Cry On...
12	12	12	12	12	KATHY MATTEA/455 Rocket
12	12	12	12	12	BILL ENGVALL/Here's Your Sign...
12	12	12	12	12	COLLIN RAYE/On The Verge
12	12	12	12	12	DAVID KERSH/Another You
12	12	12	12	12	SUZY BOGGUSS/She Said, He Heard
12	12	12	12	12	ALABAMA/Sad Lookin' Moon
12	12	12	12	12	JOHN M. MONTGOMERY/Miss You A Little

WMJC/Long Island
(516) 423-6740
Asker

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
22	38	38	38	38	DIAMOND RIO/Holdin'
22	38	38	38	38	ALAN JACKSON/Everything I Love
38	38	38	38	38	JOHN BERRY/She's Taken A Shine
38	38	38	38	38	LEANN RIMES/Unchained Melody
22	38	38	38	38	REBA MCENTIRE/How Was I To Know
22	38	38	38	38	CLAY WALKER/Rumor Has It
22	38	38	38	38	KENNY CHESNEY/When I Close My Eyes
15	22	22	22	22	TERRI CLARK/Emotional Girl
15	22	22	22	22	LORRIE MORGAN/Good As I Was To You
15	22	22	22	22	COLLIN RAYE/On The Verge
22	22	22	22	22	RICOCHET/Ease My Troubled...
22	22	22	22	22	TRACE ADKINS/(This Ain't) No...
22	22	22	22	22	BUFFALO CLUB/If She Don't Love...
22	22	22	22	22	DAVID KERSH/Another You
15	22	22	22	22	TRACY LAWRENCE/Better Man...
15	22	22	22	22	ALABAMA/Sad Lookin' Moon
15	22	22	22	22	JOHN M. MONTGOMERY/Miss You A Little
15	22	22	22	22	KEVIN SHARP/She's Sure Taking...
15	22	22	22	22	TERRI CLARK/Emotional Girl
15	22	22	22	22	GEORGE STRAIT/One Night At A Time
15	15	15	15	15	MINDY MCCREADY/A Girl's Gotta Do...
15	15	15	15	15	MILA MASON/Dark Horse
15	15	15	15	15	BRYAN WHITE/Sittin' On Go
15	15	15	15	15	TANYA TUCKER/Little Things
15	15	15	15	15	KATHY MATTEA/455 Rocket
15	15	15	15	15	BIG HOUSE/Cold Outside
15	15	15	15	15	TRISHA YEARWOOD/Need You
15	15	15	15	15	MARTINA MCBRIDE/Cry On
10	15	15	15	15	SONS OF THE DESERT/Whatever Comes First
15	15	15	15	15	M. CHAPIN CARPENTER/Want To Be Your...
7	15	15	15	15	MARK WILLS/Places I've Never...
15	15	15	15	15	SAWYER BROWN/Six Days On The Road
15	15	15	15	15	SUZY BOGGUSS/She Said, He Heard
15	15	15	15	15	LEE ANN WOMACK/Never Again, Again
15	15	15	15	15	BURNIN' DAYLIGHT/Say Yes
15	15	15	15	15	THRASHER SHIVER/Be Honest
15	15	15	15	15	SARA EVANS/True Lies
15	15	15	15	15	JOE DIFFIE/This Is Your Brain

KEYE/Minneapolis
(612) 820-4200
Swedberg/Moon

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
40	40	40	40	40	PATTY LOVELESS/She Drew A Broken...
40	40	40	40	40	DIAMOND RIO/Holdin'
26	40	40	40	40	CLAY WALKER/Rumor Has It
26	40	40	40	40	JOHN BERRY/She's Taken A Shine
26	40	40	40	40	TRACE ADKINS/(This Ain't) No...
26	40	40	40	40	TRACY BYRD/Don't Take Her...
26	40	40	40	40	SAWYER BROWN/Six Days On The Road
26	40	40	40	40	TERRI CLARK/Emotional Girl
26	40	40	40	40	DAVID KERSH/Another You
26	40	40	40	40	ALAN JACKSON/Everything I Love
26	40	40	40	40	KENNY CHESNEY/When I Close My Eyes
26	40	40	40	40	MINDY MCCREADY/A Girl's Gotta Do...
26	40	40	40	40	KEVIN SHARP/She's Sure Taking...
26	40	40	40	40	REBA MCENTIRE/How Was I To Know
26	40	40	40	40	COLLIN RAYE/On The Verge
26	40	40	40	40	TRACY LAWRENCE/Better Man...
18	26	26	26	26	JOHN M. MONTGOMERY/Miss You A Little
18	26	26	26	26	ALABAMA/Sad Lookin' Moon
18	26	26	26	26	BRYAN WHITE/Sittin' On Go
18	26	26	26	26	GEORGE STRAIT/One Night At A Time
18	26	26	26	26	THRASHER SHIVER/Be Honest
26	26	26	26	26	LEANN RIMES/The Light In Your
26	26	26	26	26	M. CHAPIN CARPENTER/Want To Be Your...
18	18	18	18	18	RICOCHET/Ease My Troubled...
18	18	18	18	18	MARTINA MCBRIDE/Cry On...
18	18	18	18	18	BUFFALO CLUB/If She Don't Love...
10	18	18	18	18	LEE ANN WOMACK/Never Again, Again
10	18	18	18	18	STEPHANIE BENTLEY/The Hopechest Song
10	18	18	18	18	SUZY BOGGUSS/She Said, He Heard
10	18	18	18	18	BROOKS & DUNN/Why Would I Say...
10	18	18	18	18	DEANA CARTER/Count Me In
10	18	18	18	18	KATHY MATTEA/455 Rocket
10	18	18	18	18	BILL ENGVALL/Here's Your Sign...
5	10	10	10	10	LORRIE MORGAN/Good As I Was To You
5	10	10	10	10	MARK WILLS/Places I've Never...
5	10	10	10	10	JOE DIFFIE/This Is Your Brain
5	10	10	10	10	KENTUCKY HEADLIGHTS/Singin' The Blues
5	10	10	10	10	TANYA TUCKER/Little Things
5	10	10	10	10	MILA MASON/Dark Horse
5	10	10	10	10	BIG HOUSE/Cold Outside

WBOB/Minneapolis
(612) 330-0100
Wood

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
30	47	47	47	47	JOHN BERRY/She's Taken A Shine
30	47	47	47	47	DIAMOND RIO/Holdin'
30	47	47	47	47	TRACY BYRD/Don't Take Her...
30	47	47	47	47	PATTY LOVELESS/She Drew A Broken...
30	47	47	47	47	CLAY WALKER/Rumor Has It
30	47	47	47	47	SAWYER BROWN/Six Days On The Road
30	47	47	47	47	TRACE ADKINS/(This Ain't) No...
30	47	47	47	47	JOHN M. MONTGOMERY/Miss You A Little
30	47	47	47	47	TERRI CLARK/Emotional Girl
30	47	47	47	47	KENNY CHESNEY/When I Close My Eyes
30	47	47	47	47	COLLIN RAYE/On The Verge
30	47	47	47	47	BRYAN WHITE/Sittin' On Go
30	47	47	47	47	ALAN JACKSON/Everything I Love
30	47	47	47	47	GEORGE STRAIT/One Night At A Time
47	47	47	47	47	DEANA CARTER/We Danced Anyway
19	19	19	19	19	MINDY MCCREADY/A Girl's Gotta Do...
19	19				

COUNTRY PLAYLISTS

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MARKET #25	
WUBE/Cincinnati (513) 721-1050 Closson/Hamilton	
PLAYS	ARTIST/TITLE
18 25 35 35	KENNY CHESNEY/When I Close My Eyes
35 35 35 35	LITTLE TEXAS/Kiss The Girl
25 25 25 25	DAVID KERSH/Another You
35 35 35 35	DEANA CARTER/We Danced Anyway
25 35 35 35	REBA MCENTIRE/How Was I To Know
35 35 35 35	TOBY KEITH/Me Too
35 35 35 35	LEANN RIMES/Unchained Melody
35 35 35 35	MARK CHESNUTT/It's A Little Too...
25 35 35 35	VINCE GILL/Pretty Little...
25 35 35 35	PATTY LOVELESS/She Drew A Broken...
- - - 25 25	TRACY BYRD/Don't Take Her...
25 25 25 25	TRAVIS TRITT/Where Corn Don't...
18 15 18 25	CLAY WALKER/Rumor Has It
- - - 25 25	BROOKS & DUNN/Why Would I Say...
18 25 25 25	LEE ANN WOMACK/Never Again, Again
25 25 25 25	TRACY BYRD/Don't Take Her...
25 25 25 25	TRACE ADKINS/(This Ain't) No...
18 25 25 25	JOHN BERRY/She's Taken A Shine
25 25 25 25	ALAN JACKSON/Everything I Love
18 15 18 25	TRACY LAWRENCE/Better Man...
25 15 25 25	BRYAN WHITE/Sittin' On Go
35 25 25 25	DARLYE SINGLETARY/Amn Kind Of Love
18 15 18 18	KATHY MATTEA/455 Rocket
18 15 18 18	SAWYER BROWN/Six Days On The Road
18 15 18 18	LORRIE MORGAN/Good As I Was To You
18 15 18 18	ALABAMA/Sad Lookin' Moon
- 15 18 18 18	KEVIN SHARP/She's Sure Taking...
18 15 18 18	TERRI CLARK/Emotional Girl
- 25 18 18 18	JOHN M. MONTGOMERY/ Miss You A Little
- 18 18 18 18	MINDY MCCREADY/A Girls Gotta Do...
18 15 25 18	BILL ENGVAL/Here's Your Sign...
- 18 18 18 18	TANYA TUCKER/Little Things
18 15 18 18	COLLIN RAYE/On The Verge
35 35 35 18	LEANN RIMES/Unchained Melody
18 15 18 18	DIAMOND RIO/holdin'
- 15 18 18 18	MILA MASON/Dark Horse
5 15 18 18	BUFFALO CLUBB/She Don't Love...
25 13 13 13	KEVIN SHARP/Nobody Knows
13 13 13 13	GEORGE STRAIT/Can Still Make...
13 13 13 13	TRISHA YEARWOOD/Everybody Knows
13 13 13 13	REBA MCENTIRE/The Fear Of Being...

MARKET #26	
KFRG/Riverside (909) 825-9525 Massie/Jeffrey	
PLAYS	ARTIST/TITLE
24 24 37 37	TY HERNDON/She Wants To Be...
37 37 37 37	BRYAN WHITE/That's Another Song
37 37 37 37	MARK CHESNUTT/It's A Little Too...
37 37 37 37	TOBY KEITH/Me Too
37 37 37 37	JOHN BERRY/She's Taken A Shine
24 24 37 37	LEANN RIMES/Unchained Melody
37 37 37 37	REBA MCENTIRE/How Was I To Know
24 24 24 24	BROOKS & DUNN/Why Would I Say...
24 24 24 24	MARTINA MCBRIDE/Cry On...
16 24 24 24	ALAN JACKSON/Everything I Love
16 24 24 24	TRACE ADKINS/(This Ain't) No...
16 24 24 24	TERRI CLARK/Emotional Girl
24 24 24 24	BILL ENGVAL/Here's Your Sign...
24 24 24 24	DIAMOND RIO/holdin'
10 16 24 24	TRACY BYRD/Don't Take Her...
10 16 24 24	CLAY WALKER/Rumor Has It
10 16 24 24	KENNY CHESNEY/When I Close My Eyes
- 10 16 24 24	LORRIE MORGAN/Good As I Was To You
- 10 16 24 24	TRACY LAWRENCE/Better Man...
16 16 16 16	NEAL MCCOY/That Woman Of Mine
10 10 16 16	BUFFALO CLUBB/She Don't Love...
- 10 16 16 16	ALABAMA/Sad Lookin' Moon
10 10 16 16	KIPPI BRANNON/Daddy's Little Girl
- 10 16 16 16	GEORGE STRAIT/One Night At A Time
- 10 16 16 16	DAVID KERSH/Another You
10 10 10 10	THRASHER SHIVER/Be Honest
- 10 10 10 10	RICOCHET/Ease My Troubled...
- 10 10 10 10	CRYSTAL BERNARD/State Of Mind
- 10 10 10 10	MARK WILLS/Places I've Never...
- 10 10 10 10	KATHY MATTEA/455 Rocket
- 10 10 10 10	JEFFREY STEELE/A Girl Like You

MARKET #27	
KBEQ/Kansas City (816) 531-2535 Kennedy/McEntire	
PLAYS	ARTIST/TITLE
36 43 43 43	JOHN BERRY/She's Taken A Shine
36 34 43 43	DEANA CARTER/We Danced Anyway
31 34 34 43	DIAMOND RIO/holdin'
31 34 34 43	PATTY LOVELESS/She Drew A Broken...
31 30 34 43	JEFF WOOD/You Just Got One
31 30 30 35	TRACE ADKINS/(This Ain't) No...
31 31 34 35	KENNY CHESNEY/When I Close My Eyes
31 31 30 35	TERRI CLARK/Emotional Girl
31 31 31 35	REBA MCENTIRE/How Was I To Know
24 30 31 31	STEPHANIE BENTLEY/The Hopeshest Song
31 31 31 31	TRACY BYRD/Don't Take Her...
31 31 31 31	BUFFALO CLUBB/She Don't Love...
24 30 31 31	BURNIN' DAYLIGHT/Say Yes
31 31 30 31	ALAN JACKSON/Everything I Love
24 30 31 31	MARTY STUART/You Can't Stop Love
18 24 31 31	TRACY LAWRENCE/Better Man...
24 30 31 31	MILA MASON/Dark Horse
18 24 31 31	MINDY MCCREADY/A Girls Gotta Do...
24 30 31 31	TIM MCGRAW/If I Ain't Got This...
18 24 31 31	COLLIN RAYE/On The Verge
31 31 30 31	RICOCHET/Ease My Troubled...
18 24 31 31	KEVIN SHARP/She's Sure Taking...
24 30 31 31	THRASHER SHIVER/Be Honest
31 31 31 31	CLAY WALKER/Rumor Has It
18 24 24 31	BRYAN WHITE/Sittin' On Go
18 24 24 31	MARK WILLS/Places I've Never...
18 24 30 30	ALABAMA/Sad Lookin' Moon
- 18 24 30 30	JOHN M. MONTGOMERY/ Miss You A Little
24 24 30 30	LORRIE MORGAN/Good As I Was To You
- 18 24 24 30	M. CHAPIN CARPENTER/ Want To Be Your...
18 18 24 24	SONS OF THE DESERT/Whatever Comes First
- 18 18 24 24	GEORGE DUCAS/Long Trail Of Tears
- 18 18 24 24	DAVID LEE MURPHY/Breakfast In...
18 18 24 24	LITTLE TEXAS/For Us
- 24 24 24 24	MARTINA MCBRIDE/Cry On...
- 24 24 24 24	SAWYER BROWN/Six Days On The Road
- 24 24 24 24	GEORGE STRAIT/One Night At A Time
- 18 18 24 24	TANYA TUCKER/Little Things
- 12 18 18 18	STEVE AZARI/Go Crazy
- 18 18 18 18	BIG HOUSE/Cold Outside

MARKET #27	
KFKF/Kansas City (816) 753-4000 Carter/Stevens	
PLAYS	ARTIST/TITLE
25 25 25 35	PATTY LOVELESS/She Drew A Broken...
8 25 35 35	TRACY BYRD/Don't Take Her...
35 35 35 35	JOHN BERRY/She's Taken A Shine
35 35 35 35	REBA MCENTIRE/How Was I To Know
25 35 35 35	TRACE ADKINS/(This Ain't) No...
25 35 35 35	DAVID KERSH/Another You
25 35 35 35	ALAN JACKSON/Everything I Love
25 35 35 35	KENNY CHESNEY/When I Close My Eyes
25 35 35 35	DIAMOND RIO/holdin'
8 15 25 25	MINDY MCCREADY/A Girls Gotta Do...
35 25 25 25	TOBY KEITH/Me Too
25 25 25 25	TRAVIS TRITT/Where Corn Don't...
25 35 35 35	LEANN RIMES/Unchained Melody
25 25 25 25	JAMES BONAMAY/All I Do Is Love Her
35 35 35 35	DEANA CARTER/We Danced Anyway
15 15 25 25	RICOCHET/Ease My Troubled...
- - - 25 25	GEORGE STRAIT/One Night At A Time
15 25 25 25	COLLIN RAYE/On The Verge
15 25 25 25	BUFFALO CLUBB/She Don't Love...
15 25 25 25	LORRIE MORGAN/Good As I Was To You
15 25 25 25	TRACY BYRD/Don't Take Her...
8 25 25 25	KEVIN SHARP/She's Sure Taking...
25 25 25 25	TERRI CLARK/Emotional Girl
15 15 15 15	MILA MASON/Dark Horse
- 8 25 25 25	SAWYER BROWN/Six Days On The Road
25 25 25 25	LONESTAR/Heartbroke Every Day
8 25 25 25	ALABAMA/Sad Lookin' Moon
8 15 15 15	THRASHER SHIVER/Be Honest
- 8 15 15 15	STEPHANIE BENTLEY/The Hopeshest Song
- 8 15 15 15	BROOKS & DUNN/Why Would I Say...
8 15 15 15	M. CHAPIN CARPENTER/ Want To Be Your...
15 15 15 15	MARTINA MCBRIDE/Cry On...
- 8 15 15 15	BRYAN WHITE/Sittin' On Go
- 8 15 15 15	JOHN M. MONTGOMERY/ Miss You A Little
- 8 15 15 15	KIPPI BRANNON/Daddy's Little Girl
8 15 15 15	TRACY LAWRENCE/Better Man...
8 15 15 15	KATHY MATTEA/455 Rocket
8 8 8 8	BIG HOUSE/Cold Outside
8 8 8 8	SONS OF THE DESERT/Whatever Comes First

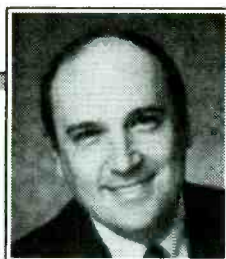
MARKET #27	
WDAF/Kansas City (816) 931-6100 Cramer/Bryan	
PLAYS	ARTIST/TITLE
20 20 28 28	KENNY CHESNEY/When I Close My Eyes
20 20 28 28	DEANA CARTER/We Danced Anyway
28 28 28 28	JOHN BERRY/She's Taken A Shine
20 20 28 28	PATTY LOVELESS/She Drew A Broken...
20 28 28 28	ALAN JACKSON/Everything I Love
28 28 28 28	TRACE ADKINS/(This Ain't) No...
28 28 28 28	REBA MCENTIRE/How Was I To Know
28 28 28 28	CLAY WALKER/Rumor Has It
20 20 28 28	TERRI CLARK/Emotional Girl
20 20 28 28	TOBY KEITH/Me Too
20 20 28 28	TRACY BYRD/Don't Take Her...
20 20 28 28	MARTINA MCBRIDE/Cry On...
20 20 28 28	ALAN JACKSON/Everything I Love
20 20 28 28	COLLIN RAYE/On The Verge
20 20 28 28	LONESTAR/Heartbroke Every Day
20 20 28 28	LORRIE MORGAN/Good As I Was To You
- 20 20 28 28	GEORGE STRAIT/One Night At A Time
20 20 28 28	GENE WATSON/Change Her Mind
20 20 28 28	AARON TIPPIN/That's What...
20 20 28 28	RICOCHET/Ease My Troubled...
20 20 28 28	TRACY BYRD/Don't Take Her...
- 10 20 28 28	BRYAN WHITE/Sittin' On Go
10 10 20 28	ALABAMA/Sad Lookin' Moon
10 10 20 28	DAVID KERSH/Another You
10 10 20 28	MINDY MCCREADY/A Girls Gotta Do...
10 10 20 28	KATHY MATTEA/455 Rocket
- 10 20 28 28	SUZIE BOGGUSS/She Said, He Heard
10 10 20 28	BUFFALO CLUBB/She Don't Love...
10 10 20 28	MARK WILLS/Places I've Never...
10 10 20 28	THRASHER SHIVER/Be Honest
10 10 20 28	MILA MASON/Dark Horse
- 10 20 28 28	LEANN RIMES/The Light In Your...
- 10 20 28 28	JOHN M. MONTGOMERY/ Miss You A Little
- 10 20 28 28	SARA EVANS/True Lies
10 10 20 28	BIG HOUSE/Cold Outside
10 10 20 28	TANYA TUCKER/Little Things

MARKET #28	
KNCI/Sacramento (916) 338-9200 Evans/Wood	
PLAYS	ARTIST/TITLE
45 35 35 35	SHANIA TWAIN/What Made You Say...
45 35 35 35	TRAVIS TRITT/Where Corn Don't...
25 21 35 35	JOHN BERRY/She's Taken A Shine
25 35 35 35	PATTY LOVELESS/She Drew A Broken...
25 35 35 35	DEANA CARTER/We Danced Anyway
25 21 35 35	REBA MCENTIRE/How Was I To Know
25 21 35 35	CLAY WALKER/Rumor Has It
25 21 35 35	TRACE ADKINS/(This Ain't) No...
25 21 35 35	DIAMOND RIO/holdin'
25 35 21 21	ALAN JACKSON/Everything I Love
25 21 21 21	TERRI CLARK/Emotional Girl
25 21 21 21	KENNY CHESNEY/When I Close My Eyes
25 21 21 21	RICOCHET/Ease My Troubled...
25 21 21 21	TRACY BYRD/Don't Take Her...
15 21 21 21	LORRIE MORGAN/Good As I Was To You
15 21 21 21	BUFFALO CLUBB/She Don't Love...
15 21 21 21	KEVIN SHARP/She's Sure Taking...
15 21 21 21	KATHY MATTEA/455 Rocket
15 21 21 21	TRACY LAWRENCE/Better Man...
15 21 21 21	COLLIN RAYE/On The Verge
- 15 21 21 21	GEORGE STRAIT/One Night At A Time
6 15 15 15	ALABAMA/Sad Lookin' Moon
15 15 15 15	LONESTAR/Heartbroke Every Day
15 15 15 15	MARTINA MCBRIDE/Cry On...
15 15 15 15	TANYA TUCKER/Little Things
6 15 15 15	BIG HOUSE/Cold Outside
6 15 15 15	MILA MASON/Dark Horse
- 6 15 15 15	JOHN M. MONTGOMERY/ Miss You A Little
- 6 15 15 15	MINDY MCCREADY/A Girls Gotta Do...
- 6 15 15 15	BRYAN WHITE/Sittin' On Go
- 6 15 15 15	BROOKS & DUNN/Why Would I Say...
45 35 35 15	LEANN RIMES/Unchained Melody
15 15 15 15	TRISHA YEARWOOD/Everybody Knows
45 35 15 15	BROOKS & DUNN/Man This Lonely
15 15 15 15	BRYAN WHITE/So Much For...
15 15 15 15	DEANA CARTER/Strawberry Wine
45 15 15 15	DARLYE SINGLETARY/Amn Kind Of Love
15 15 15 15	MARK CHESNUTT/It's A Little Too...
15 15 15 15	JOHN M. MONTGOMERY/Friends
15 15 15 15	CLINT BLACK/Like The Rain

MARKET #29	
FM106 www.106fm.com Wolfe/Morgan	
PLAYS	ARTIST/TITLE
21 34 34 34	LITTLE TEXAS/Kiss The Girl
34 34 34 34	JOHN BERRY/She's Taken A Shine
34 34 34 34	DEANA CARTER/We Danced Anyway
21 34 34 34	DIAMOND RIO/holdin'
21 34 34 34	CLAY WALKER/Rumor Has It
21 34 34 34	TRACY BYRD/Don't Take Her...
21 34 34 34	TRACE ADKINS/(This Ain't) No...
21 34 34 34	KENNY CHESNEY/When I Close My Eyes
21 34 34 34	REBA MCENTIRE/How Was I To Know
- 21 34 34 34	GEORGE STRAIT/One Night At A Time
- 21 34 34 34	RICOCHET/Ease My Troubled...
21 21 21 21	PATTY LOVELESS/She Drew A Broken...
21 21 21 21	DAVID KERSH/Another You
21 21 21 21	COLLIN RAYE/On The Verge
21 21 21 21	KATHY MATTEA/455 Rocket
14 21 21 21	LONESTAR/Heartbroke Every Day
14 21 21 21	TRACY LAWRENCE/Better Man...
14 21 21 21	KEVIN SHARP/She's Sure Taking...
34 34 34 34	LEANN RIMES/Unchained Melody
21 21 21 21	ALAN JACKSON/Everything I Love
- 14 21 21 21	JOHN M. MONTGOMERY/ Miss You A Little
- 14 21 21 21	ALABAMA/Sad Lookin' Moon
- 14 21 21 21	BUFFALO CLUBB/She Don't Love...
- 14 21 21 21	MARTINA MCBRIDE/Cry On...
- 14 21 21 21	BRYAN WHITE/Sittin' On Go
- 14 21 21 21	THRASHER SHIVER/Be Honest
- 14 21 21 21	LORRIE MORGAN/Good As I Was To You
- 14 21 21 21	TERRI CLARK/Emotional Girl
- 14 21 21 21	M. CHAPIN CARPENTER/ Want To Be Your...
5 5 5 5	STEPHANIE BENTLEY/The Hopeshest Song
5 5 5 5	KIPPI BRANNON/Daddy's Little Girl
5 5 5 5	MILA MASON/Dark Horse
5 5 5 5	MARTINA MCBRIDE/Cry On...
12 12 12 12	LEANN RIMES/One Way Ticket...
12 12 12 12	KEVIN SHARP/Nobody Knows
12 12 12 12	MARK CHESNUTT/It's A Little Too...
12 12 12 12	JOHN M. MONTGOMERY/Friends
12 12 12 12	TRACY BYRD/Big Love
12 12 12 12	FAITH HILL/Can't Do That...
12 12 12 12	TRACY LAWRENCE/Is That A Tear

MARKET #30	
95.3 KRZY San Jose - KZJ Country Stevens/Michaels	
PLAYS	ARTIST/TITLE
40 40 40 40	BROOKS & DUNN/Man This Lonely
40 40 40 40	CLINT BLACK/Half Way Up
40 40 40 40	DARLYE SINGLETARY/Amn Kind Of Love
40 40 40 40	TRAVIS TRITT/Where Corn Don't...
40 40 40 40	JOHN BERRY/She's Taken A Shine
40 40 40 40	TOBY KEITH/Me Too
25 40 40 40	PATTY LOVELESS/She Drew A Broken...
25 40 40 40	REBA MCENTIRE/How Was I To Know
25 40 40 40	DEANA CARTER/We Danced Anyway
25 40 40 40	ALAN JACKSON/Everything I Love
25 40 40 40	MILA MASON/Dark Horse
25 40 40 40	TRACY BYRD/Don't Take Her...
25 25 25 25	TERRI CLARK/Emotional Girl
25 25 25 25	BUFFALO CLUBB/She Don't Love...
25 25 25 25	DIAMOND RIO/holdin'
25 25 25 25	GEORGE STRAIT/One Night At A Time
25 25 25 25	JOE DIFFIE/This Is Your Brain
25 25 25 25	KENNY CHESNEY/When I Close My Eyes
- 25 25 25 25	JOHN M. MONTGOMERY/ Miss You A Little
25 25 25 25	COLLIN RAYE/On The Verge
25 25 25 25	DAVID KERSH/Another You
25 25 25 25	TRACE ADKINS/(This Ain't) No...
25 25 25 25	CLAY WALKER/Rumor Has It
- 25 25 25 25	MARTINA MCBRIDE/Cry On...
25 25 25 25	TRACY LAWRENCE/Better Man...
25 25 25 25	LONESTAR/Heartbroke Every Day
25 25 25 25	TY HERNDON/She Wants To Be...
25 25 25 25	DIAMOND RIO/holdin'
25 25 25 25	RICOCHET/Ease My Troubled...
25 25 25 25	TIM MCGRAW/Maybe We Should...
25 25 25 25	ALAN JACKSON/Little Bitty
25 25 25 25	JOHN M. MONTGOMERY/Friends
25 25 25 25	MARK CHESNUTT/It's A Little Too...
25 25 25 25	TRISHA YEARWOOD/Everybody Knows
25 25 25 25	KEVIN SHARP/Nobody Knows
40 25 25 25	FAITH HILL/Can't Do That...
40 25 25 25	VINCE GILL/Pretty Little...
40 25 25 25	TRACY LAWRENCE/Is That A Tear
- - - 14 14	LEE ANN WOMACK/Never Again, Again
- - - 14 14	SUZIE BOGGUSS/She Said, He Heard

MARKET #31	
WCTK/Providence (401) 467-4366 Everett/Hill	
PLAYS	ARTIST/TITLE
25 25 35 35	TRACE ADKINS/(This Ain't) No...
35 35 35 35	DEANA CARTER/We Danced Anyway
25 25 35 35	KENNY CHESNEY/When I Close My Eyes
25 25 35 35	ALAN JACKSON/Everything I Love
35 35 35 35	TOBY KEITH/Me Too
25 35 35 35	PATTY LOVELESS/She Drew A Broken...
25 35 35 35	REBA MCENTIRE/How Was I To Know
35 35 35 35	LEANN RIMES/Unchained Melody
35 35 35 35	TRAVIS TRITT/Where Corn Don't...
25 35 35 35	JOHN BERRY/She's Taken A Shine
17 25 25 25	TRACY BYRD/Don't Take Her...
17 25 25 25	TERRI CLARK/Emotional Girl
17 25 25 25	DIAMOND RIO/holdin'
17 25 25 25	TY HERNDON/She Wants To Be...
17 17 25 25	DAVID KERSH/Another You
17 17 25 25	LONESTAR/Heartbroke Every Day
17 17 25 25</	



MIKE KINOSHIAN

The Ever-Changing State Of Hot AC

The terms fragmentation and Adult Contemporary are practically interchangeable. While Hot AC is still a budding format, it seems to be following in AC's fragmented footsteps.

Traditional Hot ACs (HACs) have been joined by — among others — Alternative-leaning HACs, Rock HACs, and Rhythmic-leaning HACs. Four Hot AC programmers assess the format.

KDMX's Modern Ways

"Modern Pop Rock" is how KDMX/Dallas PD Kim Ashley describes her Nationwide Hot AC. She contrasts Dallas's "Mix 102.9" from sister Hot AC KHMJ/Houston ("Mix 96.5") "We don't play anything that's heavy-duty rhythm like Toni Braxton, En Vogue, or Whitney Houston. Conversely, artists like Paula Cole, Shawn Colvin, Savage Garden, and Duncan Sheik do incredibly well for us.

"KHMJ will be in a very interesting situation because a Dance station just signed on in Houston. That will make [CHR] KRBE and KHMJ tighten their playlists. Market competition dictates how Hot ACs differentiate themselves."

Nothing's Automatic

Ashley contends Hot AC's a

song-driven format. "If it's a hit and fits the focus of our station, we'll play it," she remarks. "We won't automatically play anything that Alanis Morissette releases. It has to be a song that works for us. If you're the only game in town, you have a broad base to work from. But, if you're not, you compete against many sound-alikes. It's best to make a flanking position really apparent."

In The Mainstream

Mainstream artists such as Bryan Adams, Don Henley, and Madonna seem to be compatible with KDMX's focus. "We're famous for playing '80s records and mixing in new music," Ashley notes. "Madonna was obviously an '80s core artist, so it isn't a shock when our listeners hear her music. I imagine it fulfills listener expectations to play those artists."



Kim Ashley

How Bay Area Hot ACs Coexist

You need look no further than the Bay Area to see how a traditional Hot AC (KIOI) and an Alternative-leaning Hot AC (KLLC) can coexist.

"We're more rhythmic and pop and much less alternative than 'Alice,'" remarks KIOI PD Casey Keating (who has announced he's leaving the station to open a consultancy). "K101 and Alice play some of the same songs, but K101 waits until they cross over to a more mainstream — female 25-44 — Hot AC audience."

Keating points out that there is actually little audience sharing between the two Hot ACs. "K101's audience is highly ethnic: Our core audience is almost 30% Asian and our total audience is approximately 25% Asian. Pop and rhythmic music seem to be a big draw for these particular listeners and tend to keep us in that pop and rhythm vein. Since Asians make up a good portion of the Bay Area's population, we want to make them happy. A lot of 'modern music' doesn't work with the Asian audience."

Direction By Default

The Evergreen-owned outlet, Keating admits, is closer to being AC than CHR or Alternative. "There's no true mainstream CHR in this market," he explains. "KMEL and KYLD are CHR, but they tend to be very churban-leaning. So by default, we tend to become the market's mainstream CHR and that's the way people use us. We do a lot of promotions and stunting."



Morning man Don Bleu officiates at K101's Valentine's Day mass wedding promotion.

The station also draws from a retro category. "They're not necessarily core artists, but the category contains 'oh wow' songs that are played with appropriate stagers." Representative artists in this group include B-52s, Cars, R.E.M., Romantics, and Talking Heads.

In addition to tracking KHMJ, nine-month PD Ashley also watches Hot ACs WBMX/Boston and another Nationwide sister KZZP/Phoenix. "WBMX is apt to add things a little earlier than we do. They're quite established in the format and have a great track record. But we're still a baby — we really started honing in and focusing on this format last June."

Wave Of Changes

AC KVIL continues to be a Metroplex ratings powerhouse, posting No. 1s among women 25-54 and 35-64. Guy Zapoleon-consulted KDMX, however, is starting to make some noise. Among women 18-34 this fall, the Hot AC actually outpointed KVIL by two full shares. The two stations rank No. 3 - No. 4 in that demo; KDMX places fifth among women 25-54. "It's been a tremendous change," Ashley explains. "We've been an 'also ran' and usually weren't even considered as someone's second choice. We were a KVIL wannabe and copied other stations because they had good numbers."

Stations, according to Ashley, usually go through a four-stage cycle. "There's 'storm,' 'form,' 'perform,' and then 'reform.' Thirteen months ago, we were at the bottom of that curve. We're now in form, which establishes ourselves, and look forward to being at the perform stage. That's where KHMJ is — they've been number one all over the place."

"If you asked us 13 months ago what we were famous for, the answer would've been 'nothing.' Now, we're famous for focus, '80s music, and being hip. Our 'Private Performer Series' features exclusive performances for our listeners by new artists. These artists go on and become Grammy nominees. We're riding the wave today — yesterday that wave would've crashed us."

WKDD's Variety

WKDD/Akron PD Chuck Collins blends a variety of Hot AC flavors, including mainstream and rhythmic.

"En Vogue and Gina G were very popular here right off the bat," he remarks. "The Fugees, though, are on the other side of the line. Babyface brings in a silky urban sound and Toni Braxton's 'Unbreak My Heart' shot right up there. I consider Whitney Houston song by song, and 'Step By Step' is a great one. Jewel is an artist who belongs to this format and was able

Seattle's Shining Star

Seattle offers one of the most well-rounded format platters: It is home to Hot AC KPLZ ("Star"), Mainstream AC KLSY, Soft AC KRWM, and Rhythmic Hot AC KBKS.

"The main thing driving Hot AC is its very profitable 23-40-year-old female target," observes KPLZ's 11-year morning man/15-month PD Kent Phillips. Star placed second this fall among women 18-34 and third among females 25-54. "There's a lot of money going that way. Our station's very profitable, and everybody wants a chunk of that audience. It's bottom line as much as anything."

He recalls how Hot AC initially bowed as an AC variation. "The mainstays and guts of the format were Michael Bolton, Amy Grant, Gloria Estefan, and Elton John. There's now been a transition where we've picked up many Alternative bands. In Star's case, we try staying right in the middle and play a lot of rhythmic product."

Interesting — given the fact that Rhythmic-leaning KBKS ("Miss") is in the mix. "Rhythmic music has so much exposure here and we play the best of the best. I'll wait and let [CHR/Rhythmic] KUBE and Kiss heat those records up and it works to our advantage."

One of Phillips's first goals after being named PD was to build cume. "Cume-based stations need to play hits. You must be a favorite station of your strongest partisans and everybody else's second favorite station. That requires that you play music from other formats. There might be a country song that everyone will jump on, but I tend to shy away from that format."

Nixing The Niche

Distinguishing Hot ACs from one another isn't getting easier. "It's hard for a market to sustain both a Pop CHR and Hot AC because those formats are so close now," remarks Phillips. "[Hot AC] KIOI/San Francisco looks like an AC; KYSR/Los Angeles appears Alternative; and KHMJ/Houston and [Star/Seattle] are in the middle looking like Pop CHRs. The trick is not to get niched."

"If I put our playlist on somewhere else, I might get killed. It works here because of the market's makeup. I look around to see what KYSR, KIOI, and KHMJ are playing. We all need as much help as we can get."



Kent Phillips

to overcome the male/female polarizing stigma."

Too Hip For The Room

Alternative-leaning Hot ACs, he says, are taking chances in certain areas and are looking for a particular texture. "I'm not quite as concerned about texture — or the 'careless pursuit of cool' — as they are. I was cautious in adding Paula Cole's 'Where Have All The Cowboys Gone?' because it has an alien sound to it. That sound can be exciting in some formats, but we have to be careful with it."



Chuck Collins

"Many of these stations totally ignore certain artists who have come out with some good product. They tag them as uncool, too old, or behind the curve. Traditional examples would be Michael Bolton, Mariah Carey, Phil Collins, and Rod Stewart. Some other artists are also starting to fall into that group and are beginning to get hurt."

Star Watcher

One of the format's sharpest programmers, Collins carefully watches musical leanings of stations like KYSR/Los Angeles and KFMB-FM/San Diego, but explains, "They don't have to be as mass appeal or get the ratings I do. I target women 25-44 and if that demo wants Mariah Carey, Phil Collins, Dave Matthews Band, and Van Halen, I must

find the way to make sense of it."

In the fall Arbitron, WKDD was Akron's top station for women 18-34, second 25-54, and fourth among females 35-64. "Their target is much smaller than ours, and they can be very successful by hitting that target."

But as Collins cautions, tracking specific stations can be tricky. "You have to know what the stations are all about and be aware when those stations shift. A switch in PD or consultant can totally change a station. One fortunate thing we have in Akron is that many residents stay here, and we're able to gauge the history of radio listening habits. Tastes and trends in Southern California shift like the tide."

"We had it easy in Hot AC's beginning days because we were guiding things. We basically combined a little bit more uptempo AC music with CHR formats like forward momentum."

Music Preferences

Listeners today, he opines, have developed a greater music awareness. "They want it to take center stage and be the station's forefront. They want the music to be respected and are interested in artist/title information."

And some surprises have popped up in WKDD's latest music tests. "Alanis Morissette and, to some degree, Melissa Etheridge have fallen from favor, while the big burn artists — Hootie & The Blowfish — have come back," he points out. "Phil Collins has managed to stay strong. We want to stay fresh, but programming this format is a real juggling act."

MARCH 14, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
3	2	1	1	JIM BRICKMAN w/M. MCBRIDE Valentine (<i>Windham Hill</i>)	2185	2146	1996	1949	96/1
8	4	3	2	CELINE DION All By Myself (<i>550 Music</i>)	2154	2021	1690	1504	94/1
1	1	2	3	TONI BRAXTON Un-break My Heart (<i>LaFace/Arista</i>)	1978	2028	2048	2126	96/0
7	6	4	4	KENNY LOGGINS For The First Time (<i>Columbia</i>)	1865	1795	1559	1532	91/2
2	3	5	5	WHITNEY HOUSTON I Believe In You And Me (<i>Arista</i>)	1592	1727	1697	2099	86/0
16	11	10	6	BRYAN ADAMS I'll Always Be Right There (<i>A&M</i>)	1566	1390	1104	827	89/4
10	10	8	7	PHIL COLLINS It's In Your Eyes (Any...) (<i>Face Value/Atlantic</i>)	1521	1449	1304	1301	83/2
4	5	6	8	BARBRA STREISAND & BRYAN ADAMS I Finally Found... (<i>Columbia</i>)	1414	1558	1675	1865	82/0
13	12	11	9	R. KELLY I Believe I Can Fly (<i>Jive</i>)	1397	1208	1103	1020	78/5
5	7	7	10	GLORIA ESTEFAN I'm Not Giving You Up (<i>Epic</i>)	1350	1509	1540	1625	75/1
17	15	13	11	JON SECADA Too Late, Too Soon (<i>SBK/EMI</i>)	1295	1131	936	798	81/3
6	8	9	12	ROD STEWART If We Fall In Love Tonight (<i>Warner Bros.</i>)	1293	1428	1424	1555	74/0
25	18	15	13	WHITNEY HOUSTON Step By Step (<i>Arista</i>)	1144	902	681	454	71/8
18	17	14	14	KENNY G Havana (<i>Arista</i>)	1120	999	728	643	75/6
9	9	12	15	JOURNEY When You Love A Woman (<i>Columbia</i>)	1118	1202	1334	1409	75/2
—	23	17	16	RICHARD MARX Until I Find You Again (<i>Capitol</i>)	1113	862	505	10	83/15
BREAKER			17	JEWEL You Were Meant For Me (<i>Atlantic</i>)	857	751	601	462	49/7
14	13	16	18	ERIC CLAPTON Change The World (<i>Reprise</i>)	854	902	945	1001	60/0
20	21	20	19	NO DOUBT Don't Speak (<i>Trauma/Interscope</i>)	588	612	585	533	30/0
26	25	22	20	BABYFACE Every Time I Close My Eyes (<i>Epic</i>)	573	514	431	407	42/3
11	16	18	21	LIONEL RICHIE Still In Love (<i>Mercury</i>)	556	773	901	1252	40/0
—	30	25	22	JOOSE If Tomorrow Never Comes (<i>Flavor Unit/EastWest/EEG</i>)	545	390	199	42	52/11
—	—	26	23	JOURNEY If He Should Break Your Heart (<i>Columbia</i>)	434	352	163	41	37/7
22	22	23	24	JOHN MELLENCAMP Just Another Day (<i>Mercury</i>)	400	506	524	507	25/0
12	14	21	25	DON HENLEY Through Your Hands (<i>Revolution</i>)	380	582	937	1104	26/0
—	29	27	26	WARREN HILL Shelter From The Storm (<i>Discovery</i>)	369	295	223	119	40/5
28	24	24	27	MICHAEL ENGLISH When I Need You (<i>Curb</i>)	363	434	461	393	35/0
—	—	30	28	BARRY MANILOW I'd Really Love To See You Tonight (<i>Arista</i>)	277	196	96	5	29/8
30	27	29	29	CRYSTAL BERNARD Have We Forgotten What Love Is (<i>River North</i>)	249	242	265	222	25/0
DEBUT			30	TONI BRAXTON I Don't Want To (<i>LaFace/Arista</i>)	235	21	—	—	26/24

This chart reflects airplay from March 10-16. Songs ranked by total plays. Highlighted songs indicate Breaker. 100 AC reporters. 94 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1997, R&R Inc.

NEW & ACTIVE

BRIAN MCKNIGHT & DIANA KING When We Were Kings (*DAS/Mercury*)
Total Stations: 27, Adds: 12, Plays: 206, WRCH 7 (7), WWLI 10 (5), WMAS 7, WSRS 5, WLEV 7 (7), WLIF 7 (7), WBEB 10, WARM 6, WTCB 7 (7), WLRQ 8 (8), WDEF 10 (10), WJXB 7 (7), WRVR 9, WLTS 5 (5), KVIL 9 (9), KQXT 7 (7), WLIT 5, WOOD 3, WFMK 10 (10), WGLM 7 (7), WMGN 17, WLTE 5, KELO 7 (7), KKLI 13, KOSI 3, KWAV 5 (5), KSBL 10.

MAXI PRIEST It Starts In The Heart (*Walt Disney*)
Total Stations: 26, Adds: 10, Plays: 188, WWLI 10 (5), WHYN 10, WMAS 5, WSRS 5, WLEV 7 (7), WLZW 10 (10), WKWK 5 (5), WLRQ 8 (8), WTZR 7 (5), WRMF 8, WAHR 5, WLTS 5, KQXT 7 (7), WDOK 9 (9), WAJI 5, WOOD 3 (3), WFMK 10 (10), WGLM 7 (7), KEZG 7 (5), WLTE 5, KGBX 7, KRNO 14 (14), KJSN 5 (5), KWAV 5 (5), KSBL 10, KISC 9 (7).

CARDIGANS Lovefool (*Mercury*)
Total Stations: 11, Adds: 1, Plays: 187, WHYN 14 (14), WMAS 16 (16), WFPG 14 (14), WVAF 21 (21), WASH 21 (21), WMYI 8 (8), WOOF 8, WTFM 27 (25), KLYF 10 (10), KGBY 36 (36), KZST 12 (21).

SHAWN COLVIN Sunny Came Home (*Columbia*)
Total Stations: 12, Adds: 0, Plays: 143, WMJQ 28 (28), WVAF 11 (11), WKWK 5 (5), WTCB 7 (7), WTKT 14 (14), WRMF 22 (9), WAHR 10 (10), KQXT 7 (7), WTPI 15 (12), WFMK 10 (10), WGLM 7 (7), WQLR 7 (7).

ROD STEWART When I Need You (*Warner Bros.*)
Total Stations: 12, Adds: 6, Plays: 128, WRCH 7 (7), WKWK 5 (5), WBBQ 21 (11), WOOF 15, WLTS 10, KMGL 5 (5), KQXT 7, WSNY 26, WAJI 10, WRVF 1 (1), WQLR 14 (7), KELO 7.

PETER WHITE / BASIA Just Another Day (*Columbia*)
Total Stations: 13, Adds: 0, Plays: 118, WRCH 7 (7), WLIF 3 (3), WLZW 10 (10), WSPA 2 (2), WAHR 10 (10), KQXT 7 (7), WTPI 12 (12), WFMK 10 (10), WMGN 5 (3), KELO 7 (7), KKLI 13 (13), KRNO 14 (14), KKCW 18 (18).

Songs ranked by total plays.
Station call letters followed by number of plays.

BREAKERS

JEWEL

You Were Meant For Me (*Atlantic*)

TOTAL PLAYS/INCREASE: 857/106
TOTAL STATIONS/ADDS: 49/7
CHART: 17

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
TONI BRAXTON I Don't Want To (<i>LaFace/Arista</i>)	24
RICHARD MARX Until I Find You Again (<i>Capitol</i>)	15
BRIAN MCKNIGHT & DIANA KING When We... (<i>DAS/Mercury</i>)	12
JOOSE If Tomorrow Never Comes (<i>Flavor Unit/EastWest/EEG</i>)	11
MAXI PRIEST It Starts In The Heart (<i>Walt Disney</i>)	10
WHITNEY HOUSTON Step By Step (<i>Arista</i>)	8
BARRY MANILOW I'd Really Love To See You Tonight (<i>Arista</i>)	8
JEWEL You Were Meant For Me (<i>Atlantic</i>)	7
JOURNEY If He Should Break Your Heart (<i>Columbia</i>)	7
KENNY G Havana (<i>Arista</i>)	6
DAVE KOZ Wake Up Call (<i>Capitol</i>)	6
ROD STEWART When I Need You (<i>Warner Bros.</i>)	6

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RICHARD MARX Until I Find You Again (<i>Capitol</i>)	+251
WHITNEY HOUSTON Step By Step (<i>Arista</i>)	+242
TONI BRAXTON I Don't Want To (<i>LaFace/Arista</i>)	+214
R. KELLY I Believe I Can Fly (<i>Jive</i>)	+189
BRYAN ADAMS I'll Always Be Right There (<i>A&M</i>)	+176
JON SECADA Too Late, Too Soon (<i>SBK/EMI</i>)	+164
JOOSE If Tomorrow Never... (<i>Flavor Unit/EastWest/EEG</i>)	+155
CELINE DION All By Myself (<i>550 Music</i>)	+133
KENNY G Havana (<i>Arista</i>)	+121
JEWEL You Were Meant For Me (<i>Atlantic</i>)	+106

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
CELINE DION It's All Coming Back To Me Now (<i>550 Music</i>)
DONNA LEWIS I Love You Always Forever (<i>Atlantic</i>)
ELTON JOHN You Can Make History (Young Again) (<i>MCA</i>)
KENNY G The Moment (<i>Arista</i>)
CELINE DION Because You Loved Me (<i>550 Music</i>)
TONY RICH PROJECT Nobody Knows (<i>LaFace/Arista</i>)
MADONNA Don't Cry For Me Argentina (<i>Warner Bros.</i>)
HUEY LEWIS & THE NEWS 100 Years From Now (<i>Elektra/EEG</i>)
SEAL Fly Like An Eagle (<i>Warner Sunset/Atlantic</i>)
TRACY CHAPMAN Give Me One Reason (<i>Elektra/EEG</i>)

Breakers: Songs registering 825 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.



BRIAN MCKNIGHT and Diana King

"When We Were Kings"

The title track from the Academy Award Nominated motion picture

A Most Added Again!

#1 NEW & ACTIVE



WLIT	WRCH	KKLI
WBEB	WRVR	WDEF
KVIL	WLEV	WARM
WLTE	WOOD	WSRS
WLIF	WJXB	WFMK
KOSI	WMAS	WMGN
WWLI	KWAV	KSBL
KQXT	WTCB	KELO
WLTS	WLRQ	WGLM

AC PLAYLISTS

March 14, 1997 R&R • 127

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

106.7
Lifefm

MARKET #1
WLTW/New York
(212) 258-7000
Ryan

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
-	-	13	14		TONI BRAXTON/Un-break My Heart
-	-	13	13		STREISAND & ADAMS/Finally Found...
-	-	13	13		ERIC CLAPTON/Change The World
-	-	13	13		CELINE DION/All By Myself
-	-	13	13		CELINE DION/It's All Coming...
-	-	13	13		KENNY LOGGINS/For The First Time
-	-	13	13		PHIL COLLINS/It's In Your Eyes...
-	-	8	13		BRICKMAN & MCBRIDE/Valentine
-	-	8	13		WHITNEY HOUSTON/ Believe In You...
-	-	8	8		JOURNEY/When You Love Me
-	-	8	8		ROD STEWART/We Fall In...
-	-	8	8		CELINE DION/Because You Loved Me
-	-	8	8		KENNY G/Havana
-	-	8	8		WHITNEY HOUSTON/Step By Step
-	-	8	8		BRYAN ADAMS/It Always Be...
-	-	8	8		MADONNA/You Must Love Me
-	-	8	8		MADONNA/Don't Cry For Me...
-	-	6	6		PHIL COLLINS/Dance Into The Light
-	-	6	6		ELTON JOHN/You Can Make...
-	-	6	6		TONY RICH PROJECT/Nobody Knows

KOST
103.5 FM

MARKET #2
KOST/Los Angeles
(213) 427-1035
Kaye/Chiang

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
7	27	27	27		WHITNEY HOUSTON/ Believe In You...
28	27	27	27		GLORIA ESTEFAN/It's Not Giving...
28	27	27	27		ROD STEWART/We Fall In...
28	27	27	27		TONI BRAXTON/Un-break My Heart
28	27	27	27		JOURNEY/When You Love...
28	27	27	27		CELINE DION/It's All Coming...
28	27	27	27		ELTON JOHN/You Can Make...
21	21	21	21		PHIL COLLINS/Dance Into The Light
28	27	27	18		TINA TURNER/Missing You
18	18	18	18		SEAL/Fly Like An Eagle
18	18	18	18		MARIAH CAREY/Forever
18	18	18	18		DONNA LEWIS/ Love You Always...
18	18	18	18		EVERYTHING BUT...Missing
18	18	18	18		MARIAH CAREY/Always Be My Baby
18	18	18	18		CELINE DION/Because You Loved Me
18	18	18	18		GLORIA ESTEFAN/Reach
7	7	5	5		JON SECADA/Too Late, Too Soon
7	7	5	5		BABYFACE/Every Time I...
5	5	5	5		JOURNEY/It Should...

WLTW
93.9

MARKET #3
WLTW/Chicago
(312) 329-9002
Edwards

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
19	19	19	19		BRICKMAN & MCBRIDE/Valentine
19	19	19	19		PHIL COLLINS/It's In Your Eyes...
17	17	19	19		CELINE DION/All By Myself
19	19	19	19		WHITNEY HOUSTON/ Believe In You...
19	19	19	19		KENNY LOGGINS/For The First Time
10	17	17	17		BRYAN ADAMS/It Always Be...
19	17	17	17		GLORIA ESTEFAN/It's Not Giving...
11	11	11	11		KENNY G/Havana
-	17	17	17		RICHARD MARX/Until I Find You...
17	19	17	17		JON SECADA/Too Late, Too Soon
-	-	10	11		JOOSE/It Tomorrow Never...
11	11	11	11		R. KELLY/ Believe I Can Fly
-	10	11	11		CHAKA KHAN/Your Love Is All...
-	-	10	11		TONI BRAXTON/ Don't Want To
10	10	11	11		MICHAEL ENGLISH/When I Need You
10	10	10	10		LIVINGSTON TAYLOR/Boatman
10	8	8	8		TONI BRAXTON/Un-break My Heart
8	8	8	8		JOURNEY/When You Love...
8	8	8	8		KENNY G/The Moment
-	-	8	8		DONNA LEWIS/ Love You Always...
17	17	17	17		ROD STEWART/We Fall In...
-	-	5	5		WARREN HILL/ Shelter From...
-	-	5	5		MCKNIGHT & KING/When We Were Kings

B-101.1

MARKET #4
WBEB/Philadelphia
(610) 667-8400
Comley/Rowland

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
24	24	24	24		WHITNEY HOUSTON/ Believe In You...
24	24	24	24		STREISAND & ADAMS/Finally Found...
24	24	24	24		ROD STEWART/We Fall In...
24	24	24	24		TONI BRAXTON/Un-break My Heart
18	24	24	24		CELINE DION/All By Myself
24	24	24	24		JOURNEY/When You Love...
24	24	24	24		ELTON JOHN/You Can Make...
24	24	12	20		ERIC CLAPTON/Change The World
-	18	20	20		CELINE DION/Because You Loved Me
18	18	18	18		WHITNEY HOUSTON/Step By Step
-	-	17	18		KENNY G/Havana
18	18	18	18		KENNY LOGGINS/For The First Time
-	-	17	18		MADONNA/Don't Cry For Me...
9	10	10	10		JON SECADA/Too Late, Too Soon
18	18	18	18		PHIL COLLINS/It's In Your Eyes...
18	18	18	18		GLORIA ESTEFAN/It's Not Giving...
18	18	18	18		NO DOUBT/Don't Speak
18	18	18	18		BRICKMAN & MCBRIDE/Valentine
9	10	12	12		MADONNA/You Must Love Me
-	-	12	12		CELINE DION/It's All Coming...
9	10	10	10		BABYFACE/Every Time I...
9	10	10	10		JEWEL/You Were Meant...
-	-	10	10		MCKNIGHT & KING/When We Were Kings
9	10	10	10		BRYAN ADAMS/It Always Be...
9	10	10	10		BRUCE SPRINGSTEEN/Secret Garden
-	-	10	10		RICHARD MARX/Until I Find You...

KVIL
103.7 fm

MARKET #7
KVIL/Dallas
(214) 691-1037
Curtis/O'Neal

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
24	24	24	24		KENNY G/The Moment
24	24	24	24		CELINE DION/All By Myself
16	16	16	16		R. KELLY/ Believe I Can Fly
24	24	24	24		BRICKMAN & MCBRIDE/Valentine
24	24	24	24		STREISAND & ADAMS/Finally Found...
24	24	24	24		CELINE DION/It's All Coming...
23	24	24	24		PETER CETERA/Forever Tonight
-	22	22	22		JIM BRICKMAN/Angel Eyes
16	16	16	16		KENNY G/Havana
16	16	16	16		SEAL/Fly Like An Eagle
23	24	24	24		TONI BRAXTON/Un-break My Heart
-	-	16	16		JOURNEY/When You Love...
16	16	16	16		NEVILLE & ROBERTSON/Crazy Love
15	14	14	14		PETER CETERA/One Clear Voice
9	14	14	14		ERIC CLAPTON/Change The World
12	12	12	12		JON SECADA/Too Late, Too Soon
-	9	12	12		WARREN HILL/ Shelter From...
12	12	12	12		TONY RICH PROJECT/Leanin'
12	12	12	12		CRYSTAL BERNARD/Have We Forgotten...
-	-	9	9		MCKNIGHT & KING/When We Were Kings
5	5	5	5		BARRY MANILOW/It Really Love...
5	5	5	5		MICHAEL BOLTON/A Love Sa Beautiful
5	5	5	5		TONY RICH PROJECT/Nobody Knows
5	5	5	5		ELTON JOHN/Blessed
5	5	5	5		SARAH McLACHLAN/I Will Remember You
5	5	5	5		CELINE DION/Because You Loved Me

Soft Rock 97.1
WASH-FM

MARKET #8
WASH/Washington
(202) 895-5000
Streif/Martin

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
35	35	35	35		TONI BRAXTON/Un-break My Heart
35	35	35	35		ERIC CLAPTON/Change The World
28	28	35	35		CELINE DION/All By Myself
-	21	28	35		JEWEL/You Were Meant...
35	35	35	35		JOURNEY/When You Love...
35	35	35	35		STREISAND & ADAMS/Finally Found...
-	28	28	28		MADONNA/You Must Love Me
21	21	21	21		PHIL COLLINS/It's In Your Eyes...
21	21	21	21		NO DOUBT/Don't Speak
-	-	21	21		ROD STEWART/We Fall In...
28	28	21	21		WHITNEY HOUSTON/ Believe In You...
-	21	21	21		CARDIGANS/Love/loft
-	21	21	21		ALANIS MORISSETTE/Head Over Feet
28	21	21	21		R. KELLY/ Believe I Can Fly
-	-	21	21		DUNCAN SHEIK/Barely Breathing
10	10	10	10		JON SECADA/Too Late, Too Soon
-	10	10	10		RICHARD MARX/Until I Find You...
15	10	10	10		BRICKMAN & MCBRIDE/Valentine
10	10	10	10		KENNY LOGGINS/For The First Time
28	10	10	10		ELTON JOHN/You Can Make...
28	10	10	10		SARAH McLACHLAN/I Will Remember You
10	10	10	10		DONNA LEWIS/ Love You Always...
10	10	10	10		JANN ARDEN/Insensitive
35	35	10	10		CELINE DION/It's All Coming...

MAGIC
106.7

MARKET #10
WMJX/Boston
(617) 542-0241
Kelley/Laurence

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
25	25	26	26		ERIC CLAPTON/Change The World
27	26	26	26		JOURNEY/When You Love...
24	26	26	26		TONI BRAXTON/Un-break My Heart
12	15	22	25		R. KELLY/ Believe I Can Fly
25	25	25	25		DONNA LEWIS/ Love You Always...
-	-	14	14		BRYAN ADAMS/It Always Be...
12	11	14	14		MARIAH CAREY/Always Be My Baby
18	14	14	14		CELINE DION/It's All Coming...
13	13	13	13		BRYAN ADAMS/It Always Be...
11	13	13	13		TONY RICH PROJECT/Nobody Knows
25	25	12	12		STREISAND & ADAMS/Finally Found...
12	12	12	12		CELINE DION/All By Myself
10	11	11	11		ROD STEWART/So Far Away
10	11	10	10		MARIAH CAREY/Forever
7	9	9	9		BRICKMAN & MCBRIDE/Valentine
11	10	8	8		ELTON JOHN/You Can Make...
-	-	7	7		RICHARD MARX/Until I Find You...
1	6	6	6		WARREN HILL/ Shelter From...
-	-	5	5		BABYFACE/Every Time I...
5	5	5	5		PHIL COLLINS/It's In Your Eyes...
5	5	5	5		KENNY G/The Moment
1	1	1	1		LIVINGSTON TAYLOR/Boatman

92.5 KLSY

MARKET #13
KLSY/Seattle
(206) 454-1540
Irwin/Brooks

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
28	28	28	28		TONI BRAXTON/Un-break My Heart
28	28	28	28		STREISAND & ADAMS/Finally Found...
28	28	28	28		KENNY LOGGINS/For The First Time
28	28	28	28		BRICKMAN & MCBRIDE/Valentine
28	28	28	28		JOURNEY/When You Love...
14	23	28	28		ROD STEWART/We Fall In...
28	28	23	23		CELINE DION/ Send Me A Lovin'
17	23	23	23		DONNA LEWIS/ Love You Always...
-	14	23	23		BRYAN ADAMS/It Always Be...
9	9	17	23		BABYFACE/Every Time I...
28	28	23	23		CELINE DION/It's All Coming...
28	28	23	23		PETER CETERA/One Clear Voice
23	23	17	17		KENNY G/The Moment
23	23	17	17		WHITNEY HOUSTON/ Believe In You...
14	14	17	17		BRYAN ADAMS/Let's Make A...
14	14	17	17		MADONNA/You Must Love Me
14	14	17	17		MADONNA/Don't Cry For Me...
9	14	14	14		ERIC CLAPTON/Change The World
9	14	14	14		TONY RICH PROJECT/Nobody Knows
-	-	14	14		RICHARD MARX/Until I Find You...
9	12	14	14		CELINE DION/All By Myself
23	17	14	14		DON HENLEY/through Your Hands
-	14	14	14		MICHAEL ENGLISH/When I Need You
14	14	12	12		PHIL COLLINS/Dance Into The Light
-	-	12	12		R. KELLY/ Believe I Can Fly
-	-	6	6		JEWEL/You Were Meant...

WALK 97.5

MARKET #15
WALK/Long Island
(516) 475-5200
Michaels/Miller/Lombardo

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
30	30	30	30		TONI BRAXTON/Un-break My Heart
30	30	30	30		STREISAND & ADAMS/Finally Found...
30	30	30	30		WHITNEY HOUSTON/ Believe In You...
30	30	30	30		JEWEL/You Were Meant...
30	30	30	30		NO DOUBT/Don't Speak
8	27	27	27		MADONNA/Don't Cry For Me...
25	10	10	10		JOURNEY/When You Love...
10	10	10	10		GLORIA ESTEFAN/It's Not Giving...
10	10	10	10		CELINE DION/All By Myself
10	10	10	10		PHIL COLLINS/It's In Your Eyes...
10	10	10	10		PETER CETERA/One Clear Voice
10	5	5	5		BRICKMAN & MCBRIDE/Valentine
-	-	10	10		KENNY G/Havana
-	-	10	10		R. KELLY/ Believe I Can Fly
10	10	10	10		NO MERCY/Where Do You Go
10	10	10	10		BRYAN ADAMS/Let's Make A...
10	10	10	10		DONNA LEWIS/ Love You Always...
10	10	10	10		ERIC CLAPTON/Change The World
10	10	10	10		CELINE DION/It's All Coming...
10	8	8	8		TONI BRAXTON/Let It Flow
8	8	8	8		JOHN MELLENCAMP/Key West...
8	8	8	8		MARIAH CAREY/Forever
8	8	8	8		ROBERT MILES/Children
8	8	8	8		TRACY CHAPMAN/Give Me One Reason
8	8	8	8		JANN ARDEN/Insensitive
8	8	8	8		CELINE DION/Because You Loved Me
8	8	8	8		MARIAH CAREY/Always Be My Baby
8	8	8	8		JEWEL/Who Will Save...
8	8	8	8		TONY RICH PROJECT/Nobody Knows

103.7 FM
WLTE

MARKET #16
WLTE/Minneapolis
(612) 334-1029
Nolan

PLAYS

Stations and their adds listed alphabetically by market

AC

WYJB/Albany, NY OM/PD: Buzz Brindle MD: Pat Ryan 5 RICHARD MARX "Find" 5 BARRY MANILOW "Love"	WRRM/Cincinnati, OH No Adds	WOOD/Grand Rapids, MI OM/PD: Stan Atkinson 3 TONI BRAXTON "Want" 3 JOOSE "Tomorrow" 3 CHAKA KHAN "You" 3 MCKNIGHT & KING "Kings" 3 BRUCE SPRINGSTEEN "Secret"	WVRV/Memphis, TN PD: Joel Burke MD: Kay Manley 16 TONI BRAXTON "Want" 9 MCKNIGHT & KING "Kings"	KSFI/Salt Lake City, UT PD: Dain Craig MD: Lyle Morris 17 PHIL COLLINS "Eyes" 9 JON SEGADA "Late"	WKDD/Akron, OH PD: Jim Schaefer MD: Carol Vonn 15 U2 "Staring" 15 LEAH ANDREONE "Alright" 8 DON HENLEY "Hands"
WLEF/Allentown, PA OM/PD: J. Davis APD/MD: Bill Marvin 10 TONI BRAXTON "Want" 3 BARRY MANILOW "Love"	WDOK/Cleveland, OH PD: Sue Wilson MD: Scott Miller 9 WARREN HILL "Shelter" 8 KENNY G "Havana"	WMAG/Greensboro, NC PD/MD: Nick Allen 21 CELINE DION "Myself" 9 BRYAN ADAMS "Always" 9 RICHARD MARX "Find"	WLTE/Minneapolis, MN PD/MD: Gary Nolan 5 TONI BRAXTON "Want" 5 MCKNIGHT & KING "Kings" 5 MAXI PRIEST "Starts" 5 BRUCE SPRINGSTEEN "Secret"	KQXT/San Antonio, TX OM/PD: Mike Scott MD: Bill Norris 7 TONI BRAXTON "Want" 7 DAVE KOZ "Wake" 7 ROD STEWART "When" 5 PAULA COLE "Cowboys"	KKOB/Albuquerque, NM OM: John Forsythe PD/MD: Mike Parsons 16 BRUCE SPRINGSTEEN "Secret"
KYMG/Anchorage, AK OM: Mark Murphy PD: Devan Mitchell 23 JOOSE "Tomorrow"	KKLI/Colorado Springs, CO PD: Steve Larson MD: Sharon Green 13 BARRY MANILOW "Love" 13 MCKNIGHT & KING "Kings" 13 JEWEL "You"	WMIY/Greenville, SC PD: Gary Jackson MD: Chris Scott 5 KENNY G "Havana" 5 WHITNEY HOUSTON "Step"	KJSN/Modesto, CA No Adds	KSBL/Santa Barbara, CA PD/MD: Peter Ble 12 R. KELLY "Fly" 10 BRYAN ADAMS "Always" 10 MAXI PRIEST "Starts" 10 MCKNIGHT & KING "Kings"	KATF/Dubuque, IA PD: Tim Dillon MD: Jackie Livingston 33 PAULA COLE "Cowboys"
WFGP/Atlantic City, NJ OM/PD: Dick Fessy MD: Marlene Aquia 14 WHITNEY HOUSTON "Step"	WTCB/Columbia, SC PD/MD: Brent Johnson 7 DAVE KOZ "Wake"	WSPA/Greenville, SC OM: Jim Kirland PD/MD: Greg McKinney 15 TONI BRAXTON "Want"	KZST/Santa Rosa, CA PD: Brent Farris MD: Pat Schaffer 2 RICHARD MARX "Find"	WQSM/Fayetteville, NC PD/MD: Dave Stone 7 WHITNEY HOUSTON "Step" 7 RICHARD MARX "Find"	WPLL/Miami, FL PD/MD: Dave Stewart 20 INXS "Elegantly"
WBBQ/Augusta, GA PD/MD: John Patrick No Adds	WSNY/Columbus, OH PD: Chuck Knight MD: Bob Nunnally 26 ROD STEWART "When"	WRCH/Hartford, CT PD: Alan Camp MD: Joe Hann 7 DAVE KOZ "Wake"	KLTV/Dallas, TX PD: Bill Curtis MD: Alex O'Neal 16 JOURNEY "Woman" 9 BARRY MANILOW "Love"	WMXJ/Baltimore, MD OM/PD: Gary Balaban MD: Mark Thoner 7 TONI BRAXTON "Want"	WYXR/Philadelphia, PA OM/PD: Dave Allen MD: Rich Davis 26 U2 "Staring"
KKMJ/Austin, TX DM: Stan Main PD: Nolan Cruise 7 JON SEGADA "Late" 6 KENNY LOGGINS "First"	WVLT/Dayton, OH PD: Steve Hamilton MD: Mark Thoner 3 MCKNIGHT & KING "Kings"	WLMG/New Orleans, LA OM/PD: Nick Ferrara MD: Johnny Scott 19 TONI BRAXTON "Want" 19 RICHARD MARX "Find"	WJMY/Biloxi, MS PD: Walter Brown MD: Heather Williams No Adds	WMXJ/Baltimore, MD PD: Adam Goodman MD: Greg Carpenter 30 SHAWN COLVIN "Sunny"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"
WLIF/Baltimore, MD OM/PD: Gary Balaban MD: Mark Thoner 7 TONI BRAXTON "Want"	WLOS/Denver, CO OM: Scott Taylor MD: Steve Hamilton 3 MCKNIGHT & KING "Kings"	WLSY/Seattle, WA PD: Robby Irwin MD: Bob Brooks 14 RICHARD MARX "Find"	WWMX/Baltimore, MD PD: Pat Schaffer MD: Mike Alexander 12 INXS "Elegantly" 12 FIONA APPLE "Sleep"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"
WMJJ/Birmingham, AL OM: John Jenkins PD/MD: John Stuart 11 KENNY G "Havana"	WLTJ/Dayton, OH PD: Steve Hamilton MD: Mark Thoner 3 MCKNIGHT & KING "Kings"	WLTJ/Dayton, OH PD: Steve Hamilton MD: Mark Thoner 3 MCKNIGHT & KING "Kings"	WMXJ/Baltimore, MD PD: Adam Goodman MD: Greg Carpenter 30 SHAWN COLVIN "Sunny"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"
WMXJ/Boston, MA PD: Don Kelley MD: Mark Laurence 14 BRYAN ADAMS "Always"	WMOX/Indianapolis, IN PD: Gary Havens MD: Steve Cooper 8 JOOSE "Tomorrow" 6 DAVE KOZ "Wake"	WMOX/Indianapolis, IN PD: Gary Havens MD: Steve Cooper 8 JOOSE "Tomorrow" 6 DAVE KOZ "Wake"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"
WEZN/Bridgeport, CT PD/MD: Steve Marcus 21 WHITNEY HOUSTON "Step" 5 JEWEL "You"	WMOX/Indianapolis, IN PD: Gary Havens MD: Steve Cooper 8 JOOSE "Tomorrow" 6 DAVE KOZ "Wake"	WMOX/Indianapolis, IN PD: Gary Havens MD: Steve Cooper 8 JOOSE "Tomorrow" 6 DAVE KOZ "Wake"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"
WMJQ/Bufalo, NY PD: Rob Lucas MD: Roger Christian 14 TONI BRAXTON "Want"	WMOX/Indianapolis, IN PD: Gary Havens MD: Steve Cooper 8 JOOSE "Tomorrow" 6 DAVE KOZ "Wake"	WMOX/Indianapolis, IN PD: Gary Havens MD: Steve Cooper 8 JOOSE "Tomorrow" 6 DAVE KOZ "Wake"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"
WHBC/Canton, OH PD: Terry Simmons MD: Bruce Lewis No Adds	WMOX/Indianapolis, IN PD: Gary Havens MD: Steve Cooper 8 JOOSE "Tomorrow" 6 DAVE KOZ "Wake"	WMOX/Indianapolis, IN PD: Gary Havens MD: Steve Cooper 8 JOOSE "Tomorrow" 6 DAVE KOZ "Wake"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"
KDAT/Cedar Rapids, IA PD: Dick Staden MD: Tom Cook 10 JOURNEY "Break" 8 JOOSE "Tomorrow" 6 WARREN HILL "Shelter"	WMOX/Indianapolis, IN PD: Gary Havens MD: Steve Cooper 8 JOOSE "Tomorrow" 6 DAVE KOZ "Wake"	WMOX/Indianapolis, IN PD: Gary Havens MD: Steve Cooper 8 JOOSE "Tomorrow" 6 DAVE KOZ "Wake"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"
WVAF/Charleston, WV PD: Rick Johnson MD: Amie Nutter 11 KENNY G "Havana" 5 JOOSE "Tomorrow"	WMOX/Indianapolis, IN PD: Gary Havens MD: Steve Cooper 8 JOOSE "Tomorrow" 6 DAVE KOZ "Wake"	WMOX/Indianapolis, IN PD: Gary Havens MD: Steve Cooper 8 JOOSE "Tomorrow" 6 DAVE KOZ "Wake"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"
WDEF/Chattanooga, TN PD/MD: Danny Howard 10 TONI BRAXTON "Want" 5 JOURNEY "Break"	WMOX/Indianapolis, IN PD: Gary Havens MD: Steve Cooper 8 JOOSE "Tomorrow" 6 DAVE KOZ "Wake"	WMOX/Indianapolis, IN PD: Gary Havens MD: Steve Cooper 8 JOOSE "Tomorrow" 6 DAVE KOZ "Wake"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"
WLIT/Chicago, IL PD/MD: Mark Edwards 10 TONI BRAXTON "Want" 5 WARREN HILL "Shelter" 5 MCKNIGHT & KING "Kings"	WMOX/Indianapolis, IN PD: Gary Havens MD: Steve Cooper 8 JOOSE "Tomorrow" 6 DAVE KOZ "Wake"	WMOX/Indianapolis, IN PD: Gary Havens MD: Steve Cooper 8 JOOSE "Tomorrow" 6 DAVE KOZ "Wake"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"

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WKDD/Akron, OH PD: Jim Schaefer MD: Carol Vonn 15 U2 "Staring" 15 LEAH ANDREONE "Alright" 8 DON HENLEY "Hands"	KSTZ/Des Moines, IA PD: Jim Schaefer MD: Carol Vonn No Adds	KYSR/Los Angeles, CA Interim PD: Angela Perelli APD/MD: Chris Ebbott 14 INXS "Elegantly" 14 WHITE TOWN "Woman"	WXIL/Parkersburg, WV PD: Larry E. Hughes MD: Jack Horton 22 SAVAGE GARDEN "Want"	KFMB/San Diego, CA PD: Tracy Johnson APD/MD: Greg Simms 42 BRUCE SPRINGSTEEN "Secret" 19 DAVE MATTHEWS BAND "Crash" 16 CRUIS-1 "Johnnyhead" 15 SQUIRREL NUT ZIPPERS "Hell"
KKOB/Albuquerque, NM OM: John Forsythe PD/MD: Mike Parsons 16 BRUCE SPRINGSTEEN "Secret"	WKQI/Detroit, MI PD: Tom O'Brien MD: Fred Buchater 10 U2 "Staring"	WMC/Memphis, TN PD: Russ Morley MD: Bruce Wayne 6 MAXI PRIEST "Starts" 6 AMANDA MARSHALL "Grace"	KZZP/Phoenix, AZ APD/MD: Dave Cooper 29 AMANDA MARSHALL "Grace" 28 INXS "Elegantly" 28 MERRIL BAINEBRIDGE "Under"	KIOI/San Francisco, CA PD: Casey Keating MD: Jay Nachts 18 PHIL COLLINS "Eyes" 12 WHITNEY HOUSTON "Believe"
KMXS/Anchorage, AK PD: Mark Carlson APD/MD: Roxy Lennox 5 MERRIL BAINEBRIDGE "Under"	KATF/Dubuque, IA PD: Tim Dillon MD: Jackie Livingston 33 PAULA COLE "Cowboys"	WPLL/Miami, FL PD/MD: Dave Stewart 20 INXS "Elegantly"	WYXR/Philadelphia, PA OM/PD: Dave Allen MD: Rich Davis 26 U2 "Staring"	KLLC/San Francisco, CA PD: Louis Kaplan MD: Jilly Stoessel 37 INXS "Elegantly" 35 LUSCIOUS JACKSON "Naked" 24 CYNDI LAUPER "Know" 24 FIONA APPLE "Sleep" 24 BECK "Pollution"
KAMX/Austin, TX PD: Dusty Hayes MD: Jack Stevens No Adds	WQSM/Fayetteville, NC PD/MD: Dave Stone 7 WHITNEY HOUSTON "Step" 7 RICHARD MARX "Find"	WTKT/Milwaukee, WI PD: Danny Clayton APD/MD: Leonard Peace 13 INXS "Elegantly" 1 WHITNEY HOUSTON "Step"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	KLUZ/Santa Barbara, CA PD/MD: Duncan Payton 7 U2 "Staring"
WWMX/Baltimore, MD PD: Adam Goodman MD: Greg Carpenter 30 SHAWN COLVIN "Sunny"	KVSR/Fresno, CA PD/MD: Mike Alexander 12 INXS "Elegantly" 12 FIONA APPLE "Sleep"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"	WVTV/Pittsburgh, PA PD: Bruce Gilbert MD: Scott Alexander 27 WALLFLOWERS "Headlight"
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HOT AC TOP 30

MARCH 14, 1997

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	2	2	1	JEWEL You Were Meant For Me (Atlantic)	3162	3032	2541	2326	84/1
1	1	1	2	NO DOUBT Don't Speak (Trauma/Interscope)	3094	3155	2892	2797	81/0
5	4	4	3	DUNCAN SHEIK Barely Breathing (Atlantic)	2746	2651	2201	2019	81/0
3	3	3	4	CARDIGANS Lovefool (Mercury)	2648	2750	2457	2282	74/0
8	6	5	5	SHERYL CROW Everyday Is A Winding Road (A&M)	2565	2334	1803	1473	77/2
9	7	6	6	COUNTING CROWS A Long December (DGC/Geffen)	2139	2146	1708	1473	70/0
4	5	7	7	TONI BRAXTON Un-break My Heart (LaFace/Arista)	1972	2124	2138	2029	56/0
15	11	9	8	PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)	1916	1724	1218	968	73/7
28	20	16	9	WALLFLOWERS One Headlight (Interscope)	1677	1248	772	460	67/10
6	8	8	10	HOOTIE & THE BLOWFISH I Go Blind (Reprise)	1628	1874	1619	1636	58/1
13	12	10	11	JOHN MELLENCAMP Just Another Day (Mercury)	1607	1541	1213	1161	57/0
24	16	15	12	SAVAGE GARDEN I Want You (Columbia)	1568	1339	1040	674	64/7
14	13	11	13	CELINE DION All By Myself (550 Music)	1496	1497	1196	1128	55/1
7	9	12	14	JOURNEY When You Love A Woman (Columbia)	1267	1479	1547	1500	50/0
20	17	17	15	CRANBERRIES When You're Gone (Island)	1130	1147	929	781	44/1
10	10	14	16	SHERYL CROW If It Makes You Happy (A&M)	1088	1364	1359	1382	43/0
29	22	21	17	SHAWN COLVIN Sunny Came Home (Columbia)	1070	847	639	376	54/6
11	14	13	18	ALANIS MORISSETTE Head Over Feet (Maverick/Reprise)	1018	1365	1193	1353	42/0
21	19	20	19	EN VOGUE Don't Let Go (Love) (EastWest/EEG)	872	902	827	775	34/0
25	25	22	20	SARAH MCLACHLAN Possession (Nettwerk/Arista)	778	746	524	495	28/0
—	—	28	21	U2 Staring At The Sun (Island)	774	417	169	—	36/14
—	26	24	22	BRYAN ADAMS I'll Always Be Right There (A&M)	629	527	467	305	35/4
12	15	18	23	MADONNA Don't Cry For Me Argentina (Warner Bros.)	604	1006	1148	1228	27/1
27	24	23	24	PHIL COLLINS It's In Your Eyes (Any...) (Face Value/Atlantic)	589	560	587	477	28/3
—	29	26	25	WHITNEY HOUSTON Step By Step (Arista)	555	472	369	249	30/4
—	—	29	26	JOURNEY If He Should Break Your Heart (Columbia)	543	401	280	152	27/6
—	30	25	27	AMANDA MARSHALL Fall From Grace (Epic)	537	478	367	244	24/3
—	—	27	28	DAVE MATTHEWS BAND Crash Into Me (RCA)	490	431	192	171	15/1
—	—	—	29	BRUCE SPRINGSTEEN Secret Garden (Columbia)	439	241	67	—	17/6
—	28	30	30	JON SECADA Too Late, Too Soon (SBK/EMI)	406	377	377	243	22/1

This chart reflects airplay from March 10-16. Songs ranked by total plays. Highlighted songs indicate Breaker. 86 Hot AC reporters. 84 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1997, R&R Inc.

BREAKERS

No Songs Qualified For Breaker Status This Week

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
INXS Elegantly Wasted (Mercury)	24
U2 Staring At The Sun (Island)	14
WALLFLOWERS One Headlight (Interscope)	10
PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)	7
SAVAGE GARDEN I Want You (Columbia)	7
SHAWN COLVIN Sunny Came Home (Columbia)	6
JOURNEY If He Should Break Your Heart (Columbia)	6
BRUCE SPRINGSTEEN Secret Garden (Columbia)	6
DISHWALLA Give (A&M)	5
BRYAN ADAMS I'll Always Be Right There (A&M)	4
MERRIL BAINBRIDGE Under The Water (Universal)	4
WHITNEY HOUSTON Step By Step (Arista)	4
MAXI PRIEST It Starts In The Heart (Walt Disney)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
WALLFLOWERS One Headlight (Interscope)	+429
INXS Elegantly Wasted (Mercury)	+375
U2 Staring At The Sun (Island)	+357
SHERYL CROW Everyday Is A Winding Road (A&M)	+231
SAVAGE GARDEN I Want You (Columbia)	+229
SHAWN COLVIN Sunny Came Home (Columbia)	+223
BRUCE SPRINGSTEEN Secret Garden (Columbia)	+198
PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)	+192
JOURNEY If He Should Break Your Heart (Columbia)	+142
JEWEL You Were Meant For Me (Atlantic)	+130

NEW & ACTIVE

R. KELLY I Believe I Can Fly (Jive)
Total Stations: 17, Adds: 3, Plays: 399, WSNZ 22, WKEE 20 (10), WHUD 14 (14), WCGQ 10 (10), WKYE 18 (18), WAKS 25 (24), WGNL 16 (16), WMJY 6 (6), WMXL 19 (19), WMXS 25, WKQI 57 (57), WIOG 21, KATF 44 (33), KBEE 22, KSSK 40 (40), KBIG 29 (29), KEYW 11 (9).

INXS Elegantly Wasted (Mercury)
Total Stations: 25, Adds: 24, Plays: 390, WBMX 9, WKEE 10, WDBZ 28, WCGQ 10, WPLL 20, WPTE 28, WSHE 5, WMBX 10, WAKS 5, WMTX 5, KKYS 12, KDMX 9, KHM 5, KZZP 28, KSMG 5, WQAL 15, WKTI 13, KTNP 13, KALC 21, KMXB 19, KVSR 12, KYSR 14, KFMB 36 (15), KLLC 37, KPLZ 21.

BABYFACE Every Time I Close My Eyes (Epic)
Total Stations: 19, Adds: 1, Plays: 382, WKEE 20 (20), WHUD 10 (10), WQSM 30 (30), WKYE 5 (5), WAKS 6 (5), WMTX 10 (10), WMXL 48 (48), KURB 24 (23), WMXS 25, KKYS 39 (35), WKDD 21 (23), WAZY 16 (16), KMXG 35 (35), WNSN 9 (9), KATF 5 (5), KBEE 5 (5), KISN 15 (14), KPLZ 31 (31), KEYW 28 (25).

LEAH ANOREONE It's Alright, It's OK (RCA)
Total Stations: 13, Adds: 1, Plays: 326, WBMX 9 (10), WXLO 18 (15), WDBZ 40 (28), WMBX 23 (27), WMTX 5 (7), WMC 10 (6), KKYS 30 (43), WKDD 15, WTMX 31 (15), KALC 24 (35), KVSR 47 (47), KBBT 48 (47), KLLC 26 (28).

SUBLIME What I Got (Gasoline Alley/MCA)
Total Stations: 12, Adds: 0, Plays: 321, WBMX 15 (8), WDBZ 40 (40), WQSM 15 (16), WPLL 20 (21), WPTE 30 (49), WLUP 14 (19), KALC 30 (45), KMXB 36 (23), KVSR 27 (28), KBBT 40 (36), KFMB 19 (23), KRUZ 35 (35).

GINA G Ooh Aah... Just A Little Bit (Eternal/WB)
Total Stations: 13, Adds: 1, Plays: 317, WKEE 29 (29), WJAZ 17 (17), WPLJ 21 (25), WYXR 26 (28), WCGQ 10, WMTX 15 (18), WMXL 24 (24), KKB 12 (12), WKDD 10 (10), WKQI 62 (62), WKTI 35 (37), WMYX 28 (28), KCIX 28 (28).

ELEANOR McEVoy Precious Little (Columbia)
Total Stations: 13, Adds: 0, Plays: 285, WBMX 28 (26), WMGX 21 (21), WXLO 26 (26), WJAZ 19 (19), WDBZ 28 (40), WPLL 26 (25), WPTE 28 (28), WTMX 15 (14), WQAL 15 (10), WAZY 17 (17), KSTZ 21 (21), KTNP 17 (19), KALC 24 (10).

BETTER THAN EZRA Desperately Wanting (Swell/Elektra/EEG)
Total Stations: 9, Adds: 0, Plays: 249, WBMX 9 (9), WDBZ 28 (28), WPTE 30 (28), WLUP 14 (16), KALC 35 (45), KMXB 25 (30), KVSR 30 (44), KBBT 39 (36), KLLC 39 (47).

TORI AMOS Silent All These Years (Atlantic)
Total Stations: 11, Adds: 1, Plays: 223, WBMX 22 (22), WXLO 22 (20), WDBZ 10, WPTE 7 (14), KZZP 29 (32), WTMX 31 (45), KMXB 15 (22), KVSR 27 (20), KYSR 35 (35), KOSO 10 (10), KBBT 15 (22).

SPICE GIRLS Wannabe (Virgin)
Total Stations: 10, Adds: 0, Plays: 211, WKEE 10 (10), WMTX 11 (11), WMXL 6 (7), WMC 29 (28), KKYS 16 (14), WKDD 18 (17), WKTI 26 (18), KFMB 56 (53), KPLZ 17 (31), KEYW 22 (37).

DISHWALLA Give (A&M)
Total Stations: 11, Adds: 5, Plays: 176, WDBZ 28 (10), WSHE 28 (27), WMBX 13, KDMX 6 (9), KHM 5, KZZP 35 (35), KYSR 14 (14), KOSO 10, KBBT 9, KRUZ 7 (7), KPLZ 21.

RICHARD MARX Until I Find You Again (Capitol)
Total Stations: 11, Adds: 3, Plays: 122, WHUD 13 (9), WRQX 15 (10), WQSM 7, WKYE 10 (10), WAKS 7 (6), WGNL 16 (16), WMXL 19, WNSN 9, KATF 5 (5), KMAJ 14 (14), KIOI 7 (7).

Songs ranked by total plays.
Station call letters followed by number of plays.

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
DISHWALLA Counting Blue Cars (A&M)
ERIC CLAPTON Change The World (Reprise)
DONNA LEWIS I Love You Always Forever (Atlantic)
CELINE DION It's All Coming Back To Me Now (550 Music)
MERRIL BAINBRIDGE Mouth (Universal)
JOHN MELLENCAMP Key West Intermezzo... (Mercury)
BRYAN ADAMS Let's Make A Night To Remember (A&M)
NO MERCY Where Do You Go (Arista)
DON HENLEY Through Your Hands (Revolution)
JEWEL Who Will Save Your Soul (Atlantic)

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.



#1 Most Added NEW & ACTIVE

WDBZ, KYSR, KLLC, KDMX, KHM, WBMX, WPLL, KPLZ, KFMB, KZZP, WAKS, WMTX, WQAL, KALC, WKTI, WPTE, KSMG, WSHE, KMXB, WMBX, KVSR, KTNP, WKEE, WCGQ, KKYS



HOT AC PLAYLISTS

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

BUZZ MARKET #1
WDBZ/New York
(212) 704-1051
Weed/Silver

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
-	-	28	40	40	LEAH ANDREONE/It's Alright, It's...
28	28	40	40	40	PAULA COLE/Where Have All...
40	40	40	40	40	CRANBERRIES/When You're Gone
40	40	40	40	40	SHERYL CROW/Everyday Is...
40	40	40	40	40	JEWEL/You Were Meant...
40	40	40	40	40	JOHN MELLENCAMP/Just Another Day
40	40	40	40	40	DUNCAN SHEIK/Barely Breathing
28	28	40	40	40	SUBLINE/What I Got
28	40	40	40	40	WALLFLOWERS/One Headlight
28	40	40	40	40	ELEANOR MCEVOY/Precious Little
28	28	28	28	28	SHAWN COLVIN/Sunny Came Home
-	-	10	10	10	U2/Staring At The Sun
-	-	10	28	28	SAVAGE GARDEN/I Want You
-	-	10	28	28	DISHWALLA/Give
-	-	28	28	28	BETTER THAN EZRA/Desperately Wanting
-	-	28	28	28	INXS/Elegantly Wasted
28	28	28	28	28	AMANDA MARSHALL/Fall From Grace
-	-	10	10	10	MATTHEW SWETT/Where You Get Love
-	-	10	10	10	TORI AMOS/Silent All These...
40	40	40	40	40	WALLFLOWERS/6th Avenue Heartache
7	-	-	-	-	DISHWALLA/Counting Blue Cars
40	40	10	10	10	NO DOUBT/Don't Speak
7	10	-	-	-	DC TALK/Just Between You...
-	-	-	-	-	SEAL/Fly Like An Eagle

95.5 WPLJ MARKET #1
WPLJ/New York
(212) 613-8900
Cuddy/Shannon/Preston

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
44	46	45	45	45	NO DOUBT/Don't Speak
43	48	46	45	45	CARDIGANS/Lovefool
43	41	44	44	44	JEWEL/You Were Meant...
41	42	44	44	44	TONI BRAXTON/Un-break My Heart
-	-	28	43	43	BRUCE SPRINGSTEEN/Secret Garden
31	23	27	43	43	SHERYL CROW/Everyday Is...
43	46	41	43	43	HOOTIE & BLOWFISH/Go Blind
26	28	27	28	28	PAULA COLE/Where Have All...
31	26	27	28	28	MERRIL BAINBRIDGE/Mouth
29	29	26	27	27	DUNCAN SHEIK/Barely Breathing
32	26	30	26	26	COUNTING CROWS/A Long December
44	43	41	25	25	MADONNA/Don't Cry For Me...
14	19	18	25	25	CELINE DION/By Myself
29	22	26	25	25	JOHN MELLENCAMP/Key West...
25	26	24	24	24	SAVAGE GARDEN/I Want You
-	15	22	23	23	WALLFLOWERS/One Headlight
26	23	24	22	22	WHITNEY HOUSTON/Step By Step
10	10	25	21	21	GINA G/Ooh Aah...Just...
-	-	12	20	20	SHAWN COLVIN/Sunny Came Home
-	-	15	20	20	HANSON/Mmm Bop
13	-	18	14	14	JOURNEY/When You Love...
31	17	18	14	14	ALANIS MORISSETTE/Head Over Feet
17	17	14	14	14	NO MERCY/Where Do You Go
30	41	14	13	13	SHERYL CROW/It Makes You...
12	-	11	11	11	GIN BLOSSOMS/Follow You Down
-	-	10	10	10	BLUES TRAVELER/Run-Around
-	-	10	10	10	COLLECTIVE SOUL/December
11	10	-	-	-	REAL MCCOY/Another Night
11	-	-	-	-	BOB DYLAN/Closer To Free
19	15	16	10	10	CELINE DION/It's All Coming...

KBIG 104 MARKET #2
KBIG/Los Angeles
(213) 874-7700
Ervin/Verdery

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
28	41	41	41	41	NO DOUBT/Don't Speak
28	41	41	41	41	TONI BRAXTON/Un-break My Heart
27	41	41	41	41	JEWEL/You Were Meant...
22	40	40	40	40	JOURNEY/When You Love...
22	40	40	40	40	SHERYL CROW/Everyday Is...
26	40	40	40	40	ERIC CLAPTON/Change The World
22	40	40	40	40	CELINE DION/Because You Loved Me
22	30	30	30	30	CARDIGANS/Lovefool
26	39	39	39	39	DUNCAN SHEIK/Barely Breathing
7	30	30	30	30	DONNA LEWIS/I Love You Always...
-	29	29	29	29	CELINE DION/By Myself
-	29	29	29	29	R. KELLY/I Believe I Can Fly
22	13	13	13	13	DISHWALLA/Counting Blue Cars
22	13	13	13	13	ALANIS MORISSETTE/Head Over Feet
21	12	12	12	12	HOOTIE & BLOWFISH/Go Blind
26	12	12	12	12	TRACY CHAPMAN/Give Me One Reason
-	12	12	12	12	TONY RICH PROJECT/Nobody Knows
-	12	12	12	12	MARIAH CAREY/Always Be My Baby
-	29	12	12	12	NO MERCY/Where Do You Go
-	12	12	12	12	BRYAN ADAMS/Have You Ever...
20	-	12	12	12	GIN BLOSSOMS/It I Hear It...
-	12	12	12	12	JEWEL/Who Will Save...
21	-	9	9	9	SOPHIE B. HAWKINS/As I Lay Me Down
-	-	9	9	9	BLUES TRAVELER/Run-Around
-	-	9	9	9	TAKE THAT/Back For Good
-	-	9	9	9	GIN BLOSSOMS/Follow You Down

STAR 95.5 MARKET #2
KYRS/Los Angeles
(818) 955-7000
Perelli/Ebbott

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
35	56	48	50	50	JEWEL/You Were Meant...
35	35	35	35	35	COUNTING CROWS/A Long December
35	35	35	35	35	SHERYL CROW/Everyday Is...
56	48	45	45	45	NO DOUBT/Don't Speak
56	48	45	45	45	CARDIGANS/Lovefool
56	35	35	35	35	ALANIS MORISSETTE/Head Over Feet
35	35	35	35	35	SHERYL CROW/It Makes You...
28	35	35	35	35	SARAH MCLACHLAN/Possession
28	35	35	35	35	TORI AMOS/Silent All These...
28	35	35	35	35	DAVE MATTHEWS BAND/Crash Into Me
14	30	30	30	30	WALLFLOWERS/One Headlight
28	30	30	30	30	DUNCAN SHEIK/Barely Breathing
28	30	30	30	30	SAVAGE GARDEN/I Want You
14	30	30	30	30	PAULA COLE/Where Have All...
-	14	30	30	30	U2/Staring At The Sun
15	15	15	15	15	DISHWALLA/Counting Blue Cars
35	35	35	35	35	HOOTIE & BLOWFISH/Go Blind
15	15	15	15	15	JARS OF GLAY/Flood
15	15	15	15	15	TRACY CHAPMAN/Give Me One Reason
-	-	14	14	14	INXS/Elegantly Wasted
-	-	14	14	14	WHITE TOWN/Your Woman
-	-	14	14	14	LUSCIOUS JACKSON/Naked Eye
-	-	14	14	14	DISHWALLA/Give
14	14	14	14	14	JEWEL/Who Will Save...

100.3 MARKET #3
WLUP/Chicago
(1312) 440-5270
Solk/Marino

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
19	29	32	51	51	JOHN MELLENCAMP/Just Another Day
-	12	31	51	51	U2/Staring At The Sun
20	19	21	51	51	DAVE MATTHEWS BAND/Crash Into Me
35	32	33	33	33	WALLFLOWERS/One Headlight
33	32	30	33	33	SHERYL CROW/Everyday Is...
-	-	14	33	33	DISHWALLA/Counting Blue Cars
35	33	29	33	33	DUNCAN SHEIK/Barely Breathing
16	14	18	33	33	VERVE PIPE/The Freshmen
37	22	22	33	33	COUNTING CROWS/A Long December
19	31	26	21	21	OASIS/Whatever
-	-	21	21	21	COLLECTIVE SOUL/The World I Know
23	22	17	21	21	JEWEL/You Were Meant...
30	26	23	21	21	SHERYL CROW/It Makes You...
4	15	21	21	21	COLLECTIVE SOUL/Precious Declaration
-	24	27	21	21	HOOTIE & BLOWFISH/Tucker's Town
-	-	21	21	21	DUNCAN SHEIK/She Runs Away
15	16	19	14	14	SUBLINE/What I Got
-	10	13	14	14	CRANBERRIES/When You're Gone
12	15	16	14	14	BETTER THAN EZRA/Desperately Wanting
-	-	10	14	14	MATTHEW SWETT/Where You Get Love
-	-	14	14	14	WALLFLOWERS/6th Avenue Heartache
22	20	19	7	7	BLUES TRAVELER/Run-Around
-	-	7	7	7	BECK/Where It's At

101.9 MARKET #3
WTMX/Chicago
(312) 946-1019
James/Kartak

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
40	53	53	53	53	JOHN MELLENCAMP/Just Another Day
32	52	53	53	53	SHERYL CROW/Everyday Is...
35	45	45	45	45	JEWEL/You Were Meant...
35	46	45	45	45	PAULA COLE/Where Have All...
21	32	45	45	45	SHAWN COLVIN/Sunny Came Home
33	45	45	45	45	SAVAGE GARDEN/I Want You
9	32	45	45	45	AMANDA MARSHALL/Fall From Grace
20	46	45	45	45	COUNTING CROWS/A Long December
-	53	52	45	45	U2/Staring At The Sun
33	31	45	45	45	NO DOUBT/Don't Speak
22	45	45	45	45	WALLFLOWERS/One Headlight
12	13	32	45	45	VERVE PIPE/The Freshmen
21	44	45	45	45	CRANBERRIES/When You're Gone
-	15	45	45	45	LEAH ANDREONE/It's Alright, It's...
-	45	45	45	45	TORI AMOS/Silent All These...
18	14	13	15	15	DISHWALLA/Counting Blue Cars
-	-	14	15	15	ELEANOR MCEVOY/Precious Little
35	16	14	15	15	DUNCAN SHEIK/Barely Breathing
20	15	14	15	15	DC TALK/Just Between You...
10	32	13	15	15	DAVE MATTHEWS BAND/Crash Into Me
9	14	13	15	15	PHIL COLLINS/It's In Your Eyes
16	13	13	13	13	NATALIE MERCHANT/Wonder
19	31	10	13	13	CARDIGANS/Lovefool
14	13	14	12	12	SEAL/Fly Like An Eagle
11	12	17	12	12	GIN BLOSSOMS/Follow You Down
-	-	12	12	12	COLLECTIVE SOUL/Maybe

KIOI MARKET #4
KIOI/San Francisco
(415) 538-1013
Keating/Nachlis

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
40	39	28	29	29	TONI BRAXTON/Un-break My Heart
40	41	25	28	28	ERIC CLAPTON/Change The World
27	26	28	28	28	STREISAND & ADAMS/Finally Found...
25	29	28	28	28	CELINE DION/It's All Coming...
-	7	35	27	27	JEWEL/You Were Meant...
25	23	35	26	26	CELINE DION/By Myself
23	23	21	21	21	NO DOUBT/Don't Speak
-	-	28	21	21	KENNY G/Havana
-	-	20	21	21	ALANIS MORISSETTE/It's On
40	39	10	20	20	MADONNA/You Must Love Me
-	27	10	19	19	DONNA LEWIS/I Love You Always...
-	-	18	19	19	PHIL COLLINS/It's In Your Eyes...
20	28	18	19	19	CARDIGANS/Lovefool
25	27	-	12	12	WHITNEY HOUSTON/Step By Step
-	-	11	12	12	WHITNEY HOUSTON/Just Between You...
-	-	11	12	12	TONY RICH PROJECT/Nobody Knows
-	-	11	12	12	SELENA/I Could Fall In Love
-	19	-	9	9	SOPHIE B. HAWKINS/As I Lay Me Down
-	-	9	9	9	MARIAH CAREY/One Sweet Day
27	27	7	7	7	JOURNEY/When You Love...
-	7	7	7	7	BRYAN ADAMS/It Always Be...
-	7	7	7	7	RICHARD MARX/Until I Find You

Alice @ 97.3 MARKET #4
KLLC/San Francisco
(415) 765-4097
Kaplan/Stoeckel

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
40	43	43	48	48	SEMI-SEMICOM/F.N.T
47	48	48	48	48	SHERYL CROW/Everyday Is...
39	38	38	48	48	DMC/How Bizarre
43	48	48	48	48	PAULA COLE/Where Have All...
36	39	39	47	47	DAVE MATTHEWS BAND/Crash Into Me
31	39	39	47	47	WALLFLOWERS/One Headlight
29	38	38	46	46	SPICE GIRLS/Wannabe
38	39	40	46	46	AMANDA MARSHALL/Fall From Grace
46	47	47	49	49	BETTER THAN EZRA/Desperately Wanting
24	29	39	39	39	JEWEL/You Must Love Me
-	35	39	39	39	"AFKAP"/The Holy River
36	36	36	39	39	DONNA LEWIS/Without Love
32	32	32	38	38	BT/WTORI AMOS/Blue Skies
27	38	38	37	37	SNEAKER PIMPS/Underground
39	38	38	37	37	CHALK FARM/Lie In Lie
25	-	35	35	35	LUSCIOUS JACKSON/Naked Eye
-	10	10	10	10	BEN FOLDS/Five/Battle Of Who
40	39	39	34	34	JOHN MELLENCAMP/Just Another Day
48	48	48	47	47	NO DOUBT/Don't Speak
-	28	28	28	28	LEAH ANDREONE/It's Alright, It's...
21	23	25	25	25	SAVAGE GARDEN/I Want You
48	47	45	31	31	U2/Mixed Up
27	26	26	25	25	SMASHING PUMPKINS/1979
-	10	25	25	25	SARAH MCLACHLAN/Possession
-	15	24	24	24	SHAWN COLVIN/Sunny Came Home
-	-	24	24	24	CYNDI LAUPER/You Don't Know
-	-	24	24	24	FIONA APPLE/Sleep To Dream
-	-	24	24	24	BECK/The New Pollution

STAR 95.5 MARKET #5
WYXR/Philadelphia
(610) 668-0750
Alan/Davis

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
32	29	42	43	43	JEWEL/You Were Meant...
43	44	43	43	43	TONI BRAXTON/Un-break My Heart
31	31	43	43	43	JOURNEY/When You Love...
40	41	41	41	41	SHERYL CROW/It Makes You...
29	40	41	4		



CAROL ARCHER

As The Records Turn: The Airplay Angle

Label promotion experts discuss the principles that guide their work

Epic Records Sr. VP/Promotion **Craig Lambert** distilled the purpose of promotion when he commented, "At the end of the day, all that matters is how many plays my records got."

Lambert's observation resonates for me because it honestly illuminates the ultimate goal of promotion: record sales. Only through the commitment of radio programmers — commitment that translates to airplay — can listeners become familiar enough with a song to go out, put their hard-earned money down, and buy a CD. Since airplay is crucial to commercial success, I asked a number of NAC promotion people how they get the job done, especially in a radio climate in which the stakes have never been higher ... and the promoters' credibility is on the line with every record they work.

For Mercury Records Manager/AC & NAC Promotion **Bill Cason**, it all

comes down to relationships. "The people I've been talking to for so long are like friends now. Mercury isn't a huge force in NAC — it's kind of a cocktail lounge format for the label — but we've got great vocalists like **Vanessa Williams**, **Swing Out Sister**, and **Will Downing**, and there are always slots available for vocals of that quality. I know I've got a good product, and I know radio people are listening to it earnestly. There's a good exchange. In AC, it's so different. I consider it a gift, in a way, to promote NAC. The beauty of everyone I work with in the format is that they're all musicologists. It's not unusual for them

to have listened to an entire 50-70-minute album before I even call to remind them about it! It's fun because I'm really into music, and [the promotion] just flows because I'm talking about what I love most and it's the same for them."

Getting Things Right

Unity Records VP/Promotion/Marketing **Bill Clodfelter** observes, "It starts with signing the right artists. From our first artist — **Keiko**



Bill Cason



Bill Clodfelter



David Kunert



Roger Lifeset



Cliff Gorov



Neal Sapper

Matsui — to **Paul Taylor**, who sprang from her band, a lot of doors have been opened to us. Secondly, we work with radio stations to develop three-dimensional artists. We're not just sending a CD and saying, 'Here's a song, please play it.' We get the music to the right people at the stations and at **Broadcast Architecture**. We hire the right indie, and we have the right kind of relationship with radio. We get out there and fight for our music! We use **All That Jazz** — a great team we've worked with for years — and we get focused and just go for it.

"We don't believe in bullshitting. We offer information about sales

data. We share comments from other PDs who are getting strong response to an artist. We support our artists going into markets, and we work with stations and their retail programs. A strong key to successful promotion is helping the people who help you, especially in breaking new acts like **Soul Ballet**. Plus, we have an incredible team at Unity, from President **Robert Tauro** and GM **Hyman Katz** to our salespeople."

JVC National Promotion Dir. **David Kunert** says, "It boils down to giving radio a sense of what I'm selling them. In the case of a new

artist, they are bringing something new to the table. I'm a music person, and I can convey what the artists are doing that separates their work ... what the vibe is on their project. I'm providing the station a service by directing them to specific tracks. I love this genre of music, and I share what moves me in the hope that it's appropriate for radio. With an artist like **Paul Hardcastle**, people know what time it is with him. But for artists without that degree of penetration in the radio landscape, I am their advocate and I introduce them to the medium. I take that responsibility very seriously. If you don't have a passion for this music, you're just punching a clock."

Taking The High Road

Peer Pressure Promotion's **Roger Lifeset** says: "Next year marks my 20th anniversary in business for myself, so these principles are 'aged in wood.' The first thing to remember is that the MD will grow up to be a PD. I believe in talking 'up' — not down — to that person. I don't have a joke of the week. I don't use swear words to describe how great my music is. I'm college-educated and have the ultimate degree to do what I do — a B.S. in speech. We try to stimulate gray matter here. In many cases, I draw analogies to other music that I find similar [to the project I'm working] or a regional angle to the record. It comes down to much more stories than whether the record had a bullet. The last thing I



LIVING LEGENDS — United Stations Radio Network recently held a luncheon in New York City to celebrate the launch of "The Legends of Jazz With Ramsey Lewis." On hand to mark the show's debut were Broadcast Architecture CEO **Frank Cody**, WQCD/NY PD **Steve Williams**, United Stations co-founder **Dick Clark**, Ramsey Lewis, and United Stations VP/Prog. **Andy Denmark**.

talk about is its number in a trade paper.

"There's a breed of promotion person whose first question is, 'What did you add this week?' But that's very limiting to how much productive conversation you can have. Professionalism is what I'm selling. In this format, we've got a higher caliber of people doing promotion, people who don't know or care about the games in other formats. They've grown up in a pure world. When I finally hang up my telephone, it's that professionalism I'd like to be remembered for. One last thing: No record is worth blowing your cool, blowing your credibility. One must always keep their cool."

No Crying 'Wolf'

All That Jazz Pres. **Cliff Gorov** adds, "An indie has the luxury of being selective. I listen to everything very carefully. My decision on what we work is based on the viability of that album for airplay and what the format is looking for, musically and artistically, right now. The artistry and sound of the music are so critical that we sometimes pass on big-name artists if we feel we can't do

the job — to advance the format's and the artist's interests — with it. From there, it's about honest enthusiasm and excitement. We pride ourselves on appreciating each programmer's likes and dislikes, how they like to be approached and, especially, on respecting each station's needs. Stations that take an aggressive approach and like to add the right fresh, new material are approached in one way. The credibility I've developed over the years allows me to have a very high level of conversation with those certain, select PDs and MDs. Others who tend to be more conservative, we

approach them on a different level. In every case, integrity and mutual respect are central to the promotion/programmer relationship.

"Pure honesty — and belief in a project — make it possible for me to say, 'This is a smash.' And people know I only say that when I've got the goods. You can't call crying wolf, promising a record's going to be a blowout if it's not, because you lose credibility. Another thing is our belief in following through. If we say we're going to do something, we do it immediately, and people can count on that. At All That Jazz, we strategize very carefully. [Associates] **Jason [Gorov]**, **Tim [Fitzgibbon]**, **Susie [Peters]**, and I are in constant communication. In a small office like ours, communication is instantaneous, so the energy and momentum we're able to create are powerful and very exciting."

New World 'N Jazz's Neal Sapper says, "Knowledge of the stations is an important factor for me — their sound and how they go about making decisions about what they're going to play. You have to have sensitivity for what the station is trying to do musically so you can represent your product realistically.

You have to be honest with your stations when asking them to try something because there's no guarantee that it will fit. If you say every record is a hit, you're going to lose credibility.

"The same applies to dealings with clients: Be

honest, and share your expectations with them. If the promoter's expectations match the client's, no friction should occur in that contract. Integrity with radio and clients is critical. I'm patient and persistent — two traits I'm proud of — but you have to know when to stop pushing. Enthusiasm is crucial, too, because if you have enthusiasm for what you're doing, it's contagious. My main responsibility is to get exposure for the artist to the consumer, and I don't care which track stations add. It's disrespectful to tell programmers you know better than they do what works for their market."

If you don't have a passion for this music, you're just punching a clock.

—David Kunert



SUNDAY BRUNCH BUNCH — After a sumptuous brunch in Brennan's wine cellar hosted by Warner Bros.' **Deborah Lewow**, this group of industry friends gathered for a photo op (l-r) WB artist/singer **Marilyn Scott**, Lewow, WNUA/Chicago OM **Paul Goldstein**, **Carol Archer**, WGUF/Ft. Myers PD **Mike Bode**, Zebra Records promotion diva **Rebecca Risman**, and Scott's manager **Leanne Meyers**.

MARCH 14, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	2	1	1	BRAXTON BROTHERS When Love Comes... (<i>Kokopelli</i>)	795	800	808	807	47/0
5	4	3	2	PAUL HARDCASTLE Jokers Wild (<i>JVC</i>)	753	742	739	670	45/1
4	5	4	3	NORMAN BROWN Third World (<i>MoJazz/Motown</i>)	716	704	710	684	47/1
1	1	2	4	DAVID SANBORN Rikke (<i>Elektra/EEG</i>)	686	773	814	832	45/0
3	3	5	5	KENNY G Eastside Jam (<i>Arista</i>)	651	688	742	744	41/0
8	8	7	6	SOUL BALLET N.Y.C. Tripin (<i>Countdown/Unity</i>)	601	567	551	532	49/0
13	13	13	7	GROVER WASHINGTON JR. Soulful Strut (<i>Columbia</i>)	557	443	456	456	37/0
12	11	8	8	JIM BRICKMAN You Never Know (<i>Windham Hill</i>)	551	528	484	459	47/0
17	12	11	9	GOTA European Comfort (<i>Instinct</i>)	544	474	461	421	49/1
—	22	18	10	INCOGNITO A Shade Of Blue (<i>Verve Forecast</i>)	499	416	375	268	48/2
7	7	9	11	ZACHARY BREAUX Never Can Say Goodbye (<i>Zebra</i>)	494	505	557	560	42/0
19	20	16	12	ALFONZO BLACKWELL Hermina (<i>Street Life/All American</i>)	470	424	404	375	43/0
15	15	10	13	MICHAEL PAULO My Heart And Soul (<i>Noteworthy</i>)	452	477	450	435	43/0
9	9	12	14	WAYMAN TISDALE Don't Take Your Love Away (<i>MoJazz/Motown</i>)	438	449	494	504	40/1
20	18	14	15	KENNY BLAKE European Underground (<i>Heads Up</i>)	424	435	409	373	40/0
14	14	17	16	VANESSA DAOU Two To Tango (<i>MCA</i>)	422	419	454	436	40/0
BREAKER			17	LEE RITENOUR Water To Drink (<i>I.E./Verve</i>)	415	125	—	—	46/6
18	17	19	18	DAVE KOZ Lullaby For A Rainy Night (<i>Capitol</i>)	412	404	420	411	39/0
6	6	6	19	GEORGE BENSON The Thinker (<i>GRP</i>)	405	619	631	639	32/1
23	23	22	20	TOMMY EMMANUEL Midnight Drive (<i>Higher Octave</i>)	402	378	374	328	44/2
22	24	21	21	CHUCK LOEB Cruzin' South (<i>Shanachie</i>)	402	386	372	329	41/1
10	10	15	22	MARK PORTMANN No Truer Words (<i>Zebra</i>)	394	425	492	475	39/0
21	21	20	23	DOC POWELL From The Heart (<i>Discovery</i>)	356	402	388	352	37/0
16	19	23	24	SLASH Obsession Confession (<i>Geffen</i>)	316	320	405	432	33/1
—	29	25	25	PAOLO Paisa (<i>Island</i>)	313	295	275	266	37/0
DEBUT			26	PHIL COLLINS The Same Moon (<i>Face Value/Atlantic</i>)	308	276	269	230	30/0
DEBUT			27	ANDY SNITZER A River's Road (<i>Warner Bros.</i>)	295	274	221	140	36/2
24	27	24	28	BABYFACE Every Time I Close My Eyes (<i>Epic</i>)	294	303	324	328	34/0
—	30	—	29	TIM BOWMAN I'll Be There (<i>I.M.</i>)	292	273	271	254	35/0
28	—	27	30	CELINE DION Falling Into You (<i>550 Music</i>)	287	282	253	291	29/1

This chart reflects airplay from February 26-March 4. Songs ranked by total plays. Highlighted songs indicate Breaker. 52 NAC reporters. 50 current playlists. © 1997, R&R Inc.

BREAKERS

LEE RITENOUR		
Water To Drink (I.E./Verve)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
415/290	46/6	17

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
RICK BRAUN Notorious (<i>Bluemoon</i>)	30
WARREN HILL U R The 1 (<i>Discovery</i>)	6
LEE RITENOUR Water To Drink (<i>I.E./Verve</i>)	6
3RD FORCE In The Full Moonlight (<i>Higher Octave</i>)	5
FANTASY BAND Double Talk (<i>Shanachie</i>)	5
TDF Angelica (<i>Reprise</i>)	5
VAL GARDENA Avalon (<i>Mercury</i>)	5
MICHAEL LINGTON Tell It Like It Is (<i>Nu Groove</i>)	4
JOHN TESH L'Aquila (<i>GTSP</i>)	4
EL DEBARGE Dindi (<i>I.E./Verve</i>)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LEE RITENOUR Water To Drink (<i>I.E./Verve</i>)	+290
3RD FORCE In The Full Moonlight (<i>Higher Octave</i>)	+130
GROVER WASHINGTON JR. Soulful Strut (<i>Columbia</i>)	+114
WARREN HILL U R The 1 (<i>Discovery</i>)	+104
JOHN TESH L'Aquila (<i>GTSP</i>)	+88
INCOGNITO A Shade Of Blue (<i>Verve Forecast</i>)	+83
MICHAEL LINGTON Tell It Like It Is (<i>Nu Groove</i>)	+74
GOTA European Comfort (<i>Instinct</i>)	+70
ALFONZO BLACKWELL Hermina (<i>Street Life/All American</i>)	+46
RICK BRAUN Notorious (<i>Bluemoon</i>)	+42

Breakers: Songs registering 325 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

BOBBY LYLE Aruban Nights (*Atlantic*)
Total Plays: 285, Total Stations: 37, Adds: 1

SOUNDSCAPE I'll Be Around (*Instinct*)
Total Plays: 243, Total Stations: 33, Adds: 2

PETER WHITE Together Again (*Columbia*)
Total Plays: 212, Total Stations: 31, Adds: 1

3RD FORCE In The Full Moonlight (*Higher Octave*)
Total Plays: 199, Total Stations: 32, Adds: 5

JOHN TESH L'Aquila (*GTSP*)
Total Plays: 172, Total Stations: 28, Adds: 4

ZACHARY BREAUX Cafe Reggio (*Zebra*)
Total Plays: 167, Total Stations: 21, Adds: 2

LIONEL RICIE Paradise (*Mercury*)
Total Plays: 160, Total Stations: 17, Adds: 1

TIM CUNNINGHAM This Is The Life (*Atlantic*)
Total Plays: 147, Total Stations: 22, Adds: 1

MICHAEL LINGTON Tell It Like It Is (*Nu Groove*)
Total Plays: 113, Total Stations: 15, Adds: 4

MARCUS JOHNSON PROJECT 88 Ways To Love (*Positive*)
Total Plays: 112, Total Stations: 14, Adds: 1

DIRK RICHTER Smooth Move (*Sin-Drome*)
Total Plays: 112, Total Stations: 16, Adds: 1

WARREN HILL U R The 1 (*Discovery*)
Total Plays: 110, Total Stations: 24, Adds: 6

KENNY G Havana (*Arista*)
Total Plays: 99, Total Stations: 15, Adds: 2

LOU PARDINI A Night To Remember (*JVC*)
Total Plays: 84, Total Stations: 8, Adds: 0

WINDOWS Under The Lights (*Blue Orchid*)
Total Plays: 80, Total Stations: 11, Adds: 1

KHANI COLE Perfect Lover (*Fahrenheit*)
Total Plays: 66, Total Stations: 7, Adds: 0

PONCHO SANCHEZ Watermelon Man (*Concord*)
Total Plays: 64, Total Stations: 8, Adds: 1

PATTI AUSTIN & DAVE GRUSIN Now I Know What... (*N2K Encoded/Jazz*)
Total Plays: 57, Total Stations: 9, Adds: 0

Songs ranked by total plays

URBAN KNIGHTS II

DELIVERS "The Promise"

FEATURING: Ramsey Lewis, Gerald Albright, Jonathan Butler, Najee, Sonny Emory

Produced by Maurice White and Frayne T. Lewis

"The Promise" IMPACT DATE: MARCH 13
IN STORES April 8



GRP MEANS GREAT RECORDS, PERIOD

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NAC/SMOOTH JAZZ ALBUMS

MARCH 14, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	EMPHASIS TRACKS (PLAYS)
1	1	1	1	KENNY G <i>The Moment (Arista)</i>	946	-60	"Eastside" (651) "Somebody" (117)
3	2	2	2	BRAXTON BROTHERS <i>Steppin' Out (Kokopelli)</i>	848	-7	"Around" (795) "Sunset" (32)
5	4	3	3	PAUL HARDCASTLE <i>Hardcastle 2 (JVC)</i>	808	-3	"Jokers" (753) "Peace" (25)
6	6	5	4	NORMAN BROWN <i>Better Days Ahead (MoJazz/Motown)</i>	727	+12	"Third" (716) "Serenade" (4)
2	3	4	5	DAVID SANBORN <i>Songs From The Night Before (Elektra/EEG)</i>	713	-89	"Rikke" (686) "Spooky" (27)
7	7	7	6	ZACHARY BREAUX <i>Uptown Groove (Zebra)</i>	697	+15	"Never" (494) "Cafe" (167)
8	10	12	7	GROVER WASHINGTON JR. <i>Soulful Strut (Columbia)</i>	654	+97	"Soulful" (557) "Bordertown" (70)
9	9	8	8	SOUL BALLET <i>Soul Ballet (Countdown/Unity)</i>	642	+35	"N.Y.C." (601) "Livin'" (18)
14	13	11	9	JIM BRICKMAN <i>Picture This (Windham Hill)</i>	586	+22	"Never" (551) "Valentine" (34)
10	11	9	10	MICHAEL PAULO <i>My Heart And Soul (Noteworthy)</i>	578	-20	"Heart" (452) "World" (39)
21	18	15	11	GOTA <i>It's So Different Here (Instinct)</i>	544	+70	"European" (544)
12	12	10	12	PETER WHITE <i>Caravan Of Dreams (Columbia)</i>	516	-52	"Together" (212) "Venice" (149)
11	8	13	13	MARK PORTMANN <i>No Truer Words (Zebra)</i>	515	-23	"Truer" (394) "Here" (53)
—	25	21	14	INCOGNITO <i>Beneath The Surface (Verve Forecast)</i>	507	+83	"Shade" (499) "Want" (8)
17	15	14	15	KENNY BLAKE <i>An Intimate Affair (Heads Up)</i>	482	-17	"European" (424) "Swing" (28)
22	21	19	16	ALFONZO BLACKWELL <i>Alfonzo... (Street Life/All American)</i>	475	+46	"Hermine" (470) "Breezin'" (5)
4	5	6	17	GEORGE BENSON <i>That's Right (GRP)</i>	474	-219	"Thinker" (405) "Holdin'" (26)
DEBUT			18	VARIOUS ARTISTS <i>A Twist Of Jobim (I.E./Verve)</i>	471	+322	"Water" (415) "Dindi" (39)
24	23	23	19	TOMMY EMMANUEL <i>Midnight Drive (Higher Octave)</i>	445	+33	"Midnight" (402) "Fields" (27)
18	20	16	20	CHUCK LOEB <i>The Music Inside (Shanachie)</i>	445	-10	"Cruzin'" (402) "Music" (40)
16	17	18	21	DAVE KOZ <i>Off The Beaten Path (Capitol)</i>	444	-4	"Lullaby" (412) "Look" (19)
15	14	17	22	WAYMAN TISDALE <i>In The Zone (MoJazz/Motown)</i>	438	-11	"Take" (438)
19	19	22	23	VANESSA DAOU <i>Slow To Burn (MCA)</i>	422	+3	"Two" (422)
23	22	20	24	DOC POWELL <i>Laid Back (Discovery)</i>	374	-52	"Heart" (356) "Laid" (8)
27	27	24	25	TIM BOWMAN <i>Love, Joy, Peace (I.M.)</i>	362	+2	"There" (292) "Rapture" (36)
30	30	26	26	BOBBY LYLE <i>The Power Of Touch (Atlantic)</i>	347	+14	"Aruban" (285) "Talk" (26)
—	—	28	27	PAOLO <i>Mystic Man (Island)</i>	334	+12	"Paisa" (313) "Get" (13)
—	—	—	28	ANDY SNITZER <i>In The Eye Of The Storm (Warner Bros.)</i>	327	+10	"Road" (295) "Dream" (22)
—	—	—	29	SOUNDSCAPE <i>Life Force (Instinct)</i>	320	+22	"Around" (243) "Morning" (63)
DEBUT			30	PHIL COLLINS <i>Dance Into The Light (Face Value/Atlantic)</i>	317	+23	"Same" (308) "Wear" (3)

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
RICK BRAUN <i>Body & Soul (Bluemoon)</i>	30
FANTASY BAND <i>The Kiss (Shanachie)</i>	7
VARIOUS ARTISTS <i>A Twist Of Jobim (I.E./Verve)</i>	7
3RD FORCE <i>Vital Force (Higher Octave)</i>	6
TDF <i>Retail Therapy (Reprise)</i>	6
VAL GARDENA <i>Migration (Mercury)</i>	5
MICHAEL LINGTON <i>Michael Lington (Nu Groove)</i>	4
LUIS SALINAS <i>Salinas (GRP)</i>	4
JOHN TESH <i>Avalon (GTSP)</i>	4
WARREN HILL <i>Shelter (Discovery)</i>	3
AFTER 7 <i>Very Best Of (Virgin)</i>	2
NORMAN CONNORS <i>Norman Connors (MoJazz/Motown)</i>	2
DALIA <i>It Ain't Easy (Pure)</i>	2
TOMMY EMMANUEL <i>Midnight Drive (Higher Octave)</i>	2
GOIN' PUBLIC <i>Free Exchange (Four Winds)</i>	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
VARIOUS ARTISTS <i>A Twist Of Jobim (I.E./Verve)</i>	+322
3RD FORCE <i>Vital Force (Higher Octave)</i>	+155
JOHN TESH <i>Avalon (GTSP)</i>	+105
GROVER WASHINGTON JR. <i>Soulful Strut (Columbia)</i>	+97
WARREN HILL <i>Shelter (Discovery)</i>	+96
INCOGNITO <i>Beneath The Surface (Verve Forecast)</i>	+83
MICHAEL LINGTON <i>Michael Lington (Nu Groove)</i>	+74
GOTA <i>It's So Different Here (Instinct)</i>	+70
ALFONZO BLACKWELL <i>Alfonzo... (Street Life/All American)</i>	+46
RICK BRAUN <i>Body & Soul (Bluemoon)</i>	+42
TDF <i>Retail Therapy (Reprise)</i>	+39
SOUL BALLET <i>Soul Ballet (Countdown/Unity)</i>	+35
TOMMY EMMANUEL <i>Midnight Drive (Higher Octave)</i>	+33
CHAKA KHAN <i>Epiphany: The Best Of Chaka... (Reprise)</i>	+33
DIRK RICHTER <i>Vibes Alive (Sin-Drome)</i>	+31

This chart reflects airplay from February 26-March 4. Albums ranked by total plays, with plays from all cuts from an album combined. 52 NAC reporters. 50 current playlists. © 1997, R&R Inc.

NAC NOTES By Carol Archer

As expected, **Rick Braun's** "Notorious" (*Bluemoon*) had a huge first week of airplay acceptance. It was **Broadcast Architecture's** only recommended track, and 30 reporters jumped aboard. Great record!

In a recent interview, **I.E. music** co-founder/guitarist **Lee Ritenour** said of his "Twist Of Jobim" project, "I set out to prove that this is a timeless composer in the historical sense, like a **Berlin** or a **Gershwin**, and that Jobim's music is as flexible today as it was in 1960." The extraordinary quality of lead track "Water To Drink," not to mention its immediate airplay d'fat NAC/Smooth Jazz radio, certainly proves him right! The track debuts at 17*/Breaker, the album at

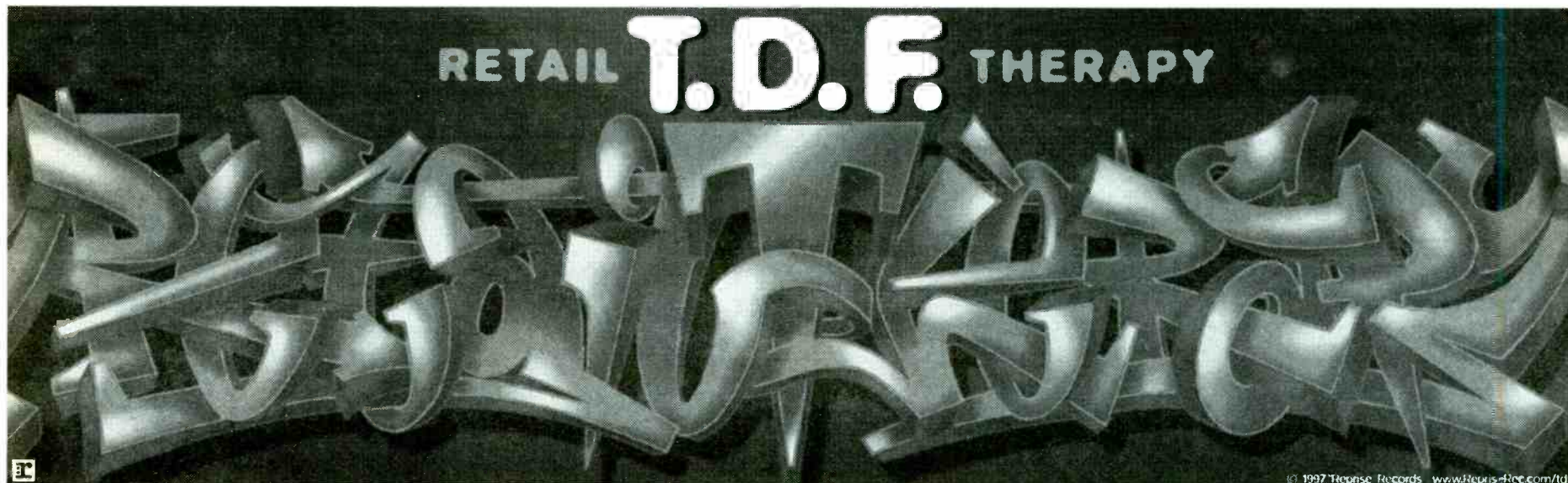
18*. Most Increased with 290+ plays.

One of the most intriguing new artists to come along in some time is **Erykah Badu**. "On And On," from the CD "Baduizm" (*Kedar/Universal*), is particularly provocative, growing in appeal with each listen. I've been told — and believe me, the enormous push on this project is one for the books — there's an edit (for language), and that Urban, Urban AC, CHR/Pop, and CHR/Rhythmic airplay on the track is generating substantial sales. Badu's vocal — world-wise, larynx-in-a-vise — makes me wonder whether this is how **Billie Holiday** would sound if she was alive today. This very track, in fact, has inspired an

upcoming NAC editorial on the subject of format "fit." Please watch for it.

If the tempo of your currents is starting to sound a bit sluggish, be sure to check out **The Fantasy Band's** "Double Talk" (*Shanachie*). Guest artist **Nelson Rangell** adds a superb melodic alto sax lead, which complements guitarist **Chuck Loeb** and F.B. crew's efforts on this tasty tune.

Among **T.D.F.'s** (*Reprise*) six adds this week were **WQCD/NY** (on the track "Sienna") and **KTWV/LA**. ("Angelica"). Exciting progressive music embraced by two format titans ... it's hard to miss the connection between forward thinking and success.



NAC/SMOOTH JAZZ REPORTERS

Stations and their adds by track listed alphabetically by market

WARREN HILL

"U R The 1"

#2 Most Added!

NEW & ACTIVE!

DOC POWELL

"Let's Dance"

On Your Desk Soon!

BYRON MILLER

"Until ..."

Album Out Now!

Already On:

**KBLX KQBR
KSBR KNIK**

Also check out Track #9
"Show Your Love"

Contact:
Leigh Armistead/Discovery Records
800-377-9620 ext. 216



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<p>KNIK/Anchorage, AK GM/PD: Dean Williams BYRON MILLER "Until" JOHN TESH "L'Aquila" MARK JOHNSON "Shades" TIM CUNNINGHAM "This" WARREN HILL "U" MICHAEL LINGTON "Tell" JOSEPH VINCELLI "Time" DALIA "Easy"</p>	<p>KHIH/Denver, CO PD: Becky Taylor MD: Cheri Marquart RICK BRAUN "Notorious"</p>	<p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff WARREN HILL "U" MICHAEL LINGTON "Tell" JARREAU & ADAMS "Waters" RICK BRAUN "Notorious"</p>	<p>KSSJ/Sacramento, CA PD: Don Langford MD: Keli Garrett RICK BRAUN "Notorious" TDF "Angelica"</p>
<p>KAJZ/Austin, TX PD: Doc Burns CRAIG T. COOPER "Never" ANDY SMITZER "Road" LUIS SALINAS "Rock" GOTA "Chillin" LEE RITENOUR "Water"</p>	<p>WVMV/Detroit, MI PD/MD: Tom Sleeper RICK BRAUN "Notorious"</p>	<p>KXDC/Monterey, CA PD/MD: Scott O'Brien TAKE 6 "Sing" RICK BRAUN "Notorious"</p>	<p>KCLC/St. Charles, MO PD: Rich Reighard MD: Scott Nenninger ALAN PARSONS "Close" PONCHO SANCHEZ "Watermelon" GOIN' PUBLIC "Goodbye" MICHAEL WHALEN "With" VAL GARDENA "Migration" 3RD FORCE "Got" DIRK RICHTER "Smooth" JACK LEE "Honey"</p>
<p>WOAZ/Boston, MA PD/MD: Bill George RICK BRAUN "Notorious"</p>	<p>WGUF/Ft. Myers, FL PD: Michael Bode CHAKA KHAN "Your" GOIN' PUBLIC "Regrets" RICK BRAUN "Notorious" NORMAN CONNORS "Mr. C" LUIS SALINAS "Rain" TDF "Angelica" DALIA "Easy"</p>	<p>WQCD/New York, NY PD: Steve Williams MD: Rick LaBoy NORMAN BROWN "Third" EL DEBARGE "Dindi" EVERETTE HARP "Going" TDF "Sienna" JOSEPH VINCELLI "Time"</p>	<p>KBZN/Salt Lake City, UT PD: Rob Riesen RICK BRAUN "Notorious"</p>
<p>WSJZ/Buffalo, NY PD/MD: Steve Wiersman RICK BRAUN "Notorious" 3RD FORCE "Moonlight"</p>	<p>KEZL/Fresno, CA PD/MD: Mike Vasquez LIONEL RICHIE "Paradise" ANDY SMITZER "Road" RICK BRAUN "Notorious"</p>	<p>WJCD/Norfolk, VA PD: Terry Steele MD: Larry Hollowell ZACHARY BREAUX "Cafe" CELINE DION "Falling"</p>	<p>KCJZ/San Antonio, TX PD/MD: Norm Miller RICK BRAUN "Notorious" BONEY JAMES "Washington"</p>
<p>WCCJ/Charlotte, NC OM/PD: James Alexander MD: Greg Morgan 3RD FORCE "Moonlight" INCOGNITO "Shade" TDF "Angelica" QUIET BOYS "Righteous"</p>	<p>KUCD/Honolulu, HI PD: Mahlon Moore AFTER 7 "Sara"</p>	<p>KTNT/Oklahoma City, OK PD: Steve English MD: Stephanie Stewart KENNY G "Havana" ZACHARY BREAUX "Cafe" BOBBY LYLE "Aruban" ED HAMILTON "South"</p>	<p>KIFM/San Diego, CA PD: Mike Shepard APD/MD: Kelly Cole MICHAEL LINGTON "Tell"</p>
<p>WNUA/Chicago, IL OM: Paul Goldstein PD: Tom Miller EL DEBARGE "Dindi" JOHN TESH "L'Aquila" SLASH "Obsession" PAUL HARDCASTLE "Jokers" MCKNIGHT & KING "Kings" KENNY G W/T. BRAXTON "Somebody"</p>	<p>WFSJ/Jacksonville, FL PD: Hank Dole MD: Craig Williams RICK BRAUN "Notorious"</p>	<p>WLOQ/Orlando, FL PD: Steve Huntington MD: Bob Church MAXWELL "Urban" VAL GARDENA "Avalon" PATRICK YANDALL "Moment" WARREN HILL "U" BONEY JAMES "Washington" RICK BRAUN "Notorious" FANTASY BAND "Talk"</p>	<p>KBLX/San Francisco, CA PD: Kevin Brown MD: Ron Cadet MICHAEL PAULO "Spring" RICK BRAUN "Notorious"</p>
<p>WJZK/Charleston, SC PD/MD: Tom Kennedy RICK BRAUN "Notorious" KENNY G "Havana" PATRICK YANDALL "Midnight" 3RD FORCE "Moonlight" JOHN TESH "L'Aquila"</p>	<p>KCIY/Kansas City, MO PD: Bret Michael MD: Michelle Chase LUTHER VANDROSS "Goin" RICK BRAUN "Notorious"</p>	<p>WJZZ/Philadelphia, PA PD: Ann Gress MD: Michael Tozzi RICK BRAUN "Notorious" FANTASY BAND "Talk" VAL GARDENA "Avalon"</p>	<p>KKSF/San Francisco, CA PD: Lee Hansen MD: Blake Lawrence RICK BRAUN "Notorious"</p>
<p>WVAE/Cincinnati, OH PD: Rad Messick RICK BRAUN "Notorious" 3RD FORCE "Moonlight"</p>	<p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart RICK BRAUN "Notorious" TDF "Angelica" FANTASY BAND "Talk"</p>	<p>KOAZ/Phoenix, AZ PD/MD: Angela Handa WARREN HILL "U" LUIS SALINAS "Santa"</p>	<p>KJZY/Santa Rosa, CA PD: Gordon Zlot MD: Rob Singleton MICHEL CAMILO "Watermelon" LUIS SALINAS "Rock" LOU PARDINI "Just"</p>
<p>WNWV/Cleveland, OH PD/MD: Bernie Kimble RICK BRAUN "Notorious" TDF "Angelica"</p>	<p>WSJW/Louisville, KY PD: Brian Conn RICK BRAUN "Notorious"</p>	<p>KYOT/Phoenix, AZ PD/MD: Nick Francis LEE RITENOUR "Water"</p>	<p>WJZT/Tallahassee, FL PD: Ron Reeves SOUNDSCAPE "Around" MICHAEL LINGTON "Tell" TOMMY EMMANUEL "Midnight" GOTA "European" LEE RITENOUR "Water" INCOGNITO "Shade" CHUCK LOEB "Cruzin" AFTER 7 "Sara" PETER WHITE "Together" RICK BRAUN "Notorious"</p>
<p>WZJZ/Columbus, OH PD: Bill Harman LEE RITENOUR "Water" TINA TURNER "Something"</p>	<p>WJWW/Pittsburgh, PA PD: Carl Anderson MD: Herschel WARREN HILL "U" RICK BRAUN "Notorious"</p>	<p>KKJZ/Portland, OR PD: Shaun Yu MD: Hal Murray RICK BRAUN "Notorious" FANTASY BAND "Talk"</p>	<p>WSJT/Tampa, FL PD/MD: Ross Block RICK BRAUN "Notorious" JARREAU & ADAMS "Waters" LEE RITENOUR "Water"</p>
<p>JSN/Denver, CO PD: Steve Hibbard WAYMAN TISDALE "Take" TOMMY EMMANUEL "Midnight" GEORGE BENSON "Thinker" 3RD FORCE "Whispered"</p>	<p>WLVE/Miami, FL PD: Shirley Maldonado MD: Geoff Fischer No Adds</p>	<p>WSMJ/Richmond, VA PD/MD: Tommy Fleming MARCUS JOHNSON PROJ. "88" NORMAN CONNORS "Mr. C" RICK BRAUN "Notorious"</p>	<p>KOAS/Tulsa, OK PD: Steve Fernandez MD: Ron Allen CHAKA KHAN "Your" 3RD FORCE "Moonlight" LEE RITENOUR "Water" JOHN TESH "L'Aquila" WARREN HILL "U"</p>
<p>KOAI/Dallas, TX PD: Michael Fischer MD: Ken Glaser RICK BRAUN "Notorious" VAL GARDENA "Avalon" VAL GARDENA "Valley" FANTASY BAND "Could"</p>	<p>WJZI/Milwaukee, WI PD: Fred Heller MD: Kathryn Vaughn SOUNDSCAPE "Around" WINDOWS "Lights"</p>	<p>KQBR/Sacramento, CA PD: Lawrence Tanter WARREN HILL "Man" EL DEBARGE "Dindi" FANTASY BAND "Lean"</p>	<p>52 Total Reporters 52 Current Reporters 50 Current Playlists</p>
<p>Reported Frozen Playlist (1): KMJZ/Minneapolis, MN</p>	<p>Did Not Report, Playlist Frozen (1): WJZW/Washington, DC</p>		

NAC/SMOOTH JAZZ PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL NAC/SMOOTH JAZZ REPORTERS ON R&R ONLINE

Smooth Jazz 101.9 MARKET #1
WQCD/New York
(212) 210-2769
Williams/LaBoy

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
9	13	12	17		BABYFACE/Every Time I...
12	7	12	17		GOT4/European Comfort
14	16	15			FATBURGER/Ove Como Va
16	14	15			INCIGNITO/A Shade Of Blue
15	12	15			LUTHER VANDROSS/Out Of My Head
8	10	14			ROGER SMITH/Can You Stand
15	16	15			ZACHARY BREAUX/Cafe Regio
15	17	16			WHITNEY HOUSTON/Believe In You
15	17	14			BRAXTON BROTHERS/When Love Comes...
15	14	14			TONI BRAXTON/Un-break My Heart
9	7	9			TONY GUERRERO/Webbcrawler
13	15	13			LEE RITENOUR/Water To Drink
16	13	15			ALFONZO BLACKWELL/Hermia
3	7	12			3RD FORCE/In The Full...
12	6	12			PETER WHITE/City Of Lights
10	7	12			PAOLO/Paisa
11	8	10			URBANATOR/Magic
7	10	5			TIM BOWMAN/It'll Be There
5	5	12			ANDY SNITZER/A River's Road
8	10	9			DIRK RICHTER/Smooth Move
10	5	11			CHUCK LOEB/In The Music Inside
9	4	8			WARREN HILLS/Shelter From...
8	10	9			KENNY BLAKE/European Underground
10	9	8			CHAKA KHAN/You're My All...
5	10	9			NESTOR TORRES/Talk To Me
10	9	8			BRIAN CULBERTSON/Just Another Day
5	4	6			LARRY CORTELL/Big Fun
5	4	7			MICHAEL PAULO/Poinciana
8	8	7			JIM BRICKMAN/You Never Know
8	8	7			MICHAEL PAULO/Bumpin'

THE WAVE 94.7 MARKET #2
KTWW/Los Angeles
(212) 466-9283
Brodie/Stewart

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
11	11	11	13		EXDUS QUARTET/Summer Soulstice
12	12	11	13		BRAXTON BROTHERS/When Love Comes...
8	12	11	13		CHUCK LOEB/Cruzin' South
13	9	11	12		JEFF LORBER/Katherine
12	12	14	12		DENNY JIOSA/Lights Of The City
11	13	12	12		MICHAEL PAULO/That's The Way Of...
9	12	11	12		GOT4/European Comfort
8	13	11	11		PAUL HARCADISTE/Jokers Wild
5	12	11	11		SOUNDSCAPE/It'll Be Around
11	10	10	11		GROVER WASHINGTON.../Soulful Strut
10	6	10	11		BABYFACE/Every Time I...
9	10	10	10		JIM BRICKMAN/You Never Know
8	8	9	9		TONI BRAXTON/Un-break My Heart
8	9	9	9		LUTHER VANDROSS/Your Secret Love
9	7	7	7		NATALIE & NAT COLE/When I Fall In Love
9	10	9	9		WAYMAN TISDALE/Don't Take Your...
8	10	8	9		KENNY G/Eastside Jam
9	8	9	9		MARK PORTMANN/No Truer Words
10	11	9	9		CHUCK LOEB/In The Music Inside
9	9	9	9		SOUL BALLETT/N.Y.C. Tripin
9	10	7	9		NORMAN BROWN/Third World
8	7	7	9		CHELI MINUCCI/Cause We've Ended...
8	10	8	9		BOBBY LYLE/Aruban Nights
8	10	8	9		AFTER 7/Sara
11	9	9	9		INCIGNITO/A Shade Of Blue
9	8	8	8		PETER WHITE/FASIA/Just Another Day
7	7	9	8		ART PORTER/Lake Shore Drive
5	10	6	8		DAVE KOZ/Lullaby For A...

WNUA 95.5 MARKET #3
WNUA/Chicago
(312) 645-9550
Miller

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
7	23	28			TIM BOWMAN/It'll Be There
5	13	25			KENNY BLAKE/European Underground
22	22	24			LEE RITENOUR/Water To Drink
21	20	21	23		JIM BRICKMAN/You Never Know
10	19	22			KENNY G/Gettin' On The Step
17	18	20	19		SOUNDSCAPE/It'll Be Around
12	19	19	19		JOE McBRIDE/High Steppin'
15	15	15	15		MICHAEL LINGTON/Tell It Like It Is
22	15	13	13		3RD FORCE/In The Full...
17	11	13	13		DEVILLE & ROBERTSON/Crazy Love
17	11	12	12		LUTHER VANDROSS/Out Of My Head
20	13	12	12		SOUL BALLETT/N.Y.C. Tripin
5	8	12	12		BRIAN HUGHES/Pamela
8	7	12	12		DAVE KOZ/Lullaby For A...
12	11	11	11		EL DEBARGE/Dindi
11	10	10	11		WHITNEY HOUSTON/Believe In You...
10	10	9	11		BABYFACE/Every Time I...
5	8	10	10		JIM BRICKMAN/You Never Know
12	11	11	10		TINA TURNER/Somebody...
5	7	7	7		BRIAN HUGHES/Soul Fruit
3	7	7	7		RONNY JORDAN/Closer Than Close
4	8	8	8		BRIAN CULBERTSON/After Hours
6	8	8	8		KENNY BLAKE/European Underground
6	8	8	8		GROVER WASHINGTON.../Soulful Strut
19	10	13	8		JOE McBRIDE/After Sunset
21	18	14	7		MICHAEL PAULO/My Heart And Soul
6	7	7	7		ZACHARY BREAUX/Cafe Regio
7	9	7	7		BRAXTON BROTHERS/When Love Comes...
6	8	9	6		EXDUS QUARTET/Summer Soulstice
6	8	9	6		BOBBY CALDWELL/Beyond The Sea

KBLX 102.9 FM MARKET #4
KBLX/San Francisco
(415) 284-1029
Brown/Cadet

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
18	18	18	18		TONI BRAXTON/Un-break My Heart
16	16	16	16		VANESSA DAOU/Two To Tango
15	15	15	15		BABYFACE/Every Time I...
14	14	14	14		DAVID SANBORN/Rikke
14	14	14	14		GOT4/European Comfort
15	15	13	13		LUTHER VANDROSS/Your Secret Love
13	13	13	13		KENNY G/Eastside Jam
12	12	12	12		BOBBY LYLE/Aruban Nights
8	8	12	12		BRAXTON BROTHERS/When Love Comes...
12	12	12	12		MARK PORTMANN/No Truer Words
16	15	11	11		WILL LEE/Georgy Porgy
13	13	10	10		RONNY JORDAN/Lullaby
13	13	10	10		JAMES & WHALUM/Out Of The Cold
9	9	10	10		ZACHARY BREAUX/Just Another Day
8	8	9	9		BRAXTON BROTHERS/Sunset Bay
9	9	9	9		ZACHARY BREAUX/Flavors Of My Mind
9	9	9	9		ALFONZO BLACKWELL/Hermia
9	9	9	9		KHANI COLE/Perfect Lover
8	8	8	8		URBANATOR/Magic
6	6	6	6		TONY GUERRERO/Webbcrawler
6	6	6	6		INCIGNITO/A Shade Of Blue
6	6	6	6		KENNY BLAKE/Sunday Serenade
7	7	7	7		JAMES & WHALUM/The Prayer
5	5	5	5		LEE RITENOUR/Water To Drink
5	5	5	5		EL DEBARGE/Dindi
5	5	5	5		JARREAU & ADAMS/Waters Of March
5	5	5	5		ROGER SMITH/Hermia
5	5	5	5		NORMAN BROWN/Third World
5	5	5	5		EXDUS QUARTET/Summer Soulstice

KKSF 103.7 FM MARKET #4
Smooth Jazz
KKSFSan Francisco
(415) 975-5555
Hansen/Lawrence

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
8	7	10			ALFONZO BLACKWELL/Hermia
7	9	7	10		VANESSA DAOU/Two To Tango
10	7	10			KENNY G/Eastside Jam
10	7	10			INCIGNITO/A Shade Of Blue
11	8	9			TIM BOWMAN/It'll Be There
9	8	9			ZACHARY BREAUX/Cafe Regio
9	9	9			GOT4/European Comfort
7	7	7			DANIEL HO & KILAUEA/Time To Remember
9	7	9			MICHAEL PAULO/My Heart And Soul
8	10	7	9		MARK PORTMANN/No Truer Words
9	9	9			DIRK RICHTER/Smooth Move
9	9	9			LEE RITENOUR/Water To Drink
9	9	9			LUIS SALINAS/Santa Cruz
9	9	9			3RD FORCE/In The Full...
9	9	9			LEE RITENOUR/Water To Drink
9	9	9			LUIS SALINAS/Santa Cruz
10	9	9			KEIKO MATSU/Brige Over...
8	6	8			AARON NEVILLE/Can't Imagine
8	6	8			PETER WHITE/Venice Beach
7	7	11			GEORGE BENSON/The Thinker
9	10	9			BRAXTON BROTHERS/When Love Comes...
4	4	3			DOC POWELL/From The Heart
7	8	8			TDF/Angelica
7	8	8			WAYMAN TISDALE/Don't Take Your...
8	10	7	7		GROVER WASHINGTON.../Bordertown

WJZZ 106.1 MARKET #5
WJZZ/Philadelphia
(610) 667-3939
Gress/Tozzi

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
11	10	18	24		TOMMY EMMANUEL/Midnight Drive
20	34	33	33		PAUL HARCADISTE/Jokers Wild
20	33	32	32		ZACHARY BREAUX/Never Can Say...
11	20	33	33		KENNY G/Havana
11	20	33	33		BRAXTON BROTHERS/When Love Comes...
13	23	31	31		JIM BRICKMAN/You Never Know
18	20	17	17		MICHAEL PAULO/My Heart And Soul
29	25	15	15		ALFONZO BLACKWELL/Hermia
5	7	13	13		CHUCK LOEB/Cruzin' South
30	21	11	11		GEORGE BENSON/The Thinker
4	5	10	13		TIM CUNNINGHAM/PCH
12	12	15	13		CHELI MINUCCI/Cause We've Ended...
12	16	13	13		WAYMAN TISDALE/Don't Take Your...
11	9	10	12		BABYFACE/Every Time I...
10	10	12	12		TONI BRAXTON/Un-break My Heart
7	4	13	12		SLASH/Obsession Confession
11	12	12	12		GOT4/European Comfort
11	13	12	12		CELINE DION/Falling Into You
4	3	5	12		PETER WHITE/Georgy Porgy
12	10	11	11		WILL LEE/Georgy Porgy
9	11	10	11		MARIAH CAREY/Underneath The Stars
10	12	12	11		NORMAN BROWN/Third World
3	6	11	11		JOHN TESH/Aquila
10	10	10	10		MICHAEL LINGTON/Tell It Like It Is
13	10	10	10		WHITNEY HOUSTON/Believe In You...
7	12	11	11		INCIGNITO/A Shade Of Blue
10	11	12	9		LUTHER VANDROSS/Out Of My Head
7	5	3	3		DIRK RICHTER/Smooth Move
6	7	10	9		BRIAN HUGHES/Soul Fruit
12	10	11	9		PAOLO/Paisa

V 98.7 MARKET #6
WVWV/Detroit
(810) 855-5100
Sleeker

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
24	22	24	24		KENNY G/Eastside Jam
24	22	24	24		BRAXTON BROTHERS/When Love Comes...
12	23	24	24		SOUL BALLETT/N.Y.C. Tripin
8	22	24	24		FATBURGER/Ove Como Va
11	23	23	23		GROVER WASHINGTON.../Soulful Strut
24	23	23	23		DAVID SANBORN/Rikke
11	22	24	23		KENNY BLAKE/European Underground
10	12	11	11		WAYMAN TISDALE/Don't Take Your...
21	11	12	12		PAUL HARCADISTE/Jokers Wild
4	10	11	11		LEE RITENOUR/Water To Drink
4	10	11	11		EXDUS QUARTET/Summer Soulstice
5	8	11	11		WHITNEY HOUSTON/Believe In You...
10	5	4	11		JIM BRICKMAN/You Never Know
11	10	12	11		DAVE KOZ/Lullaby For A...
7	11	11	11		MICHAEL PAULO/My Heart And Soul
22	11	11	11		TIM BOWMAN/Rapture
10	10	11	11		DOC POWELL/From The Heart
5	2	8	11		GOT4/European Comfort
8	11	11	11		PHIL COLLINS/The Same Moon
8	9	8	11		INCIGNITO/A Shade Of Blue
12	6	5	11		ALFONZO BLACKWELL/Hermia
7	7	8	10		VANESSA DAOU/Two To Tango
7	8	10	10		LIONEL RICHI/Paradise
11	9	10	10		MARK PORTMANN/No Truer Words
25	11	11	10		NORMAN BROWN/Third World
11	10	11	11		LUTHER VANDROSS/Knocks Me Off My...
11	11	9	9		ZACHARY BREAUX/Never Can Say...
7	14	6	8		NATALIE & NAT COLE/When I Fall In Love
7	10	6	7		TONI BRAXTON/Un-break My Heart
6	5	7	7		PAOLO/Paisa

ASIS 107.5 MARKET #7
KDAI/Dallas
(810) 630-3011
Fischer/Glaser

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
18	15	20			LEE RITENOUR/Water To Drink
21	18	19	19		KENNY G/Eastside Jam
17	18	18	18		RICK BRAUN/Notorious.../Bordertown
17	18	18	18		GROVER WASHINGTON.../Bordertown
9	9	9	9		WAYMAN TISDALE/Don't Take Your...
8	9	9	9		BONEY JAMES/Washington Bridge
8	9	9	9		WARREN HILLU R The 1
8	9	9	9		TOMMY EMMANUEL/Midnight Drive
9	10	8	9		PAUL HARCADISTE/Jokers Wild
11	9	10	10		WHITNEY HOUSTON/Believe In You...
10	9	10	10		EXDUS QUARTET/Summer Soulstice
10	8	10	10		NEVILLE & ROBERTSON/Crazy Love
11	9	10	10		DAVE KOZ/Lullaby For A...
9	11	11	11		MICHAEL LINGTON/Tell It Like It Is
9	11	11	11		GOT4/European Comfort
19	17	17	17		BRAXTON BROTHERS/When Love Comes...
10	12	11	11		DANIEL HO & KILAUEA/Avaton Sunrise
8	9	10	9		SOUL BALLETT/N.Y.C. Tripin
8	9	9	9		BRIAN HUGHES/Soul Fruit
9	9	9	9		TONY GUERRERO/UpTown
10	10	9	9		TONI BRAXTON/Un-break My Heart
9	10	9	9		LUTHER VANDROSS/Your Secret Love
21	19	10	9		ZACHARY BREAUX/Cafe Regio
9	8	9	9		DAVE KOZ/Don't Look Back
8	9	8	8		EL DEBARGE/Dindi
8	9	8	8		INCIGNITO/A Shade Of Blue
9	10	9	9		DIONNE FARRIS/Hopeless
9	10	11	8		DIRK RICHTER/Smooth Move
8	7	9	8		MICHAEL PAULO/My Heart And Soul

OASIS 99.5 MARKET #10
WAOZ/Boston
(617) 254-9267
George

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
24	24	23	24		GROVER WASHINGTON.../Soulful Strut
4					



CYNDEE MAXWELL

The Syndication Of A Madhouse

□ Mancow Muller and his Militia roll into new markets

"I have always been anti-syndication, so why am I in syndication now?" asks Active Rock **WRCX/Chicago** morning maniac **Mancow Muller**. "I was given a chance and complete freedom on a know-nothing, lousy little radio station, which is where we all started. I always thought syndication destroys those kind of environments — the breeding ground for the next stars of radio — and I didn't want to do that."

Mancow has ruled the Windy City airwaves with his Morning Madhouse since his arrival from **KYLD/SF**. Now, he's taken his show to other markets via satellite from **WRCX**. Why? So people can hear the originator of what they may be hearing already.

"There are people doing shows that are blatant Mancow rip-offs — [people who are] literally taping my show and redoing it. It got to the point where I thought, 'This is ridiculous. Why should they make money off my ideas and my originality?' So I decided enough is enough. People deserve to hear the original. I've had to file lawsuits against people who refused to stop using the name Mancow. I own that name."



Mancow Muller

Ain't Nothin' Like The Real Thing

According to Muller, the rip-offs of his show include callers to one DJ's morning show that emulate Mancow's listeners who always say, "Love you, love your show" when they call; a sidekick named **Turd** (just like Mancow's); and yet another suspiciously similar CD release to Mancow's. "I got this CD that came out this past Christmas and it's *my* CD from two years ago," he recalls. "It's not flat-

tering when it's a blatant rip-off. These guys are going to be chum to me, the shark, I'm really going to chew into them."

Syndication efforts for "Mancow's Morning Madhouse" have begun with Alternative **WEJE/Ft. Wayne** (on March 3) and Alternative **KISF/Kansas City** (on March 17). Quips Muller. "Now I'm after global domination. [Evergreen Chairman/CEO] 'Scotty' Ginsburg is going to put Mancow on every Evergreen station — even in markets with multiple stations."

Yet while Muller's own syndication gets under way, he nevertheless contends it's a dangerous trend. "The bad thing about syndication is that radio is destroying itself. It's just like the old mentality of 'Less talk, more music,' which shot radio in the foot. You've got 10 years' worth of people reading liner cards who can't do a show on their own."

"Now personality radio has come back in a big way, but there's not enough talent. For every station with a **G. Gordon Liddy** or **Rush Limbaugh** or Mancow, there is a show not happening, not evolving. There's something wrong about that."

However, Muller feels his show is unique and deserving of a national audience and that the Madhouse has a message. "It's not about me, Eric Muller, creating this wild character in order to get laid and get into radio. It's a show that talks to the regular guy who's not being served by other radio shows. Everybody I hear on radio is pompous and talks down to people."

But the difference with my show is that I'm on the same level [as the audience]. That's not an ego thing, it's a fact.

"When I talk to people I don't pontificate and tell them what to think. I really think it's almost turned into a political movement. There's a lower class that's getting lower, and a mid-



The bad thing about syndication is that radio is destroying itself. It's just like the old mentality of 'Less talk, more music,' which shot radio in the foot. You've got 10 years' worth of people reading liner cards who can't do a show on their own.



dle class that's disappeared, and nobody's speaking to them. [Other personalities] want to be big superstars in a limo, but that's not what I want."

The Commerce Of Radio

So where is the new talent going to come from? "It's not going to happen on a big scale," Mancow says. "The demand will allow for lesser talents to happen. But what you're going to see is Evergreen with its guy and **Infinity** with its guy. There'll be two morning shows. The sad fact is a lot of people in radio should probably be working at Sears. I believe radio is an art form, but with big companies buying every station, radio has become commerce. My company is as guilty as anybody else's, and I think we've homogenized the industry. It's so homogenized, you can hear the same joke driving across the country."

"It's not necessarily good for me because I love radio. The reason there's not any new talent is because kids today are not doing anything with their imagination but sitting in front of computers or video games where everything is done for them. Have you tried talking to a kid? Interpersonal communication is not happening. They're not outwardly expressive."

Yet Muller isn't about to let a shallow talent pool sink radio and firmly believes in taking young talent under his wing. "The night guy, **Chewy**, at **KMEL** got his break from me, as well as a couple of other guys in San Francisco. One of the guys who used to



UNTIL HE SLEEPS — Mancow Muller recently woke up **Metallica** when they were in Chicago for three sold-out shows. Here, **Lars Ulrich** contemplates Mancow's departure from this earth.

mobile DJ with me has now turned into a Mancow rip-off. There are people here that, when I leave, will get their own radio show and be able to make good careers. I've got one guy [DJ **Luv Cheez**] who was a professional stripper and has turned into the finest producer in America. **Irma [Blanco]** was working in the middle of nowhere on a nothing, payola kind of station before she joined me. **Turd** was literally a bartender and is now a beloved character. It's the druggies, junkies, strippers, pimps, and dregs of society who have been given a shot — and I'm on that list, too. That's where the new talent will come from. In fact, **Todd Bridges** has just joined us fulltime to do sports."

Be Yourself

What does Mancow have to say to the jocks he uproots? "My answer to the guy sitting there — and I was there a few years ago — is the cream always rises to the top. Don't be Mancow, don't be **Kidd Kraddick**, don't be **Scott Shannon**. Don't be anybody. Be yourself. If you're not good enough being yourself and you have to rip off somebody else, you don't deserve to make a living in radio. Nobody does Mancow like me. You



EXIT SANDMAN — **James Hetfield**, on the other hand, was ready for Mancow's arrival. He was listening to the show, completely dressed, and sipping coffee when the morning madman showed up.

can't beat me at my own game."

Muller's own success came after he decided to just be himself. At **KDON/Monterey**, "I was doing everything I could to make these bastards happy. But one day I said 'asshole' on the air and got fired, [even though I had taken] the station from a six to a 21 share. That day as I was crying and packing up, I said, 'Fuck it, I'm gonna fail on my own terms, not on some little geek's.'"

What does Muller think about how the show will play outside Chicago? "The themes are universal. When I

was on **KYLD**, the entire black staff walked out because they didn't know me. They thought that you couldn't put a white person on an [Urban] station. But one by one they came back. We became No. 1 with blacks and Mexicans with a geeky little white boy from Kansas City doing Urban radio. And we learned that if you're funny, it doesn't matter.

"This whole attitude of 'To talk to blacks, you need a black person' is evil and racist on the part of white owners. **Todd Bridges** calls the **WB** channel 'wanna-be black' and **UPN** 'underpaid negros.' Funny is funny. The show was big in San Francisco and the Midwest — and you don't get more varied than that. So the people who say Mancow Muller can't make it in every city are dreaming."

Steamrolling Across America

Now that Muller's in syndication, there is the inevitable topic of rival **Howard Stern**. "I'm beating him in Chicago. He's never fought anyone like he's fought me, and I beat him. There are a lot of cities that need a Stern alternative, and I'm the guy because I can and will continue to beat him. Because the one thing I was born with that he wasn't born with is a soul. I really believe he's frightened of me. He thought I was going to lay down, and I didn't. I put up one hell of a fight; I'm still stabbing the beast. I want him dead."

Muller's devoted fans, the Mancow Militia, have waged their own war by going as far as defacing and destroying billboards and posters for Stern's movie, "Private Parts." "My audience is vicious. I'm not encouraging them to do this but it's happening. They love me so much they're fighting the enemy."

As for Muller's future: **HBO** has assigned a staff to create a primetime series around Mancow, and

he has also been working on a book. "It's not a radio book, it's more about the stories of my father and our relationship. It's about finding your creative spark."

"We all have a creative voice — it just seems to be numbed by society. People think if you let your kid find his creative spark, he's going to be hanging out with the gay dance troupe, painting, and living off welfare. You can be creative and turn that into dollars, and the book is about how my dad showed me that." And Mancow is living proof.

ARE YOU IN FRITZ'S CORNER



"Fritz's Corner"

New At: WRIF, KSJO, WTKX

Already On:

WRCX	WIYY	WLRZ	WCCC
KEGL	WXTB	KISS	KATT
WAAF	KUFO	KBER	WNCD
WZTA	KQRC	WRCN	WKQQ
KIOZ			



and many, many more



ACTIVE ROCK TOP 50

MARCH 14, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	LIVE Lakini's Juice (<i>Radioactive</i>)	2264	2346	2288	2300	78/0
3	4	2	2	COLLECTIVE SOUL Precious Declaration (<i>Atlantic</i>)	2232	2190	1999	1910	79/0
2	2	3	3	BUSH Greedy Fly (<i>Trauma/Interscope</i>)	2124	2147	2073	1947	79/0
9	5	5	4	AEROSMITH Falling In Love... (<i>Columbia</i>)	2068	2015	1790	1302	71/0
4	3	4	5	SILVERCHAIR Abuse Me (<i>Epic</i>)	2042	2104	2037	1895	77/0
7	7	7	6	METALLICA King Nothing (<i>Elektra/EEG</i>)	1677	1726	1596	1524	71/0
5	6	6	7	WALLFLOWERS One Headlight (<i>Interscope</i>)	1650	1779	1726	1721	67/0
10	10	9	8	STONE TEMPLE PILOTS Tumble In The Rough (<i>Atlantic</i>)	1524	1409	1220	1087	75/0
8	8	8	9	TONIC Casual Affair (<i>Polydor/A&M</i>)	1500	1556	1486	1407	74/0
16	11	10	10	VERUCA SALT Volcano Girls (<i>Outpost/Geffen</i>)	1452	1263	1034	881	74/1
28	15	11	11	OFFSPRING Gone Away (<i>Columbia</i>)	1444	1236	888	598	77/2
19	18	13	12	VERVE PIPE The Freshmen (<i>RCA</i>)	1138	1009	857	742	54/1
15	13	12	13	NINE INCH NAILS The Perfect Drug (<i>Nothing/Interscope</i>)	1114	1078	939	913	70/1
			14	BREAKER U2 Staring At The Sun (<i>Island</i>)	1070	582	104	—	67/12
17	16	14	15	BIG HEAD TODD & THE MONSTERS Resignation... (<i>Revolution</i>)	1037	987	885	837	51/0
			16	BREAKER QUEENSRYPHE Sign Of The Times (<i>EMI</i>)	913	—	—	—	66/66
24	21	17	17	TOOL "H" (<i>Zoo</i>)	870	830	718	666	73/2
13	12	15	18	COUNTING CROWS A Long December (<i>DGC/Geffen</i>)	846	935	1029	1059	37/0
			19	BREAKER MATTHEW SWEET Where You Get Love (<i>Zoo</i>)	776	510	79	—	51/1
23	23	19	20	WIDESPREAD PANIC Hope In A Hopeless World (<i>Capricorn/Mercury</i>)	759	757	697	687	39/0
14	14	18	21	SOUNDGARDEN Blow Up The Outside World (<i>A&M</i>)	700	821	917	1024	49/0
27	26	24	22	SOCIAL DISTORTION When The Angels Sing (<i>550 Music</i>)	623	656	606	599	43/1
26	25	25	23	METALLICA Hero Of The Day (<i>Elektra/EEG</i>)	595	603	630	615	47/0
—	38	27	24	MATCHBOX 20 Push (<i>Lava/Atlantic</i>)	595	535	389	207	44/5
12	19	23	25	BETTER THAN EZRA Desperately Wanting (<i>Swell/Elektra/EEG</i>)	587	682	817	1074	36/0
21	20	21	26	MARILYN MANSON Tourniquet (<i>Nothing/Interscope</i>)	580	715	742	736	50/1
31	29	29	27	WILCO Outtasite (Outta Mind) (<i>Reprise</i>)	573	513	494	463	42/4
34	34	28	28	KULA SHAKER Hey Dude (<i>Columbia</i>)	559	514	422	415	45/2
42	35	33	29	ODDS Someone Who's Cool (<i>Elektra/EEG</i>)	542	461	420	347	42/1
22	22	20	30	EELS Rags To Rags (<i>DreamWorks/Geffen</i>)	542	726	714	718	40/0
			31	DEBUT STIR Stale (<i>Aware/Capitol</i>)	533	292	83	26	48/5
39	32	32	32	THIRD DAY Nothing At All (<i>Silvertone</i>)	520	469	437	383	36/0
33	30	31	33	SUBLIME Santeria (<i>Gasoline Alley/MCA</i>)	518	499	486	443	26/0
41	40	35	34	PORNO FOR PYROS Hard Charger (<i>Warner Bros.</i>)	517	441	370	358	38/0
11	17	22	35	SMASHING PUMPKINS Thirty-Three (<i>Virgin</i>)	511	690	875	1078	33/0
6	9	16	36	U2 Discotheque (<i>Island</i>)	492	909	1280	1545	25/0
—	44	42	37	LOCAL H Fritz's Corner (<i>Island</i>)	487	391	333	234	49/3
—	47	36	38	ORBIT Medicine (Baby Come Back) (<i>A&M</i>)	479	431	292	168	44/4
47	41	34	39	JONNY LANG Lie To Me (<i>A&M</i>)	462	451	360	281	26/1
—	—	49	40	HELMET Exactly What You Wanted (<i>Interscope</i>)	429	309	126	63	57/10
40	36	39	41	TOOL Stinkfist (<i>Zoo</i>)	402	400	399	381	32/1
45	45	44	42	DC TALK Jesus Freak (<i>Virgin</i>)	388	379	332	300	30/1
			43	DEBUT COWBOY MOUTH Jenny Says (<i>MCA</i>)	386	270	169	25	36/7
37	37	41	44	MATCHBOX 20 Long Day (<i>Lava/Atlantic</i>)	381	395	397	391	32/0
18	24	37	45	STIR Looking For (<i>Aware/Capitol</i>)	381	423	641	785	30/1
30	33	43	46	SUBLIME What I Got (<i>Gasoline Alley/MCA</i>)	367	388	433	515	32/0
—	—	46	47	VALLEJO Just Another Day (<i>IMI/TVT</i>)	367	336	264	244	28/0
			48	DEBUT RUSH Driven (<i>Atlantic</i>)	349	217	68	74	29/5
			49	DEBUT OUTHOUSE Welcome (<i>Mercury</i>)	328	264	129	19	35/6
20	28	38	50	SPONGE Have You Seen Mary (<i>Columbia</i>)	327	413	503	738	26/0

This chart reflects airplay from March 3-9. Songs ranked by total plays. Highlighted songs indicate Breaker. 80 Active Rock reporters. 79 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

NEW & ACTIVE

SOUNDGARDEN Rhinoceros (*A&M*)
Total Plays: 323, Total Stations: 23, Adds: 5
PROTEIN My Blood (*Work*)
Total Plays: 320, Total Stations: 35, Adds: 3
NAKED Mann's Chinese (*Red Ant*)
Total Plays: 293, Total Stations: 44, Adds: 16
CORROSION OF CONFORMITY King Of The Rotten (*Columbia*)
Total Plays: 276, Total Stations: 26, Adds: 3
SENSE FIELD Different Times (*Revelation/WB*)
Total Plays: 262, Total Stations: 23, Adds: 1

KORN A.D.I.D.A.S. (*Immortal/Epic*)
Total Plays: 247, Total Stations: 28, Adds: 1
LIVE Rattlesnake (*Radioactive*)
Total Plays: 223, Total Stations: 20, Adds: 4
FLUFFY Black Eye (*Enclave*)
Total Plays: 218, Total Stations: 24, Adds: 1
HANDSOME Needles (*Epic*)
Total Plays: 193, Total Stations: 27, Adds: 7
DISHWALLA Give (*A&M*)
Total Plays: 188, Total Stations: 13, Adds: 1

Songs ranked by total plays.

BREAKERS

U2
Staring At The Sun (*Island*)
TOTAL PLAYS/INCREASE: 1070/488
TOTAL STATIONS/ADDS: 67/12
CHART: 14

QUEENSRYPHE
Sign Of The Times (*EMI*)
TOTAL PLAYS/INCREASE: 913/913
TOTAL STATIONS/ADDS: 66/66
CHART: 16

MATTHEW SWEET
Where You Get Love (*Zoo*)
TOTAL PLAYS/INCREASE: 776/266
TOTAL STATIONS/ADDS: 51/1
CHART: 19

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
QUEENSRYPHE Sign Of The Times (<i>EMI</i>)	66
INXS Elegantly Wasted (<i>Mercury</i>)	26
NAKED Mann's Chinese (<i>Red Ant</i>)	16
U2 Staring At The Sun (<i>Island</i>)	12
HELMET Exactly What You Wanted (<i>Interscope</i>)	10
OZZY OSBOURNE w/TYPE O... Pictures Of... (<i>Warner Bros.</i>)	9
COWBOY MOUTH Jenny Says (<i>MCA</i>)	7
HANDSOME Needles (<i>Epic</i>)	7
PUZZLE GUT I Know It Well (<i>Trauma/Interscope</i>)	7

"Outtasite (Outta Mind)"

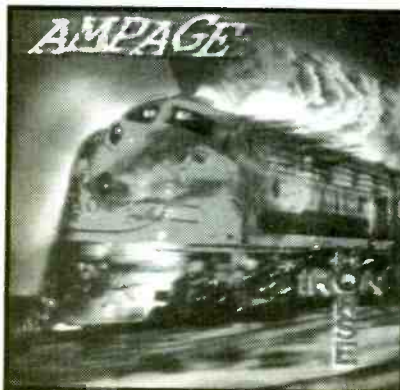
STRESS ROTATION

R&R Active Rock **29-27**
R&R Rock **35-30**
BB Rock Monitor
35*-29* 453x +60
Soundscan 89,000+

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
QUEENSRYPHE Sign Of The Times (<i>EMI</i>)	+913
U2 Staring At The Sun (<i>Island</i>)	+488
MATTHEW SWEET Where You Get Love (<i>Zoo</i>)	+266
STIR Stale (<i>Aware/Capitol</i>)	+241
NAKED Mann's Chinese (<i>Red Ant</i>)	+214
OFFSPRING Gone Away (<i>Columbia</i>)	+208
VERUCA SALT Volcano Girls (<i>Outpost/Geffen</i>)	+189
INXS Elegantly Wasted (<i>Mercury</i>)	+155
RUSH Driven (<i>Atlantic</i>)	+132
VERVE PIPE The Freshmen (<i>RCA</i>)	+129

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&F ONLINE.



A M P A G E

TRACK ADDS

"WORDS" MARCH 17TH

IRON HORSE
THE DEBUT ALBUM ON
HIGHER SOURCE RECORDS

On tour April '97 featuring
Earl Slick/guitars and
Mark Mason voice/bass

Contact Jack Ashton:
310.301.7729
Distributed by IMI Records

ACTIVE ROCK PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ACTIVE ROCK REPORTERS ON R&R ONLINE

MARKET #3 WRCX/Chicago (312) 861-8100 Richards/Robinson. Includes station logo and a list of 34 songs with artist and title.

MARKET #6 WRIF/Detroit (810) 547-0101 Podel/Welington. Includes station logo and a list of 29 songs with artist and title.

MARKET #7 KEGL/Dallas (972) 869-9700 Doherty/Sculf. Includes station logo and a list of 34 songs with artist and title.

MARKET #7 KTXQ/Dallas (214) 528-5500 Lockridge/Redbeard. Includes station logo and a list of 34 songs with artist and title.

MARKET #10 WAAF/Boston (617) 236-1073 Douglas/Osterlind. Includes station logo and a list of 34 songs with artist and title.

MARKET #11 WZTA/Miami (305) 654-9494 Steele/Hess. Includes station logo and a list of 34 songs with artist and title.

MARKET #13 KISW/Seattle (206) 285-7625 Ryan/Faulkner. Includes station logo and a list of 34 songs with artist and title.

MARKET #14 KIQZ/San Diego (619) 565-6006 Duker/Leder. Includes station logo and a list of 34 songs with artist and title.

MARKET #18 KUPD/Phoenix (602) 345-5921 Jeffries. Includes station logo and a list of 34 songs with artist and title.

MARKET #19 WYY/Baltimore (410) 889-0098 Strauss/Heckman. Includes station logo and a list of 34 songs with artist and title.

MARKET #22 WMMS/Cleveland (216) 781-9667 Neumann/Spaceman. Includes station logo and a list of 34 songs with artist and title.

MARKET #23 KBPI/Denver (303) 899-4201 Richards. Includes station logo and a list of 34 songs with artist and title.

MARKET #24 KUFO/Portland, OR (503) 222-1011 Numme/Scott. Includes station logo and a list of 34 songs with artist and title.

MARKET #26 KRCC/Kansas City (913) 384-9900 Sorensen/Knight. Includes station logo and a list of 34 songs with artist and title.

MARKET #28 KRKO/Sacramento (916) 334-7777 Johnson/Brooks. Includes station logo and a list of 34 songs with artist and title.

MARKET #29 WLZR/Milwaukee (414) 454-0900 Masters. Includes station logo and a list of 34 songs with artist and title.

MARKET #30 KSJO/San Jose (408) 453-5400 Jang/Free. Includes station logo and a list of 34 songs with artist and title.

MARKET #32 WBZX/Columbus, OH (614) 481-7800 Fish/Hunter. Includes station logo and a list of 34 songs with artist and title.

MARKET #34 KISS/San Antonio (210) 646-0105 Vargas. Includes station logo and a list of 34 songs with artist and title.

MARKET #35 KBER/Salt Lake City (801) 486-6700 Rose/Haggin. Includes station logo and a list of 34 songs with artist and title.

Stations and their adds listed alphabetically by market

ACTIVE ROCK

Table listing Active Rock stations and their adds. Columns include station name, PD, and a list of song titles and artists.

ROCK

Table listing Rock stations and their adds. Columns include station name, PD, and a list of song titles and artists.

80 Total Reporters
79 Current Reporters
89 Current Playlists
Did Not Report, Playlist Frozen (1):
WXTB/Tampa, FL

86 Total Reporters
86 Current Reporters
86 Current Playlists

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	1	1	1	1 AEROSMITH Falling In Love... (Columbia)	2267	2218	2196	1697	85/0
4	3	3	2	2 COLLECTIVE SOUL Precious Declaration (Atlantic)	1891	1773	1694	1571	85/0
1	2	2	3	WALLFLOWERS One Headlight (Interscope)	1820	1927	1968	2090	82/0
3	4	4	4	LIVE Lakin's Juice (Radioactive)	1447	1497	1557	1592	75/0
5	5	5	5	COUNTING CROWS A Long December (DGC/Geffen)	1298	1395	1435	1474	67/0
8	6	6	6	6 WIDESPREAD PANIC Hope In A Hopeless World (Capricorn/Mercury)	1281	1223	1137	1059	79/1
9	7	7	7	7 SILVERCHAIR Abuse Me (Epic)	1213	1211	1131	1032	73/0
12	9	8	8	8 METALLICA King Nothing (Elektra/EEG)	1157	1048	993	942	74/2
11	8	9	9	9 BUSH Greedy Fly (Trauma/Interscope)	1088	1017	1014	950	70/0
18	12	10	10	10 BIG HEAD TODD & THE MONSTERS Resignation... (Revolution)	1023	968	904	806	72/2
—	—	20	11	11 U2 Staring At The Sun (Island)	996	574	123	—	78/15
22	19	14	12	12 JONNY LANG Lie To Me (A&M)	929	783	657	562	68/5
17	13	11	13	13 TONIC Casual Affair (Polydor/A&M)	923	922	900	837	70/0
7	10	12	14	JOHN MELLENCAMP Just Another Day (Mercury)	724	890	985	1076	57/0
30	23	19	15	15 STONE TEMPLE PILOTS Tumble In The Rough (Atlantic)	698	631	518	407	56/3
10	14	13	16	TOM PETTY & THE HEARTBREAKERS Change... (Warner Bros.)	653	798	892	998	44/0
19	18	17	17	METALLICA Hero Of The Day (Elektra/EEG)	649	690	667	732	55/0
BREAKER			18	QUEENSRYCHE Sign Of The Times (EMI)	630	—	—	—	73/73
16	15	15	19	BETTER THAN EZRA Desperately Wanting (Swell/Elektra/EEG)	630	742	772	842	44/0
BREAKER			21	VERVE PIPE The Freshmen (RCA)	617	470	433	380	54/5
14	17	16	21	SPONGE Have You Seen Mary (Columbia)	610	702	735	889	40/0
15	16	18	22	STONE TEMPLE PILOTS Lady Picture Show (Atlantic)	531	638	759	875	52/0
BREAKER			23	RUSH Driven (Atlantic)	525	365	121	60	44/6
13	20	22	24	SOUNDGARDEN Blow Up The Outside World (A&M)	479	565	633	890	45/0
—	41	28	25	OFFSPRING Gone Away (Columbia)	478	408	289	165	57/11
—	35	29	26	VERUCA SALT Volcano Girls (Outpost/Geffen)	470	406	333	200	45/2
31	27	25	27	STORYVILLE Blind Side (Code Blue/Atlantic)	465	453	414	392	40/0
—	—	42	28	MATCHBOX 20 Push (Lava/Atlantic)	425	313	202	83	45/11
29	26	24	29	BLACK CROWES Better When You're Not Alone (American/Reprise)	425	467	433	410	28/0
45	38	35	30	WILCO Outtaside (Outta Mind) (Reprise)	418	357	313	239	46/6
38	33	32	31	THIRD DAY Nothing At All (Silvertone)	397	390	370	312	42/0
23	21	26	32	SHERYL CROW Everyday Is A Winding Road (A&M)	388	419	550	549	26/1
46	39	41	33	CRAVIN' MELON Come Undone (Mercury)	357	313	308	232	40/4
26	32	33	34	MATCHBOX 20 Long Day (Lava/Atlantic)	323	371	380	436	32/0
43	43	40	35	ODDS Someone Who's Cool (Elektra/EEG)	317	317	284	258	40/3
—	48	44	36	JOHN MELLENCAMP Emotional Love (Mercury)	316	270	248	173	24/1
27	30	31	37	SMASHING PUMPKINS Thirty-Three (Virgin)	308	393	385	436	23/0
32	29	36	38	VAN HALEN Me Wise Magic (Warner Bros.)	298	356	394	390	40/0
6	11	21	39	U2 Discotheque (Island)	298	567	945	1159	23/0
DEBUT			40	MATTHEW SWEET Where You Get Love (Zoo)	290	180	10	—	27/5
25	34	38	41	SUBLIME What I Got (Gasoline Alley/MCA)	287	327	361	460	28/0
20	22	30	42	STIR Looking For (Aware/Capitol)	284	399	529	615	27/0
24	28	37	43	RUSH Half The World (Atlantic)	270	352	400	474	26/0
21	24	27	44	JOURNEY Can't Tame The Lion (Columbia)	265	417	518	578	19/0
48	47	50	45	TOOL "H" (Zoo)	256	238	251	220	32/2
33	36	43	46	DAVE MATTHEWS BAND Crash Into Me (RCA)	248	298	330	388	25/1
40	46	45	47	ERIC JOHNSON S.R.V. (Capitol)	246	270	253	307	20/0
37	40	46	48	DON HENLEY Through Your Hands (Revolution)	236	261	296	319	18/0
DEBUT			49	CHALK FARM Live Tomorrow (Columbia)	229	120	22	8	29/7
DEBUT			50	STIR Stale (Aware/Capitol)	218	159	7	—	25/5

This chart reflects airplay from March 3-9. Songs ranked by total plays. Highlighted songs indicate Breaker. 86 Rock reporters. 86 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

NEW & ACTIVE

COREY STEVENS It's Over (Eureka/Discovery)
Total Plays: 207, Total Stations: 16, Adds: 1
EELS Rags To Rags (DreamWorks/Geffen)
Total Plays: 163, Total Stations: 16, Adds: 0
MARILYN MANSON Tourniquet (Nothing/Interscope)
Total Plays: 157, Total Stations: 16, Adds: 0
LOCAL H Fritz's Corner (Island)
Total Plays: 127, Total Stations: 16, Adds: 0
SOUNDGARDEN Rhinoceros (A&M)
Total Plays: 125, Total Stations: 10, Adds: 0
KULA SHAKER Hey Dude (Columbia)
Total Plays: 118, Total Stations: 18, Adds: 2

R.E.M. Electrolite (Warner Bros.)
Total Plays: 106, Total Stations: 9, Adds: 1
LIVE Rattlesnake (Radioactive)
Total Plays: 104, Total Stations: 11, Adds: 3
DISHWALLA Give (A&M)
Total Plays: 90, Total Stations: 10, Adds: 2
VAN MORRISON The Healing Game (Polydor/A&M)
Total Plays: 87, Total Stations: 10, Adds: 0

Songs ranked by total plays.

BREAKERS

QUEENSRYCHE
Sign Of The Times (EMI)

TOTAL PLAYS/INCREASE: 630/630
TOTAL STATIONS/ADDS: 73/73
CHART: 18

VERVE PIPE

The Freshmen (RCA)

TOTAL PLAYS/INCREASE: 617/147
TOTAL STATIONS/ADDS: 54/5
CHART: 20

RUSH

Driven (Atlantic)

TOTAL PLAYS/INCREASE: 525/160
TOTAL STATIONS/ADDS: 44/6
CHART: 23

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
QUEENSRYCHE Sign Of The Times (EMI)	73
INXS Elegantly Wasted (Mercury)	16
U2 Staring At The Sun (Island)	15
MATCHBOX 20 Push (Lava/Atlantic)	11
OFFSPRING Gone Away (Columbia)	11
CHALK FARM Live Tomorrow (Columbia)	7
OZZY OSBOURNE w/TYPE O... Pictures Of... (Warner Bros.)	6
RUSH Driven (Atlantic)	6
TONIC If You Could Only See (Polydor/A&M)	6
WILCO Outtaside (Outta Mind) (Reprise)	6

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
QUEENSRYCHE Sign Of The Times (EMI)	+630
U2 Staring At The Sun (Island)	+422
RUSH Driven (Atlantic)	+160
VERVE PIPE The Freshmen (RCA)	+147
JONNY LANG Lie To Me (A&M)	+146
COLLECTIVE SOUL Precious Declaration (Atlantic)	+118
MATCHBOX 20 Push (Lava/Atlantic)	+112
MATTHEW SWEET Where You Get Love (Zoo)	+110
CHALK FARM Live Tomorrow (Columbia)	+109
METALLICA King Nothing (Elektra/EEG)	+109

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
TONIC Open Up Your Eyes (Polydor/A&M)
SOUNDGARDEN Burden In My Hand (A&M)
WALLFLOWERS 6th Avenue Heartache (Interscope)
DISHWALLA Counting Blue Cars (A&M)
STONE TEMPLE PILOTS Trippin' On A Hole In... (Atlantic)
TOM PETTY & THE HEARTBREAKERS Climb... (Warner Bros.)
METALLICA Until It Sleeps (Elektra/EEG)
ZZ TOP Bang Bang (RCA)
VAN HALEN Can't Get This Stuff No More (Warner Bros.)
BUSH Swallowed (Trauma/Interscope)

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



THIRD EYE BLIND
"semi-charmed life"

ON OVER
30
STATIONS!


NEW THIS WEEK: DC 101
WZAT WAPL WAVF KAOI
KLFX WRBR KXFX KFB
WIHN

ALREADY ON: WXRA WSTZ WVRK
WARQ WRCQ WTKV WCPR WRRV
KLFX WQKK KZBB KFMX WFSM
KTYP KBOY KEYJ




ROCK PLAYLISTS

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

MARKET #2

KLDS/Los Angeles
 (310) 840-4836
 Wilde


PLAYS **ARTIST/TITLE**

SW	ZW	LW	TW	ARTIST/TITLE
10	15	17		U2/Staring At The Sun
14	14	14	15	JONNY LANG/Lie To Me
14	14	13	15	ERIC JOHNSON'S R.V.
13	14	12	15	R.E.M./Electrolite
15	16	14	14	AEROSMITH/Falling In Love...
13	15	13	14	WIDESPREAD PANIC/Hope In A Hopeless...
12	14	12	14	DAVE MATTHEWS BAND/Crash Into Me
1	8	14	14	STORYVILLE/Good Day For...
14	14	13	13	BIG HEAD TODD.../Resignation Superman
12	14	13	13	JOHN MELLENCAMP/Just Another Day
14	14	13	13	COUNTING CROWS/Days Gone By
14	14	13	13	COREY STEVENS/Blue Drops Of Rain
14	13	13	13	WILCO/Monday
-	-	-	-	WALLFLOWERS/Three Marlenas
9	13	11	10	COLLECTIVE SOUL/Precious Declaration
6	9	9	10	BETTER THAN EZRA/Desperately Wanting
-	-	-	-	CHALK FARM/Live Tomorrow
7	9	11	9	DISHWALL/Give
1	10	9	9	BLACK CROWES/Better When...
-	-	-	-	U2/Latest Night On Earth
11	16	12	12	STONE TEMPLE PILOTS/Lady Picture Show
14	14	13	13	WALLFLOWERS/One Headlight
6	9	8	8	ZZ TOP/Bang Bang
5	5	5	5	DISHWALL/Counting Blue Cars
5	3	5	5	R.E.M./Butter Sweet Me
5	3	5	5	COUNTING CROWS/A Long December
2	3	5	5	SUBLINE/What I Got
-	-	-	-	MATCHBOX 20/Push

MARKET #6

WWBR/Detroit
 (810) 589-7900
 Bevilacqua


PLAYS **ARTIST/TITLE**

SW	ZW	LW	TW	ARTIST/TITLE				
33	34	31	32	AEROSMITH/Falling In Love...				
26	30	31	31	METALLICA/King Nothing				
14	16	27	27	COLLECTIVE SOUL/Precious Declaration				
26	23	27	30	METALLICA/Hero Of The Day				
26	27	31	29	LIVE/Lakin's Juice				
23	26	28	28	SPONGE/Have You Seen Mary				
27	24	29	27	VAN HALEN/Can't Get This...				
12	17	19	19	JONNY LANG/Lie To Me				
-	-	-	-	U2/Staring At The Sun				
-	-	-	-	RUSH/Driven				
8	17	13	15	AC/DC/Gone Shootin'				
28	28	17	14	TOM PETTY & HB/Change The Locks				
27	17	13	13	STONE TEMPLE PILOTS/Lady Picture Show				
10	12	14	13	TONIC/Casual Affair				
15	15	13	12	ZZ TOP/Bang Bang				
8	8	14	12	STONE TEMPLE PILOTS/Tumble In The Rough				
16	11	14	12	SOUNDGARDEN/Blow Up...				
14	13	14	12	SUBLINE/What I Got				
10	12	14	12	TOM PETTY & HB/Climb That Hill				
-	-	-	-	VERVE PIPE/The Freshmen				
14	14	15	12	TONIC/Open Up Your Eyes				
12	12	12	12	LOCAL H/Bound For The Floor				
-	-	-	-	QUEENSRYCHE/Sign Of The Times				
14	13	13	11	HOWLING DIABLO/Nobody In Detroit				
-	-	-	-	10	11	11	11	VERUCA SALT/Volcano Girls
11	11	9	10	VAN HALEN/Me Wise Magic				
-	-	-	-	5	9	9	9	NAKED/Mann's Chinese
10	12	9	9	BUSH/Greedy Fly				
9	9	11	9	DARLAHOOD/Sister Dementia				
8	9	8	8	KENNY WAYNE SHEPHERD/Deja Voodoo				

MARKET #12

WKLS/Atlanta
 (404) 325-0960
 Hughes/Kepple

PLAYS **ARTIST/TITLE**

SW	ZW	LW	TW	ARTIST/TITLE				
14	17	23	29	BETTER THAN EZRA/Desperately Wanting				
13	17	21	28	SPONGE/Have You Seen Mary				
32	31	31	28	SILVERCHAIR/Abuse Me				
12	15	18	27	BUSH/Greedy Fly				
32	30	28	27	METALLICA/Hero Of The Day				
20	29	34	27	COLLECTIVE SOUL/Precious Declaration				
14	16	14	20	WIDESPREAD PANIC/Hope In A Hopeless...				
15	17	20	19	AEROSMITH/Falling In Love...				
-	-	-	-	U2/Staring At The Sun				
15	15	18	16	DARLAHOOD/Grow Your Own				
22	18	14	16	LIVE/Lakin's Juice				
10	5	14	16	STONE TEMPLE PILOTS/Tumble In The Rough				
18	18	15	15	VAN HALEN/Can't Get This...				
15	14	15	13	COUNTING CROWS/A Long December				
11	11	15	13	WALLFLOWERS/One Headlight				
16	13	18	13	SOCIAL DISTORTION/When Was Wrong				
10	6	12	11	METALLICA/King Nothing				
10	8	9	9	ATLANTA RHYTHM.../Voodoo				
6	5	9	9	STIR/Looking For				
-	-	-	-	OFFSPRING/Gone Away				
8	7	8	7	TYPE O NEGATIVE/Love You To Death				
8	7	8	7	THIRD DAY/Nothing At All				
-	-	-	-	VERVE PIPE/The Freshmen				
8	5	6	6	TONIC/Casual Affair				
11	6	7	7	TOOL/H				
-	-	-	-	5	5	5	5	LIVE/Century
-	-	-	-	4	6	4	4	LIVE/Herpsychodreamer
-	-	-	-	3	5	3	3	LIVE/Graze
-	-	-	-	1	1	1	1	QUEENSRYCHE/Sign Of The Times
-	-	-	-	1	1	1	1	JONNY LANG/Lie To Me

MARKET #15

WBAB/Long Island
 (516) 587-1023
 Buchmann/Wellman

PLAYS **ARTIST/TITLE**


SW	ZW	LW	TW	ARTIST/TITLE				
30	29	29	30	AEROSMITH/Falling In Love...				
27	30	30	29	WALLFLOWERS/One Headlight				
30	28	28	29	COUNTING CROWS/A Long December				
-	-	-	-	18	16	21	21	SHERYL CROW/Everyday Is...
19	21	21	21	SUBLINE/What I Got				
20	19	20	20	WIDESPREAD PANIC/Hope In A Hopeless...				
-	-	-	-	7	14	18	18	U2/Staring At The Sun
16	16	17	17	COLLECTIVE SOUL/Precious Declaration				
19	15	15	15	ZZ TOP/Bang Bang				
-	-	-	-	QUEENSRYCHE/Sign Of The Times				
19	18	12	14	DON HENLEY/Through Your Hands				
-	-	-	-	12	12	12	12	JONNY LANG/Lie To Me
-	-	-	-	11	11	11	11	LIVE/Merica
10	11	12	11	BETTER THAN EZRA/Desperately Wanting				
20	16	14	10	U2/Discotheque				
10	11	13	10	ODDS/Someone Who's Cool				
10	12	10	10	WILCO/Outcasts (Outta...)				
-	-	-	-	12	10	10	10	BIG HEAD TODD.../Resignation Superman
-	-	-	-	6	11	10	10	U2/Latest Night On Earth
17	10	10	10	LIVE/Lakin's Juice				
11	12	7	7	STORYVILLE/Blind Side				
10	11	5	5	COREY STEVENS/Over				
7	5	5	5	BETH HART BAND/Immortal				
-	-	-	-	5	5	5	5	CRAVIN' MELO/Come Undone
-	-	-	-	-	-	-	-	CHEAP TRICK/Say Goodbye

MARKET #15

WRCN/Long Island
 (516) 423-6740
 Tortora/Rodger


PLAYS **ARTIST/TITLE**

SW	ZW	LW	TW	ARTIST/TITLE				
31	33	32	40	AEROSMITH/Falling In Love...				
32	44	40	39	METALLICA/King Nothing				
18	20	36	36	LIVE/Lakin's Juice				
30	37	37	35	WALLFLOWERS/One Headlight				
29	33	34	32	BUSH/Greedy Fly				
15	24	25	25	31/101/Mixed Up				
20	23	25	25	SUBLINE/What I Got				
11	22	25	25	SMASHING PUMPKINS/Thirty-Three				
19	22	25	25	COLLECTIVE SOUL/Precious Declaration				
13	11	23	23	TONIC/Casual Affair				
18	12	24	24	VERUCA SALT/Volcano Girls				
18	20	23	22	SILVERCHAIR/Abuse Me				
37	39	24	21	U2/Discotheque				
28	32	21	21	TOOL/H				
-	-	-	-	20	16	16	16	QUEENSRYCHE/Sign Of The Times
9	14	14	19	BIG HEAD TODD.../Resignation Superman				
-	-	-	-	4	13	19	19	MATTHEW SWEET/Where You Get Love
-	-	-	-	10	16	10	10	OFFSPRING/Gone Away
-	-	-	-	15	10	10	10	WILCO/Outcasts (Outta...)
10	9	12	15	STONE TEMPLE PILOTS/Tumble In The Rough				
3	8	10	15	TOOL/H				
17	14	13	14	NINE INCH NAILS/The Perfect Drug				
7	11	14	14	SILVERCHAIR/Freak				
-	-	-	-	12	10	10	10	OUTHOUSE/Welcome
-	-	-	-	12	10	10	10	SMASHING PUMPKINS/Thirty-Three
-	-	-	-	12	10	10	10	QUEENSRYCHE/Sign Of The Times
-	-	-	-	11	11	11	11	U2/Do You Feel Loved
-	-	-	-	8	11	11	11	U2/Staring At The Sun
17	21	20	18	SPONGE/Have You Seen Mary				
7	12	10	10	VAN HALEN/Me Wise Magic				
9	9	9	10	SPACEHOG/In The Meantime				

MARKET #19

KDKB/Phoenix
 (602) 897-9300
 Maranville/Peterson


PLAYS **ARTIST/TITLE**

SW	ZW	LW	TW	ARTIST/TITLE				
31	32	33	33	JONNY LANG/Lie To Me				
33	32	32	32	COLLECTIVE SOUL/Precious Declaration				
19	21	24	32	MATCHBOX 20/Push				
33	32	31	31	AEROSMITH/Falling In Love...				
31	33	30	30	JOURNEY/Can't Tame The Lion				
19	18	19	18	BIG HEAD TODD.../Resignation Superman				
-	-	-	-	13	18	18	18	LIVE/Rattlesnake
19	18	22	18	SILVERCHAIR/Abuse Me				
12	9	14	16	WIDESPREAD PANIC/Hope In A Hopeless...				
-	-	-	-	17	16	16	16	GARY HOEY/Peace Pipe
19	18	16	16	STORYVILLE/Blind Side				
14	12	27	16	JOHN MELLENCAMP/Circling Around...				
-	-	-	-	11	10	10	10	SWEET WINE/Mountain Side
12	9	10	10	WALLFLOWERS/Laughing Out Loud				
2	8	10	9	CHALK FARM/Live Tomorrow				
-	-	-	-	9	9	9	9	CHEAP TRICK/Say Goodbye
-	-	-	-	2	9	9	9	WILCO/Outcasts (Outta...)
2	8	11	8	VERVE PIPE/The Freshmen				
13	10	8	8	ZZ TOP/Rhythmeen				
5	6	7	7	DON HENLEY/Through Your Hands				
4	2	9	7	SHERYL CROW/It Makes You...				
3	3	5	7	JOURNEY/When You Love...				
33	32	7	6	SHERYL CROW/Everyday Is...				
8	4	5	6	STORYVILLE/Good Day For...				
8	5	8	6	WALLFLOWERS/6th Avenue Heartache				
10	6	8	6	WALLFLOWERS/One Headlight				
4	5	8	6	ZACK WYLDE/My Beyond Empty				
10	5	9	5	COUNTING CROWS/Angels Of...				
7	6	5	5	JOHN MELLENCAMP/Key West				
8	6	7	4	DAVE MATTHEWS BAND/Crash Into Me				

MARKET #20

WDVE/Pittsburgh
 (412) 937-1441
 Romano/Winter

PLAYS **ARTIST/TITLE**

SW	ZW	LW	TW	ARTIST/TITLE				
11	10	7	23	LIVE/Merica				
11	10	17	29	DAVE MATTHEWS BAND/Crash Into Me				
20	20	20	18	MATCHBOX 20/Long Day				
-	-	-	-	18	18	18	18	U2/Staring At The Sun
9	8	7	18	WILCO/Outcasts (Outta...)				
18	15	16	16	BETTER THAN EZRA/Desperately Wanting				
22	20	15	15	COUNTING CROWS/A Long December				
5	13	12	15	AEROSMITH/Falling In Love...				
16	15	16	14	WALLFLOWERS/One Headlight				
14	13	13	14	TONIC/Open Up Your Eyes				
11	11	9	13	COUNTING CROWS/Angels Of...				
10	5	9	12	METALLICA/Hero Of The Day				
10	10	9	12	STONE TEMPLE PILOTS/Lady Picture Show				
14	11	11	12	TOM PETTY & HB/Climb That Hill				
10	7	10	9	STORYVILLE/Blind Side				
13	11	7	10	R.E.M./Butter Sweet Me				
15	15	14	10	WALLFLOWERS/6th Avenue Heartache				
11	9	6	8	BIG HEAD TODD.../Resignation Superman				
13	12	9	9	CLARKS/Marcy				
13	11	9	9	CLARKS/Caroline				
16	17	9	9	ZACK WYLDE/My Beyond Empty				
6	3	7	8	ERIC JOHNSON'S R.V.				
-	-	-	-	9	14	8	8	WIDESPREAD PANIC/Hope In A Hopeless...
5	11	13	8	GATHERING FIELD/Rhapsody In Blue				
-	-	-	-	6	9	6	6	JONNY LANG/Lie To Me
9	9	6	6	JOHN MELLENCAMP/Just Another Day				
8	3	2	5	COLLECTIVE SOUL/Precious Declaration				
-	-	-	-	5	5	5	5	SEVEN MARY THREE/Cumbersome
-	-	-	-	5	5	5	5	BADLIEZ/Amalgam Is...
5	5	5	5	EVERCLEAR/Santa Monica...				

MARKET #25

WBNB/Cincinnati
 (513) 621-9326
 Richards/Jamie

PLAYS **ARTIST/TITLE**

SW	ZW	LW	TW	ARTIST/TITLE				
21	23	37	28	WALLFLOWERS/One Headlight				
22	21	34	28	ALICE IN CHAINS/Whatever				
26	25	24	26	COLLECTIVE SOUL/Precious Declaration				
-	-	-	-	26	25	25	25	PEARL JAM/State Of Love...
33	25	24	22	LIVE/Lakin's Juice				
-	-	-	-	18	22	22	22	U2/Staring At The Sun
21	19	21	20	OFFSPRING/Gone Away				
19	22	20	20	AEROSMITH/Falling In Love...				
27	21	21	20	SILVERCHAIR/Abuse Me				
20	18	20	20	STABBING WESTWARD/Shame				
20	21	22	19	TONIC/Casual Affair				
18	21	20	19	SOUNDGARDEN/Rhinosaur				
20	20	13	19	MIGHTY JOE PLUM/Live Through This				
-	-	-	-	18	18	18	18	QUEENSRYCHE/Sign Of The Times
6	9	11	17	BUSH/Greedy Fly				
10	10	12	10	LIVE/Herpsychodreamer				
10	10	10	10	BUSH/Comedown				
-	-	-	-	10				

MARCH 14, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	1 WALLFLOWERS One Headlight (Interscope)	647	621	693	680	32/0
—	—	8	2	2 U2 Staring At The Sun (Island)	609	439	95	—	36/1
3	3	2	3	DAVE MATTHEWS BAND Crash Into Me (RCA)	566	590	594	620	30/0
6	5	5	4	SHAWN COLVIN Sunny Came Home (Columbia)	547	496	497	453	34/0
12	10	10	5	VERVE PIPE The Freshmen (RCA)	493	411	371	350	33/0
4	4	4	6	COUNTING CROWS A Long December (DGC/Geffen)	491	517	540	571	27/1
10	8	6	7	JEWEL You Were Meant For Me (Atlantic)	489	448	436	377	29/2
7	7	7	8	BIG HEAD TODD & THE MONSTERS Resignation... (Revolution)	485	443	457	444	27/0
2	2	3	9	SHERYL CROW Everyday Is A Winding Road (A&M)	461	532	599	646	25/0
8	9	9	10	WIDESPREAD PANIC Hope In A Hopeless World (Capricorn/Mercury)	454	422	426	422	31/0
5	6	11	11	R.E.M. Electrolite (Warner Bros.)	370	411	484	456	28/0
17	12	12	12	ODDS Someone Who's Cool (Elektra/EEG)	362	335	295	252	28/0
14	13	14	13	FIONA APPLE Sleep To Dream (Work)	330	306	291	291	25/0
19	14	15	14	VAN MORRISON The Healing Game (Polydor/A&M)	321	301	278	247	27/0
9	11	13	15	PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)	312	334	367	410	21/0
BREAKER			16	16 DUNCAN SHEIK She Runs Away (Atlantic)	260	246	226	199	22/0
BREAKER			17	17 MORPHINE Early To Bed (DreamWorks/Rykodisc)	253	212	177	94	22/0
22	19	16	18	COLLECTIVE SOUL Precious Declaration (Atlantic)	246	252	231	205	15/1
26	25	20	19	COUNTING CROWS Daylight Fading (DGC/Geffen)	235	218	196	172	23/3
23	24	19	20	BRUCE COCKBURN Night Train (Rykodisc)	223	226	203	200	20/0
20	16	18	21	BETTER THAN EZRA Desperately Wanting (Swell/Elektra/EEG)	221	240	257	227	13/0
—	—	29	22	WILLIAM TOPLEY Uptown (Mercury)	198	158	125	106	19/1
DEBUT			23	23 JONNY LANG Lie To Me (A&M)	188	155	130	129	22/5
29	30	30	24	NIL LARA Baby (Metro Blue/Capitol)	176	158	156	151	18/1
DEBUT			25	25 DISHWALLA Give (A&M)	169	130	105	70	13/2
30	—	25	26	PATTY GRIFFIN Every Little Bit (A&M)	167	175	154	132	18/0
DEBUT			27	27 MATTHEW SWEET Where You Get Love (Zoo)	166	101	32	—	21/5
25	28	24	28	WILCO Outtasite (Outta Mind) (Reprise)	162	176	166	177	16/0
18	20	28	29	SMASHING PUMPKINS Thirty-Three (Virgin)	162	161	229	250	9/0
DEBUT			30	30 CHRIS WHITLEY Automatic (Work)	158	140	126	97	17/0

This chart reflects airplay from March 3-9. Songs ranked by total plays. Highlighted songs indicate Breaker. 40 Adult Alternative reporters. 38 current playlists. © 1997, R&R Inc.

NEW & ACTIVE

FREEDY JOHNSTON On The Way Out (Elektra/EEG)
Total Plays: 150, Total Stations: 19, Adds: 0

JOHN MELLENCAMP Emotional Love (Mercury)
Total Plays: 146, Total Stations: 12, Adds: 1

PAULA COLE Me (Imago/WB)
Total Plays: 133, Total Stations: 16, Adds: 0

SPACE Female Of The Species (Gut/Universal)
Total Plays: 133, Total Stations: 11, Adds: 1

SISTER HAZEL All For You (Universal)
Total Plays: 130, Total Stations: 13, Adds: 0

SUBLIME Santeria (Gasoline Alley/MCA)
Total Plays: 121, Total Stations: 11, Adds: 1

SHERYL CROW Hard To Make A Stand (A&M)
Total Plays: 116, Total Stations: 11, Adds: 1

INXS Elegantly Wasted (Mercury)
Total Plays: 116, Total Stations: 20, Adds: 19

ROOMFULL OF BLUES She'll Be So Fine (Bullseye)
Total Plays: 113, Total Stations: 13, Adds: 1

BEN FOLDS FIVE Battle Of Who Could Care Less (550 Music)
Total Plays: 103, Total Stations: 13, Adds: 2

Songs ranked by total plays.

BREAKERS®

DUNCAN SHEIK
She Runs Away (Atlantic)
TOTAL PLAYS/INCREASE: 260/14
TOTAL STATIONS/ADDS: 22/0
CHART: 16

MORPHINE
Early To Bed (DreamWorks/Rykodisc)
TOTAL PLAYS/INCREASE: 253/41
TOTAL STATIONS/ADDS: 22/0
CHART: 17

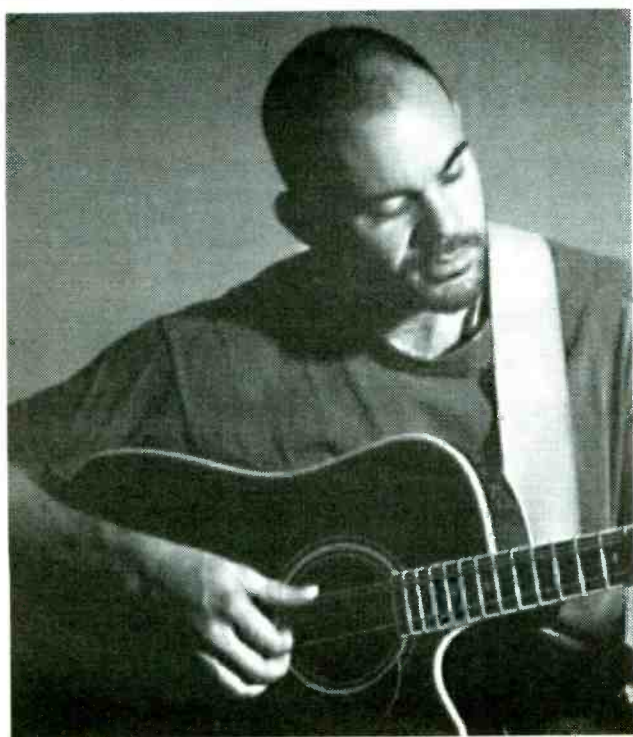
MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
INXS Elegantly Wasted (Mercury)	19
NANCI GRIFFITH Everything's Comin' Up Roses (Elektra/EEG)	6
WHY STORE Surround Me (Way Cool Music/MCA)	6
JONNY LANG Lie To Me (A&M)	5
MATTHEW SWEET Where You Get Love (Zoo)	5
BORROWERS Jaswant's Rain (Guardian)	4
CHALK FARM Live Tomorrow (Columbia)	3
COLLECTIVE SOUL Blame (Atlantic)	3
COUNTING CROWS Daylight Fading (DGC/Geffen)	3
MATCHBOX 20 Push (Lava/Atlantic)	3
OCEAN COLOUR SCENE The Day We Caught The Train (MCA)	3
SUZANNE VEGA Headshots (A&M)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Staring At The Sun (Island)	+170
INXS Elegantly Wasted (Mercury)	+116
VERVE PIPE The Freshmen (RCA)	+82
MATTHEW SWEET Where You Get Love (Zoo)	+65
BEN FOLDS FIVE Battle Of Who Could Care... (550 Music)	+51
SHAWN COLVIN Sunny Came Home (Columbia)	+51
JOHN LEE HOOKER Dimples (Point Blank/Virgin)	+44
BIG HEAD TODD & THE MONSTERS Resignation... (Revolution)	+42
JEWEL You Were Meant For Me (Atlantic)	+41
MORPHINE Early To Bed (DreamWorks/Rykodisc)	+41

Breakers: Songs registering 250 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



NIL LARA "BABY" *The Commitment Continues!*

AC CHART 30 - 24 176 SPINS
NEW THIS WEEK: WBOS/Boston!
Already On:
KFOG WRLT KTMN WMMM
WMVY KBXR WMAX KFXD
WNCS KTHX KMBY & More
Rotations:
KGSR 9X-24X! WKOC 16X-21X!
CIDR 12X-470 total spins
WXRT 11X -172 total spins
KMTT 12X-100 total spins

National Tour Starts:

3/10-Duluth 3/15-Milwaukee
3/12-Mankato 3/18-Cincinnati
3/13-Minneapolis 3/19-Indianapolis
3/14-Chicago 3/20-Detroit
3/21-Cleveland

Opening for Big Head Todd & The Monsters

Produced by Susan Rogers and Nil Lara
Management: Jesus Lara and José Tilián for Matt Entertainment
<http://www.netrunner.net/~matt1jt>
<http://hollywoodnandvine.com> ©1997 Capitol Records, Inc.



JASWANT'S RAIN

From the album **THE BORROWERS**



THE BORROWERS

On Your Desk Now!

The Borrowers' debut album from **GUARDIAN** Records
Produced by: Jay Joyce
Management: Mark Shimmel Management



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MARCH 14, 1997

3W	2W	LW	TW	ARTIST	TITLE	LABEL(S)	TOTAL STATIONS/ADDS	TOTAL PLAYS	+/- PLAYS	EMPHASIS TRACKS (PLAYS)
14	12	1	1	U2	Pop	(Island)	37/0	944	+115	"Staring" (609) "Disco" (125)
3	2	4	2	WALLFLOWERS	Bringing Down The Horse	(Interscope)	37/0	829	+40	"Headlight" (647) "Marleans" (82)
2	3	2	3	COUNTING CROWS	Recovering The Satellites	(DGC/Geffen)	36/0	810	-2	"December" (491) "Daylight" (235)
1	1	3	4	SHERYL CROW	Sheryl Crow	(A&M)	34/0	727	-84	"Everyday" (461) "Hard" (116)
7	7	6	5	BIG HEAD TODD & THE MONSTERS	Beautiful World	(Revolution)	33/0	663	+36	"Superman" (485) "Tell" (103)
6	5	7	6	SHAWN COLVIN	A Few Small Repairs	(Columbia)	35/0	655	+49	"Sunny" (547) "House" (51)
4	4	5	7	DAVE MATTHEWS BAND	Crash	(RCA)	32/0	616	-23	"Crash" (566) "Two" (42)
12	9	10	8	JEWEL	Pieces Of You	(Atlantic)	29/2	523	+48	"You" (489) "Save" (34)
13	15	13	9	VERVE PIPE	Villains	(RCA)	33/0	493	+82	"Freshmen" (493)
8	8	9	10	PAULA COLE	This Fire	(Imago/WB)	30/0	480	-17	"Cowboys" (312) "Me" (133)
11	10	11	11	WIDESPREAD PANIC	Bombs & Butterflies	(Capricorn/Mercury)	31/0	474	+32	"Hope" (454) "Radio" (11)
5	6	8	12	R.E.M.	New Adventures In Hi-Fi	(Warner Bros.)	29/0	464	-67	"Electro" (370) "Wake-Up" (42)
10	13	14	13	FIONA APPLE	Tidal	(Work)	27/0	414	+30	"Sleep" (330) "Shadowboxer" (50)
9	11	12	14	JOHN MELLENCAMP	Mr. Happy Go Lucky	(Mercury)	26/0	413	0	"Day" (154) "Emotional" (146)
15	14	15	15	DUNCAN SHEIK	Duncan Sheik	(Atlantic)	28/0	378	+5	"Runs" (260) "Barely" (118)
22	20	16	16	VAN MORRISON	The Healing Game	(Polydor/A&M)	28/0	374	+25	"Healing" (321) "Burning" (28)
21	17	18	17	ODDS	Nest	(Elektra/EEG)	28/0	362	+27	"Cool" (362)
16	16	17	18	WILCO	Being There	(Reprise)	25/0	320	-25	"Outtaste" (162) "Monday" (136)
19	18	19	19	BRUCE COCKBURN	The Charity Of Night	(Rykodisc)	22/0	308	+9	"Night" (223) "Pacing" (33)
27	23	21	20	COLLECTIVE SOUL	Disciplined Breakdown	(Atlantic)	18/4	273	+21	"Precious" (246) "Link" (24)
—	—	23	21	MORPHINE	Like Swimming	(DreamWorks/Rykodisc)	22/0	253	+41	"Early" (253)
17	19	22	22	BODEANS	Blend	(Slash/Reprise)	20/1	224	-24	"Hurt" (104) "Count" (101)
—	—	30	23	WILLIAM TOPLEY	Black River	(Mercury)	20/1	223	+48	"Uptown" (198) "Mannish" (12)
23	22	20	24	BETTER THAN EZRA	Friction, Baby	(Swell/Elektra/EEG)	13/0	221	-32	"Wanting" (221)
—	—	28	25	DISHWALLA	Pet Your Friends	(A&M)	15/2	217	+29	"Give" (169) "Cars" (48)
—	—	26	26	ROOMFULL OF BLUES	Under One Roof	(Bullseye)	21/0	208	+5	"Fine" (113) "Standing" (91)
24	26	25	27	SUBLIME	Sublime	(Gasoline Alley/MCA)	12/1	203	-1	"Santeria" (121) "What" (82)
DEBUT	DEBUT	DEBUT	28	JONNY LANG	Lie To Me	(A&M)	23/5	199	+31	"Lie" (188) "Darker" (5)
18	21	24	29	SOUNDTRACK	Michael	(Revolution)	13/0	198	-12	"Hands" (140) "Spider" (58)
DEBUT	DEBUT	DEBUT	30	LIVE	Secret Samadhi	(Radioactive)	11/0	192	+27	"Lakini's" (77) "Merica" (42)

This chart reflects airplay from March 3-9. Albums ranked by total plays, with plays from all cuts from an album combined. 40 Adult Alternative reporters. 38 current playlists. © 1997, R&R Inc.

REPORTERS		Stations and their adds by track listed alphabetically by market																										
WXLE/Albany, NY PD: Cihl Nash 16 SMASHING PUMPKINS "Eye" 11 OMC "Bizarre" 11 SPACE "Female" 1 INXS "Elegantly" 1 MATCHBOX 20 "Push" 1 COLLECTIVE SOUL "Maybe" 1 COLLECTIVE SOUL "Blame"	WBOS/Boston, MA PD/MD: Jim Herron 24 INXS "Elegantly" 24 COLLECTIVE SOUL "Link" 9 MATCHBOX 20 "Push" 9 BORROWERS "Jaswant's" 5 OCEAN COLOUR SCENE "Caught" 5 REBECCA BLASDAND "Chill" 5 NIL LARA "Baby" 5 BONE SHAKERS "Cold"	WXRC/Charlotte, NC PD: Anthony Michaels KIM RICHEY "Know" BACKSLIDERS "Throwin" KIM RICHEY "Falling"	WXRT/Chicago, IL VP/Programming: Norm Winer MD: Patty Martin 5 INXS "Elegantly" 3 SHERYL CROW "Change" 3 JEWEL "You"	KXKP/Denver, CO PD: Gary Schoenwetter 13 MATTHEW SWEET "Where" 11 WHY STORE "Surround" 5 TORI AMOS "Silent" 1 INXS "Elegantly" 1 THIRD EYE BLIND "Life"	CIDR/Detroit, MI PD: Murray Brookshaw MD: Ann Delisi MARY JANE LAMOND "Stepping"	WJXB/Ft. Myers, FL PD: Stephanie Davis MD: Kurt Schreiner DISHWALLA "Give" SNEAKER PIMPS "6"	WTTN/Indianapolis, IN PD/MD: Rich Anton 11 WHY STORE "Water" 10 WHY STORE "Father" INXS "Elegantly" JONNY LANG "Lie" SUBLIME "Santeria"	KXPT/Las Vegas, NV PD: Chris Fox MD: J.D. Davis 8 SUBLIME "What" INXS "Elegantly"	WMMM/Madison, WI PD: Pat Gallagher MD: Tom Teuber CHEAP TRICK "Say" MATTHEW SWEET "Where"	KMBY/Monterey, CA PD: Rich Berlin 10 INXS "Elegantly" 7 LORI CARSON "Got" 2 WHY STORE "Surround" 2 THIRD EYE BLIND "Life" 2 MORCHEEBA "Tape"	KPIG/Monterey, CA PD/MD: Laura Hopper 6 NANCY GRIFFITH "Comin" 5 COUNTING CROWS "Daylight" 5 ERIC HAMILTON BAND "Lay" 4 MARY BLACK "Late" 3 MADELEINE PEYROUX "Muddy" 3 DAROEN SMITH "Broken" BRIGID BOEEN "Must" FREEDY JOHNSTON "Western"	WRLT/Nashville, TN PD: Jessie Scott MD: Keith Coes COUNTING CROWS "Daylight" COWBOY MOUTH "Jermy" FIVESTONES "Happy" NANCY GRIFFITH "Comin" INXS "Elegantly" JUPITER COYOTE "Certain" DAVE MATTHEWS BAND "Two" SUZANNE VEGA "Headshots" WHY STORE "Surround" V-ROYS "Guess"	WKOC/Norfolk, VA PD: Perry Stone MD: Holly Williams 22 JEWEL "You" JONNY LANG "Lie" INXS "Elegantly" MATTHEW SWEET "Where" DMC "Bizarre"	WMMO/Orlando, FL PD: Fleetwood Gruver MD: Annie Summers No Adds	WXPN/Philadelphia, PA DM/MD: Bruce Ranes MD: Bruce Warren 7 SHERYL CROW "Good" 6 DAVID BOWIE "Little" 5 U2 "Miami" 3 MADELEINE PEYROUX "Muddy" 2 SHAWN COLVIN "Facts" 2 U2 "Moto" 1 SHAWN COLVIN "Wichita" JAMIROQUAI "Insanity" LUSCIOUS JACKSON "Under" FIONA APPLE "Honey" FIONA APPLE "Taste" DUNCAN SHEIK "Absence" NANCY GRIFFITH "Comin"	KINK/Portland, OR PD: Carl Widling APD: Anita Garkock JOHN LEE HOOKER "Healing" JOHN LEE HOOKER "Red"	KTHX/Reno, NV PD: Bruce Van Dyke MD: David Chaney 7 ROOMFULL OF BLUES "Fine" 7 NANCY GRIFFITH "Comin" 7 MARY BLACK "One" 7 MATTHEW SWEET "Where" 7 HARVEY REED "Vigilante" 7 MADELEINE PEYROUX "Getting" 7 T.D.F. "Rock"	WMAX/Rochester, NY PD: Tom Sheridan MD: David Joslin WALLFLOWERS "Difference" BEN FOLDS FIVE "Battle" COLLECTIVE SOUL "Precious"	KQPT/Sacramento, CA DM/MD: Jim Trapp APD/MD: Carrie Owens No Adds	WVRV/St. Louis, MO PD: Scott Strong MD: Mike Richter 1 WHITE TOWN "Woman" 1 INXS "Elegantly"	KENZ/Salt Lake City, UT PD: Bruce Jones APD/MD: Dom Casual 32 INXS "Elegantly" 30 DURAN DURAN "Mind" 19 U2 "Staring" 18 ERASURE "Arms" 16 K'S CHOICE "Addict" 15 COUNTING CROWS "December" 5 DISHWALLA "Give" 5 WALLFLOWERS "Difference"	KFOG/San Francisco, CA PD: Paul Marszalek MD: Bill Evans INXS "Elegantly"	KOTR/San Luis Obispo, CA PD: Drew Ross MD: Dean Kattari 4 BORROWERS "Jaswant's" 4 NANCY GRIFFITH "Comin" 4 PATRICK MCGINLEY "Ordinary" 4 ZAP MAMA "Poetry"	KMTT/Seattle, WA PD: Chris Mays MD: Dean Carlson CHALK FARM "Tomorrow"	KAEP/Spokane, WA PD: Scott Souhrada MD: Haley Jones 13 INXS "Elegantly" 2 BEN FOLDS FIVE "Battle" U2 "Disco"	WHPT/Tampa, FL PD: Chuck Beck APD/MD: Chris Taylor COWBOY MOUTH "Jenny" INXS "Elegantly"	WXXR/Toledo, OH PD: Laura Lee MD: Laura Lee 3 WHY STORE "Surround" 2 INXS "Elegantly" 1 CHALK FARM "Tomorrow" 1 COLLECTIVE SOUL "Listen" 1 COLLECTIVE SOUL "Blame" TONIC "Cold"	40 Total Reporters 40 Current Reporters 38 Current Playlists Reported Frozen Playlist (2): KTCZ/Minneapolis, MN WRNX/Springfield, MA



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ADULT ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE

93.1 RADIO CHICAGO		MARKET #3 WXRT/Chicago (773) 777-1700 Winer/Martin	
PLAYS	ARTIST/TITLE	PLAYS	ARTIST/TITLE
3W	2W	1W	TW
11	10	12	COUNTING CROWS/A Long December
7	12	12	MORPHINE/Early To Bed
10	9	11	VERVE PIPE/The Freshmen
10	11	11	BIG HEAD TODD.../Resignation Superman
6	5	8	BORROWERS/Beautiful Struggle
10	10	10	WIDESPREAD PANIC/Hope In A Hopeless
12	11	10	SHAWN COLVIN/Sunny Came Home
10	10	11	NIL LARA/Baby
7	8	9	PHISH/Character Zero
6	4	6	JOHN MELLENCAMP/Circling Around
4	2	11	SMASHING PUMPKINS/Eye
7	5	8	WILCO/Outstate (Outta...)
8	9	9	WILCO/Monday
8	11	9	COLLECTIVE SOUL/Precious Declaration
8	9	9	ODDS/Someone Who's Cool
11	11	9	U2/Staring At The Sun
11	11	9	MATTHEW SWEET/Where You Get Love
5	10	11	CHRIS WHITLEY/Automatic
11	11	11	DAVE MATTHEWS BAND/Crash Into Me
8	7	10	SHERYL CROW/Everyday Is...
10	7	9	LIVE/Alan's Juice
12	10	9	DAVID BOWIE/China Wonder
10	10	10	JAMES S/It's A Star
7	8	8	ASHLEY MACISAAC/Sleepy Maggie
7	8	8	BEN FOLDS FIVE/Battle Of Who
8	4	7	STORYVILLE/Bitter Rain
6	7	7	BETTER THAN EZRA/Desperately Wanting
14	11	9	U2/Discotheque
9	15	7	U2/Do You Feel Loved
9	7	5	R.E.M./Electrolite

KFOG 104.5 97.7		MARKET #4 KFOG/San Francisco (415) 543-1045 Marszalek/Evans	
PLAYS	ARTIST/TITLE	PLAYS	ARTIST/TITLE
3W	2W	1W	TW
16	21	23	U2/Staring At The Sun
16	21	23	WILCO/Monday
18	21	22	BIG HEAD TODD.../Resignation Superman
19	21	22	ODDS/Someone Who's Cool
19	20	24	WALLFLOWERS/One Headlight
18	22	21	DON HENLEY/Through Your Hands
20	22	24	UGLY AMERICANS/You Turn Me On
20	23	25	BRUCE COCKBURN/Night Train
17	21	22	CHRIS ISAAK/Dancer
8	8	19	SHERYL CROW/Hard To Make A Stand
19	22	19	DAVE MATTHEWS BAND/Crash Into Me
9	11	5	VAN MORRISON/The Healing Game
17	19	24	TOM PETTY & HB/Climb That Hill
-	-	7	MATTHEW SWEET/Where You Get Love
-	-	7	T.O.F./Rip Stop
7	10	8	VERVE PIPE/The Freshmen
4	9	8	AMANDA MARSHALL/Fall From Grace
6	9	9	CHRIS WHITLEY/Automatic
5	9	9	PAULA COLE/Where Have All...
18	15	9	R.E.M./Electrolite
7	9	8	ROOMFULL OF BLUES/She'll Be So Fine
7	9	11	WIDESPREAD PANIC/Hope In A Hopeless
7	9	11	R.E.M./Sweet Me
7	9	11	SHAWN COLVIN/Sunny Came Home
7	9	11	BIG HEAD TODD.../Please Don't Tell
7	9	11	JOHN MELLENCAMP/Key West
13	22	10	COUNTING CROWS/Daylight Fading
-	-	3	JOHN LEE HOOKER/Dimples
-	-	3	MORPHINE/Early To Bed
6	5	5	NIL LARA/Baby

88.5		MARKET #5 WXPN/Philadelphia (215) 898-6677 Ranes/Warren	
PLAYS	ARTIST/TITLE	PLAYS	ARTIST/TITLE
3W	2W	1W	TW
16	18	17	JILL SOBULE/Bitter
16	18	17	LOW & SWEET ORCH./A Nail Won't Fix...
4	4	14	WILLIAM TOPELY/Uptown
10	8	12	VERVE PIPE/The Freshmen
6	14	12	ODDS/Someone Who's Cool
6	6	10	ROOMFULL OF BLUES/She'll Be So Fine
6	6	10	BEN FOLDS FIVE/Battle Of Who
6	6	10	DUNCAN SHEIK/She Runs Away
7	5	9	FREEDY JOHNSTON/On The Way Out
7	5	9	SHAWN COLVIN/Sunny Came Home
7	5	9	WILCO/Outstate (Outta...)
8	9	8	BRUCE COCKBURN/Night Train
8	9	8	PAULA COLE/Me
12	7	6	GRAY EYE GLANCES/Halfway Back
7	8	8	FIONA APPLE/Sleep To Dream
15	10	9	MORPHINE/Early To Bed
6	8	7	BEN VAUGHN/7 Days
6	8	7	SQUIRREL NUT ZIPPERS/Hell
6	8	7	REGGAE COWBOYS/We Ah Come Down
6	8	7	U2/Last Night On Earth
6	15	7	ERYKAN BAD/Oh & On
4	10	7	BIG HEAD TODD.../Resignation Superman
10	8	7	VAN MORRISON/The Healing Game
10	8	7	MADELINE PEYROUX/Dream Land
8	5	7	COUNTING CROWS/Catapult
8	5	7	JOHN LEE HOOKER/Dimples
14	6	7	SHERYL CROW/Love Is A Good Thing
14	6	7	JONNY LANG/Lie To Me

THE RIVER 93.9 FM		MARKET #6 CJRR/Detroit (519) 258-8888 Brookshaw/Delisi		
PLAYS	ARTIST/TITLE	PLAYS	ARTIST/TITLE	
3W	2W	1W	TW	
18	28	30	ODDS/Someone Who's Cool	
18	28	30	MORPHINE/Early To Bed	
31	30	31	DAVE MATTHEWS BAND/Crash Into Me	
-	-	16	22	JOHN MELLENCAMP/Emotional Love
-	-	17	26	U2/Staring At The Sun
31	30	31	SHERYL CROW/Everyday Is...	
30	24	22	SHAWN COLVIN/Sunny Came Home	
7	7	23	DON HENLEY/Through Your Hands	
22	21	21	FIONA APPLE/Sleep To Dream	
-	-	11	13	SARAH MCLACHLAN/Rocket
-	-	11	13	INXS/Elegantly Wasted
22	22	22	COUNTING CROWS/A Long December	
-	-	4	11	BIG HEAD TODD.../Please Don't Tell
-	-	15	11	BEN FOLDS FIVE/Battle Of Who
13	11	13	WIDESPREAD PANIC/Hope In A Hopeless	
21	20	22	R.E.M./Electrolite	
15	14	14	PATTY GRIFFIN/Every Little Bit	
-	-	11	14	VERVE PIPE/The Freshmen
14	11	16	BRUCE COCKBURN/Night Train	
22	22	14	CHRIS ISAAK/Dancer	
30	29	20	U2/Discotheque	
8	11	12	SARAH MCLACHLAN/Possession	
12	12	12	NIL LARA/Baby	
12	12	12	DUNCAN SHEIK/Barely Breathing	
13	11	12	PAULA COLE/Where Have All...	
13	12	11	CHANTAL KREYAZUK/Made Me	
12	10	11	WALLFLOWERS/One Headlight	
22	14	10	SMASHING PUMPKINS/Thirty-Three	
9	9	9	SHAWN COLVIN/Get Out Of This...	

Zone		MARKET #7 KKZN/Dallas (214) 526-2400 Doyle		
PLAYS	ARTIST/TITLE	PLAYS	ARTIST/TITLE	
3W	2W	1W	TW	
25	21	22	WALLFLOWERS/One Headlight	
22	21	22	DAVE MATTHEWS BAND/Crash Into Me	
-	-	22	21	CHALK FARM/Lie On Me
23	22	23	JOHN MELLENCAMP/Emotional Love	
-	-	20	23	SHERYL CROW/Everyday Is...
5	14	16	SISTER HAZEL/All For You	
-	-	24	23	U2/Staring At The Sun
25	22	22	SHAWN COLVIN/Sunny Came Home	
20	21	22	COUNTING CROWS/Daylight Fading	
21	22	20	BIG HEAD TODD.../Resignation Superman	
5	11	16	VAN MORRISON/The Healing Game	
21	14	11	SHERYL CROW/Everyday Is...	
24	21	17	PAULA COLE/Where Have All...	
5	11	11	STORYVILLE/Good Day	
-	-	12	11	BIG HEAD TODD.../Please Don't Tell
12	11	11	SARAH MCLACHLAN/Possession	
11	12	11	BRUCE COCKBURN/Night Train	
11	12	11	CHRIS WHITLEY/Automatic	
22	22	11	DUNCAN SHEIK/Barely Breathing	
-	-	5	11	BODEANS/Count On Me
10	12	11	R.E.M./Electrolite	
5	-	12	11	WIDESPREAD PANIC/Hope In A Hopeless
-	-	10	11	FREEDY JOHNSTON/On The Way Out
-	-	9	11	ODDS/Someone Who's Cool
12	12	11	WILCO/Monday	
-	-	5	-	KEB' MO/Just Like You
-	-	7	-	WALLFLOWERS/The Difference
-	-	4	-	MATTHEW SWEET/Where You Get Love
-	-	4	-	SUBLIME/Santeria
-	-	-	-	WHY STORE/Surround Me

WBOS 92.9 FM		MARKET #10 WBOS/Boston (617) 254-9267 Herron	
PLAYS	ARTIST/TITLE	PLAYS	ARTIST/TITLE
3W	2W	1W	TW
-	-	24	INXS/Elegantly Wasted
-	-	24	COLLECTIVE SOUL/Link
-	-	24	U2/Staring At The Sun
14	14	24	DUNCAN SHEIK/She Runs Away
24	24	24	FIONA APPLE/Sleep To Dream
24	24	24	WIDESPREAD PANIC/Hope In A Hopeless...
24	24	24	SHAWN COLVIN/Sunny Came Home
24	24	24	ODDS/Someone Who's Cool
24	24	24	VERVE PIPE/The Freshmen
24	15	15	SHERYL CROW/Everyday Is...
15	15	15	JEWEL/You Were Meant...
15	15	15	SARAH MCLACHLAN/Possession
15	15	15	DAVE MATTHEWS BAND/Crash Into Me
15	15	15	WALLFLOWERS/One Headlight
24	24	24	OCEAN BLUE/Slide
9	9	14	PATTY GRIFFIN/Every Little Bit
9	9	14	VAN MORRISON/The Healing Game
24	14	14	OISHIWA/Live
14	14	14	JOHN MELLENCAMP/Emotional Love
14	14	14	SNEAKER PIMPS/Underground
14	14	14	WILLIAM TOPELY/Uptown
14	14	14	MEXICO 70/1 Want You
-	-	9	MATCHBOX 20/Push
-	-	9	BORROWERS/Jaswant's Rain
5	5	5	CHALK FARM/Live Tomorrow
14	14	14	TOM PETTY & HB/Change The Locks
9	9	9	MORPHINE/Early To Bed
9	9	9	LEAH ANDREWS/You Make Me Remember
9	9	9	BRUCE COCKBURN/Night Train
9	9	9	SPACE/Female Of...

The River 92.5 FM		MARKET #10 WXRV/Boston (508) 374-4733 Doody/Mullaney		
PLAYS	ARTIST/TITLE	PLAYS	ARTIST/TITLE	
3W	2W	1W	TW	
18	17	20	DAVE MATTHEWS BAND/Two Step	
22	22	22	BRUCE COCKBURN/Night Train	
23	21	20	JONNY LANG/Lie To Me	
-	-	10	22	WALLFLOWERS/The Difference
24	20	20	BIG HEAD TODD.../Resignation Superman	
25	20	18	SHAWN COLVIN/Sunny Came Home	
22	20	19	ODDS/Someone Who's Cool	
11	11	11	WHITE TOWN/Your Woman	
21	21	23	WIDESPREAD PANIC/Hope In A Hopeless...	
10	20	23	PATTY GRIFFIN/Every Little Bit	
-	-	15	19	JAMES S/It's A Star
10	15	16	NO DOUBT/Hey You	
8	18	17	BODEANS/Count On Me	
9	11	10	LAZLO BAINE/Overkill	
10	8	18	JOHN MELLENCAMP/Emotional Love	
22	24	20	SPACE/Female Of...	
10	13	14	CARDIGANS/Lovefool	
11	11	12	JEWEL/You Were Meant...	
11	13	14	WILLIAM TOPELY/Uptown	
20	12	15	SHERYL CROW/A Change	
13	11	12	FIONA APPLE/Sleep To Dream	
12	12	13	BRIGIO BODEN/Must Go On	
9	10	12	ARI DIFRANCO/Cradle And All	
-	-	3	10	TANA MCLEAN/Evidence
15	13	13	PAULA COLE/Me	
12	12	8	SQUIRREL NUT ZIPPERS/Hell	
12	12	12	VERVE PIPE/The Freshmen	
12	12	12	CHRIS WHITLEY/Automatic	
15	11	11	PAULA COLE/Where Have All...	
6	7	11	OCEAN BLUE/Slide	

The Mountain 103.7 FM		MARKET #13 KMTT/Seattle (206) 233-1037 Mays/Carlson		
PLAYS	ARTIST/TITLE	PLAYS	ARTIST/TITLE	
3W	2W	1W	TW	
19	15	14	COUNTING CROWS/A Long December	
19	15	14	DAVE MATTHEWS BAND/Crash Into Me	
11	13	14	KEB' MO/More Than One Way...	
10	3	11	ROBERT BRADLEY/Belly Bone	
9	7	12	JONNY LANG/Lie To Me	
10	10	11	BIG HEAD TODD.../Resignation Superman	
18	13	13	VAN MORRISON/The Healing Game	
19	18	12	SHAWN COLVIN/Sunny Came Home	
19	13	12	FIONA APPLE/Criminal	
-	-	4	10	COUNTING CROWS/Daylight Fading
9	11	10	MORPHINE/Early To Bed	
9	5	11	FIONA APPLE/Sleep To Dream	
8	9	8	VERVE PIPE/The Freshmen	
8	10	11	WALLFLOWERS/Three Marienas	
10	11	11	MORCHEEBA/Trigger Hope	
11	10	12	NIL LARA/Baby	
11	10	12	JOHN MELLENCAMP/Emotional Love	
8	6	11	CMC/How Bizarre	
8	9	12	DRIVING BLIND/Hypnotized	
10	9	12	WALLFLOWERS/One Headlight	
-	-	4	12	U2/Staring At The Sun
-	-	10	11	DAVE MATTHEWS BAND/Two Step
9	10	11	JEWEL/You Were Meant...	
-	-	23	10	VAN MORRISON/Burning Ground
11	9	12	WIDESPREAD PANIC/Hope In A Hopeless...	
9	9	12	SHERYL CROW/Maybe Angels	
-	-	11	10	BIG HEAD TODD.../Please Don't Tell...
-	-	5	11	U2/The Playboy Mansion
-	-	8	10	JOHN LEE HOOKER/Dimples
7	8	7	WILLIAM TOPELY/Uptown	

The River 101.1 FM		MARKET #17 WVRV/St. Louis (314) 231-3699 Strong/Pflichter		
PLAYS	ARTIST/TITLE	PLAYS	ARTIST/TITLE	
3W	2W	1W	TW	
17	28	36	VERVE PIPE/The Freshmen	
37	39	37	WALLFLOWERS/One Headlight	
27	33	39	DAVE MATTHEWS BAND/Crash Into Me	
37	38	37	COUNTING CROWS/A Long December	
39	40	37	SHERYL CROW/Everyday Is...	
-	-	4	26	U2/Staring At The Sun
23	23	35	PAULA COLE/Where Have All...	
38	37	40	BETTER THAN EZRA/Desperately Wanting	
25	27	28	BODEANS/Hurt By Love	
-	-	1	19	DISHWALLA/Give
18	25	26	AMANDA MARSHALL/Fall From Grace	
25	25	25	SHAWN COLVIN/Sunny Came Home	
26	21	25	TORI AMOS/Silent All These...	
26	26	25	FIONA APPLE/Sleep To Dream	
27	23	25	OCEAN BLUE/Slide	
1	17	26	JOHN MELLENCAMP/Emotional Love	
13	14	12	NEW WORLD SPIRITS/Bed	
14	14	12	JEWEL/You Were Meant...	
38	39	20	NO DOUBT/Don't Speak	
7	17	15	DUNCAN SHEIK/Barely Breathing	
21	13	14	CARDIGANS/Lovefool	
10	7	11	JOHN MELLENCAMP/Key West...	
6	7	8	FIONA APPLE/Shadowboxer	
9	7	8	JOHN MELLENCAMP/Just Another Day	
-	-	1	WHITE TOWN/Your Woman	
-	-	1	INXS/Elegantly Wasted	

102.5 The Point		MARKET #21 WHPT/Tampa (813) 577-7131 Beck/Taylor	
PLAYS	ARTIST/TITLE	PLAYS	ARTIST/TITLE
3W	2W	1W	TW
21	23	27	JEWEL/You Were Meant...
22	29	30	PAULA COLE/Where Have All...
31	30	30	COUNTING CROWS/A Long December

OPPORTUNITIES

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OPENINGS

OPENINGS

OPENINGS

Anarchists Needed—101.7 WFNX-FM seeks unconventional charismatic talent. Don't bother sending ordinary tapes. Intrigue us, and you'll be able to reinvent radio at this heritage station. Rush package/T&R ASAP! to: Barry Ahern, IIR, WFNX, 126 Brookline Ave., Boston, MA 02215. No Calls Please. EOE

SOUTH

Nights at Top 40 station. Want work more than money? T&R: Charlie Fish, WFQX, 381 Spinning Wheel Lane, Winchester, VA 22603 EOE (3/14)

Overnights & P/T available on SFX market leader Country station. T&R: Loyd Ford, WTDR, 301 S. McDowell, Suite 210, Charlotte, NC 28204 EOE (3/14)

NEWS DIRECTOR/CO-HOST

Greenville-Spartanburg's heritage AC, WMYI, seeking News Director and morning show co-host for Love and Hudson Morning Show. News experience and great on-air personality necessary. Females encouraged. T&R to: Gary Jackson, Box 100, Greenville, SC 29602 EOE

All Rock and Roll Classics, The POINT 94.1 is looking for nighttime air personality. Be part of the hottest team in town. Must know '60s/'70s/'80s Classic Rock and be able to follow strict format. Rush tape & resume to: Mike Kennedy, Program Director, 2400 Cottondale Lane, Little Rock, AR 72202. No Calls. EOE

MORNING SHOW PRODUCER MJ&BJ SHOW



Tampa Bay's hottest morning show needs a producer who doesn't smoke crack. Show us your talent and we'll show you the money. Send the farm to: MJ&BJ's "Geek Hunt '97", WFLZ, 4002, Gandy Blvd., Tampa, FL 33611, A Jacor Communications Station. EOE

MIDWEST

Middays/ Production Director. Small market station with big market competition and sound! Females strongly encouraged to apply! Call: Ron Anthony, PD, WDKB, (815) 758-0950 EOE (3/14)

Full service AM seeks afternoon co-host, programming experience preferred. T&R: Kendra Cooper, WMBD, 3131 N. University, Peoria, IL 61604 EOE (3/14)

Small market station seeks newperson. T&R: Randy Rowley, WMSH, Box 7080, Sturgis, MI 49091 EOE (3/14)

Forever of Ohio has CHR & Rock positions available. T&R: Forever Radio, 710 N. Cable Rd, Lima, OH 45805 EOE (3/14)

Country powerhouse seeks on-air PD. T&R: Richard Young, WBTU, 2100 Goshen Rd, Fort Wayne, IN 46808 EOE (3/14)

Sports Director wanted! Experienced with reporting ability. T&R: Steve Heaton, OM, KUOO, Box 528, Spirit Lake, IA 51360 EOE (3/14)

Program Coordinator with on-air and program duties. WMOH. Hamilton, OH. Call: Kert Radel (513) 863-1111 EOE (3/14)

Hot AC seeks Promotions Director/ Air personality. Promotion samples, T&R: Tom Chapman, Box 778, Wausau, WI 54402-0778 EOE (3/14)

Seeking MD/AT at 100,000 watt Classic Rock. Hurry T&R: Keith Huotari, Box 10, Iron Mountain, MI 49801 EOE (3/14)

News anchor/ reporter. Send references and writing samples and T&R: Michelle Eccles, WSOY, 1100 East Pershing Road, Decatur, IL 62526 EOE (3/14)

<http://www.ronline.com>

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Personality-oriented Country, looking for on-air APD. Detail-oriented and CHR attitude. No pukers. No liner jocks. No beginners. T&R: Brad/KICK 99, 4590 E 29th st., Tulsa, OK 74114. EOE

SALES MANAGEMENT OPPORTUNITY

AM/FM in scenic small college town needs strong, creative organizer to lead, train and carry a list. Solid radio sales resume required. Contact Bob at KDEC/DC100.5, Decorah, IA 319-382-4251 mornings. EOE

GENERAL SALES MANAGER

Arbitron-rated station seeking enthusiastic GSM with at least 5 years sales management experience. Must have track record of delivering aggressive sales strategy in a rated market. Competitive compensation/benefits package. Opportunity for advancement to General Manager. Radio & Records, 10100 Santa Monica Bl., #253, 5th Floor, Los Angeles, CA 90067. EOE



ROCK 103 WIQB is seeking a highly motivated Production Director/Afternoon Drive Host. We're looking for someone who can manage a multistation production department, produce great station image production, and do a killer airshift. Send your tape & resume to: WIQB Production Director, P.O. Box 300, Ann Arbor, MI 48106 EEO/MFH. No calls please.



Saga COMMUNICATIONS, INC.
Springfield's #1 for News & Talk

Come stay in the real Lincoln bedroom. News station in Abe's hometown seeks a female co-anchor/reporter for the all-news "Morning Newswatch" and a general assignment reporter/anchor. Must have great delivery, crisp writing, strong reporting skills. Rush T&R to: Steve Grzanich, News & Program Director, WTAX, 3501 E Sangamon Ave. Springfield, IL 62707 EOE

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Performing on the air and programming great radio got you into the business. Now you're ready for the next step. This unique sales opportunity lets you apply all your experience: creating music programming solutions for radio station clients, using our expert team and unparalleled service mix. Your first challenge: sell me on why you should be the next BP sales expert. Jim LaMarca, VP Sales, 206-728-2741. Fax 206-441-6582 EOE

EAST

Alternative (MKT 75) seeks tapes and resumes for future openings to: Adam Wright, PD, WHMP, 15 Hampton Ave, Northampton, MA 01060 EOE (3/14)

Accepting applications for P/T on-air talent. Send T&R: C. Miller, PD, WNNJ, Box 40, Newton, NJ 07860 EOE (3/14)

Market leading Hot AC, seeks air talent (all shifts) and hungry news animals for future openings. Females and minorities encouraged to apply T&R to: Dan Gaffney, EAGLE 97.7, P.O. Box 808, Milford, Delaware 19963. Please No Calls. EOE

CHR 102.5 KISS-FM is accepting T&Rs for immediate fulltime openings. Hard-working, mature, professional team players need only apply. Send package to: Bill Catcher, PD, WSKS, 239 Genesee Street, Utica, NY No Calls Please EOE



98.7 KISS-FM, America's premier Urban station has an outstanding opportunity for a seasoned morning air talent to work with the legendary Isaac Hayes. Candidates must possess outstanding "formatic" skills. If you have what it takes, rush your tape and resume to: Toya Beasley, Program Director WRKS-FM, 395 Hudson Street, New York, NY 10014. No Calls Please!

New York Metro News/Talk in search of sports director. Responsibilities include anchoring morning sportscasts, preparing an afternoon sports commentary, weekend play-by-play during football season, and covering local sports events. Send tape and resume to: WRKL Radio, Route 202, Pomona, New York, 10970. Attn: Phil Stern EOE

AIR TALENT

Got a warm upbeat style to do killer production? Powerhouse New England AC seeks applicants. Prefer candidates from Northeast. Minimum 3 years experience. Rush T&R by March 21 to: Radio & Records, 10100 Santa Monica Bl., #257, 5th Floor, Los Angeles, CA 90067. EOE/Committed to diversity.

MORNINGS TOP-20 MARKET

Dominant music station in one of America's most desirable cities seeks STELLAR morning talent! You must be entertaining, topical, relatable, warm, passionate, humorous and driven to succeed with a 25-54 audience. It doesn't matter where you are now...but you must be good and you should be winning! Teams and individuals encouraged to apply. We're one of the biggest and best companies in America... we like to win! Send cassette, resume, photo... anything that helps us to get to know you to: Radio & Records, 10100 Santa Monica Bl., #254, 5th Floor, Los Angeles, CA 90067. EOE

MORNING TALENT

Top 10 market CHR seeking dynamic personality to add to lifestyle-oriented morning team. Must understand the female perspective, be self-motivated and aggressive. Experience writing and delivering news and celebrity gossip reports helpful. If you live and breathe pop culture, this is your chance of a lifetime. Females and minorities encouraged. Send tape and resume to: Radio & Records, 10100 Santa Monica Bl., #240, 5th Floor, Los Angeles, CA 90067. EOE

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Growing group in rated market needs warm, friendly, morning host for heritage Country. Also news/sidekick. Huge signal, digital studios. Send your best to: Radio & Records, 10100 Santa Monica Bl., #256, 5th Floor, Los Angeles, CA 90067. EOE

WEST

KZOZ seeks nightrocker. Phones, attitude, and a clue. T&R: KZOZ, Creeger, 4115 Broad St, Suite B4, San Luis Obispo, CA 93401 EOE (3/14)

Top-rated Country station in SLC seeks experienced P/T and fill-in AT. Call Roger Allen, PD, at (801) 464-8549 EOE (3/14)



World's largest traffic service is looking for experienced English and Spanish language news and traffic reporters for radio and TV Females and minorities encouraged to apply. Rush T&R and photo to: Debra Simons, 5901 Venice Blvd., Los Angeles, CA 90034 EOE

KWKA/KTQM

The only fulltime local radio news department in Eastern New Mexico, is taking resumes for fulltime News Director. T&R to: Hewel Jones, P.O. Box 869, Clovis, NM 88102. Phone 505-762-4411 *Fax 505-769-0197 EOE

Young Country Seattle seeks morning drive personality. Ability to be real and convey a sense of humanity through a Shure microphone is a must. Telephones are the key to our universe. The Force must be with you always. Send tapes and information to Matt Bruno, 3131 Elliott Ave. Ste. 750, Seattle, WA 98121. EOE

Record label seeks responsible person with positive attitude for fairly heavy phones incl. in-house pager, security gate, data entry, voice mail, etc. Please fax resume to: 213-650-1073, no cover letter please. EOE

OPENINGS

Suburban San Francisco AC. Experienced, creative, self-motivated, committed, topical, organized team player to wake up and entertain working soccer moms. Radio & Records, 10100 Santa Monica Bl., #255, 5th Floor, Los Angeles, CA 90067. EOE



KDON seeks friendly (not hardcore) newperson to have fun in the mornings. Midday talent also needed. Rush T&R (no calls) to: Jennifer Wilde, KDON, 55-B Plaza Circle, Salinas, CA 93901. EOE

Western major market rocker is sniffing around for a hot morning show. Single or team. If you live to rock and love to entertain, apply now! T&R's, photo, references to: Radio & Records, 10100 Santa Monica Bl., #252, 5th Floor, Los Angeles, CA 90067. EOE

ACE RELIEVER WANTED!

93Rock, KRXQ in Sacramento is looking for a weekend air talent and solid vacation relief person. Hours are parttime, but you would also be picking up hours working in programming and one of the most dialed in promotions departments in rock radio. If you have a minimum of two years on-air and want the opportunity to round out other areas of expertise, send tape and resume to: Curtiss Johnson/KRXQ, 5345 Madison Ave., Sacramento, CA 95841 No Calls Please. Entercom is an Equal Opportunity Employer.

NIGHT MIX HOST

Tucson's AC Giant—KMXZ, seeks 7pm-mid. host with natural delivery to host NAC leaning evening show. Good phones a must. Selector/Music scheduling skills and developed production voice preferred. T&Rs: Bobby Rich, c/o Journal Broadcast Group, Inc.—Tucson, 3438 N. Country Club, Tucson, AZ 85716. EOE

POSITIONS SOUGHT

KKLQ (Q106) / San Diego afternoon driver available now. Multi-format experience. JACK BRODY: (619) 755-3589 (3/14)

Midwest, contemporary Country programmer. Consistent ratings performance with adults and females. Sensible, direct, resolute leader. ART OPPERMANN: (414) 469-1026 (3/14)

Tight boards, loose ship? Promotion/ marketing/ business management duo keeps you afloat while staff capsizes. Sink or swim! Call: STATION LIFEGUARDS: (818) 506-8675 (3/14)

RADIO & RECORDS

10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

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POSITIONS SOUGHT

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Network AT& Major market PD seeking Oldies or AC slot. Host: "Rock & Roll Revue STEVE: via e-mail: R&RRevue@broadcast.net" (3/14)

Help! Get me out of the Stone Age. Creative AT with attitude seeks real gig. MIKE: (704) 296-0569 (3/14)

Entertaining, hip, young, "liberal-tarian" talk host seeks opportunity. Get the voice for the next century right now! TONY SCHINELLA: (617) 730-8483 (3/14)

Experienced small market female AT/PD ready to fill vacant PD's seat at small market Country station. STACY: (505) 327-3842 (3/14)

Are you ready to Rock! I'm energetic, ready, willing and able to work for your station. Call BRYAN: (405) 732-2748 (3/14)

Not all good, experienced jocks are drunken, overweight, egotistical slob! HURRICANE HAMILTON: (904) 913-6200 <http://www.angelfire.com/fl/motmdjs/resume.html> (3/14)

Veteran broadcaster seeks PD/OM position at SPORTS/NEWS/TALK station, small -medium market. Interested in college PBP as well. ED (702) 369-1801 (3/14)

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Copywriter/ Programmer/ Producer- Spanish/english, bilingual, BA& experience. CRAIG: (714) 279-9412 or e-mail cahoffman@earthlink.net (3/14)

Guests: James Brown, Al Unser Jr. Tony Lobianco, Savoy Brown, Pantera. Last night Mario Andretti. Who'd you have? MANTALK: (800) 268-0196 (3/14)

I know Adult standards, played them when they were MOR. Grown-up announcer seeks job in southeast. ALEX: (513) 777-8423 (3/14)

Female talent, five-years major market seeks medium/major. KATHY: (707) 765-0266 (3/14)

Ebonics: Yo, G, scopin' out a new J-O-B, large and in charge. Beep NATHAN: (708) 720-2416 for da 4-1-1. (English translation next week) (3/14)

Isn't there a patriotic station somewhere interested in a professional, God-based talk show by a moral conservative? MACK: (707) 769-1642 (3/14)

Real Deal - A dozen years NY/NJ radio. Oldies, Country, CHR, Dance, AC, promotions pro. East/ south/west JIMMY: (718) 257-3158 (3/14)

Alive and well at Power 95 in Costa Rica. Available via tape, digital, satellite? Let's talk. EVAN LUCK: (310) 280-3103 (3/14)

POSITIONS SOUGHT

Major market news anchor with strong experience seeks News, Classical or Jazz in major market. Prefer south or west CLARK: (954) 929-0235 (3/14)

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To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

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To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by email—garrett@rronline.com. Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

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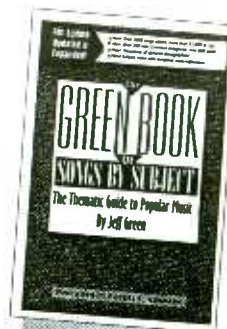
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CHR/POP

LW	TW	
1	1	CARDIGANS Lovefool (Mercury)
2	2	JEWEL You Were Meant For Me (Atlantic)
3	3	NO DOUBT Don't Speak (Trauma/Interscope)
4	4	SPICE GIRLS Wannabe (Virgin)
6	5	EN VOGUE Don't Let Go (Love) (EastWest/EEG)
5	6	TONI BRAXTON Un-break My Heart (LaFace/Arista)
7	7	SHERYL CROW Everyday Is A Winding Road (A&M)
8	8	COUNTING CROWS A Long December (DGC/Geffen)
8	9	SAVAGE GARDEN I Want You (Columbia)
11	10	CELINE DION All By Myself (550 Music)
15	11	DUNCAN SHEIK Barely Breathing (Atlantic)
9	12	GINA G Ooh Aah...Just A Little Bit (Eternal/WB)
14	13	KEITH SWEAT Nobody (Elektra/EEG)
16	14	WALLFLOWERS One Headlight (Interscope)
13	15	R. KELLY I Believe I Can Fly (Jive)
19	16	PAULA COLE Where Have All The Cowboys... (Imago/WB)
17	17	BABYFACE Every Time I Close My Eyes (Epic)
10	18	MADONNA Don't Cry For Me Argentina (Warner Bros.)
18	19	NO MERCY Please Don't Go (Arista)
20	20	BLACKSTREET No Diggity (Interscope)
23	21	WHITNEY HOUSTON Step By Step (Arista)
24	22	LEAH ANDREONE It's Alright, It's OK (RCA)
27	23	CRYSTAL WATERS Say...If You Feel Alright (Mercury)
25	24	BLACKOUT ALLSTARS I Like It (Columbia)
22	25	MERRIL BAINBRIDGE Mouth (Universal)
28	26	MONICA For You I Will (Warner Sunset/Atlantic)
26	27	ALANIS MORISSETTE Head Over Feet (Maverick/Reprise)
38	28	REAL MCCOY One More Time (Arista)
32	29	JON SECADA Too Late, Too Soon (SBK/EMI)
30	30	AEROSMITH Falling In Love... (Columbia)

No Songs Qualified For Breaker Status This Week.

CHR begins on Page 97.

HOT AC

LW	TW	
2	1	JEWEL You Were Meant For Me (Atlantic)
1	2	NO DOUBT Don't Speak (Trauma/Interscope)
4	3	DUNCAN SHEIK Barely Breathing (Atlantic)
3	4	CARDIGANS Lovefool (Mercury)
5	5	SHERYL CROW Everyday Is A Winding Road (A&M)
6	6	COUNTING CROWS A Long December (DGC/Geffen)
7	7	TONI BRAXTON Un-break My Heart (LaFace/Arista)
9	8	PAULA COLE Where Have All The Cowboys... (Imago/WB)
16	9	WALLFLOWERS One Headlight (Interscope)
8	10	HOOTIE & THE BLOWFISH I Go Blind (Reprise)
10	11	JOHN MELLENCAMP Just Another Day (Mercury)
15	12	SAVAGE GARDEN I Want You (Columbia)
11	13	CELINE DION All By Myself (550 Music)
12	14	JOURNEY When You Love A Woman (Columbia)
17	15	CRANBERRIES When You're Gone (Island)
14	16	SHERYL CROW If It Makes You Happy (A&M)
21	17	SHAWN COLVIN Sunny Came Home (Columbia)
13	18	ALANIS MORISSETTE Head Over Feet (Maverick/Reprise)
20	19	EN VOGUE Don't Let Go (Love) (EastWest/EEG)
22	20	SARAH MCLACHLAN Possession (Nettwerk/Arista)
28	21	U2 Staring At The Sun (Island)
24	22	BRYAN ADAMS I'll Always Be Right There (A&M)
18	23	MADONNA Don't Cry For Me Argentina (Warner Bros.)
23	24	PHIL COLLINS It's In Your Eyes (Any...) (Face Value/Atlantic)
26	25	WHITNEY HOUSTON Step By Step (Arista)
29	26	JOURNEY If He Should Break Your Heart (Columbia)
25	27	AMANDA MARSHALL Fall From Grace (Epic)
27	28	DAVE MATTHEWS BAND Crash Into Me (RCA)
—	29	BRUCE SPRINGSTEEN Secret Garden (Columbia)
30	30	JON SECADA Too Late, Too Soon (SBK/EMI)

No Songs Qualified For Breaker Status This Week.

AC begins on Page 125.

CHR/RHYTHMIC

LW	TW	
2	1	AALIYAH One In A Million (BlackGround/Atlantic)
5	2	BLACKSTREET Don't Leave Me (Interscope)
3	3	MONICA For You I Will (Warner Sunset/Atlantic)
1	4	SPICE GIRLS Wannabe (Virgin)
6	5	MARK MORRISON Return Of The Mack (Atlantic)
4	6	DRU HILL In My Bed (Island)
8	7	KEITH SWEAT Nobody (Elektra/EEG)
7	8	BABYFACE Every Time I Close My Eyes (Epic)
11	9	PUFF DADDY Can't Nobody Hold Me Down (Bad Boy/Arista)
10	10	NO DOUBT Don't Speak (Trauma/Interscope)
9	11	TONI BRAXTON Un-break My Heart (LaFace/Arista)
13	12	FREAK NASTY Da Dip (Power)
14	13	AZ YET Hard To Say I'm Sorry (LaFace/Arista)
12	14	EN VOGUE Don't Let Go (Love) (EastWest/EEG)
15	15	BLACKSTREET No Diggity (Interscope)
17	16	CARDIGANS Lovefool (Mercury)
16	17	TONY TONI TONE Let's Get Down (Mercury)
25	18	SWV Can We (Jive)
18	19	ERYKAH BADU On & On (Kedar/Universal)
23	20	ALLURE F/NAS Head Over Heels (Crave)
24	21	702 Get It Together (Biv 10/Motown)
19	22	KEITH SWEAT Just A Touch (Elektra/EEG)
31	23	GINUWINE Tell Me Do U Wanna (550 Music)
21	24	GINUWINE Pony (550 Music)
22	25	BLACKOUT ALLSTARS I Like It (Columbia)
20	26	ZHANE' Request Line (Illtown/Motown)
34	27	NOTORIOUS B.I.G. Hypnotize (Bad Boy/Arista)
29	28	JOOSE If Tomorrow Never Comes (Flavor Unit/EastWest/EEG)
33	29	ANGELINA Without Your Love (Upstairs)
28	30	R. KELLY I Believe I Can Fly (Jive)

CHR begins on Page 97.

AC

LW	TW	
1	1	J. BRICKMAN w/M. MCBRIDE Valentine (Windham Hill)
3	2	CELINE DION All By Myself (550 Music)
2	3	TONI BRAXTON Un-break My Heart (LaFace/Arista)
4	4	KENNY LOGGINS For The First Time (Columbia)
5	5	WHITNEY HOUSTON I Believe In You And Me (Arista)
10	6	BRYAN ADAMS I'll Always Be Right There (A&M)
8	7	PHIL COLLINS It's In Your Eyes (Any...) (Face Value/Atlantic)
6	8	BARBRA STREISAND & BRYAN ADAMS I Finally Found... (Columbia)
11	9	R. KELLY I Believe I Can Fly (Jive)
7	10	GLORIA ESTEFAN I'm Not Giving You Up (Epic)
13	11	JON SECADA Too Late, Too Soon (SBK/EMI)
9	12	ROD STEWART If We Fall In Love Tonight (Warner Bros.)
15	13	WHITNEY HOUSTON Step By Step (Arista)
14	14	KENNY G Havana (Arista)
12	15	JOURNEY When You Love A Woman (Columbia)
17	16	RICHARD MARX Until I Find You Again (Capitol)
19	17	JEWEL You Were Meant For Me (Atlantic)
16	18	ERIC CLAPTON Change The World (Reprise)
20	19	NO DOUBT Don't Speak (Trauma/Interscope)
22	20	BABYFACE Every Time I Close My Eyes (Epic)
18	21	LIONEL RICHIE Still In Love (Mercury)
25	22	JOOSE If Tomorrow Never Comes (Flavor Unit/EastWest/EEG)
26	23	JOURNEY If He Should Break Your Heart (Columbia)
23	24	JOHN MELLENCAMP Just Another Day (Mercury)
21	25	DON HENLEY Through Your Hands (Revolution)
27	26	WARREN HILL Shelter From The Storm (Discovery)
24	27	MICHAEL ENGLISH When I Need You (Curb)
30	28	BARRY MANILOW I'd Really Love To See You... (Arista)
29	29	CRYSTAL BERNARD Have We Forgotten What Love Is (River North)
—	30	TONI BRAXTON I Don't Want To (LaFace/Arista)

AC begins on Page 125.

URBAN

LW	TW	
2	1	"AFKAP" Somebody's Somebody (NPG/EMI)
1	2	MONICA For You I Will (Warner Sunset/Atlantic)
3	3	702 Get It Together (Biv 10/Motown)
7	4	BLACKSTREET Don't Leave Me (Interscope)
5	5	DRU HILL In My Bed (Island)
8	6	ZHANE' Request Line (Illtown/Motown)
6	7	BABYFACE Every Time I Close My Eyes (Epic)
9	8	KEITH SWEAT Just A Touch (Elektra/EEG)
4	9	ERYKAH BADU On & On (Kedar/Universal)
10	10	PUFF DADDY Can't Nobody Hold Me Down (Bad Boy/Arista)
17	11	SWV Can We (Jive)
12	12	MINT CONDITION You Don't Have To Hurt No... (Perspective/A&M)
14	13	MONTELL JORDAN What's On Tonight (Def Jam/RAL/Mercury)
15	14	YVETTE MICHELLE I'm Not Feeling You (Loud/RCA)
11	15	AALIYAH One In A Million (BlackGround/Atlantic)
18	16	RAHSAAN PATTERSON Stop By (MCA)
20	17	112 Cupid (Bad Boy/Arista)
26	18	GINUWINE Tell Me Do U Wanna (550 Music)
16	19	MAKAVELI Hail Mary (Death Row/Interscope)
21	20	HEAVY D Big Daddy (Uptown/MCA)
22	21	MARK MORRISON Return Of The Mack (Atlantic)
23	22	TASHA HOLIDAY Just The Way You Like (MCA)
29	23	RAY J Let It Go (Elektra/EEG)
24	24	AFTER 7 Sara Smile (Virgin)
27	25	ALFONZO HUNTER Weekend Thang (Def Squad/EMI)
28	26	TONI BRAXTON I Don't Want To (LaFace/Arista)
25	27	AZ YET Hard To Say I'm Sorry (LaFace/Arista)
49	28	NOTORIOUS B.I.G. Hypnotize (Bad Boy/Arista)
33	29	ROME I Belong To You (Every...) (RCA)
32	30	GINA THOMPSON You Bring The Sunshine (Mercury)
50	42	OUTKAST Jazzy Belle (LaFace/Arista)
47	43	TEVIN CAMPBELL Could You Learn To Love (Qwest/WB)
48	45	JOHNNY GILL Love In An Elevator (Motown)
—	46	WESTSIDE CONNECTION Gangstas Make... (Lench Mob/Priority)

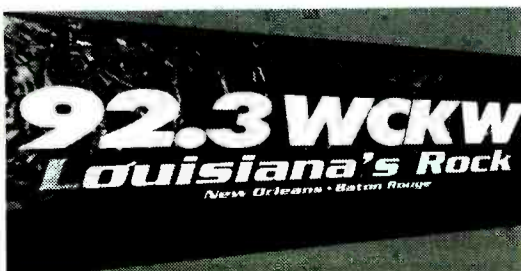
URBAN begins on Page 112.

ACTIVE ROCK

LW	TW	
1	1	LIVE Lakini's Juice (Radioactive)
2	2	COLLECTIVE SOUL Precious Declaration (Atlantic)
3	3	BUSH Greedy Fly (Trauma/Interscope)
5	4	AEROSMITH Falling In Love... (Columbia)
4	5	SILVERCHAIR Abuse Me (Epic)
7	6	METALLICA King Nothing (Elektra/EEG)
6	7	WALLFLOWERS One Headlight (Interscope)
9	8	STONE TEMPLE PILOTS Tumble In The Rough (Atlantic)
8	9	TONIC Casual Affair (Polydor/A&M)
10	10	VERUCA SALT Volcano Girls (Outpost/Geffen)
11	11	OFFSPRING Gone Away (Columbia)
13	12	VERVE PIPE The Freshmen (RCA)
12	13	NINE INCH NAILS The Perfect Drug (Nothing/Interscope)
26	14	U2 Staring At The Sun (Island)
14	15	BIG HEAD TODD & THE MONSTERS Resignation... (Revolution)
—	16	QUEENSRYCHE Sign Of The Times (EMI)
17	17	TOOL "H" (Zoo)
15	18	COUNTING CROWS A Long December (DGC/Geffen)
30	19	MATTHEW SWEET Where You Get Love (Zoo)
19	20	WIDESPREAD PANIC Hope In A Hopeless World (Capricorn/Mercury)
18	21	SOUNDGARDEN Blow Up The Outside World (A&M)
24	22	SOCIAL DISTORTION When The Angels Sing (550 Music)
25	23	METALLICA Hero Of The Day (Elektra/EEG)
27	24	MATCHBOX 20 Push (Lava/Atlantic)
23	25	BETTER THAN EZRA Desperately Wanting (Swell/Elektra/EEG)
21	26	MARILYN MANSON Tourniquet (Nothing/Interscope)
29	27	WILCO Outtasite (Outta Mind) (Reprise)
28	28	KULA SHAKER Hey Dude (Columbia)
33	29	ODDS Someone Who's Cool (Elektra/EEG)
20	30	EELS Rags To Rags (DreamWorks/Geffen)

ROCK begins on Page 136.

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Breakers In Blue

NATIONAL AIRPLAY OVERVIEW MARCH 14, 1997

URBAN AC

LW	TW	Artist	Title	Label
1	1	BABYFACE	Every Time I Close My Eyes	(Epic)
2	2	DRU HILL	In My Bed	(Island)
4	3	MONICA	For You I Will	(Warner Sunset/Atlantic)
5	4	"AFKAP"	Somebody's Somebody	(NPG/EMI)
3	5	ERYKAH BADU	On & On	(Kedar/Universal)
10	6	AFTER 7	Sara Smile	(Virgin)
7	7	ISLEY BROTHERS	Tears	(T-Neck/Island)
6	8	LUTHER VANDROSS	I Can Make It Better	(LV/Epic)
8	9	WHITNEY HOUSTON	I Believe In You And Me	(Arista)
16	10	ANN NESBY	This Weekend	(Perspective/A&M)
14	11	KENNY LATTIMORE	For You	(Columbia)
11	12	R. KELLY	I Believe I Can Fly	(Jive)
9	13	MAXWELL	Sumthin' Sumthin'	(Columbia)
18	14	MINT CONDITION	You Don't Have To Hurt No...	(Perspective/A&M)
12	15	MINT CONDITION	What Kind Of Man Would I Be	(Perspective/A&M)
19	16	TONI BRAXTON	I Don't Want To	(LaFace/Arista)
23	17	CURTIS MAYFIELD	No One Knows About A Good...	(Warner Bros.)
15	18	TONI BRAXTON	Un-break My Heart	(LaFace/Arista)
17	19	EN VOGUE	Don't Let Go (Love)	(EastWest/EEG)
22	20	RAHSAAN PATTERSON	Stop By	(MCA)
21	21	702	Get It Together	(Biv 10/Motown)
13	22	PAUL HARCASTLE	Got To Be Love	(JVC)
24	23	KEITH SWEAT	Just A Touch	(Elektra/EEG)
26	24	MONTELL JOROAN	What's On Tonight	(Def Jam/RAL/Mercury)
27	25	ZHANE'	Request Line	(Illtown/Motown)
30	26	BLACKSTREET	Don't Leave Me	(Interscope)
29	27	ROME	I Belong To You (Every...)	(RCA)
28	28	ALFONZO HUNTER	Weekend Thang	(Def Squad/EMI)
—	29	AZ YET	Hard To Say I'm Sorry	(LaFace/Arista)
—	30	BRIAN MCKNIGHT & DIANA KING	When We Were...	(DAS/Mercury)

URBAN begins on Page 112.

COUNTRY

LW	TW	Artist	Title	Label
2	1	JOHN BERRY	She's Taken A Shine	(Capitol)
3	2	REBA MCENTIRE	How Was I To Know	(MCA)
4	3	PATTY LOVELESS	She Drew A Broken Heart	(Epic)
6	4	ALAN JACKSON	Everything I Love	(Arista)
7	5	DIAMOND RIO	Holdin'	(Arista)
10	6	CLAY WALKER	Rumor Has It	(Giant)
9	7	TRACE ADKINS	(This Ain't) No Thinkin' Thing	(Capitol)
1	8	DEANA CARTER	We Danced Anyway	(Capitol)
12	9	TRACY BYRD	Don't Take Her She's All I Got	(MCA)
13	10	KENNY CHESNEY	When I Close My Eyes	(BNA)
14	11	DAVID KERSH	Another You	(Curb)
15	12	COLLIN RAYE	On The Verge	(Epic)
16	13	TERRI CLARK	Emotional Girl	(Mercury)
18	14	TRACY LAWRENCE	Better Man, Better Off	(Atlantic)
23	15	GEORGE STRAIT	One Night At A Time	(MCA)
22	16	ALABAMA	Sad Lookin' Moon	(RCA)
20	17	BUFFALO CLUB	If She Don't Love You	(Rising Tide)
21	18	LORRIE MORGAN	Good As I Was To You	(BNA)
19	19	RICOCHE	Ease My Troubled Mind	(Columbia)
8	20	LEANN RIMES	Unchained Melody	(MCG/Curb)
11	21	TOBY KEITH	Me Too	(Mercury)
25	22	JOHN MICHAEL MONTGOMERY	I Miss You A Little	(Atlantic)
5	23	TRAVIS TRITT	Where Corn Don't Grow	(Warner Bros.)
27	24	KEVIN SHARP	She's Sure Taking It Well	(143/Asylum/EEG)
26	25	MILA MASON	Dark Horse	(Atlantic)
30	26	BRYAN WHITE	Sittin' On Go	(Asylum/EEG)
30	27	KATHY MATTEA	455 Rocket	(Mercury)
17	28	LONESTAR	Heartbroke Every Day	(BNA)
29	29	MARTINA MCBRIDE	Cry On The Shoulder Of...	(RCA)
31	30	MINDY MCCREARY	A Girl's Gotta Do (What...)	(BNA)
—	31	BROOKS & DUMN	Why Would I Say Goodbye	(Arista)
39	37	TRISHA YEARWOOD	I Need You	(MCA)
43	38	SONS OF THE DESERT	Whatever Comes First	(Epic)

COUNTRY begins on Page 114.

NAC

LW	TW	Artist	Title	Label
1	1	BRAXTON BROTHERS	When Love Comes...	(Kokopelli)
3	2	PAUL HARCASTLE	Jokers Wild	(JVC)
4	3	NORMAN BROWN	Third World	(MoJazz/Motown)
2	4	DAVID SANBORN	Rikke	(Elektra/EEG)
5	5	KENNY G	Eastside Jam	(Arista)
7	6	SOUL BALLET	N.Y.C. Tripin	(Countdown/Unity)
13	7	GROVER WASHINGTON JR.	Soulful Strut	(Columbia)
8	8	JIM BRICKMAN	You Never Know	(Windham Hill)
11	9	GOTA	European Comfort	(Instinct)
18	10	INCOGNITO	A Shade Of Blue	(Verve Forecast)
9	11	ZACHARY BREAU	Never Can Say Goodbye	(Zebra)
16	12	ALFONZO BLACKWELL	Hermína	(Street Life/All American)
10	13	MICHAEL PAULO	My Heart And Soul	(Noteworthy)
12	14	WAYMAN TISDALE	Don't Take Your Love Away	(MoJazz/Motown)
14	15	KENNY BLAKE	European Underground	(Heads Up)
17	16	VANESSA DAOU	Two To Tango	(MCA)
—	17	LEE RITENOUR	Water To Drink	(I.E./Verve)
19	18	DAVE KOZ	Lullaby For A Rainy Night	(Capitol)
6	19	GEORGE BENSON	The Thinker	(GRP)
22	20	TOMMY EMMANUEL	Midnight Drive	(Higher Octave)
21	21	CHUCK LOEB	Cruzin' South	(Shanachie)
15	22	MARK PORTMANN	No Truer Words	(Zebra)
20	23	DOC POWELL	From The Heart	(Discovery)
23	24	SLASH	Obsession Confession	(Geffen)
25	25	PAOLO	Paisa	(Island)
—	26	PHIL COLLINS	The Same Moon	(Face Value/Atlantic)
—	27	ANDY SNITZER	A River's Road	(Warner Bros.)
24	28	BABYFACE	Every Time I Close My Eyes	(Epic)
—	29	TIM BOWMAN	I'll Be There	(I.M.)
27	30	CELINE DION	Falling Into You	(550 Music)

NAC begins on Page 131.

ROCK

LW	TW	Artist	Title	Label
1	1	AEROSMITH	Falling In Love...	(Columbia)
3	2	COLLECTIVE SOUL	Precious Declaration	(Atlantic)
2	3	WALLFLOWERS	One Headlight	(Interscope)
4	4	LIVE	Lakini's Juice	(Radioactive)
5	5	COUNTING CROWS	A Long December	(DGC/Geffen)
6	6	WIDESPREAD PANIC	Hope In A Hopeless World	(Capricorn/Mercury)
7	7	SILVERCHAIR	Abuse Me	(Epic)
8	8	METALLICA	King Nothing	(Elektra/EEG)
9	9	BUSH	Greedy Fly	(Trauma/Interscope)
10	10	BIG HEAD TODD & THE MONSTERS	Resignation...	(Revolution)
20	11	U2	Staring At The Sun	(Island)
14	12	JONNY LANG	Lie To Me	(A&M)
11	13	TONIC	Casual Affair	(Polydor/A&M)
12	14	JOHN MELLENCAMP	Just Another Day	(Mercury)
19	15	STONE TEMPLE PILOTS	Tumble In The Rough	(Atlantic)
13	16	TOM PETTY & THE HEARTBREAKERS	Change...	(Warner Bros.)
17	17	METALLICA	Hero Of The Day	(Elektra/EEG)
—	18	QUEENSRYCHE	Sign Of The Times	(EMI)
15	19	BETTER THAN EZRA	Desperately Wanting	(Swell/Elektra/EEG)
23	20	VERVE PIPE	The Freshmen	(RCA)
16	21	SPONGE	Have You Seen Mary	(Columbia)
18	22	STONE TEMPLE PILOTS	Lady Picture Show	(Atlantic)
34	23	RUSH	Driven	(Atlantic)
22	24	SOUNDGARDEN	Blow Up The Outside World	(A&M)
28	25	OFFSPRING	Gone Away	(Columbia)
29	26	VERUCA SALT	Volcano Girls	(Outpost/Geffen)
25	27	STORYVILLE	Blind Side	(Code Blue/Atlantic)
42	28	MATCHBOX 20	Push	(Lava/Atlantic)
24	29	BLACK CROWES	Better When You're Not...	(American/Reprise)
35	30	WILCO	Outtastite (Outta Mind)	(Reprise)

ROCK begins on Page 136.

ALTERNATIVE

LW	TW	Artist	Title	Label
1	1	WALLFLOWERS	One Headlight	(Interscope)
2	2	LIVE	Lakini's Juice	(Radioactive)
3	3	BUSH	Greedy Fly	(Trauma/Interscope)
4	4	SILVERCHAIR	Abuse Me	(Epic)
5	5	SUBLIME	Santeria	(Gasoline Alley/MCA)
6	6	VERVE PIPE	The Freshmen	(RCA)
13	7	U2	Staring At The Sun	(Island)
9	8	COLLECTIVE SOUL	Precious Declaration	(Atlantic)
7	9	VERUCA SALT	Volcano Girls	(Outpost/Geffen)
11	10	NINE INCH NAILS	The Perfect Drug	(Nothing/Interscope)
10	11	DAVE MATTHEWS BAND	Crash Into Me	(RCA)
17	12	BECK	The New Pollution	(DGC/Geffen)
18	13	WHITE TOWN	Your Woman	(Chrysalis/EMI)
8	14	COUNTING CROWS	A Long December	(DGC/Geffen)
14	15	SPACE	Female Of The Species	(Gut/Universal)
23	16	MATTHEW SWEET	Where You Get Love	(Zoo)
15	17	NO DOUBT	Excuse Me Mr.	(Trauma/Interscope)
27	18	OFFSPRING	Gone Away	(Columbia)
26	19	MIGHTY MIGHTY BOSSTONES	The Impression That I Get	(Mercury)
16	20	CARDIGANS	Lovefool	(Mercury)
22	21	311	All Mixed Up	(Capricorn/Mercury)
20	22	PORNO FOR PYROS	Hard Charger	(Warner Bros.)
12	23	U2	Discotheque	(Island)
24	24	CAKE	I Will Survive	(Capricorn/Mercury)
19	25	SMASHING PUMPKINS	Thirty-Three	(Virgin)
21	26	SHERYL CROW	Everyday Is A Winding Road	(A&M)
32	27	KULA SHAKER	Hey Dude	(Columbia)
34	28	TONIC	If You Could Only See	(Polydor/A&M)
31	29	JEWEL	You Were Meant For Me	(Atlantic)
28	30	BETTER THAN EZRA	Desperately Wanting	(Swell/Elektra/EEG)

ALTERNATIVE begins on Page 35.

ADULT ALTERNATIVE

LW	TW	Artist	Title	Label
1	1	WALLFLOWERS	One Headlight	(Interscope)
8	2	U2	Staring At The Sun	(Island)
2	3	DAVE MATTHEWS BAND	Crash Into Me	(RCA)
5	4	SHAWN COLVIN	Sunny Came Home	(Columbia)
10	5	VERVE PIPE	The Freshmen	(RCA)
4	6	COUNTING CROWS	A Long December	(DGC/Geffen)
6	7	JEWEL	You Were Meant For Me	(Atlantic)
7	8	BIG HEAD TODD & THE MONSTERS	Resignation...	(Revolution)
3	9	SHERYL CROW	Everyday Is A Winding Road	(A&M)
9	10	WIDESPREAD PANIC	Hope In A Hopeless World	(Capricorn/Mercury)
11	11	R.E.M.	Electrolite	(Warner Bros.)
12	12	ODDS	Someone Who's Cool	(Elektra/EEG)
14	13	FIONA APPLE	Sleep To Dream	(Work)
15	14	VAN MORRISON	The Healing Game	(Polydor/A&M)
13	15	PAULA COLE	Where Have All The Cowboys...	(Imago/WB)
17	16	DUNCAN SHEIK	She Runs Away	(Atlantic)
21	17	MORPHINE	Early To Bed	(DreamWorks/Rykodisc)
16	18	COLLECTIVE SOUL	Precious Declaration	(Atlantic)
20	19	COUNTING CROWS	Daylight Fading	(DGC/Geffen)
19	20	BRUCE COCKBURN	Night Train	(Rykodisc Inc.)
18	21	BETTER THAN EZRA	Desperately Wanting	(Swell/Elektra/EEG)
29	22	WILLIAM TOPLEY	Uptown	(Mercury)
—	23	JONNY LANG	Lie To Me	(A&M)
30	24	NIL LARA	Baby	(Metro Blue/Capitol)
—	25	DISHWALLA	Give	(A&M)
25	26	PATTY GRIFFIN	Every Little Bit	(A&M)
—	27	MATTHEW SWEET	Where You Get Love	(Zoo)
24	28	WILCO	Outtastite (Outta Mind)	(Reprise)
28	29	SMASHING PUMPKINS	Thirty-Three	(Virgin)
—	30	CHRIS WHITLEY	Automatic	(Work)

ADULT ALTERNATIVE begins on Page 142.



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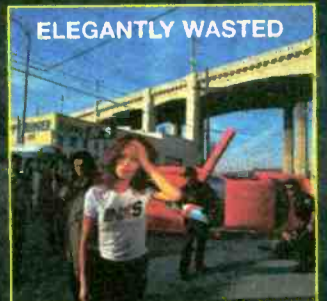
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