

NEWSSTAND PRICE \$6.50

### Five Times The Heat At Urban

The top of R&R's Urban chart is dominated by female superstars and newcomers. Holding at No. 1 is Atlantic's Aaliyah with "Are You That Somebody?"



T-Neck/Island's Kelly Price (pictured), EastWest/EEG's Nicole, Virgin's Janet, and Atlantic's Brandy are right behind at Nos. 2, 3, 4, and 5, respectively.



**THE INDUSTRY'S NEWSPAPER**

JULY 24, 1998



R&R's semiannual focus on radio station marketing & promotion explores what it takes to be a great marketing director today. There's also an essay on branding as an important tool in your arsenal, and you'll find picture galleries showing the latest and greatest TV and outdoor advertising campaigns. Begins on Page 15.



# DELICIOUS RIGHT OUT OF THE BOX...



*The new track from*

# *the Getaway People*

**Catch The Getaway People On Tour  
with The Dave Matthews Band  
In August!**



COLUMBIA

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[www.thegetawaypeople.com](http://www.thegetawaypeople.com) [www.columbiarecords.com](http://www.columbiarecords.com)

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The second of R&R's semiannual issues dedicated to marketing and promotion is here! Radio Editor **Frank Miniaci** offers up a panoply of interesting topics, including:

- Branding, Getting Above The Noise
  - What It Takes To Be A Marketing Director Today
  - Television Campaigns For Fall '98
  - Outdoor Advertising Showcase
- Begins Page 15

In addition to these articles, many of R&R's format editors also address the topic this week.

- **AC:** Heavy promotion, light budget (Page 77)
  - **Alternative:** Going around the block (96)
  - **CHR:** Summer promotion roundup (43)
  - **NAC/Smooth Jazz:** A cool approach to marketing (84)
  - **News/Talk:** Solving the at-work challenge (36)
  - **Rock:** Wanna Blind Date? (90)
  - **Urban:** Velocity Marketing in motion (56)
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IN THE NEWS

- **Marc Ratner** joins DreamWorks label in national promo post
  - **Zemira Jones** takes on Radio Disney/Chicago stations
  - **Bret Michael** becomes PD for WLVE/Miami
  - **Tom Kennedy** now GM for WBYU, KMEZ & WRNO/New Orleans
  - **Scot Finck** appointed VP/Pop Promo at Hollywood
  - **Dave Logan** recruited as VP/Programming at American Mobile Radio
- Page 3

THIS #1 WEEK

- CHR/POP**
  - **GOO GOO DOLLS** Iris (Warner Sunset/Reprise)
- CHR/RHYTHMIC**
  - **BRANDY & MONICA** The Boy Is Mine (Atlantic)
- URBAN**
  - **AALIYAH** Are You That Somebody? (Atlantic)
- URBAN AC**
  - **BRIAN MCKNIGHT** The Only One For Me (Motown)
- COUNTRY**
  - **SHANIA TWAIN w/BRYAN WHITE** From... (Mercury)
- NAC/SMOOTH JAZZ**
  - **KIM WATERS** Nightfall (Shanachie)
- HOT AC**
  - **GOO GOO DOLLS** Iris (Warner Sunset/Reprise)
- AC**
  - **CELINE DION** To Love You More (550 Music)
- ACTIVE ROCK**
  - **DAYS OF THE NEW** The Down Town (Outpost/Geffen)
- ROCK**
  - **AEROSMITH** I Don't Want To Miss A Thing (Columbia)
- ALTERNATIVE**
  - **HARVEY DANGER** Flaggpole Sitta (Slash/London/Island)
- ADULT ALTERNATIVE**
  - **DAVE MATTHEWS BAND** Stay (Wasting Time) (RCA)

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L.A. Now Five-Headed Monster!

To ensure even diary distribution, Arbitron divides massive L.A. county into smaller pieces

BY RON RODRIGUES  
R&R EDITOR-IN-CHIEF

Around the country, Arbitron takes its basic sampling unit — the county — and divides it into smaller areas in order to address special geographic considerations, population pockets, or signal patterns of stations within. Now, Arbitron is dealing with the nation's biggest county in terms of population (7.5 million 12+) and among the largest in terms of size (about 4500 square miles). Los Angeles County, which until now was considered

one sampling unit, will be divided into five areas beginning with the fall '98 survey.

Although the decision came at the request of broadcasters and was thought to be controversy-free, there are some broadcasters who are not thrilled about its implementation. That angle will be explored in a future issue, but now, let's go to the scoreboard!

L.A.'s audience-rich Spanish-language stations got richer during the spring. Seven Spanish sta-

RATINGS/See Page 34

Los Angeles			Chicago		
	Wi '98	Sp '98		Wi '98	Sp '98
KLVE-FM (Spanish AC)	5.3	6.3	WGCI-FM (Urban)	6.3	7.7
KSCA-FM (Reg. Mex.)	5.4	5.8	WGN-AM (News/Talk)	6.6	5.8
KFI-AM (Talk)	4.4	3.9	WBBM-FM (CHR/Rhy)	4.4	4.8
KPWR-FM (CHR/Rhy)	4.0	3.9	WVAZ-FM (Urban AC)	4.3	4.7
KKBT-FM (Urban)	3.9	3.8	WLIT-FM (AC)	4.8	4.6
San Francisco			Philadelphia		
	Wi '98	Sp '98		Wi '98	Sp '98
KGO-AM (News/Talk)	6.4	6.6	KYW-AM (News)	7.4	7.2
KOIT-A/F (AC)	4.3	4.7	WBEB-FM (AC)	5.8	7.2
KYLD-FM (CHR/Rhy)	3.8	4.7	WDAS-FM (Urban AC)	6.4	6.2
KCBS-AM (News)	5.3	4.5	WUSL-FM (Urban)	4.3	5.1
KNBR-AM (Sports)	3.1	4.4	WYSP-FM (Rock)	5.4	5.1

COMPLETE RESULTS FROM 13 MAJOR MARKETS: PAGE 35

In Search Of Pearls Of Wisdom From Great Managers

An extensive Gallup study of 80,000 supervisors defines what methods work best

BY JEFFREY YORKE  
R&R WASHINGTON BUREAU CHIEF

Over the past 60 years, the Gallup Poll has become a household name by asking the American people one simple question: "Are you happy with the job the president is doing?" This query has given the Princeton, NJ-based operation cache, but the Gallup Organization has also been conducting a 30-year study of the American workplace, asking workers if they are happy with their bosses, their employees, and the employment landscape as a whole.

The research company took what it learned from this study and, over the past decade, came

up with 108 questions geared specifically toward managers. It then went out and put them to 80,000 managers in "everything from the production industry to the service industry to nonprofit organizations and government institutions. Managers in any sphere of activity or business and nonbusiness," says **Tony Rutigliano**, Gallup's VP/Client Management.

While the exact questions are Gallup's propriety information and will not be disclosed, Rutigliano, who spoke at two sessions at R&R Convention '98 in Los Angeles last month, says

See Page 14

Clear Channel's Q2: Best Quarter In Company History

After-tax cash flow up 111% to \$111.1 million

BY PATRICE WITTRIG  
R&R WASHINGTON BUREAU

Some people invest their money in Powerball tickets, but it looks like the safer and more lucrative road to financial success would be to invest in Clear Channel Communications. The Houston-based company said Tuesday that its second-quarter results were the best in its history. Gross revenue increased 70% to \$361 million, compared to \$212.2 million for the same period last year. The

company credited improvement in existing station operations, the addition of radio stations acquired in 1997, and the merger with Universal Outdoor in April.

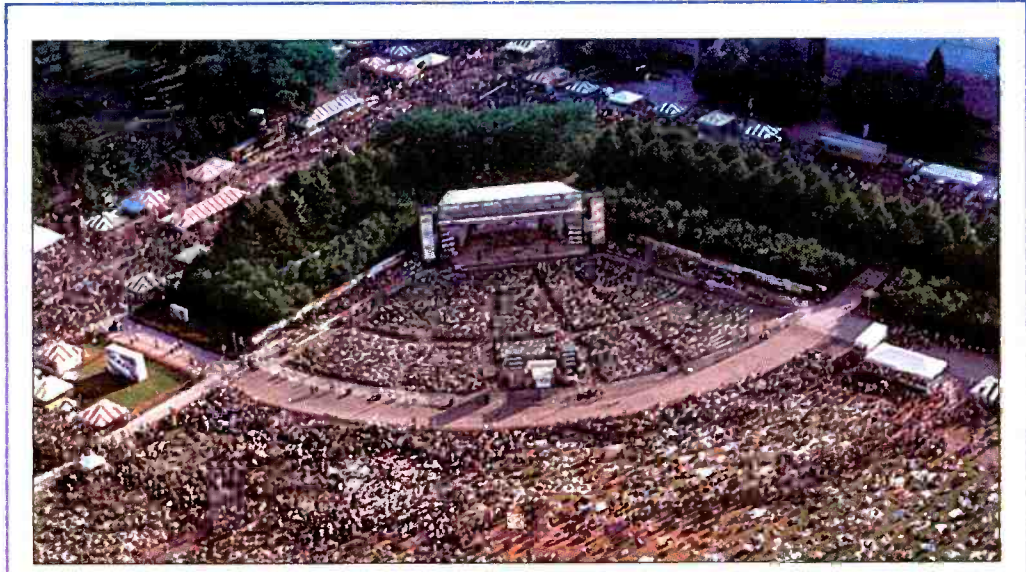
Clear Channel's net revenue rose to \$320 million, a 58.4% increase over 1997's second quarter of \$186.8 million. After-tax cash flow soared 111% to \$111.1 million, the equivalent of 86 cents per diluted share. By contrast, last year's

CLEAR CHANNEL/See Page 34

**Latest Earnings**  
These companies also released quarterly results this week:

- **Pulitzer**
- **NY Times**
- **Tribune**
- **Ceridian**
- **DG Systems**

— See Page 4



Chaka Shakes Chicago At V-103 Shindig!

Classic soul songstress **Chaka Khan** attracted a huge audience (estimated at 100,000) to Grant Park on July 1 as **WVAZ-FM (V-103)/Chicago** treated its listeners to a concert by the hometown diva. Following an opening set from V-103 afternoon driver/comedian George Willborn, Chaka electrified the crowd with such hits as "I'm Every Woman" and "Through The Fire." The event highlighted this year's Taste of Chicago festivities.

WCBS-FM/NY Gives McCoy VP Stripes

BY CALVIN GILBERT  
R&R OLDIES EDITOR

**WCBS-FM/New York PD Joe McCoy** has assumed the new title of VP/PD. McCoy has been programming the CBS Oldies station since 1981.



"It is great to have the opportunity to recognize the 17 years of outstanding contributions that Joe has made to WCBS-FM," WCBS-FM VP/GM Maire Mason noted. "He built WCBS-FM into a powerhouse radio station and continually delivers year after year."

McCoy/See Page 34

save tonight **eagle eye cherry**



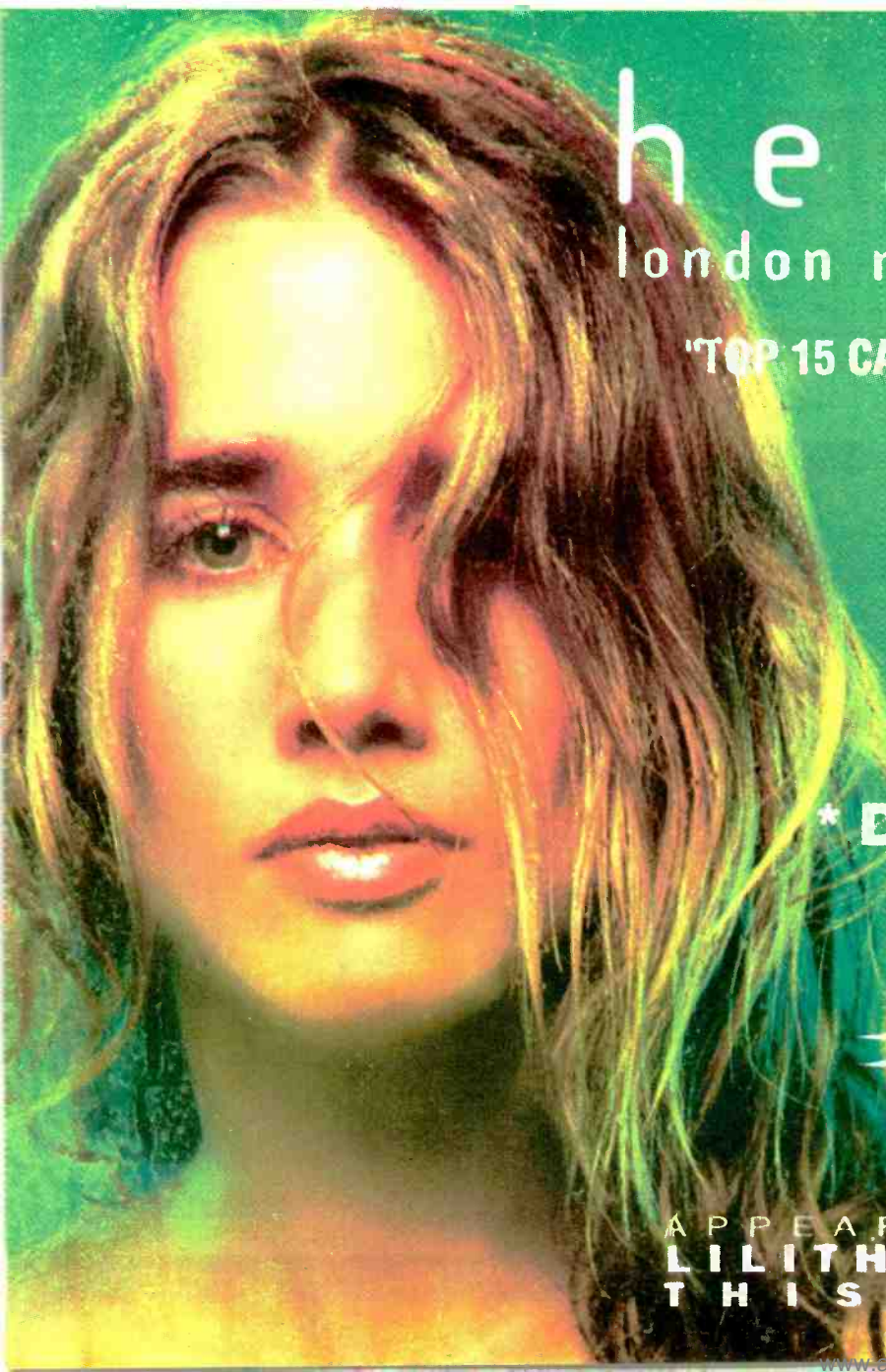
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- \* 39-33 MODERN ROCK MONITOR
- \* DEBUT #38 ADULT TOP 40 MONITOR
- \* DEBUT #25 MODERN ADULT MONITOR

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VH  
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**MAJOR AIRPLAY:**

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KFMB	WKSE	KZHT	WTMX
WSHE	WSSR	KOZN	WPST
KKLQ	WPNT	KSMB	WZYP

\* DEBUT #40 ADULT TOP 40 MONITOR

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APPEARING ON THE  
**LILITH FAIR TOUR**  
THIS SUMMER

Produced by Jon Kelly  
Mixed by Andy Wallace  
Written by Heather Nova

**WORK**  
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JULY 24, 1998

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Country Action	71	Adult Alternative Albums	112
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Ratner To Handle Pop Promotion At DreamWorks Label


DreamWorks Records has announced that promo vet Marc Ratner has joined its national promotion staff. He will handle pop promotion along with Paula Tuggey and report to Head/Promotion Mark Gorlick.

"In order to develop a special company that aspires to be the best in the business, you need special people," DreamWorks senior executive Bruce Tenenbaum said. "Marc Ratner is one of the best in the promotion business. Having him here at DreamWorks is a tremendous asset."

Gorlick noted, "He is well-known, well-liked, and well-respected. Marc's addition to the DreamWorks promotion staff really requires little explanation."

Ratner joins DreamWorks from Reprise Records, where he was VP/Promotion. He began his record industry career with RSO Records in 1976 after working in both radio and retail. In 1980 he joined Elektra Records in a national promotion post, and in 1982 joined Warner/

RATNER/See Page 34




**Stations' Rocket To No. 1 Stops The Presses**

When the original WKTU/New York switched from Soft AOR to Disco 20 years ago this week, the story was only given a one-line mention in R&R, in the AOR section. Not much was written about the station until the fall '78 book came out and 'KTU rocketed to No.1 with a 1.4-11.3 trend. The station would post eight more No. 1 books, but in July 1985 it became AOR WXRK.

In February 1996, WKTU was reborn from the ashes of Country WYNY. In its first full book, it zoomed to No. 1 with a 3.4-6.7 jump. Since then it has received two more No. 1 victories.

Sticking With Radio For 25 Years



IMAGES THAT LAST

Logan Becomes AMRC VP/Prog.

Dave Logan has joined American Mobile Radio Corp. as VP/Programming. The 20-year radio programming veteran, who most recently held a similar post at Sony's SW Networks, will help AMRC Sr. VP/Programming & Content Lee Abrams coordinate the content on the 100 channels the satellite digital audio radio service (DARS) provider is rolling out in 2000.



Logan

legendary programming team," remarked CEO Hugh Panero. "For over 20 years, Lee Abrams and Dave Logan collaborated to build the biggest and best radio stations in the country with the most compelling content in radio. AMRC is the natural next step for both of them.

"We set out to get the best talent the radio industry has to offer. Lee and Dave have been the driving out in 2000.

LOGAN/See Page 34

Jones Adds Radio Disney To Mgt. Slate

The WLS & WXCD/Chicago President/GM tacks on those duties at newly acquired WTAQ & WTAU

WLS-AM & WXCD-FM/Chicago President/GM Zemira Jones has added similar responsibilities for newly LMA'd WTAQ-AM & WTAU-AM. ABC, which is buying the stations from Lotus Communications, took control of them on July 16 and immediately began simulcasting the Radio Disney kids' format on both.



Jones

pen for its children," Jones told R&R. "Radio Disney 1300 is going to be very promotion- and marketing-driven, serving all of Chicago-land's children and tied into community groups and organizations. It's going to be a lot of fun, and I'm excited about it. It's a completely different approach to radio."

Jones added that the Radio Disney stations will be "fully integrated with WLS and

JONES/See Page 34

Michael Appointed PD At WLVE/Miami

NAC/Smooth Jazz WLVE (Love 94)/Miami has named Bret Michael PD. Michael makes the move south from a similar post at KCIY/Kansas City.



Michael

"Love 94 has seen a lot of success in the past year," GM Ronna Woulfe told R&R. "We feel that with someone like Bret — working in tandem with our OM, Greg Steele — this is the team to take the station to its next level."

Prior to joining KCIY, Michael was MD and on-air talent at KOAI (The Oasis)/Dallas. "Love 94 is one of the legendary stations in the NAC/Smooth Jazz format," he told R&R. "I'm honored to join the list of great programmers who've contributed to its long success."

Hollywood Hires Finck As VP/Pop Promo

Hollywood Records has named Scot Finck VP/Pop Promotion. Based in Los Angeles, he reports to Sr. VP/Promotion Dan Hubbert.



Finck

Finck most recently was National Director/CHR Promotion for A&M Records, having joined that label in 1988 as National Secondaries Market Director. He began his record industry career at North Star Records and later moved to Cypress Records before joining A&M.

"I'm here for two reasons: music and people," Finck said. "The opportunity to work with Fastball, Jennifer Paige, and the rest of Hollywood Records' roster of stellar talent is thrilling. The opportunity to join [Buena Vista Music Group Chairman] Bob Cavallo, [BVMG President] David Berman, [Hollywood Records Sr. VP/GM] Mark DiDia, Dan Hubbert, and staff is beyond anything I had ever hoped for."

Regarding Finck, Hubbert joked, "He's alright, I guess."

Kennedy Leads Centennial/New Orleans

Radio veteran Tom Kennedy has been named GM at Centennial Broadcasting's New Orleans properties, which include Nostalgia WBYU-AM, Urban Oldies KMEZ-FM, and Classic Hits WRNO-FM. The former Group Head for New Market Media joins Centennial following a one-year personal sabbatical.

that I wasn't totally comfortable in. Centennial Broadcasting presented me with an opportunity that I couldn't have scripted any better than what is in front of me.

"When I went on sabbatical, I didn't know if it was a sabbatical or a retirement," Kennedy told R&R. "I was pretty convinced that I would rather work at Barnes & Noble selling books for \$10 an hour than ever be in an environment

"[Centennial President/CEO] Allen Shaw and [CFO] Steve Watts are creating a company that is responsive to the needs of the creative energies of serious broadcasters. The entire staff here will benefit greatly from their vision and attitude. I'm proud to be a part of it."

Prior to taking his sabbatical, Kennedy spent 10 years as VP/GM

KENNEDY/See Page 34

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## Entercom Backs Retention Of Sales Data Requirement

By MATT SPANGLER  
R&R WASHINGTON BUREAU

Media brokers and lenders have joined radio group Entercom in denouncing an FCC proposal that would eliminate the requirement that sales contracts and agreements be filed as part of station assignment and transfer applications.

"Should the commission adopt its proposal," Entercom President/CEO Joseph Field said in a declaration supplementing comments filed last week by **R&R**, *Radio Business Report*, *Duncan's American Radio*, and *Dataworld*, "significant disruption would likely be created in what is now an orderly marketplace for broadcast properties by making it more difficult to track comparable pricing for broadcast stations, thereby impacting the competitive arena for the sale and purchase of radio properties."

The filing recalls how the industry suffered in the early 1980s and early 1990s as a result of a dearth in transactional activity, which in turn was a result of the strict lending criteria banks invoked. The broadcast industry reversed itself in time, however, in part due to increased lending by banks.

### Station Value Accuracy

The commission proposal, issued April 2, would make it difficult for media brokers to provide accurate and up-to-date information on station values to lenders, Field said in the statement. (Copies of the declaration were also signed by broadcast lender Key Corporate Capital Inc. and brokers Richard Foreman Associates and Kalil & Co.)

Lenders without access to comparable sales figures would be less likely to provide capital for broadcast investments without alternatives such as additional equity infusions, higher security levels, or higher loan rates, the commenters said. Because the proposal would require that sales data be kept in stations' public inspection files, lenders, brokers, licensees, and buyers would be forced to travel to stations' main studios to obtain such information, or retain outside firms to do so.

Media Access Project said that by eliminating the regulation, the FCC would violate its obligation to implement the public interest standard. "Any action that the commission takes to inhibit public participation," the special interest organization said, "directly contradicts the commission's own justifications in support of its deregulatory initiatives."

**R&R** and the other commenters maintain that the group most likely to suffer is minority buyers, who already face many financial obstacles in gaining entry to the broadcast industry. The proposal comes at a time, in fact, when FCC Chairman Bill Kennard has made boosting minority and women ownership through fostering access to capital one of the priorities of his broadcast agenda.

### Red Tape

Other broadcasters have asserted that the proposal is integral to the commission's goal of easing the filing burden on licensees. Cumulus Media said in comments filed in June that "the submission of (sales) contracts unduly hinders or delays the processing of assignment or transfer applications, while rarely, if ever, conferring any true benefits." CBS Corp. called the filing requirement "potentially redundant or unnecessary," and urged the FCC to eliminate it.

The trade publications and research firms replied by stating that "it is downright dangerous to submit comments which superficially address the questions raised without considering anything other than the self-serving interest of the commenting party," and that they ignored the potential impact of the proposal on brokers and lenders.

"I can't believe major lenders would have problems obtaining the information they need to make sensible lending decisions," Cumulus attorney Terry Leahy told **R&R**. "In the vast majority of industries in the country, people can conduct transactions and obtain financing without the need for government-sponsored sources on private transactions."

Leahy said the large number of transactions Cumulus has been involved in (roughly 60 deals since its April '97 debut) makes the requirement an inconvenience for the company. In particular, he said, in a market where a company is involved in multiple deals, the disclosure of the purchase price on a transaction before others are completed could have a negative impact on negotiating the other deals.

Entercom feels the pluses of compliance with the requirement outweigh the minuses. "We have been complying willingly and understandingly with the existing filing requirement for three decades and have always considered the industry-wide benefit of the compliance to far exceed any minuscule inconvenience," Field said.

CBS' attorneys declined to comment on the criticisms.

## Bloomberg

**BUSINESS BRIEFS**

### Shadow Names Marks, McGowan Co-CEOs

As part of the continuing solidification of Shadow Broadcast Service's national operation, Westwood One President/CEO Mel Karmazin on Tuesday named Richard Marks and Al McGowan co-CEOs to be operating from headquarters that will move to New York City from Philadelphia. Marks will continue as President of Shadow New York.

Marks has been running Shadow's operations in New York, Philadelphia, Chicago, and Los Angeles since the early '90s, when Westwood One first bought a piece of Shadow. Westwood completed its \$20 million purchase of Shadow in mid-May, which immediately moved McGowan and Shadow's other operations into the Westwood fold.

### Broadcast.com Triples Value On First Day

Broadcast.com had a record-setting debut on Nasdaq last Friday (7/17), gaining more than 300% for what is believed by some analysts to be the best opening gain Wall Street has ever witnessed. Stock prices for the company, whose website features live broadcasts from more than 345 domestic radio stations and networks, more than tripled, reaching a peak of \$74 per share, with nearly 5.4 million shares changing hands. Last Thursday (7/16), the company raised \$45 million, selling 2.5 million shares at \$18 during its initial stock sale. The issue opened Friday after a two-hour delay at \$68; by midday, the price was back down to \$63.38. Bloomberg attributes the soaring price to investor enthusiasm for Internet stock.

### House Refuses to Fund FCC's Portals Move

The House Appropriations Committee approved last week a fiscal year 1999 budget for the FCC of \$181.5 million — \$5 million less than last year's budget, and without funds for the agency's planned move to the Portals office complex this fall. The committee said it would not finance the relocation until Congress and the Department of Justice have wrapped up investigations into a \$1 million payment Portals developer Franklin Haney made to Vice President Gore associate Peter Knight. The Senate Appropriations Committee approved a budget of \$197.9 million for the FCC last month, but did not approve the move. The full House was scheduled to vote on the budget this week.

### NAA Calls For Repeal of Cross-Ownership Ban

The Newspaper Association of America has asked the FCC to turn over its ban on common ownership of a newspaper and a radio station. **Continued on Page 8**

### R&R/Bloomberg Radio Stock Index

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

	Change Since				
	One Year Ago	One Week Ago	7/17/98	One Year Ago	One Week Ago
Radio Index	144.8	244.56	257.7	+78.05%	+5.37%
Dow Industrials	7890.46	9105.74	9337.97	+20.37%	+2.55%
S&P 500	915.3	1164.33	1186.75	+31.71%	+1.93%

### EARNINGS

## Broadcasting Electrifies Newspaper Groups Profits

Pulitzer Publishing Co. (NYSE: PTZ) announced that its broadcasting operations — five radio and nine TV stations sold to Hearst-Argyle Television Inc. in May — reported a 13.7% gain in operating cash flow in the second quarter this year, jumping to \$34.9 million from the same period in 1997. Revenues increased 9%, to \$66.6 million from \$61.1 million. Political advertising revenues soared during the quarter to \$4.3 million compared to \$387,000 in same period last year. During the first half of 1998, operating cash flow was up

**Continued on Page 8**

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RADIO • SHOW

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Radio Network

# Interactive Vs. Auditorium Music Tests

Why are so many stations switching to Interactive music testing?

By Bill Moyes

Editor's note: Music research is among the most important – and most misunderstood – station tools. The article below was reprinted from the July 3 edition of R&R. Copyright © 1998 Radio & Records, Inc. Reprinted by permission.

It's understandable...research companies that still do music tests in an auditorium as their only way to test music libraries are busy writing articles and talking to their clients to defend the auditorium methodology. In the process, they sometimes try to throw up objections to the new telephone Interactive methodology that they hope will make people want to stay with the old method and, therefore, remain with them as clients.

And that's exactly what you'd expect. It's just self-preservation. I don't blame them for wanting to protect their business, and I believe that – considering the prices many of them charge – they have a lot to lose. So why are radio stations all over America – despite these defensive attempts – still switching to Interactive music testing in record numbers?

One simple answer is that it works. Its track record of getting improved ratings is solid, not only at WBEB/Philadelphia (which you may have read about), but also at loads of stations in all kinds of music formats. But the reason really goes deeper than that. And it's a reason that could prove important to you if you test your music regularly or are thinking about doing so in the near future.

## Control in Testing

The most common potshot researchers with a vested interest in auditorium testing love to take is that, allegedly, in an auditorium test you have better control than you do in a telephone-administered Interactive test because you can actually see the people. Let's look at the *whole* control issue and see which methodology wins.

When you think about it, there are really two kinds of control you need in the testing procedure itself. First, you need to be sure that the same person you painstakingly screened and recruited to take the test actually takes it – themselves – all the way through and does not turn it over to a spouse or friend who is curious to see what it's all about. That type of control is called "respondent integrity" – keeping the same properly qualified person all the way through the test.

If a person were taking the test in their home, just filling out a form to answer questions and rate music – the way they do in those "Living Room" tests – there is absolutely no way to be sure of respondent integrity. Five different people could take the test, and no amount of "control questions" would catch it.

## Set The Trap

In the telephone-administered Interactive system we developed

and use for our clients, two different things happen that absolutely assure respondent integrity control all the way through. First, each person taking the test is told up front that if they don't take the test all the way through themselves, they will not be paid for doing it. Now, even with this warning, 2% to 4% still turn it over to a curious friend or spouse, but this first step is necessary to correctly "set the trap."

Second, all through the test, the Interactive system stops briefly at numerous random points and says to the respondent: "Please speak your full name and then press the pound sign." This is immediately followed by a beep. As soon as the beep hits, the system starts recording a digital voiceprint of their voice saying their name. They have no control over this function except to say their name and push the pound button. It pops up when they least expect it, and they cannot delay the start of the voiceprint recording.

The result is that a digital audio file is created for each individual containing the person's PIN number followed by all the voiceprints left throughout their test, in order. You can pick out a "cheat" instantly. Every one of those voiceprint files is listened to by us all the way through. If our client station also wants to listen, they can. And so, if the respondent did try to "cheat" by sharing the test with another person, their record is tossed (their entire voting record is eliminated from the test), and they are replaced with a new person. And, because we warned them up front, we don't have to pay anybody we toss.

## Cutting Distractions

Now, there is one more type of control you must have in the testing phase. You want to make sure that there was no significant distraction going on when and where they were taking the test – no TV turned on that they'd be tempted to "half watch," no loud radio, no crying babies, etc. How is this controlled in Interactive testing? First, once again, the respondent is told, up front, that they must take the test in a quiet room away from any distraction, and if they don't, they won't be paid (the trap is set again).

Second, at random points all the way through the test, a recording is made of the background environment while the person is taking the test. If there is any distraction, you know it instantly – it's like a "stethoscope" into the room. Again, we listen to each and every file all the way through (which doesn't really take that long) to see who's been naughty and nice. Interestingly, usually all but 1% to 2% of the people take the test in

damn near dead quiet. Our clients who choose to listen to the digital recordings themselves are always impressed with the "dedication" of the people as they take the test. Any folks who ignore our warning to get to a room away from distractions are eliminated from the survey and replaced (and, once again, that costs us nothing).

So, the control in the testing environment is excellent, and it is done on a one-on-one basis that you don't get in an auditorium test. That explains why savvy programmers and managers who look into Interactive testing aren't concerned about lack of effective control, but it doesn't explain why so many stations think it's superior enough to have switched to it. That answer lies in the other venue where control is critical and where auditorium testing has its biggest problems with quality: *recruiting*. Recruiting is where any type of test done in an auditorium falls down...sometimes horribly.

## Control In Recruiting

If you've observed many auditorium tests yourself, you've caught wind of the fact that recruiting problems are not rare. People who observe with a critical eye have seen who comes to the tests. They see:

- Lots of people who miraculously know each other despite supposedly being recruited in a random fashion (especially women, who just won't come out at night without friends).

- Many people who live quite near the test hotel instead of all over the metro where *your* listeners live.

- Many people who were willing to come to the test because they are on a local survey company's "willing participants" list – folks who go to focus groups and all kinds of research projects regularly as a way to make income.

- People who really shouldn't be there (due to poor recruiters not sticking correctly to the screener).

- People who don't represent the folks you should care about most: the people in your Arbitron "Hot ZIPs" who return diaries book after book for your format (and most of these Hot ZIPs are far from the hotel test site).

- Even people from competing radio stations who infiltrated the test location!

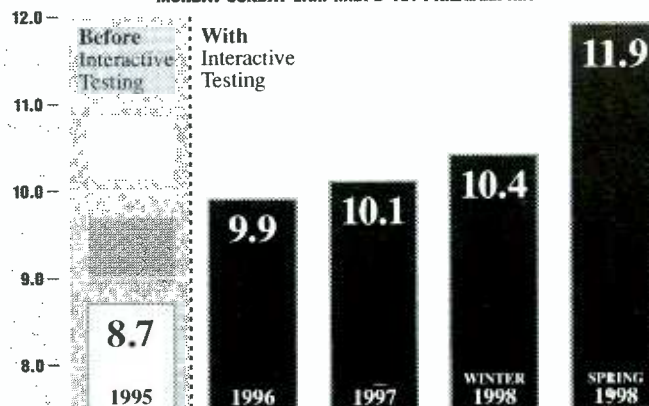
Here, Interactive testing has two terrific advantages. First, it reaches people at random all over the metro – you can even *focus* on your Hot ZIPs, no matter where they are (and Interactive testing is impossible to infiltrate). Second, with our recruiting system, we never get "research professionals" or groups of friends (the ladies



**"If anyone had any doubt about Interactive Music Tests, they won't now."**

Chris Conley, Program Director, B-101

LONG TERM GROWTH: 25-54 WOMEN ARBITRON SHARE  
MONDAY-SUNDAY 6AM-MID: B-101 PHILADELPHIA



"I've never seen numbers like this...we're even tied for #1 in 12+! And it's got to be one of the very highest Women 25-54 shares of any large market station in America. Now, we started testing our music with the Interactive system in January, 1996 and got totally away from auditorium testing. Ten tests later...well, it's working pretty well! Music Technologies is our #1 partner for the most critical asset in our programming – the music."



**"Our clients can check everything for themselves."**

Mike Maloney, Music Technologies  
Director of Research Operations

"We like to keep our client stations totally informed as each test proceeds. If they'd like weekly updates on the progress of the test – including exactly what each respondent has completed – we can fax it to them. In addition, the client doesn't have to rely only on our verification procedures. They can listen to every digital voiceprint file for themselves, confirming that (1) the test was taken all the way through by the correct respondent in each case and (2) that each respondent had no distracting background noise happening while they took the test."

"What do the clients appreciate most about our Interactive music tests? The two biggest items they feed back to us are (1) that they can reach the full metro with total random sampling (not just people who live near the hotel where an auditorium test is conducted) and (2) that they can focus the sample into all their Arbitron Hot ZIPs...no way to do that with auditorium testing."

don't have to come out at night, so there's no need for friends). It is absolutely "A" quality recruiting every single time.

Let's put all this into perspective. I don't hate auditorium testing. I was, after all, one of the three guys at The Research Group who invented and developed it. We were the first to offer it to our clients way back 18 or 19 years ago. It's not *horrible*. It's just that Interactive music testing – in its control of recruiting quality, in its ability to reach all your

critical Hot ZIPs all over the metro, and in its ability to get to real listeners and their music preferences – has a clear advantage. And that's why it's getting such good ratings results for my clients who use it.

Bill Moyes was formerly Chairman of The Research Group of Seattle for 19 years before starting Moyes Research Associates in 1996. He is also a partner in Music Technologies, LLC. He can be reached at (719) 540-0100 or e-mailed at bill@moyes.com.

## DEAL OF THE WEEK

- **KNAL-AM/Victoria, TX**  
**\$11,875,000**

## 1998 DEALS TO DATE

**Dollars To Date:** **\$2,560,171,022**  
(Last Year: \$6,962,539,793)

**Dollars This Week:** **\$48,944,229**  
(Last Year: \$704,661,001)

**Stations Traded This Year:** **944**  
(Last Year: 1290)

**Stations Traded This Week:** **30**  
(Last Year: 46)

## TRANSACTIONS AT A GLANCE

- WPHG-AM & WGYJ-FM/Atmore & WPHG-FM/Brewton, AL  
No cash consideration
- KFFB-FM/Fairfield Bay, AR \$365,000
- KAAV-AM/Little Rock \$5 million
- KFIE-FM/Merced, CA \$600,000
- KAVC-FM/Rosamond, CA \$1.6 million
- KWEZ-FM/Santa Margarita (San Luis Obispo), CA \$1 million
- WUNA-AM/Ocoee, FL \$550,000
- WEZV-FM/Brookston (Lafayette), IN \$1.8 million
- WAVX-FM/Thomaston (Augusta), ME \$1.15 million
- KTCB-AM & KMAL-FM/Malden, MO \$1.3 million
- KUPH-FM/Mountain View, MO \$196,500
- WBRV-AM & FM/Boonville & WLLG-FM/Lowville, NY \$250,000
- WLSV-AM & WJQZ-FM/Wellsville, NY \$850,000
- WATA-AM/Boone & WZJS-FM/Banner Elk, NC \$1.4 million
- FM CP/Idabel, OK \$6629
- WDXZ-FM/Newberry (Columbia), SC \$500,000
- KPLO-FM/Reliance, SD \$98,100
- KENR-AM/Houston \$10.6 million
- KFMK (FM CP)/Round Rock, TX \$8.5 million
- WFTR-AM & FM/Front Royal (Winchester), VA \$1.3 million
- KRVK (FM CP)/Midwest, WY \$3000

## TRANSACTIONS

## Saga Goes Victorian With Texas Buy

- **ABC lands Salem's KENR-AM/Houston for \$10.6 million**

## Deal Of The Week

## KNAL-AM/Victoria

**PRICE:** \$11,875,000  
**TERMS:** Asset sale for cash  
**BUYER:** Saga Communications Inc., headed by President Ed Christian. Phone: (313) 886-7070  
**SELLER:** Withers Broadcasting Co. of Texas, headed by President W. Russell Withers. Phone: (618) 242-3500  
**FREQUENCY:** 1410 kHz  
**POWER:** 1kw  
**FORMAT:** Nostalgia

## Alabama

## WPHG-AM &amp; WGYJ-FM/Atmore &amp; WPHG-FM/Brewton

**PRICE:** No cash consideration  
**TERMS:** Stock transfer  
**TO:** Willie Mathis and Elizabeth Lambeth are each acquiring a 33.3% interest in Marantha Ministries Foundation Inc. Phone: (334) 368-9495  
**FROM:** John Mathis

## Arkansas

## KFFB-FM/Fairfield Bay

**PRICE:** \$365,000  
**TERMS:** Asset sale for \$215,000 cash and a seven-year, \$150,000 promissory note at 9% interest  
**BUYER:** Freedom Broadcasting Inc., headed by President Bob Connell. Phone: (870) 793-8181  
**SELLER:** FFB Spitz Media, headed by President Dan Meadows. Phone: (501) 884-6812  
**BROKER:** MGMT Services Inc.

## KAAV-AM/Little Rock

**PRICE:** \$5 million  
**TERMS:** Asset sale for cash  
**BUYER:** Citadel Communications Corp., headed by President Larry Wilson. It owns KEZQ-AM, KARN-AM & FM, KESR-FM, KIPR-FM, KKRN-FM, KURB-FM & KVLO-FM/Little Rock and will spin off KRNN-AM/Little Rock to comply with market ownership limits. Phone: (406) 837-5360  
**SELLER:** Beasley Broadcast Group, headed by Chairman/CEO George Beasley. Phone: (941) 263-5000  
**FREQUENCY:** 1090 kHz  
**POWER:** 50kw  
**FORMAT:** Religious  
**BROKER:** Bergner & Co.

## California

## KFIE-FM/Merced

**PRICE:** \$600,000  
**TERMS:** Asset sale for \$250,000 cash and a 10-year, \$350,000 promissory note at 9% interest  
**BUYER:** San Joaquin Radio Co. LLC, headed by President Edward Hoyt Jr. Phone: (209) 723-2191  
**SELLER:** John Neuhoff Jr. Phone: (203) 270-0437  
**FREQUENCY:** 107.7 MHz  
**POWER:** 5kw at 361 feet  
**FORMAT:** Regional Mexican

## KAVC-FM/Rosamond

**PRICE:** \$1.6 million  
**TERMS:** Asset sale for cash  
**BUYER:** Regent Communications Inc., headed by Chairman/CEO Terry Jacobs. It owns or operates 32 stations in 10 markets. Phone: (516) 676-2644  
**SELLER:** Oasis Radio Inc., a subsidi-

ary of Salem Communications Corp., headed by President Edward Atsinger. Phone: (805) 987-0400  
**FREQUENCY:** 105.5 MHz  
**POWER:** 2.9kw at 308 feet  
**FORMAT:** Religious  
**BROKER:** Star Media Group

## KWEZ-FM/Santa Margarita (San Luis Obispo)

**PRICE:** \$1 million  
**TERMS:** Asset sale for cash  
**BUYER:** Salisbury Broadcasting Corp., headed by President Charles Salisbury Jr. Phone: (410) 837-2122  
**SELLER:** Garry and Virginia Brill. Phone: (805) 466-6511  
**FREQUENCY:** 106.1 MHz  
**POWER:** 950 watts at 1463 feet  
**FORMAT:** Country  
**BROKER:** Gammon Media Brokers

## Florida

## WUNA-AM/Ocoee

**PRICE:** \$550,000  
**TERMS:** Asset sale for cash  
**BUYER:** The Freedom Network Inc., headed by President Otto Miller. Phone: (203) 894-8215  
**SELLER:** Efrain Archilla-Roig  
**BROKER:** Hadden & Associates

## Indiana

## WEZV-FM/Brookston (Lafayette)

**PRICE:** \$1.8 million  
**TERMS:** Asset sale for cash  
**BUYER:** Artistic Media Partners Inc., headed by President Arthur Angotti.

Phone: (317) 594-0600  
**SELLER:** BOMAR Broadcasting Co.-Lafayette Inc., headed by President Frank Bove. Phone: (765) 664-7396  
**FREQUENCY:** 95.3 MHz  
**POWER:** 2.3kw at 505 feet  
**FORMAT:** NAC/Smooth Jazz

## Maine

## WAVX-FM/Thomaston (Augusta)

**PRICE:** \$1.15 million  
**TERMS:** Asset sale for \$900,000 cash and a seven-year, \$250,000 promissory note at 7.5% interest  
**BUYER:** Mariner Broadcasting LP, headed by President Louis Vitali. It owns three other stations in Maine. Phone: (207) 967-0993  
**SELLER:** Northern Lights Broadcasting Co., headed by President Jonathan LeVeen. Phone: (207) 594-9283  
**FREQUENCY:** 106.9 MHz  
**POWER:** 29.5kw at 633 feet  
**FORMAT:** Classical  
**BROKER:** Kevin Cox of Media Services Group

## Missouri

## KTCB-AM &amp; KMAL-FM/Malden

**PRICE:** \$1.3 million  
**TERMS:** Asset sale for \$600,000 cash and a 10-year, \$700,000 promissory note at 7% interest  
**BUYER:** Zimmer Radio of Mid-Missouri Inc., headed by President Jer-

ome Zimmer. It owns KWOC-AM, KJEZ-FM & KKLR-FM/Poplar Bluff, MO. Phone: (573) 335-4856  
**SELLER:** BBC Inc., headed by President Dave Green. Phone: (573) 276-5625  
**FREQUENCY:** 1470 kHz; 92.9 MHz  
**POWER:** 1kw; 23.5kw at 175 feet  
**FORMAT:** Gospel; AC

## KUPH-FM/Mountain View

**PRICE:** \$196,500  
**TERMS:** Asset sale for cash  
**BUYER:** Central Ozark Radio Network Inc., headed by President Tom Marhefka. The company or its subsidiaries own seven other stations. Phone: (417) 256-1025  
**SELLER:** Yelbom Productions, headed by President Karen Hunt. Phone: (417) 934-1000

## New York

## WBRV-AM &amp; FM/Boonville &amp; WLLG-FM/Lowville

**PRICE:** \$250,000  
**TERMS:** Asset sale for \$20,000 cash and a 150-month, \$230,000 promissory note at 7% interest  
**BUYER:** Flack Broadcasting Group LLC, headed by President William Flack. Phone: (315) 942-6534  
**SELLER:** The Atwood Broadcasting Corp., headed by President David Atwood. Phone: (315) 376-8566

Continued on Page 8

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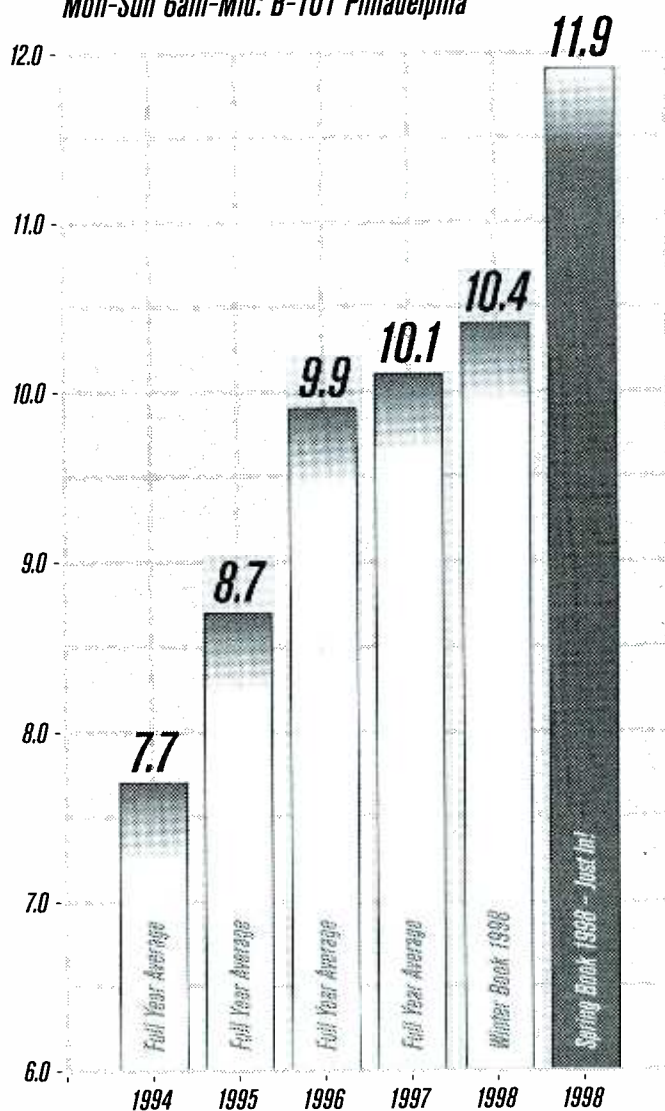


"The other day I got a call from someone who said they wanted to have ratings just like B-101's in Philadelphia. I told him how the success B-101

enjoys today actually started some years ago, with a phone call to me from the station's top executive, Jerry Lee. What Jerry wanted was not some temporary fix from the "marketing gimmick of the day." He wanted the best cutting-edge research and a strategic partner who could help guide him to consistent, steady ratings growth in key salable demos. Our people are masters in the use of strategic warfare to get not one good book, but real long-term growth.

If you're not totally happy with your station's ratings performance, call me and we'll talk it over.

*Long Term Growth: 25-54 Women Arbitron Share  
Mon-Sun 6am-Mid: B-101 Philadelphia*



## Moyes Research Associates

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## TRANSACTIONS

Continued from Page 6

WLSV-AM & WJQZ-FM/  
Wellsville

PRICE: \$850,000

TERMS: Asset sale for \$550,000 cash

and a 10-year, \$300,000 promissory note

BUYER: DBM Communications Inc.,

headed by President Richard Mangels.

Phone: (914) 647-1615

SELLER: Erin Communications Inc.,

headed by President John Murphy.

Phone: (716) 223-3591

BROKER: Kozacko Media Services

## North Carolina

WATA-AM/Boone &  
WZJS-FM/Banner Elk

PRICE: \$1.4 million

TERMS: Asset sale for cash

BUYER: Banner Elk Broadcasting

Corp., headed by President Thomas

Embrescia. Phone: (704) 898-9777

SELLER: Smith Communications

Inc., headed by President Roland Pot-

ter. Phone: (704) 733-1200

FREQUENCY: 1450 kHz; 100.7 MHz

POWER: 1kw; 1.1kw at 758 feet

FORMAT: AC; Country

## Oklahoma

## FM CP/Idabel

PRICE: \$6629

TERMS: Construction permit sale for

cash

BUYER: JDC Radio Inc., headed by

President Homer Coleman. It owns

KKBI-FM/Broken Bow, OK. Phone:

(405) 584-3388

SELLER: McCurtain County Com-

munity Broadcasters Inc., headed by

President Ed Fulmer. Phone: (508)

236-2653

## South Carolina

WDXZ-FM/Newberry  
(Columbia)

PRICE: \$500,000

TERMS: Asset sale for \$250,000 cash

and a four-year, \$250,000 promissory

note at 7.5% interest

BUYER: GHB of Little Rock Inc.,

headed by President George Buck.

Phone: (404) 875-1110

SELLER: Professional Radio Inc.,

headed by President Charles Brooks.

Phone: (803) 276-1063

FREQUENCY: 106.3 MHz

POWER: 25kw at 328 feet

FORMAT: Gospel

## South Dakota

## KPLO-FM/Reliance

PRICE: \$98,100

TERMS: Asset sale for cash

BUYER: James River Broadcasting

Co., headed by President Robert Ing-

stad. It owns KGFX-AM &amp; FM/Pierre,

SD. Phone: (701) 845-1490

SELLER: MAS Communications Inc.

Phone: (605) 224-2443

## Texas

## KENR-AM/Houston

PRICE: \$10.6 million

TERMS: Asset sale for cash

BUYER: ABC Inc., headed by Presi-

dent Robert Callahan. Phone: (212)

456-7777

SELLER: South Texas Broadcasting

Inc., a subsidiary of Salem Commu-

nications Corp., headed by President Ed-

ward Atsinger. Phone: (805) 987-0400

FREQUENCY: 1070 kHz

POWER: 10kw day/5kw night

FORMAT: Talk

BROKER: Media Venture Partners

KFMK (FM CP)/Round  
Rock

PRICE: \$8.5 million

## Bloomberg

BUSINESS  
BRIEFS

Continued from Page 4

broadcast station in the same market. In comments filed with the commission Tuesday, the NAA called the rule "outdated and unconstitutional," saying that, with the growth of the Internet, cable, satellite broadcasting, and other media, "the feared scarcity of spectrum or lack of diversity that prompted the 1975 rule and its continuation no longer exist." Washington, DC-based nonprofit Media Institute said in comments filed Monday that the spectrum scarcity rationale that prompted the rule no longer applies in today's "large and competitive" media marketplace.

## Emmis Closes On \$307 Million SF Buy

Indianapolis-based Emmis Broadcasting Corp. announced last week it has closed on its \$300 million purchase of Fox-affiliated WVUE-TV/New Orleans, KHON-TV/Honolulu, WALA-TV/Mobile, and WLUK-TV/Green Bay, WI from SF Broadcasting, which is owned by USA Broadcasting and Fox. Emmis' acquisition of three radio (WTHI-AM & FM & WWVR-FM/Terre Haute, IN) and two TV stations from Wabash Valley Broadcasting is expected to close in the next 30 days. In related news, Emmis closed on its \$750 million senior secured credit facility led by TD Securities, First Union Capital Markets, and BankBoston Securities.

## CD Radio Takes On World

World Radio Network has signed on to provide programming for CD Radio's satellite radio service scheduled to roll out next year. The network, which features news and public affairs programming from two dozen-plus broadcast organizations around the globe (including ABC Radio Australia and National Public Radio), will also develop a second channel of news and business affairs programming for CD Radio.

## Jacor, Lehman Buy Into Infomercial Outfit

An investor group led by Premiere Radio Networks President/CEO Steve Lehman and Jacor Communications will invest at least \$30 million into leading TV infomercial company National Media Corp. The investors group, which also includes Gruber/McBain Capital Management and a division of Bankers Trust, will allot \$20 million toward paying off National Media's bank debt and \$10 million to buy half of the company's series D convertible stock. Lehman will become chairman of National Media when the transaction is completed, which is expected in the third quarter.

Continued on Page 34

## EARNINGS

Continued from Page 4

11.7%, to \$57.3 million from \$51.3 million last year. Revenues climbed 7.6%, to \$119.8 million from \$111.3 million. Again, political ads accounted for a portion of the gain, up to \$4.8 million from \$590,000 in the first six months of 1997.

The broadcast division of the **New York Times Co.** (NYSE: NYT), which includes WQEW-AM & WQXR-FM/New York and eight TV stations, reported a 6% increase in revenues for the second quarter of 1998, to \$41 million from \$38.8 million for the same period last year. Broadcast cash flow was up 8% in the second quarter, to \$18 million from \$16.6 million. For the first six months of this year, revenues gained 6%, to \$74.3 million from \$70.2 million in 1997. Broadcast cash flow for the first six months of 1998 rose 10%, to \$29.8 million compared to \$27 million from the previous year.

Chicago-based **Tribune Co.** (NYSE: TRB) posted second-quarter revenues of \$786 million, a 9% increase over last year's \$720 million. Revenues from radio dipped to \$14.7 million, a 20% decrease from 1997's \$18.4 million. Radio cash flow also fell: \$4.7 million for the second quarter of 1998, compared to \$6.5 million for the same period last year. The drop in radio results is due in part to the sale of WQCD-FM/New York.

**Ceridian Corp.** (NYSE: CEN), parent company of Arbitron, registered second-quarter net earnings of \$31.3 million on revenues of \$284.1 million, or 42 cents per diluted share, compared to net earnings of \$48.5 million on revenue of \$261.8 million for the same period last year. The company said it "made an important investment in Arbitron's future with the acquisition of Tapscan Inc. Tapscan is expected to play an important role in Arbitron's expansion into Europe, Asia, and other geographic markets."

**DG Systems Inc.** (Nasdaq: DGIT), reported an EBITDA profit of \$112,000 for the second quarter of 1998, compared to a loss of \$895,000 during the same period last year. Revenues were up to \$10.1 million in the second quarter, from \$5.4 million in 1997. For the first six months of this year, the company reported an EBITDA loss of \$216,000, compared to \$2.2 million last year. Revenues grew to \$20 million during the first six months vs. \$10 million in 1997. DG said it set a record for digital deliveries for the second quarter.

TERMS: Construction permit sale for termination of letter of credit  
BUYER: Capstar Broadcasting Corp.  
SELLER: R. Steven Hicks. Phone: (512) 340-7800

## Virginia

WFTR-AM & FM/Front  
Royal (Winchester)

PRICE: \$1.3 million

TERMS: Asset sale for cash

BUYER: Capstar Broadcasting

Corp., headed by President Steve

Hicks. The stations will be managed

by Capstar's regional operating com-

pany, Atlantic Star. Phone: (512) 340-

7800

SELLER: Straus Communications in Virginia Inc., headed by President R. Peter Straus. Phone: (212) 751-1400  
FREQUENCY: 1450 kHz; 95.3 MHz  
POWER: 1kw; 4kw at 299 feet  
FORMAT: Sports/Talk; Country

## Wyoming

## KRVK (FM CP)/Midwest

PRICE: \$3000

TERMS: Construction permit sale for cash

BUYER: New West Broadcasting Co.,

headed by President Robin Thomas.

Phone: (717) 883-0342

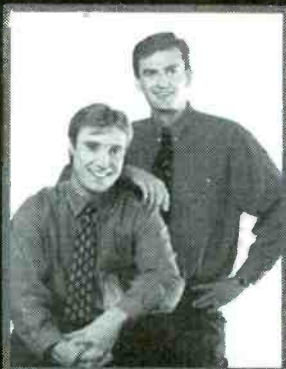
SELLER: Michael Radio Group, head-

ed by President Victor Michael. Phone:

(307) 778-9318

Is your morning show giving away a vacation a day?

## The Young &amp; Elder Morning Show

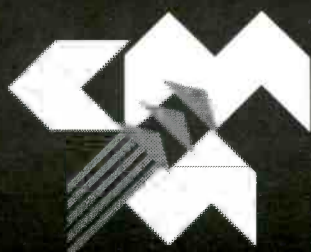
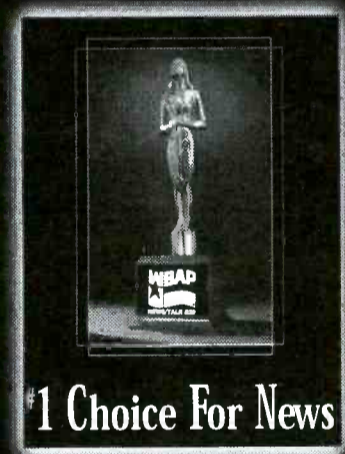
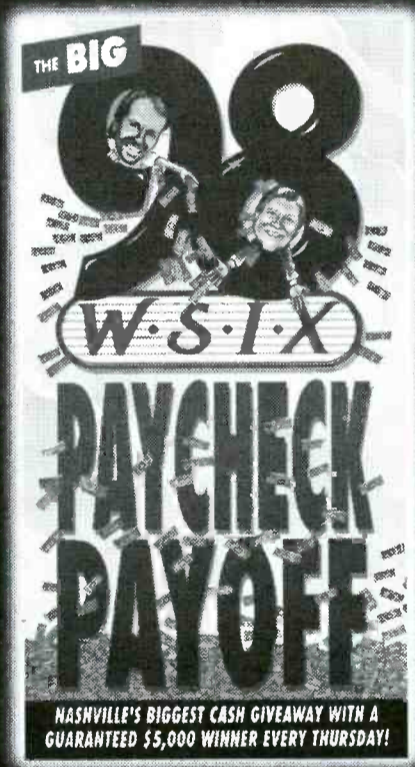
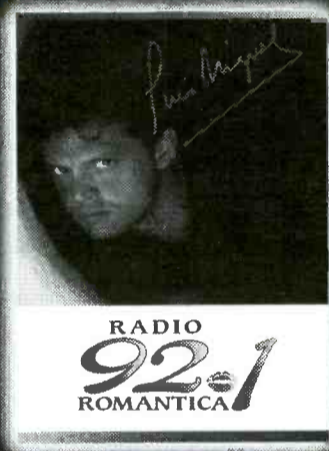
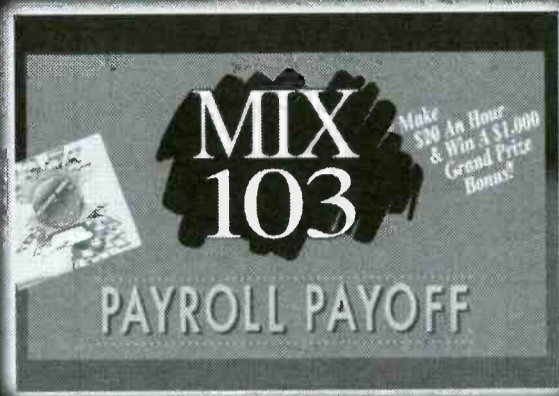


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## Jacobs To Trauma As SVP/Artist Dev.



Jacobs

Trauma Records has appointed **Mike Jacobs Sr.** VP/Artist Development. Based in Los Angeles, Jacobs most recently was CEO of his own imprint, Way Cool Music. He will be involved in marketing, promotion, and A&R, and will report to Trauma Sr. VP/

GM Craig Lambert.

"Mike Jacobs helped start the success of Trauma Records and deserves a lot of credit for breaking Bush and No Doubt in the early days," Trauma co-founder Rob Kahane said. "He has tremendous instincts regarding today's music, and all of us at Trauma Records are very excited about Mike joining our

JACOBS/See Page 34

## Bill George named KUCD/Honolulu PD

KUCD (Star 101.9)/Honolulu has appointed **Bill George** Director/Program-



George

ming. He succeeds Mahlon Moore, who departed the Pacific Star Pop/Alternative to program crosstown Classic Soul KHUL (Cool 102).

"Bill's energy and enthusiasm will be a tremendous asset to us," commented Pacific Star/Hawaii GM Bob Longwell. "He'll help create a new dimension in Star's programming and promotion."

Added George, "I'm excited to be joining Bob Longwell and Star's

GEORGE/See Page 34

## 'La Ley' Takes Over KRIO/San Antonio

Following its takeover by Spanish Broadcasting System, **KRIO-FM/San Antonio** dropped its Tejano format July 4 in favor of a format "that will feature top Regional Mexican hits and key Tejano crossover hits ... a playlist selected *al gusto* for San Antonio's listeners." The station's new on-air moniker is "La Ley de San Antonio," or The Law of San Antonio.

"The presentation and commitment of resources to La Ley is a real major-market approach to the San Antonio audience," said 20-year programming veteran **Danny Garcia**, who has been hired as PD. "We're not taking any shortcuts in any area of programming, promotions, marketing, or research. You can tune into one station at different times, and it may sound international, or Mexican regional, or romantic in format; there's no consistency. We won't cheat our listeners with a variety formula. We'll have a 100% Mexican regional sound ... a pure, proud, full-bodied sound. It's the difference between being real, rather than watered-down."

KRIO/See Page 34

## Gillen Promoted To WMJQ/Buffalo PD

Five-year **WMJQ/Buffalo** Asst. PD **Dave Gillen** has been elevated to PD. He succeeds Rob Lucas, who remains with the Sinclair Bright AC as half of morning-drive duo "Rob & Lisa."

"I'm excited for Dave and the station," GM Larry Robb remarked. "Dave's industry knowledge combined with his loyalty to WMJQ and his tremendous work ethic will be the catalyst for our fu-



Gillen

ture ratings growth. Dave and [recently appointed OM] Sue O'Neil are very much in sync and will form a great programming team."

In addition to his programming duties, Gillen will continue his afternoon-drive shift. He previously held various on-air positions at Buffalo outlets WKSE, WNYS, WGRQ, and WEBR. Gillen is also President of Buffalo's Disc Jockey Association.

## CHR WROX Drops 'Da Bomb' On Alternative

Sinclair Telecable's **WROX/Norfolk** flipped from Alternative to CHR on Wednesday (7/22). Former KHOM/New Orleans PD **Bill Thorman** has joined the outlet as PD to replace Al Mitchell, who has been relieved of his duties. The station has not applied for new call letters yet, but it will use the slogan "96.1 Da Bomb."

"The station will program pop, alternative, and dance music," Jerry Del Core — GM of WROX, as well as News WNIS-AM, Sports/Talk WTAR-AM, and Adult Alternative WKOC-FM — told R&R. "You'll hear Dave Matthews, Ma-

riah Carey, Backstreet Boys, Goo Goo Dolls, Shania Twain, and Brandy & Monica. Our goal is to differentiate and make sure we are not the station that is playing only one type of music. WNVZ is Rhythmic, WPTE is Pop/Alternative. Our goal is to play the best of what they play and expose the hits that are currently not getting any airplay in the market.

"At the present time, Bill Thorman is the only person who has been hired; Joel Folger is our consultant. Bill was a great interview, and he has a tremendous track record — that combination really

## UPDATE

### A&M Lifts Lucek To Nat'l Dir./Pop Promotion

**A&M Records** has elevated **Ken Lucek** to National Director/Pop Promotion. Based in Los Angeles and working in both the CHR/Pop and CHR/Rhythmic formats, he reports to Sr. VP/Promotion Peter Napoliello.

"During the eight years Ken has worked at A&M, he has been a forerunner and leader in securing airplay," Napoliello said. "In the short time that I have worked with Ken, he has exuded nothing less than loyalty, a strong desire to win, and great people skills. I am excited about this great opportunity for Ken and eagerly await his future success."

Lucek most recently was A&M's Boston-based local promotion manager for the New England market. He joined A&M in August '90 as the Midwest local promotion manager. Prior to that, he worked for North Star Records and Cypress Records.



Lucek

### Radio Voyager Net To Set Sail In September

Ithaca, NY-based Finger Lakes International is set to launch the **Radio Voyager Network** on September 15. The live, 24-hour, global satellite format, beamed from Washington, DC, will mix CHR music with environmental and societal messages from a world perspective.

"We are poised now to deliver a full-service, high-energy format seven days a week, 24 hours a day to radio stations in the U.S. and Europe," FLI founder Paul Bartshevich told R&R. "It will be a format that is highly energized, but is going to have the interest of society at the forefront of everything we do."

Listeners will hear no political or pro-U.S. messages. "We are going to be pro-world and pro-people," Exec. VP/Operations Bill Torrey told R&R. "Broadcasters really don't own the spectrum; they're serving the public interest with it. We hope to go back to that particular credo, and our information content will reflect that."

Each hour there will be two minutes of news and four one-minute features "dealing with a wide variety of topics of interest to young influentials around the world," Torrey said. "They will concern the environment, race relations, education, new technology ... issues and topics that have sparked interest amongst our demographic target and young people who have an international outlook."

Programming is patterned after the "Radio Europe" blueprint, Voice of America's contemporary music network that died nearly 20 months ago when federal funding was pulled. Bartshevich has assembled a 30-station network in Italy and the Ukraine and is in talks with a London station and a network in Bulgaria. Talks with domestic stations will start within the next three weeks, and affiliates can take as few as four hours of programming daily, Bartshevich said.

set him apart from everyone else."

Thorman — whose extensive background includes programming stints in San Antonio at KSAQ, KTFM, KTSA, and KITY, as well as KFMK/Houston — added,

"This is a great city, and I have never met a nicer group of people. The station will take advantage of rhythm and alternative. I have a great vibe for people, and we are going to give them the best songs."

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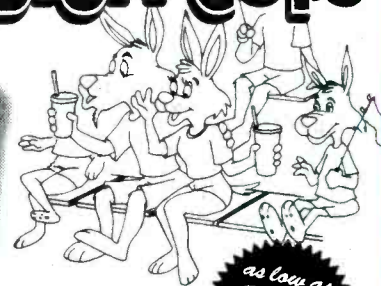
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## Records



Kilgo

• **JOHN KILGO** has been appointed Nat'l Promo Director/Atlanta for Jeff McClusky & Associates. He comes to the company from his previous post of Reg'l Promo Dir./Southeast for Crave Records.

## National Radio

• **JONES RADIO NETWORK** and WSIX-FM/Nashville announce the guest lineup for their five-hour syndicated *Nashville Nights* program:

- July 27: Steve Wariner & Tracy Byrd
- July 28: Diamond Rio, Sons Of The Desert, and Kinleys
- July 29: Suzy Bogguss & Blackhawk
- July 31: Travis Tritt

— (303) 784-8700

• **SW NETWORKS** unveils the following guests for its upcoming satellite programming:

- July 28: Jerry Mathers
- July 30: Dixie Chicks

— (212) 833-7320

• **WESTWOOD ONE** presents the following specials involving Jimmy Page & Robert Plant's new CD and world tour:

Week of July 27 only: *Superstar Concert Series* — A 90-minute broadcast of Page & Plant in concert from 1995.

Weeks of July 27 & Aug. 3: *BBC Classic Tracks* — Live sessions of Led Zeppelin and Page/Plant compositions

## PROS ON THE LOOSE

- Kit Mann** — PDWTAO/Marion-Carbondale, IL (618) 993-0147
- Bo Reynolds** — Afternoons KWCV/Phoenix (602) 641-1136
- Rod Staats** — PD KCHZ/Kansas City (913) 642-4922
- Mark Vanness** — Mornings WWHT-FM/Syracuse (315) 492-4356

each day with stories told by the artists themselves.

Weeks of Aug. 3 & 10: *Off The Record* — Hosted by Joe Benson, the show will feature in-depth interviews with both artists as recorded on opening night of their new tour.

Week of Sept. 21: *House Of Blues Radio Hour* — Hosted by Dan Aykroyd, the show will discuss Page & Plant's

## Changes

**AC:** WKQI/Detroit midday personality **Susan Cruise** adds Asst. MD duties ... At KSMG/San Antonio, **Drew Michaels** leaves to become MD/middayer at KZPT/Houston, and **Josie Blaine** joins 'SMG for nights ... WHMS/Champaign, IL's revised lineup is as follows: **Aaron Anthony & Faith Miller** (5:30-10am); **Maria Wallis** (10am-3pm); **Bob Jackson** (3-7pm); and the syndicated **Delilah** (7pm-mid.).

**CHR:** KMEL/San Francisco afternoon driver **Rick Chase** segues to mornings and joins KKBT/Los Angeles middayer "**The Wheels of Steel**" (a.k.a. **Diana Steel**) for mornings ... KPTY (Extreme Radio)/Phoenix APD/middayer **Sherry Knight** exits along with nighttimer **Alex C**, who accepts the afternoon opening at KTAA/Fresno ... WNKI MD **Eric Moon** will now handle APD/MD duties for both WNKI and WNGZ ... KLAL/Little Rock nighttimer the **Scant Man** joins new CHR/Rhythmic WLLD/Tampa ... WFHN/New Bedford morning drivers **J.R. & Sharon** come off the air as J.R. steps down to concentrate on his PD duties and Sharon exits for a

roots in blues and feature tracks from their new album.

Oct. 1 — Exclusive broadcast of the duo's live performance from New Orleans.

— (212) 641-2052 or 707-2345

Also, WW1 announces the following guests for its live *Celebrity Connection* program:

July 24: Marilu Henner; CCR's Stu Cook & Doug Clifford

July 27: Jerry Mathers; author Victoria Gotti

— (212) 641-3088 (bookings) x2039 (stations)

## Industry

• The **NAB** has introduced NAB Web-Source, an interactive online guide designed to keep stations up to date on Internet developments that affect the broadcasting industry. NAB members can find it in the Members-Only section of [www.nab.org](http://www.nab.org). Nonmembers can call (202) 429-5300 for a one-month trial.

TV reporter gig ... KQIZ/Amarillo, TX interim PD **Cisco Kidd** adds morning duties ... WYCR/York, PA afternoon driver **Jack Tripper** joins KDWB/Minneapolis as overnighter ... WHOT/Youngstown swinger **Jordan Kline** joins WBHT/Wilkes Barre for nights ... KQID/Alexandria, LA welcomes former Bahamian air personality **D.J. Elvis** for nights ... KDUK/Eugene, OR afternoon driver **Steve Brown** moves to nights at KISN/Salt Lake City.

**Rock:** WWBR/Detroit afternoon driver **Rik Elliot** signs a one year contract extension with the station ... Part-timer **Dave Kaechele** is upped to overnights at WRKR/Kalamazoo, MI ... WKLT/NW Michigan names **Marcus King** Asst. MD.

**Records:** **Sandro Grancaric** is appointed to the newly created post of Tour Publicist at Island Records ... **Ralph Cavallaro** becomes Dir./Information Resources & Technologies for MCA Records ... BMG restructures its Film & TV Music Dept.: **Brian Lambert** rises to Sr. Dir., **Ron Broitman** takes on an expanded role as Mgr., **Stacy Wallen** is upped to Mgr./Television Licensing, and **Melissa Severance** joins as dept. Asst.

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**Lite AC**  
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MARC ANTHONY & TINA ARENA I Want To Spend ...

**NAC**  
ED HAMILTON Fly Like An Eagle  
DOC POWELL Ellie's Theme

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SMASH MOUTH Can't Get Enough Of You Baby

**Digital Soft AC**  
**Mike Bettelli**  
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**Delilah**  
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## CHRONICLE

### MARRIAGES

Curb Dir./Mktg. **Sarita Martin** to Turn 2 Entertainment's **Robert Lee Stewart**, July 12

### BIRTHS

WRCX/Chicago GM **Mike Fowler**, wife Pam, son Jack Michael, July 16

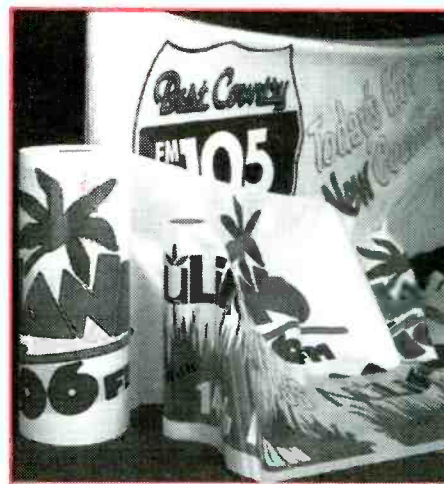
### CONDOLENCES

Bang II Exec. VP **Larry King's** mother, **Thelma**, July 2

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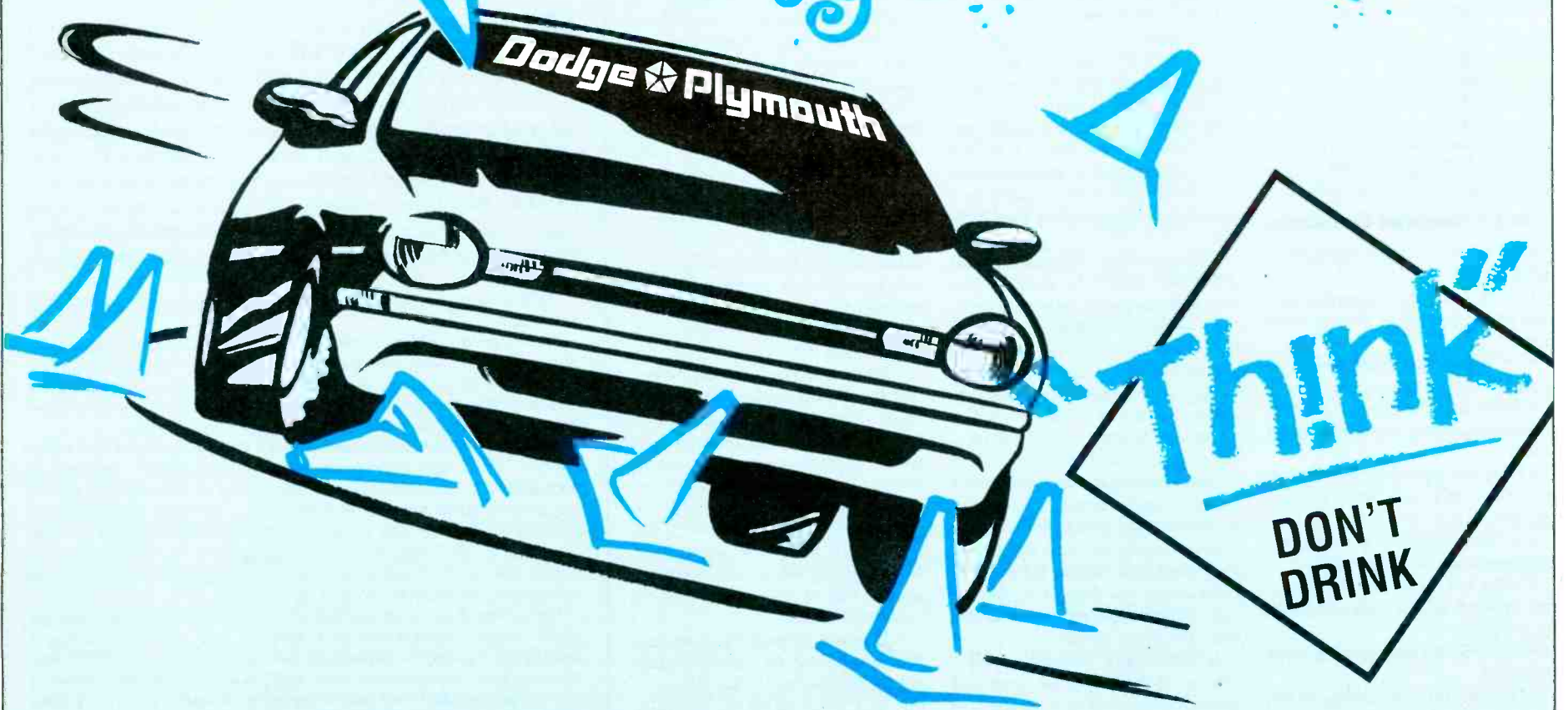
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## Pearls Of Wisdom From Great Managers

Continued from Page 1

some of the areas covered during the research included "what motivates the managers, how they influence others, what sort of work style they have or how they organize to be effective, and what sort of relationships they establish in the world of business."

After studying individuals and organizations for so long, a dozen questions emerged as being consistently related to business. "The 12 Essential Questions," as they've come to be known, are the core of Gallup's extensive workplace audit. In the end, Rutigliano said, "They tend to relate back to management."

### The 12 Essential Questions

- Do I know what is expected of me at work?
- Do I have the materials and equipment I need to do my work right?
- Do I have the opportunity to do what I do best every day?
- In the last seven days, have I received recognition or praise for good work?
- Does my supervisor, or someone at work, seem to care about me as a person?
- Is there someone at work who encourages my development?
- In the last six months, has someone at work talked with me about my progress?
- At work, do my opinions seem to count?
- Does the mission/purpose of my company make me feel my job is important?
- Are my associates committed to doing quality work?
- Do I have a best friend at work?
- This last year, have I had opportunities at work to learn and grow?

### The Dandy Dozen Applied To Management

The research has uncovered some good news. "We are seeing that people know what is expected of them at work, so managers are setting a sense of direction and purpose in the organization," Rutigliano reports.

That comes only after a number of long-held management theories have been scrapped. For instance, managers were once taught to select employees for skills. Now, they select them for talent. Setting expectations once meant defining the right steps. Now it means defining the right outcome. "Let each person find their best way to get there," Rutigliano says.

### The Wisdom Of Great Managers

In the end, what Gallup sought was the wisdom of great managers. How do the best managers build a great workplace? Here's what they found.

• **Treat People Differently.** On the face of it, treating people differently in a work environment sounds like trouble waiting to happen. But Rutigliano is quick to explain that "fair treatment does not mean equal treatment. Fair treatment means that people get treated the way they deserve to be treated. How do you deserve to be treated? You deserve to be treated according to how well you produce things."

Based on the findings of the study, Rutigliano suggests that "managers should spend most of their time with

their best producers. If you are a good producer and you are a prima donna, you should be allowed to be a prima donna."

Why would any manager put up with that?

"Well, why not?" asks Rutigliano. "If someone can score 30 points a game and they are not easy to get a long with, you kind of put up with the 'not easy to get along with' because they put 30 points in the basket. Sometimes we forget that performance sort of orientation when we are managing people. We expect people to get along instead of getting it done. That's an extreme example, perhaps, but what we're saying is that everyone is different, so everyone probably needs different treatment or a different relationship with their manager.

"They are also different in what motivates them," he adds. While some employees are rallied by building a team spirit, others might work best when left alone. Some may be spurred on by the prospect of more money, while others may seek customer satisfaction as their reward.

"If we are going to get the most out of people, we have to treat them as individuals and, therefore, that is not the same treatment," Rutigliano believes. "We don't want to pay Michael Jordan the same amount we are paying Ron Harper. He deserves more because he does more, and because other people are willing to pay more for those services."

While society generally accepts this sort of thinking in the sports and entertainment worlds, it should also be applied to the everyday work force, Rutigliano figures, based on Gallup's research. "People don't deserve the same pay in the work force; they don't deserve the same recognition and rewards; they don't deserve the same attention from management; they don't deserve the same development plan. They each deserve their own. When we think about fair treatment, we think about equal treatment, but that's not the same."

This sort of thinking ought to apply not only to the top-billing morning show that, from all outward appearances, is driving your station, but also to sales and management throughout the building.

• **Rehire Your Best People.** This could be headlined "Love The One You're With." The message is that employee retention is really one of the toughest aspects of business today, and recruiting fresh troops isn't cheap, either.

"It's no surprise that finding good people is really hard, but finding great people is very, very, very hard," Rutigliano reminds managers. "When you hire someone, there's a romance that goes on. You are selling them on a job. You are selling them on what a great organization you have. You are selling them on how much they'll learn and what sorts of opportunities they'll have."

But all too often, when the bloom is off the rose, that ends.

"Why do we stop doing that once someone is on board?" he asks. "If managers think about it, they'll find it's a lot easier to keep people than to hire new ones. So, say to your best people, 'Are you happy? What do you want to do here eventually and how can I help you? Are there new challenges you want?' In other words, pay as much attention to them as you do

to a new hire. And say, 'How can we keep making this right for you?'"

New hires, Rutigliano points out, are often asked for their needs in making the relationship work out. "Well, why don't you ask the veteran who is really making a great contribution, who might be getting a little burnt out in one or two areas, might be feeling a little ignored, might be feeling a little taken for granted? It's essentially a second honeymoon with these people. You just want to romance them again and win them over and sell the job to them. Find out something that you can do for them. I would do an interview with them. Say, 'What do you want to be and how can I help? What recognition did you have recently that really meant a lot to you and how can we help you get more of it? What's a really good day for you and how can we make sure that happens more often? What do you do best and what's getting in the way of you doing it all the time?'"

• **Making It Work For All Sides.** The hurdles are not always a stone fence. Often they can be removed. If the employee believes he is great in front of customers, and he's not in front of them every day because on Fridays he's busy writing sales reports to help prepare the boss for the boss' meeting with his supervisors, cut out the sales report and figure out another way to get them done, Rutigliano advises.

• **Manage Around Weaknesses.** People are hired for their strengths, not their weaknesses. But, after being in a relationship for a while, "We start to focus on what's wrong with a person. If you think about bad management, bad management is focusing on what people don't do well and beating them over the head with it, and then forgetting about why we hired them in the first place, which was for the things that they do do well," Rutigliano says. "Keep the strengths in mind. Let people use those strengths and do what you can to make those weaknesses less of a liability. You want to keep areas of weakness as a limitation and not a weakness."

• **Train For Skills And Knowledge, But Not For Talent.** "Every job is a composite of talent, skills, and knowledge. If we have the talent, we can gain the skills and knowledge to do the job," Rutigliano explains. "If we don't have the talent, we probably can't develop the skill very well. You can't expect to teach someone who doesn't have a lot of gumption to be a great salesperson and close business. It's like teaching a pig to sing. You have to think, 'Am I going beyond this person's capability?' And that's when a manager should really think, 'That's really not something I should waste my time doing.' As a manager, your job is not to make people talented, it's to find the kings and queens."

• **Identify A Strategy.** Good managers decipher what an employee's strengths are and steer them accordingly. "You don't take someone with a bad voice and put them on air, and you don't make somebody be funny when they don't have a sense of humor," notes Rutigliano.

• **Define The Outcomes.** Let each person find their best way to get their job accomplished the right way and don't try to guide them through each step.

Continued on Page 34



By Dick Kazan

## How You Can Negotiate The Best Deal

PART TWO OF A THREE-PART SERIES

**W**hether you realize it or not, you are a negotiator. When you discuss a deal with a client, a raise with your boss, the price of a home, the cost of a car, or the expense of medical care, you've already begun the process. So how can you become more effective? By using a very powerful technique called The Seven Steps To Negotiating The Best Deal. I developed this approach over many years of successfully negotiating millions of dollars in computers, real estate, radio time, cars, and other transactions. As you apply them, you'll achieve much more than you ever have before.

To illustrate The Seven Steps, let's assume that you want to buy a new car.

**1. Everything Is Negotiable.** Most auto dealers actively negotiate. Any dealership that insists upon a "no haggle" or "value pricing" policy is actually asking you to pay their sticker price. Rather than paying full retail, consider this their first offer. In any case, when it comes to your trade-in, you'll discover that there is a negotiation after all.

**2. Negotiate With A Person Who Has The Authority To Make Decisions.** Unless you enjoy haggling with a salesperson who's going back and forth to a sales manager to discuss an ever-changing deal, negotiate only with a person in authority. You do this by scheduling the meeting in advance. Call the agency during normal business hours, Monday through Friday, and ask the receptionist for the names of the senior managers. Select one, have your call put through, and then schedule to meet with this individual.

My youngest son shopped the sale of his car to three dealerships at the decision-making level and collected their written quotations. I went to the high bidder to conclude the deal, and they wouldn't honor their quotation. I then met privately with the general manager, showing him the signed offer from one of his senior managers. We soon concluded the transaction, and I left with a check in hand.

**3. Create Competition For Your Business.** You're about to spend thousands of dollars. Isn't it worth your time to have the benefit of competition? The ideal way is to comparison shop by calling on three agencies at the decision-making level. While keeping each bid in confidence, you'll soon know what your best deal is.

Recently, from Los Angeles, I arranged the lease of a new Honda for my youngest son in a Chicago suburb by conducting this form of competition over the phone and fax machine. There were two dealerships near him, and I negotiated with the owner of one and the general manager of the other and quickly reached agreement on a rate so low that it surprised even me.

**4. Let Them Know There Is A Real Deal.** Don't waste their time and yours if you're not prepared to do a deal. Tell them that within 48 hours the low bidder will have your business. Assure them that all offers will be kept in confidence. To do this requires you to decide in advance what your objectives are so that you're ready to act.

**5. Come Prepared.** Each dealership is focused on selling cars, and they're expert at it. When you arrive, concentrate on your objectives; listen to theirs; and have a calculator, pad, and pen so that you and the manager can carefully do the numbers together.

**6. Negotiate Each Aspect Individually.** Start with the price they propose for the car, including all options and warranties that you want, and let them justify it to you. Then make your offer. Once you reach agreement, address your trade-in, and then finally the financing. If you don't focus exclusively on each aspect, it's easy to become confused and pay too much.

**7. Be Cordial.** To make the process more friendly, sit alongside the manager rather than across a desk. After all, you have objectives in common. They want to sell, you want to buy, and there's no reason the process has to be confrontational. If at any time you become displeased, you can always leave. By following The Seven Steps, you now have some control over the process.

Most people buy a car on impulse. They see it, get excited, want it now, and then usually, without knowing it, pay a hefty premium, often a thousand dollars or more. You and I need not have this happen. By staying in control of our emotions and using The Seven Steps To Negotiating The Best Deal, we buy a car for what it really is: an attractive commodity readily available from various dealerships. For us, it's a matter of getting the best price and terms.

Next week, I'll show you how to make or save thousands of dollars by effectively using The Seven Steps in your most expensive and potentially rewarding investment, real estate. These same principles easily lend themselves to whatever business negotiation you conduct.

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



# MARKETING & PROMOTION '98

# BRANDING

## GETTING ABOVE THE NOISE



Frank Miniaci

When a famous investment guru was asked to reveal his formula for success in the stock market, he replied, "I put my money in brand-name companies and keep it there, because when the last dog is dead, the brand names will still be alive." So what kind of "brand awareness" does your station have? How durable is its image? In this special section, R&R Radio Editor Frank Miniaci explores how branding can clarify your image in the minds of your listeners.

## Also: What It Takes To Be A Great Marketing Director

**T**hink you understand what branding is? Probably so. It's not a new term, having been used for years by such giants as Procter & Gamble. And you've no doubt got the concept of a marketing director down by now, but what about that of a brand manager? Are they one and the same?

How about this one: brand equity, as in: Get ready, radio, the monopoly game is nearing its close (consolidation), and many prognosticators are predicting that the most important phase of radio broadcasting yet to come will be the battle for brand equity.

### What The Hell Is Brand Equity?

Brand equity is what you stand for in the marketplace and what it is that you own. Cynde Block of Block Marketing Group uses an example of a great branded station, WEBN/Cincinnati. "The brand equities WEBN owns are irreverent and smartass. They tie into the aspirations of the target listener."

Block worked with CHR powerhouse WKRQ/Cincinnati on a four-month project that really targeted Q102's brand. "When we started working with WKRQ, they had a 5.2 share. They now have a 7.9 share, and we've only implemented half of the plan for the station."

She goes on to explain, "If you look at the level of skill and understanding being brought to branding in the radio industry, it's just not on a par with other industries. Most of the consumer research that tests music with listeners doesn't even contain the right questions. Many of the consultants don't understand branding, either. Most read Trout & Reis and think

they understand marketing/branding. If you look strategically at what is going on in the business, the next big opportunity is creating and owning brand equities. For example, there is no reason why the brand equity around a CHR station can't be the same for most of the country in terms of the core benefit — the brand personality, the tonality, and what you really have to provide and the equities that you want to own in a marketplace."

There are strategic and executional equities. Block gives examples of each. "A strategic equity might be a station putting on a fireworks show every year in Cincinnati that over one million people attend. The station is known for that equity. There is no other station in the area that could own a promotional event of that size. It is known for this and gets a huge buzz for it. Thus, they own that equity. An executional equity would be a character called the Frog, and the station is called 'Frog's Mountain.'

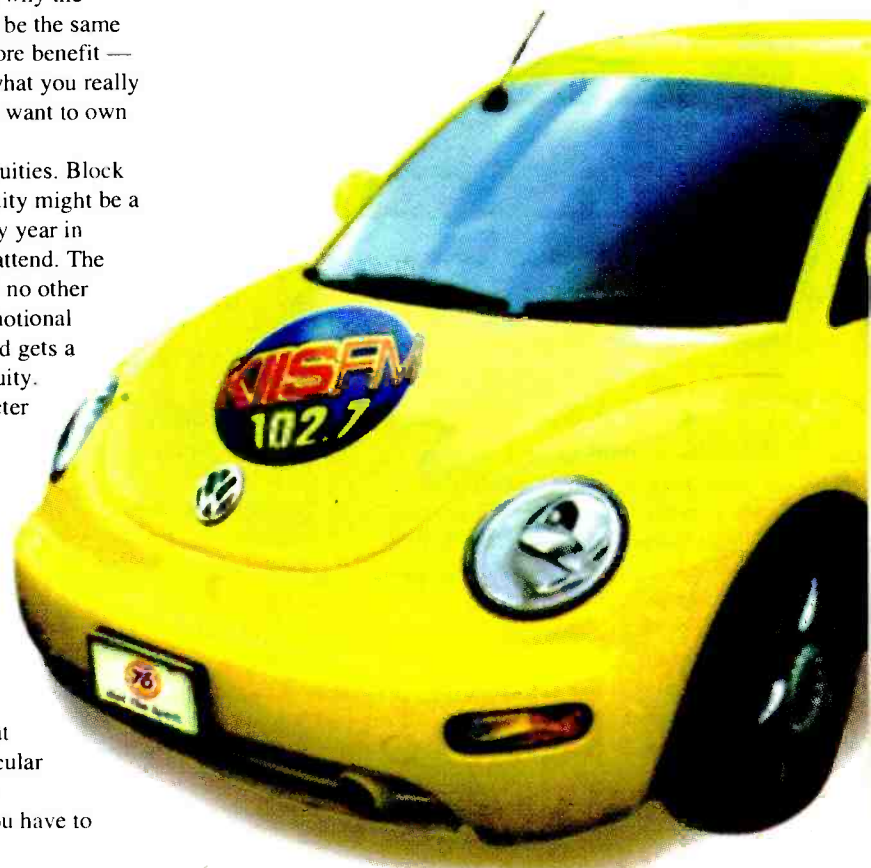
"All of the elements that fit together to brand a radio station are all focused on the Arbitron book and building memorability and affiliation with your audience so that you get the Arbitron entry."

### Owning An Equity

One of the problems radio faces is that another station may already own a particular equity. "Once someone is already in the marketplace and owns share of mind, you have to

own another equity," says Block. "It becomes the gold rush to go out and stake a claim to the equity territory and own it as fast as you can. It's a big deal. It is the

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# BRANDING

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next big thing for radio. It is only a matter of time before these big broadcasting companies bring in some outside talent to

**If you look at the level of skill and understanding being brought to branding in the radio industry, it's just not on a par with other industries.**

— **Cynde Block**

try and figure out how to get the most out of the tremendous investment they have placed in radio.

"A company like Jacor could bring in a high-powered marketing person from Procter & Gamble who could size up the various company formats and how to build up equities in their various properties. The position would be more strategic at the national level. Locally, it will be more executional. A branding strategy would be developed for the station, then the



**Cynde Block**

marketing director would handle the day-to-day execution and become the brand manager for the station."

## Educating Radio

Even though millions of dollars are spent annually by radio on promotion, Block maintains that most radio stations still don't know who they are addressing. "Marketing in radio is all about promoting and running the events. Branding is all about understanding the needs and creating the positioning, the music, the promotion, and the morning show, and orchestrating all the elements together to create a holistic branding effect. It's creating a radio experience so that you feel like you've connected with your best friend —

someone who really understands you, someone who makes you feel happy, someone who gives you something to aspire to, someone who provides emotional connection, someone who brings knowledge. Everything is orchestrated together.

"Radio stations do the dumbest things and don't even market themselves effectively. There's a strategic element in packaging the entire radio station, from the voice and choice of logo colors to the personalities to the music to the contesting to getting the message out there. All the things that radio has done over the years — billboards, remotes, and outside marketing — should be driven by the brand. Radio stations should target products at the same people others do.

"Look at beer advertising. You can take the symbolic characters (frogs, lizards, etc.) and a lot of the attitude from Budweiser commercials and apply them right to a radio station. In many cases, you have the same audience and the same brand character. It is amazing how unaware people are of what is right there for them to use. The core part of positioning at WKRQ was 'pick-me-up.' We wanted the station to stand for that and several other attributes. We used 7UP's 'pick-me-up' campaign, along with its brand character 'refreshing, fun, and friends.' If you look at a female-driven station, they are very much into friends, knowledge, pick-me-up — a lot of those things. Once you have a theory of your brand, you can start bringing in insights from lots of other areas and use them."

## Creating Radio Brands

Everyone has access to the same music. What separates the winners in share and profits from the losers is the development of a powerful brand. A brand that builds passion, that builds emotional bonds. A brand that builds listener loyalty and a desire for affiliation.

Great brands are developed by:

- Developing a clearly differentiated concept and positioning that can stand the test of time.

- Developing a brand character consistent with the aspirations of target listeners.

- Developing one or two strategic equities that the station becomes known for.

- Executing all marketing mix elements (programming, personalities, advertising, promotions, trademarks, logos, etc.) consistently over time, building them into brand equities.

**When you are trying to get your point across, that's when you want to tap into that emotional element that makes someone want to listen to your station.**

— **Rocco Macri**



CMI's "Dancing Baby"

## Brand Leadership In Radio

Brand leadership is based on the crucial understanding of the difference between a product and a brand. The brand is the relationship we seek to establish with consumers. That's what makes Kodak more than film, Coke more than soda, and Apple more than computers.

To build radio brand leadership, we must enhance the relationship between the listener and the product. This is done by keeping resources squarely focused on the brand, building on all aspects of enhancing the brand and listener relationship.

## Brand Success Criteria

### 1) Simple

- I get it
- Applies everywhere
- Enduring

### 2) Appealing

- It's for me
- Emotionally satisfying
- Meets my needs

### 3) Differentiation

- Having attitude
- Ownable equities
- Unique

### 4) Believable

- Always delivers
- Authentic
- Speaks to me

## Radio Speaks Out On Branding

Von Freeman, Marketing Director XXTA-AM & KIIS-FM/L.A. learned much of what he has about branding from Procter & Gamble. He tells us about clothing retailer Old Navy. "I watched how Old Navy came up with a perfume fragrance,

and it really inspired me. They did the process completely backward. They had the end aisle displays, the colors of the packaging, and what the perfume should smell like before they even contacted the perfume company in France to make the scent.

"A good radio station is one that you can say just a couple of words about and nail it. Branding for radio is not about product. It's kind of like perfume in that it has to evoke a feeling or emotion. It's more than just your moniker. It's one step

further. The listener has to be able to punch in and tell you the same three words to describe the station as the next person does. That's good branding. That's why KIIS has been successful for 20 years. They've had Rick Dees in the morning, who is Mr. Consistent and gives you everything you need in a morning show. People know exactly what they are getting when they tune in to Rick Dees in the morning. KIIS is successful because it is so embedded with the CHR/Pop brand for Los Angeles. We own that brand equity. When you veer off course and start to second-guess yourself, that's where the brand gets in trouble.

"It's important when you are branding to come up with what is topical or relevant for the times. You have to be consistent over time. McDonald's always did a good job not only with their choice



**Von Freeman**

of colors, but with everything being a 'Mc' something. It's not that their burger tastes any better than Burger King or that they have special pricing. McDonald's is the place you want to go when you want a quick burger because they've done such a great job over the years of branding and packaging their product. Radio has to take a lesson from that. McDonald's can add various things to their products, but they always need to give a little bit of their brand to make sure it is successful. They can't put out a rib sandwich without calling it the McRib. The same is true with a morning show or a radio station."

Another tip from Freeman on dealing with the press: "Many marketing people forget that whatever you do has to be visually appealing to get press coverage. The media knows exactly what you are doing when you call the assignment desk and send out the press release. They know it's a publicity stunt to get your logo on the local news. Think like they do. For example, the media loves weddings, especially in June. Tap into the events they love to carry. Think of what they would love to cover. Make it more than just a station event. Think of what interests them. It's part of your brand. Think of the things you do, whether the brand is over the top like Rick Dees and KIIS or the 'warm-

fuzzy' station. Whatever it is, tap into the emotion of what you do. A brand equity is the personality of your station."

Rocco Macri, Marketing Director of Emmis/NY, says, "Branding is made up of several components. But, overall, it can be summed up in a quick statement of what the station is. When you are trying to get your point across, that's when you want to tap into that emotional element that makes someone want to listen to your station. For instance, when someone mentions Hot 97, you want them to say, 'Hip-hop.' If you are WFAN, you want them to say, 'Sports.' When getting that message out there, you need to go deeper than that. Just having a solid position doesn't necessarily give someone reason to listen to your station. To the core audience, as long as the music matches the brand, you are all right, but in developing true loyalty, you must do more than just solidifying your music position. It seems that the most successful stations can always be defined in a word or two.

"In New York, our three stations are very event-oriented. At Hot 97, our top event is Summer Jam. We are known for that in New York. Research has shown a

there, and they want to be a part of it. You have to constantly deliver your brand. Your clients really need to be a part of such an event. They need to be branded just as much as your audience. We do the same thing with WRKS, which is very community-oriented as well as music-driven."

Sheila Silverstein, Marketing Director for WPOC/Baltimore, had this to say: "We do several things to brand. At the client level, our sales department puts out a marketing newsletter, so we are constantly sending out information to our clients and the agencies. Revenue generating is what we are about. Our

message is who we are and the fact that we have been here for this many years and are not changing or going anywhere. We are fortunate in that Baltimore hasn't really experienced the level of chaos that many markets have with all the changes in frequencies and formats. Ad agencies can become as confused as the audience if you don't keep them up to date on things going on at your radio station. We have been focused from the day we were sold to Jacor, because we have a great product at WPOC. Keeping integrity is very important with the changes that can take over your station.

"There are many levels to marketing/promotion/branding. Depending on what types of promotions/marketing you do, you can become known for certain things not only by your audience, but by the advertising and media community as well. It is very important to own whatever you do so that there is no mistake as to which station is the 'Club 93' station. We are out on the streets more than any other station in the marketplace. There are very few days when we are not out doing something. We try to take our message out there, but the message is more than just that we are adult and play Country music. We have a lot of personality.

"We partner up with the local media. We don't just focus on doing country promotions at a country bar. We are doing some things with a local establishment that is primarily known as a rock bar. We take over the place one night a week and call it 'Cosmic

Country Caribbean Night.' We're taking our message to a lot of people. The only way anybody is going to create a bigger slice of the pie is by breaking the stereotypical mentality of 'This is the way our audience is and that is all we can do.' It shouldn't be just about

the Country station or the Rock station. Now, with so many choices and so many similar stations, it's necessary for stations to create a strong brand identity that gives consumers something to sort by. In radio — since we are judged by recall of product use, not the use itself — the establishment of a brand identity works toward increasing recall and higher reported listening.

"To properly communicate your message, you must reach the people who will accept it. The rifle as opposed to shotgun theory applies. If you can better identify who your prospects are, you can eliminate waste and your cost-per-prospect-reached will be lower. You can accomplish more with less (or more still with the same). Here are two ways to ensure that your message reaches the right people:

- Since music radio is largely dependent upon format preference, target purchasers of music in your format.
- Brand choices follow socioeconomic models. Yours can be coaxed out of the total marketplace if you have as many as 2,000 to 3,000 names of PI listeners to your station. Those people can be thoroughly studied and profiled. Many companies provide this sort of analysis. Thereafter a CD; cassette sampler; station newsletter; full-blown, four-color, self-liquidating, glossy magazine; or other piece can be rifled through the mail to those individuals in your listening area who match the highest-indexing clusters of prospects from the modeling. Talk about recall! What better way to brand your station than by featuring the artists, personalities, and music that make up your very core of being?

Careful monitoring of the resulting database and consistent 'touching' of these loyal listeners will not only help to create the top-of-mind awareness of the brand you seek, but will also maintain it through the years."

**Depending on what types of promotions/marketing you do, you can become known for certain things not only by your audience, but by the advertising and media community as well.**

— Sheila Silverstein



Sheila Silverstein

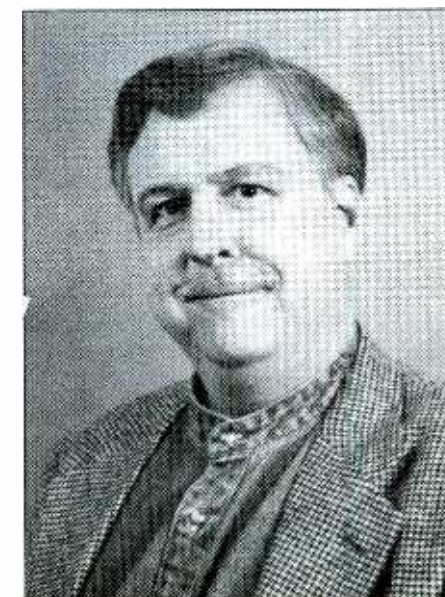
country for us or our audience. We are programming a lifestyle. That way, you constantly introduce yourself to new people while delivering the message that your audience comes to expect from you. It's more about lifestyle than just music. I've always thought that you need to take it right to the people. If I had my way, we would market door to door."

**A Direct Marketing Viewpoint**

Dick Downes, President of Custom Publishing & Marketing Group, relates branding to direct-marketing. "Brands are shortcut thinking. By establishing an identity for a brand, the consumer can spend less time thinking about product choices. Branding a radio station used to be easy. The format did most of the work — for example, that's

**In radio — since we are judged by recall of product use, not the use itself — the establishment of a brand identity works toward increasing recall and higher reported listening.**

— Dick Downes



Dick Downes



Rocco Macri

level of awareness of the event that goes beyond our listeners. That event gets our brand out to our advertisers as well as our listeners. It is an event we build ourselves around. We've focused on delivering the top artists that we play at the event — so much so that we don't even tell the listeners who is performing until the concert is sold out. We've branded ourselves with our audience, which has come to expect the best in hip-hop from Hot 97. They need to be



# Television Campaigns For Fall '98

**When you program a TV campaign, you program against an entire environment**

TV campaigns have changed over the years. Whether it's the new, exciting technological innovations that have made production more creative while lowering the costs to create interesting visuals, or the increased role marketing has in the design of every creative campaign, television offers mass exposure that cannot be duplicated.

When you program a television spot, what goes into the idea or script is even more critical than the actual media buy.

While virtually everyone watches TV, there is no guarantee that the viewer is going to watch your spot. When you advertise, you are programming not only against other media, but against an entire environment. You program against the bathroom; the kitchen; a hard, uncomfortable chair; or even a book or deadline for a meeting. In 30 seconds or less, you somehow have to capture the mind's eye of the viewer to get your brand noticed. A great TV campaign will do just that.

## The Media Buy

While costs of production may have come down with technology, there are specific guidelines to follow when buying TV. Shark TV's Doug McCall gives us some tips:

- **How to interview prospective TV media buyers for your radio station.** Advertising a radio station should be done differently than advertising retail or branded products. Retailers and brand advertisers have scanners and cash registers to measure results. Arbitron results cannot be measured directly and are dependent on getting people to write down your station in a diary. For these reasons, your TV buyer should use different buying strategies and tactics for your radio station than they use for their branded products or retail clients.

- **What do you think the goal of our TV media buy should be?** The buyer's answer to this question should normally be Arbitron results. If the prospective buyer says something about getting more listeners or reaching your kind of listener/people, he or she would be displaying a lack of understanding of radio. Getting more listeners does a radio station little good if they don't show up in Arbitron. In Arbitron, a radio station has few exclusive listeners. This means that your kind of listener is also the kind of listener who listens to three to four other radio stations. Arbitron is a demographic, not a psychographic.

- **What do you think our TV media budget should be for the campaign we**

**are considering?** You would want your media buyer to have a budget recommendation and a rationale. Before they make a recommendation, did they ask if your copy is strategic or tactical? Do they know that strategic copy rarely impacts Arbitron during the phase in which the media campaign starts? Have they taken competitive advertising into consideration? Can they tell you what TV audience delivery and start dates they expect other radio stations to be using during your campaign? Do they anticipate that your TV share of voice will give your copy a chance to do its job? Do they know the Arbitron survey dates? Is their start date based on those dates?

- **What reach and frequency against my demo do you recommend?** Your TV buyer should be able to talk about the 3+ reach and average frequency planned for your TV campaign. This is a clearer media goal than GRPS or TRPS. It tells you how deep you can expect to reach into your demo and how frequently your message is planned to be seen by the average viewer in the demo.

- **When will you provide a post-buy analysis?** How will you rate my schedule? Your buyer should be willing to provide you with interim post-buys during your campaign. Rating the schedule is a technical business, too technical for a short description. Ratings for spots in programs vary by half-hour, week, season, and by day of the week. For example: A spot in the *Seinfeld* rerun at 6:08pm in early fringe gets a different rating on Thursday than it does on Tuesday, and a different rating in October than in May. The spot at 6:27pm gets a different rating than the one at 6:08pm. Your buyer's reports to you should reflect these kinds of ratings differences.

- **How should I measure the results of the campaign?** Does your prospective buyer want to share accountability for Arbitron results? Do they display the knowledge that the marketing objective of your TV campaign probably revolves around top-of-mind awareness, which can



Ice Cube



Rosler Creative campaigns



CMI campaigns



Robert Michaelson campaign

be measured? Do they encourage you to measure the marketing results of your campaign? Do they recognize the team nature of marketing a radio station: the on-air product, the TV copy, and the media campaign?

One potential problem connected with

**Continued on Page 20**



Guerilla Productions campaigns



# THERE'S ONLY ONE



## Accept No Substitutes

The success of Vidpak™ has spawned numerous companies developing copy-cat products. However, Vidpak™ is only available from IQ television group. Beware of companies that say they are selling Vidpak™, they are not. IQ is the only company that has the proprietary Vidpak™ program.

## Don't Be a Guinea Pig

You can't afford to be at risk with unproven copy-cat programs. Vidpak™ is the only turnkey program that has been tested and researched not once but many times. It has been completely de-bugged and tested to ensure consistent results.

## Creative Makes The Difference

Let's face it, the hardest part of Vidpak™ is producing a 5 minute commercial which is so good people not only watch it to the end, but are inspired to listen to the station. Watch any of IQ's numerous Vidpaks, then compare the work of competing companies - if you can find any. We think IQ's production, Vidpak™ experience and track record speaks volumes more than other companies promises.

## See it on the Web

See the research, the ratings and everything else about Vidpak™ on our web site.

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# Television Campaigns For Fall '98

Continued from Page 18

interviewing and selecting a local media buyer might be that they also control radio advertising dollars. If you appoint a media buyer who turns out to do a less-than-effective job, getting out of the relationship

can be troublesome. Moreover, if you select one buyer, you may alienate others in the market. This should be discussed at the onset, so you have a viable exit strategy agreed upon.

### A Few More Tips

McCall also adds, "People will tell you that your listener is someone who listens to two or three other stations. That is just not true. It's more like 14 other radio stations. Most stations share 95% of their audience with a whole group of stations, including a variety of different formats. To have a media buyer place you on Fox-TV's *Ally McBeal* because it's hip and happening is not always the ticket. There is no kind of measurement for that. It's a demographic—that's Arbitron. In L.A., there's about one diary for every 16,000 people. How are you going to find a diary out of 16,000 without this broadcast medium?"

"It's all about reach, frequency, and cost per thousand. It's about the copy and the frequency and placement. You must buy a variety of dayparts, because even if you buy prime, you will run out of money before you reach the prime audience. Buy prime, then add another daypart. You will get a lower cost per thousand and a higher reach in frequency. It's the same thing as OES scheduling on radio stations. As you know, the principal of OES is to buy

every daypart.

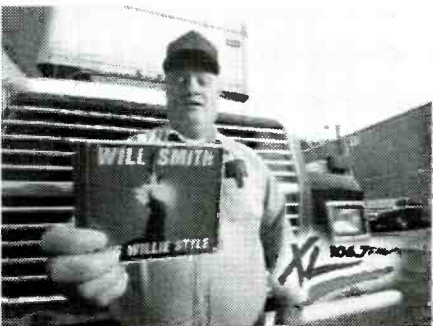
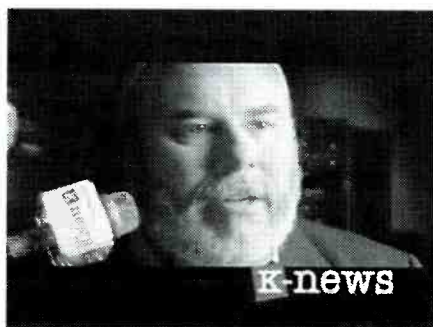
"Lastly, we'll give up budget to get the right copy. A great message is essential to target on TV. Then you reach the right people, because almost everybody watches TV. It's an accountable media."



Filmhouse campaigns



Impact Target's "Get on the phone" campaign

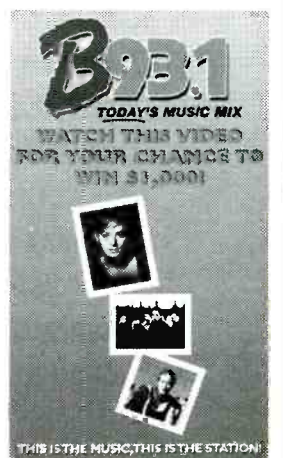
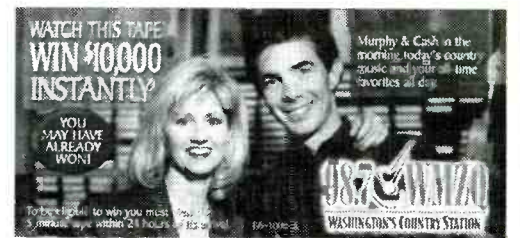


IQ TV campaigns

## Video Mailers

Video mailers combine the best of a television campaign with the benefits of direct marketing. It's like a five-minute infomercial that forces viewing by telling the participant that they could win \$5000 by watching the tape and waiting to see if they are a winner. One of the first companies to do this was V-Lite. The V-Lite casing is lightweight (made of styrofoam and paper), which makes it cost-effective as a direct-mail piece. Since its inception, another, more substantial casing has appeared that is both cost-effective as well as light. One company that has been using the V-Lite technology for years is Impact Target Marketing. IQ-Television came onto the scene in 1997 and is involved in every aspect of video mailer campaigns and production.

New joint efforts between direct marketers and television production companies will inevitably create more competition in this new area of direct marketing. One such partnership, between Rosler and Broadcast Direct Marketing, is called SMARTVIDEO. Filmhouse is joining up with DMR for what they are calling Direct Video. Filmhouse is also unveiling an alliance between themselves and Western International Media, creating a one-stop source for production, marketing, and media buying. There are certainly more companies exploring the use of this innovative but very effective form of getting your message directly to your audience while getting them to sample your station.



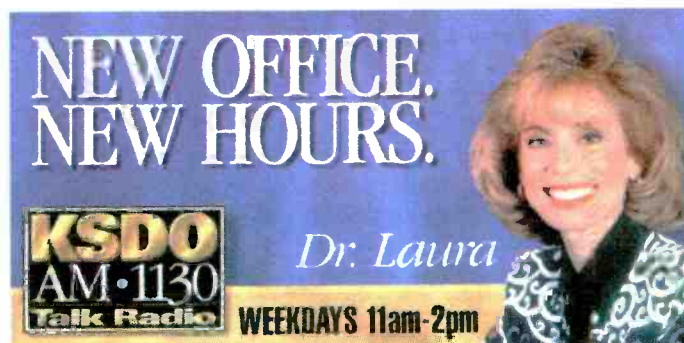
# Outdoor Takes It To The Streets

## Branding your station in five seconds flat

Whether it's a 40-foot inflatable lizard that bears your station's call letters or a giant billboard featuring your controversial morning host, outdoor advertising continues to provide the visibility and imaging radio needs to stand out in an increasingly crowded marketplace. In cities where commute times can be astronomical, outdoor provides a constant reminder of where these drivers should tune for the best mix of today's music. And it is color, lettering, and message that decide whether or not your listeners will absorb the images you want to project.



¿QUE PASO?  
10.20  
RADIO AM



# What It Takes To Be A Great Marketing Director Today

Answering to the GM instead of the PD is the rule

It has been my mission, as a former PD and promotion director, to expose the talents of today's marketing directors. Many come from other industries or have degrees in marketing that take them above the stereotypical "banner hanger" or "sticker stopper" job descriptions. No longer should these people report to PDs. They are not just the keepers of the prize closet.

Don't get me wrong, the PD's responsibility is everything that goes on the air. But the best and most efficient use of the marketing/promotion director is in the capacity of liaison between sales and programming. It is as important to be concerned with the bottom line and clients as it is the audience or the on-air presentation. Both areas are key. As Chancellor COO Jimmy de Castro has said, "The marketing director is one of the top four positions in the radio station."

Today's very versatile marketing directors should answer directly to the GM. They are savvy about research, databases, positioning, TV campaigns (including media buying), billboards, and just about any form of mass communication that involves the target. Now, if you are a promotion director or an up-and-coming marketing director and you don't possess these skills, please do yourself, your career, and the field of marketing and promotion as a whole a favor and get yourself up to speed. Read, study, listen ... become a student of marketing. Radio will

**The marketing director is one of the top four positions in the radio station.**

— Jimmy de Castro

benefit from your increased abilities and marketing directors will be taken more seriously and get the recognition they deserve.

## The Changing Role Of Marketing Directors

As Chancellor Media VP/Marketing Bev Tilden says, "Any GM who has the marketing director answering to the PD is letting down half of the station. What about sales? If you are answering to the PD, than how are you ever going to drive sales using smart and well-planned station marketing opportunities?"

Tilden believes that a marketing director must have an ever-increasing knowledge of

the product. "We now have more information than we have ever had before to work with in regards to our product, market, listeners, and our stations," says Tilden. "Research is so much more precise. We are able to break things down to very simple forms. Not only are there unlimited



Bev Tilden

databases detailing our listeners, but we also have access to our clients' information. It makes marketing a whole different entity than it used to be."

Tilden mentions that marketing is more than just setting up remotes or executing some weekend event. Imaging and branding are more complex than they used to be, leading to changes in the role of a promotion director. Tilden is a huge proponent of databases, believing that they are the cornerstone of a radio station.

## What Do You Need To Know?

Tilden tells us what she feels are the important elements that a promotion/marketing director must know about or get information on.

- "The first thing that marketing directors need to know today is research. Not only how to implement it, but what the latest methods are and what is available for the station."

- "GMs, GSMs, and PDs need to include marketing directors in research meetings so they can be part of the process. In other industries, the idea of not including the marketing director is ludicrous. Radio seems to be behind the times in this area. How can you expose someone's strength or ability if you don't include them? In my 20 years of experience, the PD usually wants as few people in those meetings as possible because of the confidential nature of the information. In the past, they

haven't seen the results out of the marketing directors that they needed, so they kept them out of the meetings. A big point I made after our corporate marketing meetings in Toronto was that people can't solve problems in a vacuum, and they can't solve them in their office without talking to other people who have information that they don't have."

## What Can You Do To Get Involved?

It's more than just furthering your career. It's about being proactive and finding out what you need to know. It's not someone else's responsibility to educate you. If you are looking for respect, you must have knowledge. So how do you get in the loop so that you know what's going on? Tilden offers:

- "A marketing director has to learn as much as they can by reading good marketing books, including all the standards. You need to have the knowledge to talk on the level of the rest of the management team."

- "Have marketing meetings. At Chancellor, that's why we have marketing director meetings. We want to grow people who have a passion for radio who want to increase their knowledge of marketing so they can be better contributors."

- It's about understanding different cultures. "In a company as big as Chancellor that has all different kinds of stations from all different kinds of cultures, the GMs need to get everyone on the same page while including the marketing executive as a member of the management team." Easier said than done? You may have to make a go of it on your own. Leaders lead, pure and simple, and leading means taking the responsibility position in getting the information you need to know. "If you're contributing great ideas, no one is going to throw you out of a meeting," says Tilden. "On the other hand, you have to do all things simultaneously. You can't just wait till you learn. Execution and knowledge are simultaneous. Learn Arbitron. Get in on that research meeting. Make yourself an ongoing resource that a company needs to tap into."

## They Came From Outside Of Radio

As more expectations and ever-increasing demands are placed on marketing directors (including multiple property management), more and more degreed professionals are joining radio from other media and businesses. Tilden proclaims, "The trend is inevitable because we've

**It's really important to trust your gut, especially in the early stages, and to emphasize the differences between radio marketing and other related media marketing to create fresh, outside-the-box ideas.**

— Stephanie Ross

done a lousy job as an industry of educating our marketing directors. Chancellor is the only group that has marketing director meetings. Just like Jimmy de Castro said, 'The marketing director is one of the top four positions in a radio station.' Not only does he believe it, our regionals and GMs believe it too. As a company, we also have great marketing directors who teach others in our company. We have set up 12 conference calls that are related to a specific format. Each call has a good implementer who works the various ideas on a monthly basis. Promotion and marketing people also meet within their clusters on a monthly basis. It definitely makes a big difference on your learning curve."

Tilden has always been a proponent of encouraging the sharing of ideas. Over a decade ago, she joined with longtime friend and marketing expert NBC-TV's Karen Tobin to set up a "Top Gun" session at the Promax marketing conference. "We saw the value in doing this way before the formation of supergroups or, for that matter, the title of marketing director even existed in radio. Some of the best people in our industry got together and shared ideas, realizing that it was to benefit the entire radio industry."

## More Recommendations

"I recommend that a marketing director get with another marketing director (a partner, if you will) and share ideas," she continues. "Find someone at a similar kind of station with similar kinds of challenges and communicate with that person on a regular basis. This person becomes a soul mate in business."

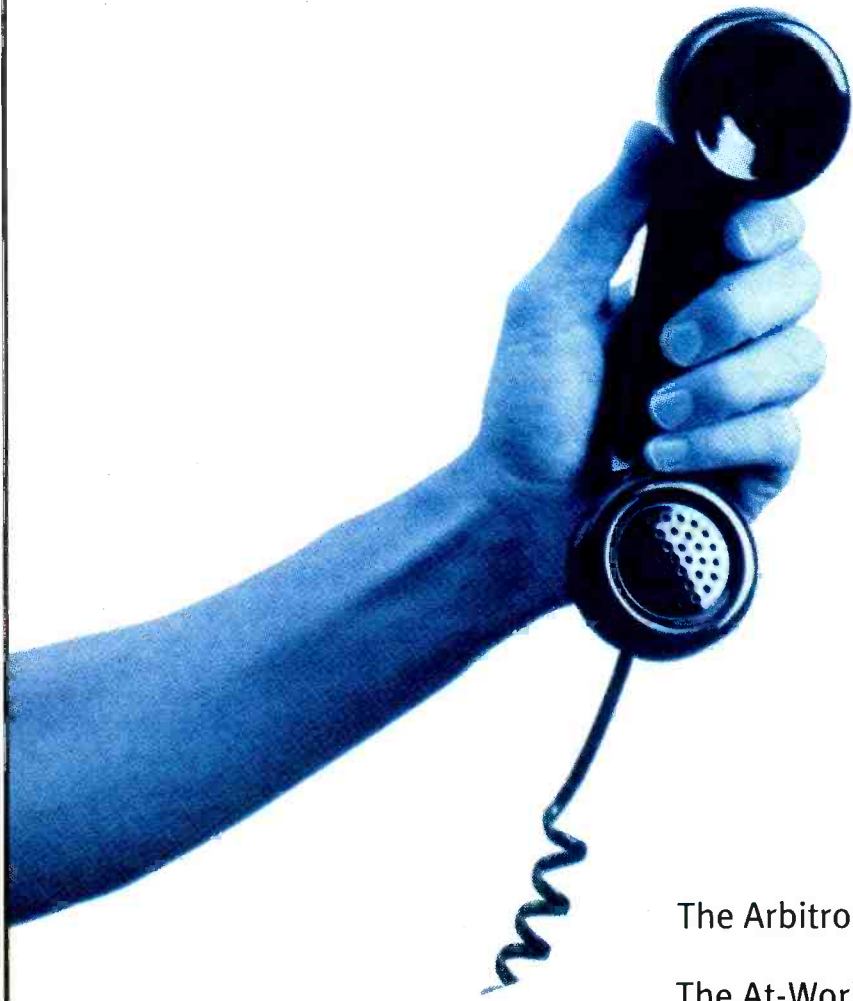
"Having this support is especially good when you've worked out a great idea over the last 30 days and you come into the PD to share your brilliance and are immediately shot down. Don't be afraid to go directly to the GM if you have a good idea and the PD is not receptive to it. You may not be explaining it right, and the GM can give the reassurance you need to think it through. Only a PD who has no confidence in himself will say no to that."

"Bottom line, don't whine about not being brought into a meeting or cry that the PD doesn't want to listen to you. People listen to people who have something to

Continued on Page 24



# Want to Reach People At-Work?



## Call Them.

The Arbitron At-Work study\* confirms the power of radio At-Work.

The At-Work audience is not only **big**, it's **growing**. And generating At-Work listening is a "major opportunity for all formats," not just soft AC's. Perhaps that's because most people choose for themselves what station to listen to At-Work.

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Businesses make a living by answering the phone, but unbelievably **only 5%** of people At-Work have ever been called by a radio station!

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\*Spring 1997 Arbitron At-Work Reinterview Study

# What It Takes To Be A Great Marketing Director Today

Continued from Page 22

say. People listen to people who are educated and trained, who read, and who have good ideas. If you have these traits, people will listen.

"I talk about marketing directors being 'leaders' all the time. Be a leader in your department by making sure everyone who works under you in your department is doing things the way you want them done, because you are ultimately responsible. Move up in the company by giving good ideas to the PD so that they don't want to leave you out and by providing great ideas to the sales department so they know not to leave you out either. Another great thing that a marketing director should do is sit in on sales meetings. That is so crucial, and many don't."

It's really about not getting caught up in the politics or emotion of the situation. Good communication with the GM will assure that you don't become the victim of an insecure PD. Tilden adds, "Read those marketing books. If you don't have a subscription to R&R, get one. You need to be constantly aware of what everyone is doing or talking about in the industry. You can't read it all (who has the time?), but do read as many varied publications as you can."

Another thing Tilden is adamant about is "making sure you talk to the vendors. These people may always have something to sell, but that is because they are constantly keeping up with trends and research or are presenting something that may be the newest form of marketing that will ultimately give you the knowledge to make educated marketing decisions for your station. Think of them as a free resource rather than another call you have to deal with. These companies make millions of dollars and have many resources at their fingertips that will only make you a better marketing director."

## Tips From The Outside

KBIG/L.A. Director of Marketing and Promotions Stephanie Ross made the transition from working at MCA/Universal into the world of radio. Here, she gives us some insight on the outside perspective, as well as some tips for other marketing professionals who may have joined our industry or are just on their way up the ladder.

Ross says the "transition was not a quick one. Radio is a totally different



Stephanie Ross

world. It's more immediate. You have to be thinking of things all the time. Radio is about TSL. When I was at Universal, I would be thinking on more of a quarterly or semiannual basis. In radio, you have to be thinking of how to get these people to listen tomorrow morning or how to drive them to your next event. With every event I do, it's more than just executing signage or the actual event. I want to do something that drives them back to the station the very next morning to sample us. It's about constant sampling and rewarding for sampling.

"It's definitely about recycling. You

have to work constantly with the PD and GSM. Outside of radio, when you deal with marketing, the product developers give you the product and then you brand it and you're done with them. Then you are on your own to do your thing. In radio, it's continual. You can't be a marketing director from your office. You have to be at the events, talking to your listeners. Read as many publications like R&R as you can, because radio is so immediate. The thing I love about radio is that you can have an idea, and then, two hours later, it's on the air."

Ross believes that, because she came from outside of radio, it created a good balance. "I am the director of marketing and promotion. I like being involved in large-scale negotiations and concept development because I can tie many marketing legs into that. Because I am not from radio, I can be more objective, like a listener. When the PD is going over an idea, I can chime in and say, 'I don't get it,' or, 'It doesn't feel like you are talking to me.' I can still say that, because I am not a radio head yet.

"It is a really good idea to have separate promotion and marketing directors, so that the marketing director answers to the GM instead of the PD. If your marketing person reports to the PD, sales is always underserved. When you have this other person who is a department head reporting to the GM, you can meet sales and programming needs equally. You see the bigger picture, so you can service both ends. It serves as a good objective liaison for both ends. It really breaks down that bridge between sales and programming. There are also layers of marketing you can do with the sales community as well as your station database. You should do that teaser campaign for the media community as well as your listeners. Standing out works at both ends. I enjoy addressing the sales community as much as our audience.

"I've been able to develop a few

positioning things that I used when we revamped KBIG. I sent out blow dryers with the station logo and a card attached that said, 'Stay tuned to K-BIG, because we are going to blow you away.' Little promotional ideas like that go a long way in a crowded marketplace and draw the attention that is as crucial for your bottom line as your programming. It's so important to be different or unusual.

"I was fortunate to come from entertainment at MCA/Universal, where you are always thinking outside the box. You should always be asking, 'What will drive traffic, and what will give us the added advantage for top-of-mind awareness?'"

"To those new to the radio side of marketing, it's really important to trust your gut, especially in the early stages, and to emphasize the differences between radio marketing and other related media marketing to create fresh, outside-the-box ideas. Of course, you will want to learn about research, database management, and all the programming-related issues that are radio, but use your background as a source of creative ideas. It breathes new life and perspective into radio. Radio is a product. It is a free product, but to create loyalty, as in any business, you have to create the brand."

## A Final Note

Radio should take more risks in creative branding. There needs to be more of an emotional component — or chord, if you will — between the station position and the audience. Radio has a tendency to be in a tunnel at times, relying on length of listening or fewer commercial perceptions when they need to be branding that chord that hooks the listener. The trend of marketing directors coming from outside of radio can have definite creative as well as educational benefits, since many have bachelor's or master's degrees in marketing. It's good for the business. For those who have been in radio, it might be a good idea to take a marketing director from another industry to lunch or to read the latest publication or to experience the lifestyle of your audience to create some sizzle and difference that your listeners can actually hear.

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# Money, Power, And Influence

□ How to sell advertisers on the top 10 metros

Keeping in mind that the goal of national advertisers is not to reach the largest geographic area possible, but rather the largest consumer base possible, the importance of the nation's top metropolitan areas increases exponentially.

The now clichéd — though still relevant — 80/20 rule of marketing can also be applied to the nation's population distribution, which means that national advertising buys often need to be supplemented in the largest metros to achieve coverage proportional to an advertiser's consumer base.

Enter radio. Adding spot radio to a media plan allows an advertiser to increase weight in key sales pockets, such as the top 10 metros (or extended to the top 15 or top 25). Using this marketing logic, you may be able to convince an advertiser committed to network television, national magazines, or cable networks to enter the radio arena at least on a limited market basis, which, if appropriate and successful, might later be extended.

### Did You Know....

To use this sales strategy, it helps to load up on your metro facts. For instance, the top 10 government-defined metros are home to 19% of the nation's population, or 51 million people. Markets 11-25 house 14% of the population, or 38 million people, and markets 26-50 also account for 14% of the population. In total, almost half of the country's population lives in the nation's 50 largest metros — with the highest concentration in the top 10.

Consumer spending within the top 10 metros represents an even larger share of the total pie. According to *Sales & Marketing Management*, 23% of the nation's "disposable" income (after taxes and fixed expenses) comes from the nation's 10 largest metros. These metros also account for 19% of total retail sales, 21% of all drugstore sales, 23% of furniture and appliance sales, and 26% of apparel sales. At this point, you should have an advertiser's attention.

### High-Maintenance Metros

Next, point out that the largest metros need special attention. Basically, they're different in demographic and lifestyle characteristics from the rest of the country.

First of all, they're younger. Among adults, 60% of persons in the top 10 metros are 18-44 years old, compared to 54% for the total U.S. And, of course, from a media perspective, younger demos are radio's forte.

The top 10 metros are also more ethnically diverse than the rest of the country. The concentration of African Americans is 74% higher than the U.S. average, 49% higher for Hispanics, and 88% higher for Asians. At the same time, both blacks and Hispanics — the nation's two largest ethnic groups — are heavier-than-average radio listeners. Urban and Spanish radio stations are among the most effective media options to reach these targeted consumers. Moreover, since the entire country will grow more ethnically diverse in the coming decades, the importance of building consumer loyalty among these communities has both short-term and long-term benefits.

The largest metros also harbor pockets of affluence and the majority of the nation's wealthiest individuals. More-moderate affluence is also more predominant in these metro hubs. For instance, 29% of all households earning over \$100,000 per year are located within the top 10 metros, and 49% are located within the top 25 metros. In addition, median incomes are higher than the U.S. norm in most major metros. To hit these hard to reach consumers, targeted radio formats such as Classical, News, News/Talk, and NAC, among others, offer exceptional affluent compositions.

And, finally, from a more-abstract perspective, most trends in fashion, music, food, and a myriad of other consumer goods emerge directly from our largest cities. So influencing consumer behavior here is often the first step to jump-starting a nationwide trend.

### Radio To The Rescue

Once an advertiser is convinced of the benefit of placing more media weight in the top x metros — whatever the numerical cutoff may be — selling radio as the medium of choice should fall nicely into place.

In every top 10 radio metro, nearly 95% of all people 12 and over listen to radio each week. Collectively, that's an audience of 56 million consumers. (Radio metros can differ slightly in geographic definition from government-defined metros. San Francisco also replaces Atlanta among the top 10). These metros also index 16% above the norm for the percentage of heavy (Quintile 1) radio users. Add to this the fact that average driving commute times in major metros are lengthening, and radio story grows even stronger.

While the ultimate goal is not to simply increase radio advertising in the top 10 metros, if this strategy can successfully lead new advertisers into the medium, more widespread usage should follow. To revamp an old political motto, "As goes the top 10, so goes the nation."

For a copy of a new report by *Interrep Research*, *Marketing Within The Nation's Largest Metros*, call the research department at (212) 309-9344.

Michelle Skettino is Research Director/Marketing Communications for *Interrep's* Research Division. She can be reached at (212) 916-0536.



## RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

### Jr. Food Mart: At Your Convenience

**SITUATION:** Management at the Jr. Food Mart convenience store in Blytheville, AK, was reluctant to try radio advertising. The store was part of a six-location regional chain and faced tough competition from other convenience stores in the crowded I-55 corridor.

**OBJECTIVE:** Jr. Food Mart needed to break through the "convenience store" clutter. Store managers hoped to build name awareness traffic, and bottom-line sales. They had never used radio and were skeptical about radio's ability to bring in and keep loyal Jr. Food Mart customers.

**CAMPAIGN:** The folks at KHLS-FM Country radio responded with a creative campaign built around attractive travel mugs sporting the Jr. Food Mart and KHLS logos. KHLS promoted the mugs during on-air promotions and during pre- and post-weather sponsorship spots. The mugs were distributed at all six Jr. Food Mart locations and were used as giveaway promotional items.

**RESULTS:** Jr. Food Mart managers were tremendously impressed with the results of this radio campaign. Sales and in-store traffic are up, and the KHLS travel mugs sold out quickly at all area stores. They were skeptical at first, but now Jr. Food Mart knows that radio really does get results.

## RAB TOOLBOX

More marketing information and resources from the RAB

### MEDIA TARGETING 2000

Fifty-three percent of convenience-store shoppers are male; 47% are female. A fifth describe themselves as professional or managerial workers, and another 21% work in technical, sales, and administrative support. Nearly three-fourths (72%) own their homes.

### RAB CATEGORY FILES

"The traditional major oil companies are now trying to become C-store experts, like Amoco's Split Second. They are not trying to downplay gasoline, because they are major oil companies, but they are certainly trying to raise their expectations when it comes to C-stores." — *National Petroleum News*, 9/97.

### BACKGROUND COLLECTION — CONVENIENCE STORES ADVERTISING EXPENDITURES

Eighty-five percent of the respondents to a *Convenience Stores News* survey (February, 1995) indicated that they advertise their convenience stores. Percent of advertising budget devoted to different media: Point-of-purchase materials, 23.1%; radio, 19.3%; newspapers, 13.0%; billboards, 10.9%; charitable events, 7.3%; proprietary direct mail, 6.6%; television, 5.3%; other, 14.5%. When convenience stores advertise: Equally throughout the year, 72%; when sales are weak, 15%; when sales are strong, 13%.

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



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ZINE SCENE

What's The 'Buzz'?

**N**ewsweek explores "The Buzz Machine" by picking the buzzmakers of the moment. **Don Imus** and **Madonna** were the only two radio & record types named.



**An Unhealthy Craving** — Just over one year after its launch, *Mariah Carey's* label, *Crave*, has been shut down. Although *Carey's* ex-husband, *Sony* music chief *Tommy Mottola*, said their breakup wouldn't affect his business dealings with *Carey*, it's hard to imagine him letting *Crave* crumble if he and *Mariah* were still a couple. (Entertainment Weekly).

Also in the 'zine, **Dave Matthews** and **Tori Amos**, who happened to be on tour in Brussels at the same time, meet for the first time and do an interview together. Here's what each said about being visited by the songwriting muse. Amos: "You can begin to feel a presence when she comes. I would start to know when she's coming." Matthews: "I get similar visitations often when I'm taking a crap."

Fatal Attraction

**Bobby Brown** and **Whitney Houston** are back together (*National Enquirer*, *Star*).

**Pam Anderson's** been sending sexy photos of herself to jail-bound hubby **Tommy Lee** to keep his spirits up (*Star*).

Hot Stuff!

**BMG Entertainment** North American President/CEO **Strauss Zelnick** seems to have a little time on his hands. He's bottling his own brand of barbecue sauce and sending 12-packs to friends, including **Sean "Puffy" Combs**, **Carly Simon**, and **Clint Black** (*New York*).

Treasure Chest

Among those listed as national treasures in *George* is radio personality **Paul Harvey**, about whom **WOR Radio Network's Bob Grant** says, "I've been in this business for 50 years, and I'm still in awe of this man. His pauses and his delivery are just incredible — even if he were reading from a telephone book." Jazz great **Lionel Hampton** also is named. Enthuses bandleader **Peter Duchin**, "Lionel Hampton played like a man inspired — grunting, humming, singing along — a bundle of percussion and driving rhythm."

Singing The Blues?

**LeAnn Rimes'** less-than-stellar fourth album and family troubles are the subject of an interview with the 15-year-old. On having critical and commercial success, Rimes says, "I don't want both. No one ever gets both. I see someone's album in the

newspaper being criticized as 'God, that sucks,' and I want to buy it" (*Entertainment Weekly*).

"Pop music should not just be about fun" — **Duncan Sheik** discusses his musical approach (*Vogue*).

Paternal Twists

*TV Guide* dedicates seven pages to clarifying any TV-related rumors — one of which is that **Ted Nugent** was the son of Mr. Green Jeans (**Hugh Brannum**). He's not.

"He'd be in a coma during some of the discussion, but, yeah, we discussed it. And **Todd [Rundgren]** and I discussed it ... we weren't sure if **Steven [Tyler]** would be alive in a year's time. [Tyler] saw her; he met her. What could he say? He burst into tears. But the deal had been made" — **Bebe Buell** details the much-told story of Tyler's daughter and *GQ* covergirl **Liv's** upbringing.

2 (Might) Become 1

**Scary Spice's** emotional on-again, off-again, on-again romance with fiancé (and "Spice Boy" dancer on the **Spice Girls'** tour) **Jimmy Gulzar** is threatening the group's tour (*National Enquirer*).

Single Name Game

Now that **Monica (Arnold)** has a hit with "The Boy Is Mine," she's becoming a household name. Of course, now she has to contend with that other famous **Monica (Lewinsky)**. *Time* charts out their differences.

Monkeying Around

**Madonna** has always joked that former pal **Sandra Bernhard** looked like a monkey. On the arrival of Bernhard's baby daughter, **Cicely**, mama **Madonna** sent a bunch of bananas as a baby gift (*Globe*).

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

MUSIC & MOVIES

CURRENT

- **THE MASK OF ZORRO** (Columbia)  
Single: I Want To Spend My Lifetime.../Marc Anthony & Tina Arena
- **ARMAGEDDON** (Columbia)  
Single: I Don't Want To Miss A Thing/Aerosmith  
Other Featured Artists: Shawn Colvin, Journey, Our Lady Peace
- **THERE'S SOMETHING ABOUT MARY** (Capitol)  
Featured Artists: Dandy Warhols, Joe Jackson, Jonathan Richman
- **DR. DOLITTLE** (Atlantic)  
Singles: Woof Woof/69 Boyz  
Are You That Somboddy?/Aaliyah  
In Your World/Speed Knot Mobsters  
That's Why I Lie/Ray-J  
Other Featured Artists: Jody Watley, Ginuwine
- **SMALL SOLDIERS** (DreamWorks/Geffen)  
Single: Bone Thugs-N-Harmony .../War  
Other Featured Artists: Pat Benatar w/Queen Latifah, Pretenders w/Kool Keith, Cheap Trick
- **MULAN** (Walt Disney)  
Singles: True To Your Heart/98 Degrees & Stevie Wonder  
Reflection/Christina Aguilera
- **THE X-FILES** (Elektra/EEG)  
Single: Walking After You/Foo Fighters (Elektra/Roswell/Capitol)  
Other Featured Artists: Cure, Tonic, Sarah McLachlan
- **HOPE FLOATS** (Capitol)  
Singles: Chances Are/Bob Seger & Martina McBride  
To Make You Feel My Love/Garth Brooks  
Other Featured Artists: Rolling Stones, Mavericks, Deana Carter
- **CITY OF ANGELS** (Warner Sunset/Reprise)  
Single: Iris/Goo Goo Dolls  
Other Featured Artists: U2, Paula Cole, John Lee Hooker
- **GODZILLA** (Sony Music Soundtrax)  
Single: Come With Me/Puff Daddy f/Jimmy Page  
Other Featured Artists: Jamiroquai, Ben Folds Five, Days Of The New
- **CAN'T HARDLY WAIT** (Elektra/EEG)  
Singles: Hit 'Em Wit Da Hee/Missy "Misdemeanor" Elliott  
High/Feeder  
I Can't Get Enough Of You Baby/Smash Mouth  
Other Featured Artists: Third Eye Blind, Blink 182, Busta Rhymes
- **BASEKETBALL**  
Single: Take On Me/Reel Big Fish (Mojo Records)
- **HAVPLENTY** (Yab Yum/550 Music)  
Singles: Whatcha Gonna Do/Jayo Felony  
I Can't Get You .../Blackstreet f/Kafi & Crowder  
Fire/Babyface & Des'ree  
Other Featured Artists: Az Yet, SWV, Faith Evans

CYBERSPACE

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

'Net Chats

**Average White Band**, Sunday (7/26) at 9pm ET/6pm PT, America Online (keyword: LIVE).

**Mick Fleetwood**, Tuesday (7/28) at 10pm ET/7pm PT, America Online (keyword: LIVE).

On The Web

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

**Tricky**, concert, Saturday (7/25) at 8:30pm ET/5:30pm PT ([www.rollingstone.com](http://www.rollingstone.com)).

**Soul Asylum**, concert, Saturday at 9pm ET/6pm PT ([www.first-avenue.com](http://www.first-avenue.com)).

**B-52's**, concert, Sunday (7/26); check [www.sfxlivelink.broadcast.com](http://www.sfxlivelink.broadcast.com) for time.

Smokin' Grooves tour — including **Public Enemy**, **Wyclef Jean**, **Busta Rhymes**, **Cypress Hill**, and more, Sunday; check [www.LiveConcerts.com](http://www.LiveConcerts.com) for time.

**Tuatar**, concert, late Monday (7/27) at 1:30am ET/10:30pm PT ([www.LiveConcerts.com](http://www.LiveConcerts.com)).

MUSIC DATEBOOK

MONDAY, AUGUST 3

- 1963/The **Beatles** perform their last show at Liverpool's Cavern Club.
- 1971/**Ringo Starr** receives a gold record for "It Don't Come Easy." Also ... **Paul McCartney** announces the formation of **Wings**.
- 1974/The original lineup of **Steely Dan** is dissolved when drummer **Jim Hodder** and guitarist **Jeff Baxter** exit; Baxter and Hodder join the Doobie Brothers and Toto, respectively.
- 1997/**Laurn Hill** gives birth to son Zion David.  
Born: **Tony Bennett** 1926,  
Releases: the **Beach Boys'** "Surfer Girl" and **Martha & The Vandellas'** "Heatwave" 1963

TUESDAY, AUGUST 4

- 1966/Following **John Lennon's** statement promoting the **Beatles** as "being more popular than Jesus Christ," six radio stations in the U.S. ban their material.
- 1980/**John Lennon** and **Yoko Ono** begin work on Lennon's last album, *Double Fantasy*.
- 1993/**Natalie Merchant** informs the media she is retiring from **10,000 Maniacs**.
- 1996/**Stevie Wonder**, **Little Richard**, **Gloria Estefan**, and **Faith Hill** perform at the Atlanta Olympics closing ceremony.  
Releases: **Elvis Presley's** "Hound Dog" 1956, **Electric Light Orchestra's** "Don't Bring Me Down" 1979

WEDNESDAY, AUGUST 5

- 1957/**Dick Clark's** *American Bandstand* debuts on national television.

- 1971/The **Runaways** are formed, featuring **Joan Jett**.

- 1975/**Stevie Wonder** signs a \$13 million record contract with Motown Records.
- 1986/The Los Angeles Supreme Court decides **Ozzy Osbourne's** "Suicide Solution" was not responsible for a man's suicide.
- 1992/Former Toto drummer **Jeff Porcaro**, 38, dies of heart failure.  
Born: **Pete Burns** (Dead Or Alive) and **Pat Smear** (Foo Fighters) 1959, **Adam Yauch** (Beastie Boys) 1967  
Releases: **Bobby Gentry's** "Ode To Billy Joe" 1967, the **Moody Blues'** "Nights In White Satin" 1972

THURSDAY, AUGUST 6

- 1973/**Stevie Wonder** sustains serious head injuries and becomes comatose following a North Carolina car crash.
- 1982/**Pink Floyd's** feature film, *Pink Floyd The Wall*, premieres in New York.
- 1988/The **Traveling Wilburys**, featuring **George Harrison**, **Bob Dylan**, **Roy Orbison**, and **Tom Petty**, embark on a brief tour prior to the release of their album.  
Releases: the **Kinks'** "Sunny Afternoon" 1966

FRIDAY, AUGUST 7

- 1971/**Frank Zappa & The Mothers Of Invention** record their album *Just Another Band From L.A.* live at UCLA.
- 1974/J. Geils Band frontman **Peter Wolf** marries Faye Dunaway.
- 1989/Former Beatle chauffeur **Alf Bicknell** receives \$100,000 at an auction for several tapes **John Lennon** had left him.  
Born: **B.J. Thomas** 1942, **Rodney Crowell** 1950

SATURDAY, AUGUST 8

- 1980/**Wendy O. Williams** and her band, the **Plasmatics**, are forbidden by London law to perform their UK concert debut; the band had intended on destroying an automobile onstage.
- 1981/**Luther Vandross** launches his solo career.  
Born: **Mel Tillis** 1932, **The Edge** (U2) 1961  
Releases: the **Animals'** "House Of The Rising Sun" 1964, **Diana Ross'** "Ain't No Mountain High Enough" and **Creedence Clearwater Revival's** "Looking Out My Back Door" 1970

SUNDAY, AUGUST 9



Jerry Lee Lewis — whole lotta shakin' goin' on.

- 1967/While performing at a concert in England, **Jerry Lee Lewis** excites the crowd so much, officials abruptly end the show and ask Lewis to exit the stage.
- 1995/Grateful Dead member **Jerry Garcia** dies at age 53.  
Born: **Benjamin Orr** (Cars) 1955, **Whitney Houston** 1963  
Releases: **Sly & The Family Stone's** "Hot Fun In The Summertime" 1969  
— **Mark Solovicos**



69.7 million households  
Galluzzi/Benson

## ADDS

- BACKSTREET BOYS I'll Never Break Your Heart (Jive)
- BRANDY I/MASE Top Of The World (Atlantic)
- BRIAN SETZER ORCHESTRA Jump Jive... (Interscope)
- FLYS Got You (Where I Want You) (Trauma)
- K-CI & JOJO Don't Rush (Take Love Slowly) (MCA)
- MASE I/PUFF DADDY Lookin' At Me (Bad Boy/Arista)
- MONICA The First Night (Arista)
- MYA/SILKK THE SHOCKER Movin' On (University/Interscope)

## HEAVY

- AALIYAH Are You That Somebody? (Atlantic)
- AEROSMITH I Don't Want To Miss A Thing (Columbia)
- BARENAKED LADIES One Week (Reprise)
- BEASTIE BOYS Intergalactic (Grand Royal/Capitol)
- BIG PUNISHER I/JOE Still Not A Player (Loud)
- BRANDY & MONICA The Boy Is Mine (Atlantic)
- DAVE MATTHEWS BAND Stay (Wasting Time) (RCA)
- GOO GOO DOLLS Iris (Warner Sunset/Reprise)
- MATCHBOX 20 Real World (Lava/Atlantic)
- PRAS MICHEL... Ghetto Supastar... (Interscope)
- SEMISONIC Closing Time (MCA)
- WILL SMITH Just The Two Of Us (Columbia)
- USHER My Way (LaFace/Arista)

## JAM OF THE WEEK

- CAM'RON I/MASE Horse & Carriage (Untertainment/Epic)

## STRESS

- BRANDY I/MASE Top Of The World (Atlantic)
- EVE 6 Inside Out (RCA)
- HARVEY DANGER Flagpole Sitta (Slash/London/Island)
- NATALIE IMBRUGLIA Wishing I Was There (RCA)
- JANET Go Deep (Virgin)
- MADONNA Ray Of Light (Maverick/WB)
- MASTER P/SILKK... Goodbye... (No Limit/Priority)
- MONICA The First Night (Arista)
- NEXT Too Close (Arista)
- RAMMSTEIN Du Hast (Slash/London/Island)

## BREAKTHROUGH

- ESTHERO Heaven Sent (Work)

## ACTIVE

- JON B. They Don't Know (Yab Yum/550 Music)
- BACKSTREET BOYS I'll Never Break Your Heart (Jive)
- BRIAN SETZER ORCHESTRA Jump Jive... (Interscope)
- CHERRY POPPIN' OADIES Zoot Suit Riot (Mojo/Universal)
- DEF SQUAO Full Cooperation (Def Jam/Mercury)
- EVERYTHING Hooch (Blackbird/Sire)
- FLYS Got You (Where I Want You) (Trauma)
- FOE FIGHTERS Walking After You (Elektra/Roswell/Capitol)
- FUEL Shimmer (550 Music)
- GARBAGE I Think I'm Paranoid (Almo Sounds/Interscope)
- JANET You (Virgin)
- JERMAINE OUPRI I/JAY-Z Money... (So So Def/Columbia)
- K-CI & JOJO Don't Rush (Take Love Slowly) (MCA)
- MASE I/PUFF DADDY Lookin' At Me (Bad Boy/Arista)
- MAXWELL Luxury: Cococure (Columbia)
- MYA/SILKK THE SHOCKER Movin' On (University/Interscope)
- NEW POWER GENERATION The One (New Power Soul)
- NICOLE Make It Hot (EastWest/EEG)
- SAVAGE GAROEN To The Moon And Back (Columbia)
- SMASH MOUTH Can't Get Enough Of You... (Elektra/EEG)

Video airplay from July 27-August 2



50.8 million households  
Isaak/Tierney

## ADDS

- NATALIE IMBRUGLIA Wishing I Was There (RCA)
- SQUIRREL NUT ZIPPERS Suits Are Picking... (Mammoth)

## XL

- AEROSMITH I Don't Want To Miss A Thing (Columbia)
- CELINE DION To Love You More (550 Music)
- GOO GOO DOLLS Iris (Warner Sunset/Reprise)
- NATALIE IMBRUGLIA Tom (RCA)
- SHANIA TWAIN You're Still The One (Mercury)

## NEW

- BARENAKED LADIES One Week (Reprise)
- BRIAN SETZER ORCHESTRA Jump Jive An' Wail (Interscope)
- NATALIE IMBRUGLIA Wishing I Was There (RCA)
- SAVAGE GARDEN To The Moon And Back (Columbia)

## LARGE

- MARIAH CAREY My All (Columbia)
- FASTBALL The Way (Hollywood)
- MADONNA Ray Of Light (Maverick/WB)
- MATCHBOX 20 Real World (Lava/Atlantic)
- SARAH MCLACHLAN Adia (Arista)
- NATALIE MERCHANT Kind & Generous (Elektra/EEG)
- BONNIE RAITT One Belief Away (Capitol)
- SEMISONIC Closing Time (MCA)

## MEDIUM

- CHERRY POPPIN' OADIES Zoot Suit Riot (Mojo/Universal)
- DAVE MATTHEWS BAND Stay (Wasting Time) (RCA)
- GREEN DAY Time Of Your Life... (Reprise)
- EOWIN MCCAIN I'll Be (Atlantic)
- SMASH MOUTH Can't Get Enough Of You... (Elektra/EEG)
- ROD STEWART Ooh La La (Warner Bros.)

## CUSTOM

- ANGGUN Snow On The Sahara (Epic)
- JON B. They Don't Know (Yab Yum/550 Music)
- B-52'S Debbie (Reprise)
- BRANDY & MONICA The Boy Is Mine (Atlantic)
- ERIC CLAPTON Pilgrim (Duck/Reprise)
- ALANA DAVIS Crazy (Elektra/EEG)
- EAGLE-EYE CHERRY Save Tonight (Work)
- EVERCLEAR I Will Buy You A New Life (Capitol)
- ARETHA FRANKLIN Here We Go Again (Arista)
- JANET Go Deep (Virgin)
- JANET You (Virgin)
- MAXWELL Luxury: Cococure (Columbia)
- BRIAN MCKNIGHT The Only One For Me (Mercury)
- NEW POWER GENERATION The One (New Power Soul)
- HEATHER NOVA London Rain (Nothing...) (Big Cat/Work)
- RICHELLE SAMBORA In It For Love (Mercury)
- SMASHING PUMPKINS Ava Adore (Virgin)
- SPARKLE Be Careful (Rock Land/Interscope)
- SQUIRREL NUT ZIPPERS Suits Are Picking Up... (Mammoth)
- RINGO STARR La De Da (Mercury)
- TONY RICH PROJECT Silly Man (LaFace/Arista)
- BRIAN WILSON Your Imagination (Giant/WB)

Video airplay from July 27-August 2



36 million households  
Lydia Cole,  
VP/Music Programming

## Video Playlist

- USHER My Way (LaFace/Arista)
- PRAS MICHEL... Ghetto Supastar... (Interscope)
- JANET Go Deep (Virgin)
- WILL SMITH Just The Two Of Us (Columbia)
- AALIYAH Are You That Somebody? (Atlantic)
- NICOLE Make It Hot (EastWest/EEG)
- MARIAH CAREY My All (Columbia)
- BRANDY & MONICA The Boy Is Mine (Atlantic)
- VOICES OF THEORY Dimelo (Say It) (H.O.L.A./Red Ant)
- CAM'RON I/MASE Horse And Carriage (Untertainment/Epic)

Video playlist for week ending July 24

## Rap City Top 10

- JOHN FORTÉ Ninety... (Refugee Camp/Ruffhouse/Columbia)
- GOOIE MOB Black Ice... (LaFace/Arista)
- BLACK EYED PEAS Joints And Jams (Interscope)
- CAM'RON I/MASE Horse And Carriage (Untertainment/Epic)
- MEMPHIS BLEEK I/JAY-Z It's... (Roc-A-Fella/Def Jam/Mercury)
- KING T Got It Locked (Aftermath/Interscope)
- BIG PUNISHER Twinz (Loud)
- GANG STARR Militia (Noo Trybe)
- XZIBIT What You See (Loud)
- NOREAGA N.O.R.E. (Penalty)

Video playlist for week ending July 24

# TELEVISION

## TOP TEN SHOWS JULY 13-19

Total Audience  
(98 million households)

- 60 Minutes
- Dateline NBC (Tuesday)
- 48 Hours (Monday)
- Primetime Live
- Just Shoot Me
- ER
- Frasier
- (tie) Seinfeld
- 20/20
- Friends
- (tie) 3rd Rock From The Sun (Tuesday)

Adults 18-34

- Just Shoot Me
- Seinfeld
- Friends
- ER
- Suddenly Susan (Thursday)
- The Drew Carey Show
- Frasier
- Ally McBeal
- Dateline NBC (Tuesday)
- (tie) Primetime Live
- (tie) 3rd Rock From The Sun (Tuesday)

Source: Nielsen Media Research

## COMING NEXT WEEK

All show times are ET/PT unless otherwise noted; subtract one hour for CT. Check listings for showings in the Mountain time zone. All listings subject to change.

## Friday, 7/24

- Mary Chapin Carpenter performs on PBS' *Evening At Pops* (check local listings).
- "AFKAP": *The Tonight Show With Jay Leno* (NBC, check local listings).

## Saturday, 7/25

- Jack Ingram and Robert Earl Keen perform on PBS' *Austin City Limits* (check local listings).
- Alvin Youngblood Hart, Mickey Hart's Mystery Box, and Ratdog perform on PBS' *On Tour* (check local listings).

## Monday, 7/27

- Matt King and Lorrie Morgan, *Prime Time Country* (TNN, 9pm ET/6pm PT).
- L.L. Cool J, *Jay Leno*.
- Tori Amos, *Late Show With David Letterman* (CBS, check local listings).

## Tuesday, 7/28

- Cherry Poppin' Daddies perform from Las Vegas on the season premiere of *Viva Variety* (Comedy Central, 10pm).



The Cherry Poppin' Daddies' Steve Perry with Viva Variety's "the former Mrs. Laupin"

- Terri Clark and Diamond Rio, *Prime Time Country*.
- Alan Jackson, *Jay Leno*.
- Goo Goo Dolls, *David Letterman*.

## Wednesday, 7/29

- Trisha Yearwood, *Prime Time Country*.
- Willie Nelson is profiled on TNN's *The Life And Times Of...* (10pm ET/7pm PT).
- Cleopatra, *Jay Leno*.
- Barenaked Ladies, *David Letterman*.

## Thursday, 7/30

- Smashing Pumpkins, *David Letterman*.

# FILMS

## WEEKEND BOX OFFICE JULY 17-19

- The Mask Of Zorro* (Sony) \$22.52
- Lethal Weapon 4* (WB) \$21.72
- Armageddon* (Buena Vista) \$16.59
- There's Something About Mary* (Fox) \$13.74
- Dr. Dolittle* (Fox) \$9.47
- Small Soldiers* (DreamWorks) \$8.64
- Mulan* (Buena Vista) \$4.91
- Madeline* (Sony) \$4.38
- The Truman Show* (Paramount) \$2.17
- Six Days, Seven Nights* (Buena Vista) \$2.10

All figures in millions  
\* First week in release

Source: Entertainment Data Inc.

**COMING ATTRACTIONS:**  
This week's openers include *Disturbing Behavior*, starring James Marsden and Bruce Greenwood. The film's Trauma soundtrack sports the FLYS' current single — "Got You (Where I Want You)" — as well as Janus Stark's "Every Little Thing Counts," Hutt's "Hole In My Soul," Addict's "Monster Side," *Once Upon A Time's* "Hello," F.O.S.' "Blown," Phunk Junkeez's "Million Rappers," Driver's "Sometimes," Eva Trout's "Drivetime Racio," Treble Charger's "Ever She Flows," Jack Drag's "Psycho Clogs," and Skold's "Hail Mary." Opening in limited release this week is *Billy's Hollywood Screen Kiss*, starring Sean P. Hayes. The film's Will soundtrack features two versions of "Happy Heart": Petula Clark's original, and Junior Vasquez's remix. Clark's "This Is My Song" also appears on the ST, along with Ramsey Lewis' "Do What You Wanna," Nina Simone's "Love Me Or Leave Me," Xavier Cugat's "Cuban Love Song," and original music by Alan Ari Lazar.



21 million households  
Peter Cohen,  
VP/Programming

## National Top 20

- AALIYAH Are You That Somebody? (Atlantic)
- PRAS MICHEL... Ghetto Supastar... (Interscope)
- MASE Lookin' At Me (Bad Boy/Arista)
- FIVE When The Lights Go Out (Arista)
- MYA/SILKK THE SHOCKER Movin' On (University/Interscope)
- BIG PUNISHER I/JOE Still Not A Player (Loud)
- PUBLIC ANNOUNCEMENT It's About Time (A&M)
- GERALD LEVERT Thinkin' Bout It (EastWest/EEG)
- BACKSTREET BOYS I'll Never Break Your Heart (Jive)
- MASTER P Thinkin' Bout You (No Limit/Priority)
- BLACK EYED PEAS Joints And Jams (Interscope)
- BRANDY & MONICA The Boy Is Mine (Atlantic)
- USHER My Way (LaFace/Arista)
- QUEEN LATIFAH Bananas (Flavor Unit/Motown)
- LORO TARIQ & PETER GUNZ We Will Ball (Codeine/Columbia)
- SARAH MCLACHLAN Adia (Arista)
- GARBAGE I Think I'm Paranoid (Almo Sounds/Interscope)
- LIMP BIZKIT Sour (Flip/Interscope)
- BOXTALK Tibetan Freedom Concert (VJN)
- 'N SYNC Tearin' Up My Heart (RCA)

Most requested from the week ending July 19



Pos.	Artist	Avg. Gross (in 000s)
1	GEORGE STRAIT	\$1801.1
2	ERIC CLAPTON	\$840.6
3	DAVE MATTHEWS BAND	\$526.3
4	PAGE/PLANT	\$437.0
5	SHANIA TWAIN	\$397.8
6	YANNI	\$348.9
7	ALLMAN BROTHERS BAND	\$280.3
8	JAMES TAYLOR	\$260.0
9	STEVIE NICKS	\$253.5
10	GIPSY KINGS	\$198.7
11	LYNYRD SKYNYRD	\$196.9
12	MICHAEL BOLTON/WYNNONNA	\$177.8
13	BOYZ II MEN	\$175.3
14	MOODY BLUES	\$172.7
15	ANDRE RIEU	\$171.4

Among this week's new tours:

- BIG WRECK
- BLINK-182
- RANDY CRAWFORD
- BILLY RAY CYRUS
- DISHWALLA
- FOREIGNER
- NEWSBOYS
- MICHAEL W. SMITH
- "SUFFRAGETTE SESSIONS TOUR"

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

# VIDEO

## NEW THIS WEEK

### • TIME CAPSULE: SONGS FOR A FUTURE GENERATION (Warner Reprise)

This hour-long compilation of B-52's material includes "Cosmic Thing" performed live at San Jose's Shoreline Amphitheater, as well as "Debbie," a new track featured on the band's current *Time Capsule* CD. Other selections: "Rock Lobster," "Legal Tender," "Song For A Future Generation," "Girl From Ipanema Goes To Greenland," "Channel Z," "Love Shack," "Roam," "Deadbeat Club," "Good Stuff," and "Is That You Mo-Dean?"

# MONSTER MAGNET

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CFNY	18x	WEND	13x
KPNT	20x	WXDX	22x
WEDG	20x	WENZ	18x
KFMA	16x	WKRO	18x
KKND	21x	KTOZ	12x
KXTE	19x	WPBZ	27x
WWCD	17x	WRZX	14x
WROX	16x	WQBK	11x
KICT	16x	KROX	18x
WLRS	30x	KHTY	16x
KMYZ	10x	WBZU	14x
KDRE	22x	KFTE	15x
WBRU	13x	WCYY	19x
WFNX	10x		

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## STREET TALK®

### Mancow: Back On The Chain Gang

**M**ancow Muller is preparing for the July 27 debut of his *Morning Madhouse* on Emmis' WKQX/Chicago, but he'll be doing it without his co-host of five years, Irma Blanco. She's returning to her native Los Angeles for similar duties at Chancellor's KCMG (Mega 100), starting August 10. Atop the list of rumored replacements: ex-MTV VJ (and former KROQ/L.A. jock) Kennedy, who happens to share the same agent as Mancow. Meanwhile, Q101's already started a TV blitz featuring Mancow in chains, saying, "For the last month, I've been restrained by law from fighting back ... July 27, the chains come off. This time it's war. No prisoners. The truth will be told."

#### Duo Suspended For 'FLY-Over

WFLY/Albany suspended morning duo **Woody & Jim** for hiring a plane to fly a FLY 92 banner reading "Who's watching Bill?" over ceremonies attended by first lady Hillary Clinton. The suspension lasted for two days, ending when they publicly apologized for the stunt. PD Rob Dawes says management was aware the pair planned to fly a banner, but didn't know what it would say.

#### Arista Ushers Out Record Sales Year

Powered by successes in the R&B, rap, and pop formats, Arista Records just wrapped the best year in its history, with sales of more than \$420 million for the fiscal year ending June 30. Key sales boosts came from the label's joint ventures with Sean "Puffy" Combs' Bad Boy Records and L.A. Reid and Kenny "Babyface" Edmonds' LaFace Records, as well as Sarah McLachlan's commercial breakthrough, *Surfacing*.



Arista honcho Clive Davis

#### From The Nation's Capital ...

**Don Geronimo**, co-host of Westwood One's syndicated *Don & Mike Show*, resigned from his "side job" co-hosting the Washington Redskins pregame show for flagship station WJFK-FM. His departure came a week after his work on the show was the subject of scathing criticism in the *Washington Post*. WW1 Sports Dir. Larry Michael joins the show, which also includes former Redskins players Charles Mann, Art Monk, and Mark May.

Meanwhile, Don & Mike played matchmaker for a listener who was tired of the conventional methods for finding a husband. The result? An on-air marriage between the woman and a groom the duo had selected from the slew of faxes and letters received after they posted the woman's picture on the Internet. In addition to hosting the wedding, the station also picked up the tab for the couple's Mexican honeymoon.

On the other side of the Beltway, **WGAY/Washington** will hold its second annual Outdoor 10-Day Film Festival, starting August 14. The free screenings, on the grounds of the National Institutes of Health, benefit NIH Charities For Children.

Continued on Page 30

#### Rumors

- Is KXTE/Las Vegas PD **Mike Stern's** "exit" really a promotion to another CBS station in a larger market?
- KQAR/Little Rock PD **Billy Surf** passed on the WFBC/Greenville, SC PD gig, but still resigned from KQAR. Which East Coast PD gig will Surf roll into?
- Is **WWDC/Washington** serious about its job offer to Monica Lewinsky?
- By the time you read this, will WKQI/Detroit have already tapped former WJET/Erie, PA PD **Dana London** as its new MD?
- Is WSSX/Charleston, SC PD **Calvin Hicks** being courted by a station in a top 10 market? Could we see him make a move as early as next week?

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UNITY IN THE COMMUNITY

# STREET TALK®

Continued from Page 28

## ◀ A Promotion To 'Dye' For ▶

Mike Trivisonno, afternoon host at Cleveland Indians flagship station WTAM, sought to populate Jacobs Field with a legion of "bleacher blondes." He offered free Tribe tix to any listener willing to be bleached blonde during a massive bleachfest at a local salon.

TalentMasters is getting ready for its 10th annual Morning Show Boot Camp, August 6-8 in Atlanta. Slated for this year's special luncheon address: Chancellor COO Jim de Castro, who will discuss "The Future Of Radio And What It Means For Morning Personalities."

KKRZ/Portland received national coverage on TV's *Hard Copy* and *America's Most Wanted* by coming to the aid of local police. The station set up a hot line and issued a \$1000 reward to help capture a local high school student wanted for 19 armed robberies in the area.

WQIK/Jacksonville got into the spirit of helping those affected by the recent Florida wildfires by forming a human sponge to raise money for the American Red Cross. 'QIK morning show producer "Fool In The Pool" spent 99 hours in a wave pool, raising thousands of dollars. The station also auctioned off front-row tickets to several upcoming concerts.

## ◀ On Your Marconis, Get Set.... ▶

The NAB announced its 1998 Marconi Award nominees. Vying for the coveted Legendary Station of the Year honor are KRLA-AM/Los Angeles, WAOK-AM/Atlanta, WBAP-AM/Dallas-Ft. Worth, WBZ-AM/Boston, and WCBS-FM/New York. Up

## Rumbles, Pt. 1

- WKRK/Detroit's Mark Thompson has been named PD of Cumulus Active Rock WIQB/Ann Arbor, MI and OM over the group's four-station cluster there, including IQB, Oldies WQKL-FM, Sports/Talk WTKA-AM, and Religious WDEO-AM.

- With Capstar taking over KRNA/Cedar Rapids, IA, Russ Hamilton comes aboard as GM. OM/MD/co-founder Rob Norton exits and will join crosstown CHR KZIA-FM, another station he co-owns. Meanwhile, KRNA PD Joe Nugent stays in place, and Kevin Redding, Jessica Dol, and Mike Dwyer will take over mornings on August 4.

- Rock KKEG/Fayetteville, AR PD/MD Dave Jackson exits for a position at WXCR/Albany, NY. He's replaced by Mark Morgan.

- WABB/Mobile PD/morning co-host Wayne Coy accepts the PD post at KQKQ/Omaha.

- For the first time in its history, KVIL/Dallas has begun calling itself something other than "103.7 KVIL" — the station is now positioning itself as "Lite Rock 103.7 KVIL."

- Former KQRX/Odessa-Midland, TX morning driver Homer returns to the station as PD/morning man, starting August 3.

- KBOS/Fresno overnighter Travis Loughran adds MD duties.

- Young Country KYNG/Dallas nighttimer Stubie Doak segues to mornings.

- WBIG-FM/Washington morning host Mark Kessler exits.

- WQZQ/Nashville nighttimer Lulu joins "Big" Dave Eubanks in mornings at WZJM/Cleveland.

- WEDR/Miami Mktg. Dir. Carlos Pedraza joins KYLD/SF for similar duties.

for Network/Syndicated Personality of the Year are Paul Harvey, Don Imus, Rush Limbaugh, Howard Stern, and Tom Joyner. Joyner will also host the awards ceremony, set for October 17 at the NAB Radio Show in Seattle.

## ◀ Outlook Bleak For Programming Jobs ▶

According to CBS Radio President Dan Mason, "Jobs on the programming

Continued on Page 33

**CMI Demo Reel '99**

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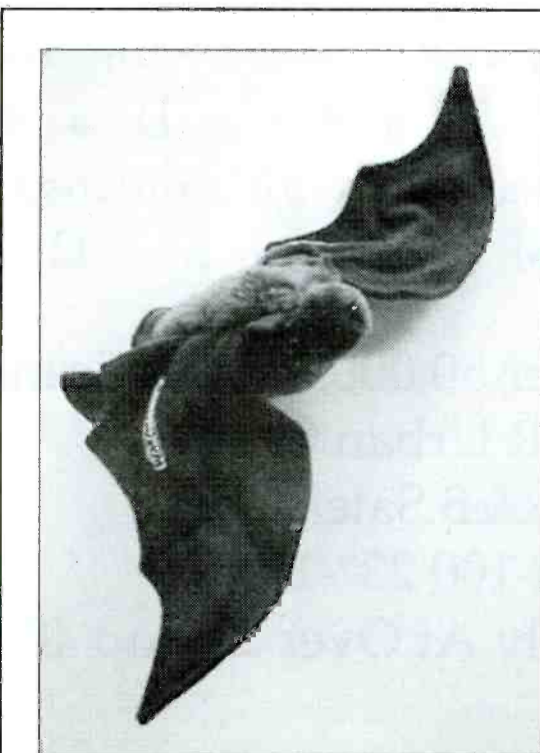
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**PROMO OF THE WEEK** — WMMR/Philadelphia took ownership of Ozzy Osbourne's Ozzfest earlier this month, handing out over 50,000 commemorative items, including this Ozzy-inspired bat (with head intact).



# Disney's MULAN

AN ORIGINAL WALT DISNEY RECORDS SOUNDTRACK

Original Songs  
Music by **MATTHEW WILDER**  
Lyrics by **DAVID ZIPPEL**

Original Score Composed and  
Conducted by **JERRY GOLDSMITH**

**"Reflection"**  
performed by  
**Christina Aguilera**



**Impacting Top 40 on July 28**

    
Christina Aguilera appears courtesy of The RCA Records Label.

from the artist that brought  
you the #1 gold single

**"mouth"**

**merril**  
bainbridge

*"lonely"*



## **MOST ADDED!**

KKLQ/San Diego	B94/Pittsburgh
KKRZ/Portland	WDJX/Louisville
WNTQ/Syracuse	WNNK/Harrisburg
WRHT/Greenville	KKRD/Wichita
WXIS/Johnson City	WKCI/New Haven
WXLK/Roanoke	WHZZ/Lansing
WWCK/Flint	KMCK/Fayetteville
KRUF/Shreveport	KZMG/Boise
WXYK/Biloxi	WSKS/Utica
WRTS/Erie	WQGN/New London
WGLU/Johnstown	KISR/Ft. Smith
KLRS/Chico	WJMX/Florence
KQID/Alexandria	WCIL/Carbondale
WERZ/Exeter	WXXX/Burlington

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CO-PRODUCED BY O. BOLWELL AND S. MELAMED



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# STREET TALK®

## Rumbles, Pt. 2

- KHFI/Austin overnigher **Lindy Vaughn** joins KQAR/Little Rock as MD.
- Veteran WWSR/Charleston, WV PD/middayer **Bill Shahan** segues to middays at sister AC WBES. WDDJ/Paducah, KY MD **Mark Summer** joins WWSR as PD/middayer.
- WAOA/Melbourne, FL OM **Mike Lowes** adds PD stripes as **J.T. Daniels** exits. The station is still searching for an MD/afternoon driver.
- Hot AC **KNSY/Amarillo, TX** changes call letters to **KPRF** and switches formats to CHR.
- New CHR move-in KQBT/Austin appoints former KYLZ/Albuquerque PD **Mark Allen** APD/MD.
- WXLK/Roanoke, VA MD **Lisa Jo Elliott** joins WAEZ/Johnson City, TN as MD/middayer.
- WIOQ/Philadelphia promotes **Yaman Coskun** to Creative Services Director.
- XHTZ/San Diego Promotion Director **Monchai Punjeau** joins KPTY/Phoenix for similar duties.
- Longtime Jackson, MS television and radio broadcaster **Forrest Cox**, 80, died Saturday of pneumonia. He spent 40 years with WLBT, initially as an anchorman and later as a farm/markets/fishing reporter.

Continued from Page 30

side of radio will continue to be eliminated ... [but] for every position eliminated in programming this year, there will be three added in sales." Mason's comments came before an audience at the Conclave last weekend. He urged programmers who desire to stay in radio to "diversify your skill set" and consider acquiring RAB's Certified Radio Marketing Consultant (CRMC) designation and get into sales.

Meanwhile, addressing the topic of increasing spot loads, Mason said the days of eight or nine units per hour are "gone forever. Today's unit loads are 12 and 13 units, and I think we can go higher than that." He admitted he feels guilty when a station gets above 15 units per hour, but noted that when "PDs ran the industry" back in the '80s, "one-minute units, imposed at that time, were detrimental to the industry. When we stopped selling :30s, we [priced out of the game] some of our client base."

Veteran KKDA-AM/Dallas personality **Gary "Babyface" Faison** is in jail — with bail set at \$1 million — after being charged with the rape of a 24-year-old woman in December 1995. Police are also investigating whether Faison might be linked to other unsolved sexual assaults.

A group of Minneapolis listeners is up in arms over KDWB/Minneapolis nighttimer **Tone E. Fly's** broadcast last Thursday (7/16), which included live body piercings of some very private parts. Fliers started appearing over the weekend demanding that the station fire Fly, issue an apology, and guarantee that it will not air any more offensive programming. Good news for KDWB, though: Although the flier urges people to call and complain, the number listed for the station is wrong!

RADIO RECORDS



1

- **Sinclair Broadcasting** buys **Heritage Media Group** for \$630 million.
- **Joe Bayliss** appointed GM of KABL-AM, KNEW-AM & KBGG-FM/San Francisco.
- **Alex Luke** recruited as WKQX/Chicago PD.
- **Bob Hamilton** named KIOI/San Francisco PD.
- **R&R** sets **Richard Lange** as Managing Editor; **Jeff Axelrod** as Asst. Managing Editor; and **Julie Gidlow** as News Editor.

5

- **Bruce Kirkland** joins Capitol Records as GM, Sr. VP/Marketing.
- **Sarah Taylor** tapped as WLTT/Washington VP/GM.
- **Art Roberts** recruited as GM of WZRH/New Orleans.
- **Alan Hotlen** hired as PD for KOIT-AM & FM/San Francisco.

10

- **Bob Reich** is named Exec. VP of TK Communications.
- **Joel Lind** lands at WMJI/Cleveland as PD.
- **Stan Bell** rings in as MD of WHRK/Memphis.
- KIIS-AM & FM/Los Angeles morning man **Rick Dees** signs a five-year contract extension.
- **Brian Burns** signs on CHR KXXR/Kansas City as PD.
- **Blake Lawrence** hired to do mornings at KKSF/San Francisco.

15

- **Bill Steding** upped to VP/GM & CEO of KAAM & KAFM/Dallas.
- **Gerry DeFrancesco** advances to VP/Programming at KIIS-FM/Los Angeles.
- **Steve Goldstein** tapped as WHYT/Detroit PD.
- AOR pioneer **WPLJ/New York** evolves to CHR; PD **Larry Berger** and his airstaff stay.
- 15-year KDKA/Pittsburgh morning man **Jack Bogut** leaves for wake-up duties at crosstown WTAE.

20

- **Jimmy Bowen** appointed VP/GM of MCA Records/Nashville.
- **Mason Dixon** promoted to WRBQ-FM (Q105)/Tampa PD.
- **Dan Halyburton** returns to WDGY/Minneapolis as PD.
- **Guy Brodie** named MD of WVON/Chicago.

## Records

- Virgin Nat'l Album Dir. **Ted Edwards** exits.
- V2 Records announces new promo reps: **Gary Franklin** joins from Geffen Records as the Detroit local; **Mark Rose**, last at 550 Music, is the new Seattle local; and **Randy Smith**, formerly at Revolution Records, joins as Dallas local.
- KHTN/Modesto PD **Pete Jones** resigns to become Head/Rhythm & Crossover Promo at All Access Music Group. He replaces **Salwa Scarpone**, who joins Logic Records as Dir./Nat'l Promo, West Coast.
- **Adam Block** is promoted to VP Mktg./Legacy Recordings.
- Sony launches a new Video Music Network on the Internet through RealNetworks at [www.real.com](http://www.real.com).
- BNA Sr. Dir./Nat'l Promo **Tom Sgro** has left the label.
- **Nate Herr** becomes VP/Verve U.S.

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

# DAKOTA MOON

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ANOTHER GOOD WEEK GOES BY!

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WXYK  
WYKS  
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KQKQ  
KQXX  
WSSX  
WXXX  
WVSR  
WKMx  
WCIL  
WSTO

Columbus  
San Diego  
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Atlantic City  
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WSNX  
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KPRR  
WDJX  
WKSS

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Kansas City  
Washington D.C.  
Grand Rapids  
Salinas  
Johnson City  
El Paso  
Louisville  
Hartford



**Managers**

Continued from Page 14

• **Practice Complementary Partnering.** If you are a hammer in making a sales call, bring in a creative person or someone from the promotions department. Always look to team with someone who is strong in areas where you are weak.

• **Consider Alternatives.** Look at each project in a new way to solve problems. But don't forget to first ask the all-important question: Does this project have to be done at all. Is it necessary?

• **You Can Come Back Home.** American corporate culture too often defines success as climbing a ladder. After talking to managers, the Gallup people suggest that managers think of a career path as a system of spokes rather than an upward ladder. They call this "broad-banding." It can simply be rewarding good work with a plum assignment, a special project, or some way for the employee to try something new to enrich themselves and possibly take their careers in another direction. But always offer "amnesty days," recommends Rutigliano. "If they don't make it when they go up, let them come back." He's quick to remind managers, however, that they must "practice tough love. Good managers hold up a mirror to their people and talk about their strengths and weaknesses."

• **Learn And Grow.** An employee might gain a sense of purpose when they believe that they are learning and growing on the job, but the more important correlation to growing and learning is employee retention, productivity, and profitability. And in the end, that's what it's all about.

**Ratner**

Continued from Page 3

Reprise. "I'd like to thank all the great people at Warners and Reprise for 15 tremendous years," Ratner said. "One reason I came to DreamWorks was because of the leadership here of [DreamWorks Records principals] Mo Ostin, Lenny Waronker, and Michael Ostin, three of those great people I was with at Warners. They say you can never go home again, but that's exactly how this feels. Besides, I was tired of competing with Tenenbaum and Mark Gorlick and Paula Tuggey. I figure it's better to join them than fight them."

**Logan**

Continued from Page 3

force behind some of the most successful stations in the country — WLUP/Chicago, KFOG/San Francisco, and WNEW/New York, to name a few. We're thrilled to have executives of this caliber lead our building effort."

Logan told R&R, "DARS is all about the future of radio. Everyone here is jazzed about creating this bold new chapter in broadcasting, and I'm thrilled to be on board. Hugh Panero has set a great tone here, and working alongside Lee Abrams again promises to be dangerous... in a great way."

**Kennedy**

Continued from Page 3

at WNOE-AM & FM/New Orleans. Kennedy began his career in the early '80s at WZUU/Milwaukee and later joined KXXY/Oklahoma City. His stint in Oklahoma led to additional responsibilities at New Market Media, overseeing KTST-FM & KXXY-FM/Oklahoma City, WSJS-AM & WTQR-FM/Winston Salem, and WNOE-AM & FM, KHOM-FM & KKND-FM/New Orleans.

**Jones**

Continued from Page 3

WXCD" and will share promotions with the Talk/Classic Rock combo when appropriate.

Chicago becomes the second-largest market (behind Los Angeles) for the Radio Disney 24-hour format, which is now heard in 26 markets and will debut August 1 on KAAM-AM/Dallas.

**Jacobs**

Continued from Page 10

team." Jacobs noted, "Given our past together, I am looking forward to working with Rob and [Trauma co-founder] Paul Palmer, in addition to the new team — in particular Craig and [Director/National Alternative Promotion] Ted Taylor."

**George**

Continued from Page 10

top-notch crew. We're working very hard to make Star Honolulu's most fun radio station."

George, who also will work with programming at co-owned KKLV-FM (98Rock), formerly was PD at NAC/Smooth Jazz WSJZ/Boston. Prior to that, he programmed WSSH/Boston and was Director/Operations for WLKW-AM, WPRO-AM & FM & WWLI-FM/Providence.

**KRIO**

Continued from Page 10

Rounding out the station's management team are GM Luis Diaz-Albertini, who launched similarly formatted WLEY/Chicago for SBS last year, and Los Angeles-based consultant Eduardo Leon. According to Diaz-Albertini, "no shortcuts" means a corporate commitment of \$250,000 to local marketing and promotions efforts.

Garcia adds that philosophy will also be applied in the station's national talent search. "We want on-air talent who have deep ties to their Mexican regional roots, not jocks who pretend they're something they're not," say Garcia, who was KRIO's PD when the station flipped from Country to Tejano and also is known for voice-over work on such Spanish-language advertising campaigns as Chrysler and Coca-Cola. "They have to relate to our listeners on a one-on-one, personal basis."

KRIO will receive new call letters upon FCC approval. It's currently wrapping up a 10,000-song countdown before officially adopting its new format.

**A Grand Send-off**



Retiring Southern California Broadcasters Association (SCBA) President Gordon F. Mason (l) was the proud recipient of the first annual Kevin B. Sweeney Award for Excellence in Radio. RAB Exec. VP/Stations Ron Ruth presented the honor to the 30-year radio veteran at a recent organization-sponsored dinner. A duplicate of the award will be placed on display at the L.A. Radio & TV Museum.

**Clear Channel**

Continued from Page 1

second-quarter cash flow was \$52.7 million, or 59 cents per share. Net income rose 85% over the same time last year to \$27.9 million, or 22 cents per share, beating analysts' predictions of 19 cents per share. (In fact, it also beat analysts third-quarter forecasts of 20 cents per share.) Last year's second-quarter net income was \$15.1 million, or 16 cents per diluted share.

The company also reports a suc-

cessful second quarter of acquisitions, beginning with its completion of the first part of its \$784 million stock purchase of UK-based billboard company More Group PLC. Clear Channel's \$85 million merger with Dame Media was announced in the second quarter and is expected to close toward the end of the year.

Also, the board of directors approved last month a two-for-one stock split to be paid to all shareholders July 28. The stock split is subject to shareholder approval.

**McCoy**

Continued from Page 1

Since joining the station, McCoy is credited with guiding the station to the No. 1 Arbitron ratings position five times, making WCBS-FM the first Oldies station to achieve that feat in a Top 20 market. Under McCoy's guidance, WCBS-FM has remained in the Top 5 of the 25-54 demo for 17 years.

The Nyack, NY native grew up lis-

tening to New York City's radio legends, notably the late Alan Freed. McCoy began his career in 1967 at a Connecticut station, later moving to WNBC/New York, where he worked the midday shift following Don Imus. McCoy's career moved forward in 1969 when he became an on-air personality at crosstown WOL-FM. He later served as an air personality at WCBS-FM before being named PD in the summer of 1981.

**Bloomberg BUSINESS BRIEFS**

Continued from Page 8

**Broadcasters' Proposals To Hike Minority TV Ownership**

Responding to FCC Chairman Bill Kennard's call for suggestions from broadcasters on how to boost the decline in minority and women ownership, Sinclair Broadcast may have a solution. A source at the company told R&R last week that it and several other major broadcasters plan on approaching Wall Street financiers soon with the idea of establishing a fund of roughly \$120 million that would provide seed money to "new entrants" into the broadcast industry. The source said the company's shareholders would be more receptive to investing in minority or women ventures if Wall Street joined in to back the fund. Meanwhile, Paxson Communications Corp. unveiled a plan last week designed to boost minority TV ownership by allowing investors to put up to 33% into ventures by "new entrants" without those stakes counting towards the investing company's national ownership cap (35% of audience reach).

**Radio Disney In Phoenix**

ABC Inc. quietly filed at the FCC Tuesday for the purchase of KENR-AM/Houston for \$10.6 million from South Texas Broadcasting, a subsidiary of Salem Communications. At press time there was no word from ABC spokespeople in Dallas as to whether KENR, currently carrying a Talk format, would become another Radio Disney outlet. Meanwhile, the company also announced it is buying KCWW-AM/Phoenix from Owens Broadcasting for an undisclosed price. The Radio Disney format will debut on KCWW July 27. Phoenix becomes Radio Disney's 27th market and 29th affiliate.

**Ratings**

Continued from Page 1

tions showed up with a 1.0 share or greater, and five of them went up — including market-leading KLVE, which gained an entire share point. On the other hand, nearly all of the mainstream stations either held their ground or experienced lost listening. The only exceptions: two ABC stations — Talk KABC and Rock KLOS — each gained .3.

In Chicago, a red-hot Cubs baseball team failed to keep WGN from dropping into second place against an equally red-hot WGCI-FM. KGO/San Francisco extended its winning streak to 80 consecutive Arbitron books spanning 20 years. In San Diego, KYXY recovered from a bad winter showing to recapture first place.



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## 12+ SPRING '98 ARBITRON RESULTS

### Los Angeles

	Wi '98 Sp '98	
KLVE-FM (Spanish AC)	5.3	6.3
KSCA-FM (Reg. Mex.)	5.4	5.8
KFI-AM (Talk)	4.4	3.9
KPWR-FM (CHR/Rhy)	4.0	3.9
KKBT-FM (Urban)	3.9	3.8
KLAX-FM (Reg. Mex.)	3.4	3.5
KIIS-FM (CHR/Pop)	3.8	3.3
KOST-FM (AC)	3.8	3.3
KROQ-FM (Alternative)	3.4	3.3
KRTH-FM (Oldies)	3.4	3.3
KTWV-FM (NAC/SJ)	3.3	3.3
KCMG-FM (Oldies)*	2.7	3.1
KABC-AM (Talk)	2.6	2.9
KYSR-FM (Hot AC)	2.9	2.9
KBIG-FM (AC)	3.0	2.6
KLOS-FM (Rock)	2.3	2.6
KCBS-FM (Cl. Hits)	2.5	2.4
KNX-AM (News)	2.5	2.4
KZLA-FM (Country)	2.3	2.3
KLAC-AM (Nostalgia)	2.2	2.2
KLSX-FM (Talk)	2.4	2.2
KTNQ-AM (Spanish N/T)	1.8	2.2
KFWB-AM (News)	2.1	1.9
KGO-FM (Classical)	1.9	1.9
KBUA/KBUE (Reg. Mex)	1.9	1.7
KJLH-FM (Urban AC)	1.2	1.5
KSSE-FM (Spanish Con)	1.5	1.3
KLYY-FM (Alternative)	.8	1.0
KWKW-AM (Spanish N/T)	.8	1.0

\* Was KIBB-FM until February

### Chicago

	Wi '98 Sp '98	
WGCI-FM (Urban)	6.3	7.7
WGN-AM (News/Talk)	6.6	5.8
WBBM-FM (CHR/Rhy)	4.4	4.8
WVAZ-FM (Urban AC)	4.3	4.7
WLIT-FM (AC)	4.8	4.6
WLS-AM (Talk)	4.0	4.3
WNUA-FM (NAC/SJ)	4.6	4.1
WJMK-FM (Oldies)	3.3	3.9
WUSN-FM (Country)	3.4	3.9
WBBM-AM (News)	4.0	3.6
WTMX-FM (Hot AC)	2.6	3.3
WRCX-FM (Rock)	3.0	3.2
WKQX-FM (Alternative)	3.0	2.8
WXCD-FM (Cl. Rock)	2.6	2.7
WNND-FM (AC)	2.7	2.6
WXRT-FM (Adult Alt)	2.6	2.5
WCKG-FM (Talk)	2.9	2.2
WLEY-FM (Reg. Mex)	2.3	2.2
WAIT-AM (Nostalgia)	2.8	2.0
WOJO-FM (Reg. Mex)	2.2	2.0
WLUP-FM (Rock)	1.6	1.7
WMAQ-AM (News)	2.3	1.7
WMVP-AM (Full Serv)	1.2	1.7
WSCR-AM (Sports)	1.5	1.7
WNIB-FM (Classical)	1.9	1.4
WFMT-FM (Classical)	1.2	1.2
WGCI-AM (Urban/O)	1.2	1.1

### Washington, DC

	Wi '98 Sp '98	
WHUR-FM (Urban AC)	6.1	6.1
WPGC-FM (CHR/Rhy)	5.5	6.1
WMZQ-FM (Country)	4.8	5.5
WKYS-FM (Urban)	4.9	5.2
WASH-FM (AC)	5.5	4.2
WMMJ-FM (Urban AC)	4.2	4.1
WRQX-FM (Hot AC)	4.5	4.0
WWVZ/WWZZ (CHR/Pop)	4.1	4.0
WGMS-FM (Classical)	4.3	3.9
WJFK-FM (Talk)	3.4	3.9
WBG-FM (Oldies)	3.8	3.7
WTOP-A/F (News)	3.4	3.7
WMAL-AM (News/Talk)	4.6	3.6
WGAY-FM (MOR)	3.4	3.4
WJZW-FM (NAC/SJ)	3.5	3.4
WWDC-FM (Rock)	3.4	3.3
WARW-FM (Cl. Rock)	2.1	2.8
WHFS-FM (Alternative)	2.1	2.5
WTEM-AM (Sports)*	1.0	1.4
WAVA-FM (Religious)	1.0	1.0
WPGC-AM (Urban/O)	1.1	1.0

\* Moved to 980 KHz on March 9

**SAME-DAY RATINGS RESULTS**

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

### San Francisco

	Wi '98 Sp '98	
KGO-AM (News/Talk)	6.4	6.6
KOIT-A/F (AC)	4.3	4.7
KYLD-FM (CHR/Rhy)	3.8	4.7
KCBS-AM (News)	5.3	4.5
KNBR-AM (Sports)	3.1	4.4
KFRC-A/F (Oldies)	2.9	3.5
KMEL-FM (CHR/Rhy)	2.8	3.5
KIOI-FM (AC)	3.7	3.1
KSFO-AM (Talk)	3.3	3.1
KZQZ-FM (CHR/Pop)	2.9	3.0
KISQ-FM (AC)	3.5	2.9
KABL-AM (Nostalgia)	3.3	2.8
KKSF-FM (NAC/SJ)	2.7	2.8
KDFC-FM (Classical)	2.3	2.7
KBLX-FM (NAC/SJ)	2.9	2.6
KFFG/KFOG (Adult Alt)	3.2	2.6
KLLC-FM (Hot AC)	2.6	2.4
KITS-FM (Alternative)	1.8	1.9
KSJO-FM (Rock)	1.6	1.7
KOME-FM (Alternative)	1.8	1.6
KSAN-FM (Cl. Hits)	2.0	1.6
KYCY-FM (Country)	2.1	1.6
KLOK-AM (Reg. Mex)	1.1	1.4
KSOL/KZOL (Reg. Mex)	1.3	1.4
KBRG-FM (Spanish AC)*	1.4	1.3
KBAY-FM (AC)**	1.2	1.1
KEZR-FM (Hot AC)	.9	1.0

\* Moved to 100.3 mHz at 14.5kw on January 5

\*\* Moved to 94.5 mHz at 34kw on January 5

### Boston

	Wi '98 Sp '98	
WBZ-AM (News)	7.9	7.8
WJMN-FM (CHR/Rhy)	6.6	7.1
WMJX-FM (AC)	6.8	6.0
WBCN-FM (Alternative)	5.5	5.8
WXKS-FM (CHR/Pop)	6.3	5.8
WRKO-AM (News/Talk)	5.7	5.7
WBMX-FM (Hot AC)	3.9	4.6
WCRB-FM (Classical)	4.8	4.6
WODS-FM (Oldies)	4.3	4.1
WEEI-AM (Sports)	3.7	3.9
WAAF-FM (Rock)	2.7	3.2
WZLX-FM (Cl. Rock)	3.0	3.2
WROR-FM (Oldies)	2.7	3.0
WKLB-FM (Country)	3.3	2.5
WSJZ-FM (NAC/SJ)	2.8	2.4
WBOS-FM (Adult Alt)	2.5	2.2
WEGQ-FM (Oldies)	2.1	2.2
WXKS-AM (Nostalgia)	1.4	1.7
WFNX-FM (Alternative)	1.2	1.2
WILD-AM (Urban)	1.0	1.2

### Cincinnati

	Wi '98 Sp '98	
WLW-AM (Full Serv)	6.6	9.6
WUBE-FM (Country)	9.1	8.6
WEBN-FM (Rock)	7.5	7.6
WKRQ-FM (CHR/Pop)	5.2	6.7
WGRR-FM (Oldies)	5.9	6.3
WRRM-FM (AC)	7.0	6.1
WIZF-FM (Urban)	5.8	5.5
WVMX-FM (Hot AC)	5.1	5.2
WOFX-FM (Cl. Rock)	5.2	4.7
WVAE-FM (NAC/SJ)	4.2	4.4
WKRC-AM (Full Serv)	4.3	3.9
WSAI-AM (Nostalgia)	3.8	3.8
WYGY-FM (Country)	2.9	3.0
WAQZ-FM (Alternative)	2.7	2.3
WAKW-FM (Religious)	1.7	1.7
WHKO-FM (Country)	1.1	1.2

### Philadelphia

	Wi '98 Sp '98	
KYW-AM (News)	7.4	7.2
WBEB-FM (AC)	5.8	7.2
WDAS-FM (Urban AC)	6.4	6.2
WUSL-FM (Urban)	4.3	5.1
WYSP-FM (Rock)	5.4	5.1
WUGL-FM (Oldies)	4.6	4.9
WJZ-FM (NAC/SJ)	5.1	4.5
WXTU-FM (Country)	4.2	4.3
WMGK-FM (Cl. Hits)	3.9	4.1
WPEN-AM (Nostalgia)	3.8	4.1
WVDB-FM (Talk)	5.1	4.0
WIOQ-FM (CHR/Pop)	3.7	3.9
WPHI-FM (Urban)	3.5	3.4
WYXR-FM (Hot AC)	3.2	3.3
WMMR-FM (Rock)	3.1	3.0
WIP-AM (Sports)	3.4	2.6
WPLY-FM (Alternative)	2.2	2.3
WXXM-FM (Hot AC)	2.2	2.2
WPST-FM (CHR/Pop)	1.3	1.3
WDAS-AM (Religious)	1.3	1.2
WPHT-AM (Talk)	1.1	1.2
WHAT-AM (Talk)	1.1	1.1

### St. Louis

	Wi '98 Sp '98	
KMOX-AM (Talk)	10.7	13.9
WIL-FM (Country)	7.3	8.6
KEZK-FM (AC)	6.8	7.0
KMJM-FM (Urban)	6.1	6.6
KYKY-FM (Hot AC)	4.7	4.9
KSHE-FM (Cl. Rock)	5.0	4.7
WKKX-FM (Country)	4.2	4.7
KLOU-FM (Oldies)	3.9	3.9
KSLZ-FM (CHR/Pop)	4.6	3.9
KPNT-FM (Alternative)	4.9	3.8
KIHT-FM (Cl. Hits)	3.1	3.1
KTRS-AM (News/Talk)	3.3	3.0
KFUO-FM (Classical)	2.8	2.8
WRTH-AM (Nostalgia)	2.4	2.6
KATZ-AM (Gospel)*	1.9	2.4
KSD-FM (Cl. Rock)	2.5	2.4
WVRV-FM (Adult Alt)	3.2	2.4
KATZ-FM (Urban AC)	3.0	2.2
WALC-FM (Hot AC)**	2.9	2.0
KXOK-FM (Urban AC)	2.1	1.9

\* Was KMJM-AM until March

\*\* Switched to Rock on June 25

### Pittsburgh

	Wi '98 Sp '98	
KDKA-AM (News/Talk)	12.6	12.9
WDVE-FM (Rock)	8.6	8.4
WBZZ-FM (CHR/Pop)	6.9	6.2
WDSY-FM (Country)	7.4	6.2
WWSW-A/F (Oldies)	5.6	6.1
WJAS-AM (Nostalgia)	6.2	5.2
WXDX-FM (Alternative)	4.2	5.0
WSHH-FM (AC)	5.4	4.6
WLTJ-FM (AC)	4.4	4.5
WZPT-FM (Oldies)	3.9	4.5
WAMO-FM (Urban)	4.1	4.2
WJJJ-FM (NAC/SJ)	2.8	3.9
WRRK-FM (Cl. Rock)	2.7	3.2
WDRV-FM (Hot AC)*	2.8	3.0
WASP-FM (Country)	1.7	1.5
WORD-FM (Religious)	.9	1.3
WTAE-AM (Sports)	1.4	1.2
KQV-AM (News)	1.3	1.0

\* Was WVTY-FM until February

### Detroit

	Wi '98 Sp '98	
WJLB-FM (Urban)	8.1	7.7
WNIC-FM (AC)	7.6	7.5
WJR-AM (Talk)	5.8	6.8
WOMC-FM (Oldies)	5.9	5.6
WWJ-AM (News)	4.9	5.1
WKQI-FM (Hot AC)	4.1	4.3
WVMV-FM (NAC/SJ)	4.7	4.1
WCSX-FM (Cl. Rock)	3.0	3.9
WMXD-FM (Urban AC)	4.0	3.9
WCHB-FM (Urban)	3.4	3.5
WDRQ-FM (CHR/Rhy)	2.6	3.5
WRIF-FM (Rock)	4.1	3.4
WWWW-FM (Country)	3.7	3.2
CKWW-AM (Nostalgia)	2.3	3.1
WYCD-FM (Country)	3.0	3.0
WXYT-AM (Talk)	3.4	2.8
WPLT-FM (Alternative)	2.7	2.6
WKRK-FM (Rock)	1.7	2.0
WWBR-FM (Cl. Rock)	1.8	2.0
WDFN-AM (Sports)	1.9	1.6
WXDG-FM (Alternative)	1.1	1.6
CIMX-FM (Alternative)	1.4	1.5
WGPR-FM (Urban)	1.4	1.3

### Baltimore

	Wi '98 Sp '98	
WERQ-FM (CHR/Rhy)	9.8	8.8
WPOC-FM (Country)	6.7	7.2
WBAL-AM (News/Talk)	6.8	6.8
WQSR-FM (Oldies)	5.5	6.1
WWIN-FM (Urban AC)	4.1	5.8
WLIF-FM (AC)	5.8	5.0
WMMX-FM (Hot AC)	5.4	4.7
WIYY-FM (Rock)	3.9	4.2
WXYV-FM (CHR/Pop)	4.8	4.0
WHFS-FM (Alternative)	2.4	3.4
WOCT-FM (Oldies)	2.9	3.3
WCAO-AM (Religious)	3.3	2.9
WCBM-AM (News/Talk)	2.1	2.1
WPGC-FM (CHR/Rhy)	1.7	1.7
WRBS-FM (Religious)	2.2	1.7
WJFK-AM (Talk)	1.7	1.6
WHUR-FM (Urban AC)	2.0	1.5
WRQX-FM (Hot AC)	1.0	1.3
WWDC-FM (Rock)	.7	1.3
WGRX-FM (Country)	1.2	1.2
WWLG-AM (Nostalgia)	1.3	1.1
WKYS-FM (Urban)	.9	1.0

### Cleveland

	Wi '98 Sp '98	
WZAK-FM (Urban)	9.3	9.0
WMJI-FM (Oldies)	8.1	8.5
WTAM-AM (News/Talk)	4.9	8.3
WGAR-FM (Country)	6.9	8.0
WDOK-FM (AC)	7.2	6.3
WVFX-FM (Hot AC)	5.7	5.9
WRMR-AM (Nostalgia)	6.2	5.4
WNCX-FM (Cl. Rock)	5.1	5.3
WZJM-FM (CHR/Pop)	4.8	4.9
WNWV-FM (NAC/SJ)	3.9	4.3
WMMS-FM (Rock)	4.6	4.1
WQAL-FM (Hot AC)	4.5	4.0
WENZ-FM (Alternative)	2.6	2.5
WCLV-FM (Classical)	3.4	2.3
WJMO-AM (Urban/O)	2.5	2.1
WKNR-AM (Sports)	2.2	2.0
WABQ-AM (Religious)	1.7	1.0

### Format Abbreviations

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



AL PETERSON

## Can News/Talk Solve The At-Work Listening Challenge?

□ Fairwest's Johns says the answer lies in marketing, not product

A problem that is no stranger to News/Talk stations is how anemic the format usually looks in studies of workplace listening habits. In fact, in a recent study done by Edison Media Research and Arbitron that we previously reviewed on these pages (R&R 1/23), researchers concluded that the News/Talk format indexes "extremely poorly" for at-work listening. So whenever a new idea comes along that could potentially increase the format's performance during those important but elusive nine-to-five hours, it's worth investigating.

Reg Johns is President of San Diego-based Fairwest Direct Loyalty Marketing Systems. The Canadian native came up through the programming ranks of the radio business, holding PD positions in Montreal, Toronto, and Boston. In the 1980s, Johns moved to Dallas with his brother and formed the original Fairwest company, where their programming and marketing consulting business eventually grew to a client list of over 100 radio stations. As did many radio entrepreneurs in the '80s, Johns next moved into station ownership, buying radio properties in several cities, including Indianapolis; Milwaukee; and Portland, OR.

In 1987, the brothers sold their station group and went on to follow



Reg Johns

separate career paths. At that point, Johns teamed up with (Fairwest Sr. VP) Greg Frederick to form Fairwest Direct Loyalty Marketing Systems, a company that today offers more than a dozen different marketing plans and interactive marketing technologies to over 100 radio stations internationally.

I recently caught up with the seemingly nonstop traveling Johns and took the opportunity to not only get a better understanding from him of Fairwest's "Rewards" marketing program and how it might help News/Talk's at-work performance, but also to pick the brain of this veteran radio marketing expert about his thoughts and insights into whether or not marketing for News/Talk is any different than it is for music formats.

**R&R:** *Should there really be any difference in the approach when marketing a News/Talk station vs. a music-formatted station?*

**RJ:** To simplify everything, it's

all really just about cume and TSL. When you are marketing a radio station — or any product, for that matter — the objective is to move the yardstick. An example from politics is Ronald Reagan. He was really the first politician to learn that if you want to win the election, you don't just talk to the people, you talk to the people who vote! The same is true for radio. Many people listen, many have opinions, but the yardstick only moves when diarykeepers actually vote for your station. The bottom line is, you *program* a station, no matter what your format, for the masses. But you *market* to your diarykeepers. So the answer to your question is really no, there is no fundamental difference in the approach to marketing News/Talk vs. music formats.

**R&R:** *Tell us a bit about the evolution of your loyalty marketing programs and your philosophy about their value to a station's overall marketing plan.*

**RJ:** Back in the early '90s, I was introduced to the marketing guys at Vons, which is a large Southern California supermarket chain. At the time they were developing something called Vons' Club. What I learned was that they weren't so much worried about getting new people to shop at Vons, they simply wanted the people who had already declared a preference for the

“

**You program a station for the masses. But you market to your diarykeepers.**

store to spend more time in it, walking up and down the aisles and buying more items.

Let's use radio terminology here: Instead of mass marketing to the P3 and P4 shoppers, the idea was to give the P1 and P2 shoppers, those who were already declaring a clear preference, incentives to be more loyal and to shop more often. These are the same principles that apply to the very popular and successful frequent-flyer programs now offered by virtually every airline. Radio's "frequent flyers" or "shoppers" are your P1 and P2 listeners, and they are all potential diarykeepers. Who better to focus your station's marketing efforts on?

**R&R:** *Tell us about some of the steps you recommend a station take when developing its marketing plans.*

**RJ:** First and foremost, go look in the ratings books for the past five books or so and try to see the truth before you decide what marketing needs to be done. Do you need to attract new cume or do you have a TSL problem? The trouble with most stations is that they take the traditional stance that if they spend a lot of money mass marketing and simply throw as much mud against the wall as they can possibly afford, something will stick. But the fact is that about 80% to 85% of all stations out there will find that their true growth prospects are in improving TSL, not cume.

Remember, only about 20% of the market will take the time to complete and return a diary. Depending on your market size, that's an average of 300 people who will write down a station's call letters in the next ratings book. Taken further, we have found that the national average for exclusive cumes for stations is

around 8%. That means that 92% of your listeners are listening to other stations. Now, you have to ask yourself, where is our best growth opportunity? Should you go out and try to attract new cume — that is to say, brand-new listeners — and bring them in at probably a P4 or P5 level, or focus on getting that 92% who keep tuning in and out to use the station more frequently? To me, it's very clear. For true growth, most established stations would be better off with a marketing strategy to increase TSL vs. a traditional, and expensive, cume strategy.

**R&R:** *So are you saying that mass marketing shouldn't be a part of your marketing budget unless you are a new radio station?*

**RJ:** At one time, mass marketing made a lot of sense. Three TV stations, a handful of radio stations, and one newspaper, all focused on a young baby boom generation, made the placement of marketing budgets a pretty easy task. But that was then and this is now. The mounting of information and the ever-increasing "marketing noise" within the market have caused many forward-thinking broadcasters to rethink the real value and effect of mass marketing.

Hey, we all love the glamour of mass, but when even huge multinational companies with huge ad budgets are saying that mass is inefficient, those of us in radio, who have much smaller ad budgets, should be questioning the logic and expense of mass marketing. Forget about the glamour. In a competitive battle, the question should always be, what moves the yardstick?

**R&R:** *But doesn't mass market-*

Continued on Page 38

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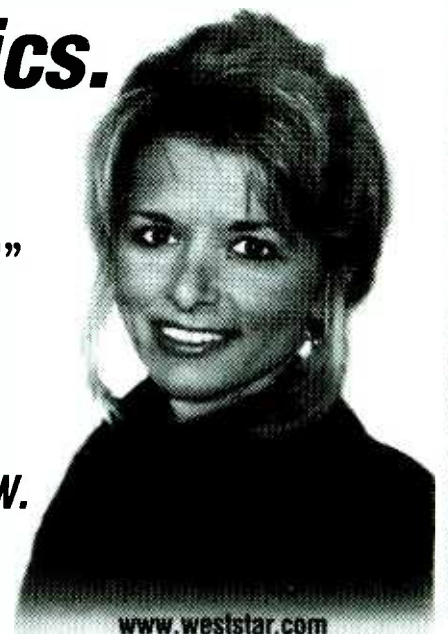
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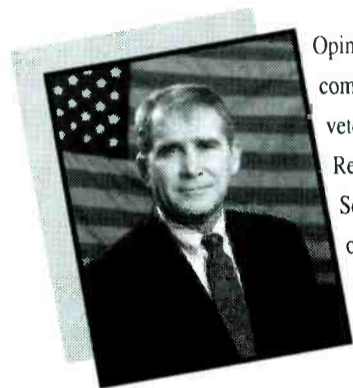
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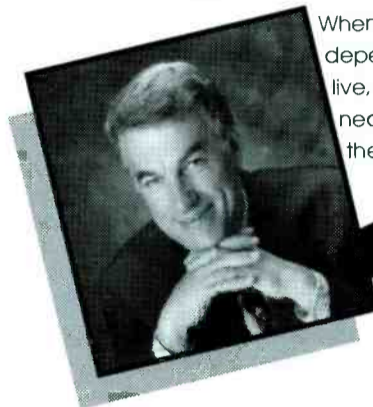
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Adventures

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## Can News/Talk Solve The At-Work Listening Challenge?

Continued from Page 36

ing offer the opportunity to gain awareness for your station with the total listeners in the market?

**RJ:** Fragmentation and competition have caused most stations around the country — outside of some smaller markets — to show no more than about a 15% cume share. In the big markets that number is around 10%. What this says is that 85% to 90% of the market will never listen to your station no matter what is said, what is offered, or what you do. That's a tough blow to the old ego for those of us driven to be No. 1, but it is today's reality. And it's evidence that should be factored into all of your marketing strategies and decisions.

**R&R:** Your marketing systems have long advocated marketing techniques that target Arbitron diarykeepers. Is it really possible to reach diarykeepers through marketing?

**RJ:** From years of research, we know that diarykeepers have passion for both the format and their

favorite station, and they are survey-friendly. So your marketing efforts should be targeted at having your station's passionate, survey-friendly, pure database members primed and ready when Arbitron comes calling. When you are out there looking to target your potential diarykeepers, a pure database with a large sample is the most reliable information available.

**R&R:** Tell us what you mean by the term "pure database"?

**RJ:** Pure is defined as actual known listeners to the station. These are not people who have filled out a direct-mail response card, registered at the station's booth at the state fair, or said "yes" from a telemarketing campaign. The pure database is made up of a station's listeners who have responded to the station through a variety of on-air solicitations, not just contesting.

When a pure database is built correctly, you will begin to see the same characteristics in their profile that we

see in diarykeepers. From there it's easy to suggest that the chances are good that most of your station's potential diarykeepers are already included in your pure database. For new stations, TSL growth can come from these people simply through the building of habitual listening patterns. Using marketing to give them "listening appointments" easily generates increased usage. And for established stations, the strength and opportunity is built-in because your cume already contains most of your diarykeepers for the next book, and Arbitron will randomly find about 300 of them.

**R&R:** Let's talk about News/Talk's challenge to get at-work listening. Even PI fans of the format have offered that they don't often listen to their favorite format at work because it's too distracting. Is this an indication that News/Talk must simply accept the fact that the format isn't well-suited for workplace listening?

**RJ:** Well, first of all, let's not for-

**You probably won't win the battle for more at-work listening through product. It will more likely come from your marketing efforts.**

get that the workplace isn't just a lawyer's or dentist's office. There are retail, factories, mom-and-pop stores — all sorts of at-work environments. Yes, there's no question that if you are a soft and easy music station, you probably have a leg up on at-work listening. But should a foreground format like News/Talk or CHR just give up those 180 quarter-hours a week? No! The answer is that you just have to swim upstream three times faster.

You probably won't win the battle for more at-work listening through product. It will more likely come from your marketing efforts. Let me relate a story to illustrate what I mean: Back in my programming days, I was always a staunch product guy — product was everything. I was consulting and flying around the country a lot, and one day I found myself sitting in the Dallas airport after a long and exhausting trip, purposely passing on two earlier flights on other airlines to wait for an American flight because I wanted the frequent-flyer mileage. A little light went off in my head, and I said, "It's the marketing, not the product, that caused you to make this choice."

That's not to say you can just forget about having a good product. Good product always has to be in place first. But American had hit on the way to reach their "diarykeepers" through marketing. Instead of the traditional mass marketing of their product to everyone — including Little Johnny and Aunt Mabel, who never planned to fly — they focused their efforts on flyers who were already using their product! From that information, they built a pure database and then gave them incentives to use the product more often. The program has been a huge success and has been copied by every other airline. American Airlines is a good example of a company that was simply swimming upstream three times faster than the other guys!

**R&R:** Let's talk a little bit about the "Rewards" program. What is it, and how do you think it could be one possible answer to News/Talk's at-work listening challenge?

**RJ:** "Rewards" is a listen-at-work program that has been in development by Fairwest for several years. It's a software-based promotion that continually encourages, tracks, and rewards daily workplace listening — day after day, month after month, book after book. Similar to the airline frequent-flyer programs, the system gives you a means by which you can individually reward listening on a daily basis with everyone who has access to a computer in their workplace —

or in their home, for that matter. It's a way to reward your most loyal listeners based on their actual usage of the station. And with workplace listening covering three dayparts and 180 quarter-hours a week, you can see why getting your share of at-work listening is important.

**R&R:** So is this something that an at-work listener has to access via the Internet?

**RJ:** No, not at all. Simply put, it's a screen saver with a "brain." It acts as kind of a one-on-one marketing department for your station with an assortment of forced-listening features and benefits that are preprogrammed into the software. The best part is that the content changes on a daily basis. The software is free, and everyone who has it is incentivized to make "copies" of the program for co-workers and friends. Listener points are then awarded automatically to all listeners who track their points. The more they listen, the more points they get. The points become their currency with your station. They're good for cash and prizes. The program even manages the collection and use of listener reward points using highly secure procedures. We've seen it work, and it's a very exciting marketing concept.

**R&R:** Finally, from your perspective of many years in marketing radio stations, what is the biggest mistake you've seen broadcasters make when it comes to spending their marketing dollars?

**RJ:** Typically, there are not a lot of experienced people in marketing at a lot of radio stations. Because most usually have a traditional background in what was once thought to be effective radio marketing, the tendency is to do whatever was done last year. Unless you are a new station trying to build cume for a new product, why use billboards or television? If the real opportunity for growth is in TSL for your station, what does traditional mass marketing have to do with getting increased usage in the workplace? So, in terms of mistakes, I'd say the real answer to that question is that too often people haven't really read their Arbitron thoroughly enough to ascertain who and where their market really is and what marketing approach they should take with their dollars and their diarykeepers.



## Make Every Minute Count!

**Dr. Joy Browne**— Real Personal Issues with a Real Psychologist. Always Fresh (not warmed over excerpts from her show)

**The Dolans**— Contemporary Consumer Issues and Money

**Dr. Ronald Hoffman**— Today's Lifestyles and Health

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### TALK BACK TO R&R!

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





STEVE WONSIEWICZ

## The Manufactured Myth Debunked

□ Veteran country producer James Stroud and R&B and pop wunderkind Jermaine Dupri talk about keeping it real

Manufactured acts. Those two words carry a lot of negative baggage in the music world for a variety of reasons. Perhaps it's the notion that we want our pop artists to somehow be more involved in the craft of record-making than simply singing somebody else's songs.

The Spice Girls, the Backstreet Boys, and Hanson have all felt the sting of this label. Nevertheless, each has gone on to sell millions of records and sell out show after show. Yet before looking at the current environment, it's important to take a step back and remember that success in this business can usually be boiled down to two things: great songs and/or great entertainers. Many of the industry's brightest stars never wrote their own material, yet entertained legions of fans through either their incredible vocal talent or energy onstage. That was certainly the case in the '60s,



James Stroud Jermaine Dupri

er look at the fine line between real and prefab. And what better place to start than by looking at country and R&B, two genres that grapple with the dilemma on a daily basis.

### The Fans Can Tell

DreamWorks/Nashville senior executive and veteran producer James Stroud has one idea why country has been able to minimize the problem even as Music Row releases hat act after hat act: "The fans will not allow it. Our record buyers will not allow music that's forced upon them by marketing plans or tricks. They can tell very quickly when something is not real. That's what is so great about our fans. When you have something real, they come back. They're among the most loyal music buyers in the world. The market today is based on great songs with great singers. It's hard to fake the real thing."

Then how did the Spice Girls succeed? It's simple, says Stroud. "People bought into it because the Spice Girls and Virgin didn't try to fake it."

With the country market becom-

ing increasingly competitive and costs rising substantially in a flat sales environment, Nashville labels can't afford to sign prefab acts in order to achieve a quick sales fix. Stroud affirms, "I am not going to sign an artist and not have that artist succeed. Because it's so tough these days, all of the pieces have to be in the right place. If that happens, the artist will get a shot."

Stroud reinforces the notion that stars are born of great songwriting and/or performing talent when he talks about what he looks for in new acts. "I try to find something that's unique and real; someone who has a unique voice or story to tell. It can't be fake or something thought up. The artist who sings what he or she is living or believes in what he or she is singing about, that's the kind of artists I go after."

"But there is something to be

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**I feel it's best for the artist to worry about being an artist and entertainer rather than worry about what I'm doing.**

— Jermaine Dupri

”

said — and we do this all the time — about sort of filling in the blanks. If an artist is a great singer but maybe doesn't write, then we'll put that artist with a great songwriter. There's no reason not to sign a great singer or entertainer because they can't write a song or play an instrument. You simply put a great team around them. But that's not manufacturing; that's casting."

“

**There is something to be said — and we do this all the time — about sort of filling in the blanks.**

— James Stroud

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### Be True To Your School

Stroud's comments point to the fact that it all comes down to how deftly label execs handle a project. One wrong turn, and it could easily blow up. Make the right turn, and it's platinum magic.

Citing his early work with Clint Black, the million-plus-selling country hitmaker who cut his teeth playing blues guitar in Texas honky-tonks, Stroud recalls, "When we cut Clint's first album a long time ago, one of the things we did was use his live band, because we wanted to be as real and natural as possible. We took him and the band and worked the songs up in a club and played them for people until we felt it was right. That's about as real as you can get — someone like Clint writing his own songs, performing them live with his band, and then recording it."

Given what's at stake, Stroud says the artist and label have to see eye-to-eye on just about everything, not just producing an album. "What I try to do is sign artists that, in my gut, I like, because the bottom line is that it has to work for both the artist and us. Then I feel I and the other executives in our company have enough knowledge and success that maybe we know a little bit about what may work in the market."

### Being On The Same Wavelength

Interestingly, there are many parallels in the record-making and artist-development processes between country and R&B. **Jermaine Dupri** — the 26-year-old So So Def Recordings CEO, producer, and artist whose production resume lists work with Usher, Mariah Carey, TLC, Xscape, and Aretha Franklin — agrees with much of what Stroud espouses.

For him, it's important that he be able to shape an artist from start to finish. "People look at me as a molder," says Dupri. "If an artist has got it but really can't find it, I find out what's wrong and bring it out."

Citing his work with Usher, Dupri says he first had to find out where the vocalist was coming from in order to make sure the songs were appropriate. "I wanted to find out how he felt about women, if he had a girlfriend, and things like that. I told him that if he wanted to come across as this big playboy, then he couldn't have a girlfriend. It was things like that. We tried to live together in order to get a feel for each other."

That interplay is the central ingredient, says Dupri, in ensuring the artist and the songs have street

cred. And it paid big dividends with the multiformat song "You Make Me Wanna..." from Usher's platinum-plus album, *My Way*. Dupri continues, "It was apparent that only a person who has a girlfriend can say something like that. It wouldn't have worked if he didn't."

### Walking The Walk

Once Dupri and the artist are on the same wavelength, he then wants nearly total control. "I feel it's best for the artist to worry about being an artist and entertainer rather than worry about what I'm doing. They should worry about singing and dancing and doing it for the people. Don't worry about the other stuff. That's my job."

That even includes marketing and promoting new artists. "I real-

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**Being an artist always lets me know that if I'm going to talk the talk, I have to walk the walk.**

— Jermaine Dupri

”

ly don't even tell them. I just do it. If I tell them what I'm doing for them, and they start saying, 'Well, JD, I don't know,' that's when I start pulling back, because I feel they should just let me run with it. If I'm having fun with it, then it's not going to fall apart, because I feel like I'm even more into it than the artist. I know that sounds egotistical, but I feel that's my gift; it's what I do for a living, and I'm good at it."

Unlike most other record company execs, Dupri is also a recording artist. In fact, his new album, *Life In 1472*, hit retail on July 21. That dual role, Dupri notes, "always lets me know that if I'm going to talk the talk, I have to walk the walk. I have to make sure I'm not late for interviews and things like that. I have to set the tone, because it's what I'm telling all of these artists to do. I have to do it 100 times better."

### TALK BACK TO R&R!

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

Call me at (615) 244-8677 or e-mail: swonz@aol.com



**LESS THAN JAKE'S NEW 'ROCKVIEW'** — Less Than Jake, the ska-punk outfit from Gainesville, FL, has gone into the studio to begin work on their follow-up album to *Losing Streak*. The band's forthcoming Capitol Records disc, tentatively titled *Hello Rockview*, is slated to be released this fall. Pictured (l-r) are LTJ's Buddy and Peter Anna; engineer Steve Kravac; LTJ's Chris, Derron, Roger, and Vinnie; and producer Howard Benson.

# RR LAUNCHING PAD

## The Flys Take Off At Alternative With 'Got You'

Trauma and Delicious Vinyl have the Flys right where they want them. The Los Angeles quintet's new single, "Got You (Where I Want You)," is steadily spreading across the Alternative

turbing Behavior. Kahane remembers, "The studio was looking for a big rock ballad for the soundtrack, and Mike told me he thought he had one that was a hit. I heard the song and went cra-

envious springboard, Kahane says it was the group's road work and songwriting depth that sealed the deal. "These guys have been around for several years. It's not like they're an overnight sensation. They've paid their dues."

On the radio front, one early supporter of the song is Alternative powerhouse WBCN. APD/MD **Steven Strick** observes, "There are a lot of great things about the song. First of all, it's just a great song. And second, it's attached to a cool movie, which is only going to help it."

Given the tempo of the song, Strick says, "It could take a while before it gets going, but it has a lot of potential, without a doubt. Right now it's still too early when it comes to phones or callout, so we're going on our gut, and it's telling us it's a great record."

Interestingly, the Flys are also one of the first acts to benefit from Trauma's recently expanded promotion department, which is overseen by Sr. VP/GM **Craig Lambert**. Lambert realizes it will take a while before Trauma hits pay dirt. "This is about a band, and not just a song," he explains. "These things don't happen overnight. They take time, and we are going to do whatever it takes to break this act. So far there's been a lot of support at some very important stations, which we are very flattered by."

Look for Trauma to put the Flys on a regional one-month promo tour of BMG branches starting in August. William Morris is booking the band, and plans are in the works for a small club tour tied with radio visits and shows through the end of the year."



Flys

and Active Rock panels thanks to growing word of mouth and support from format leaders in both genres. The song also is getting a significant boost courtesy of being the lead-off single from the soundtrack for the MGM movie *Disturbing Behavior*, which bows nationally in theaters on July 24. The soundtrack hits retail four days later. "Got You" also is being used in trailers for the film.

Major-market Alternative stations reporting the song include **WXRK/New York, WKQX/Chicago, WHFS/Washington, CIMX/Detroit, WBCN and WFNX in Boston, WNNX/Atlanta, and KNDD/Seattle**, which is credited with getting the ball rolling at the format. Key Active Rockers on the cut include **WRIF/Detroit, KUPD/Phoenix, and WKLQ/Grand Rapids**.

Fronted by brothers Adam (vocals) and Joshua (vocals/rhymes) Paskowitz, the Flys have been performing on the West Coast for around four years, and the group epitomizes the Left Coast lifestyle. The Paskowitzes are well-known on the surfing circuit — the family owns the Paskowitz Surf Camp in Orange County. Older brother Israel is one of the world's top surfers and was profiled in the June issue of *Esquire* magazine, and Adam used to work the pro circuit — and drummer Nicky Lucero is an avid sky diver who is pictured free-falling on the group's debut Trauma/Delicious Vinyl album, *Holiday Man*. The disc hits retail on August 25.

Momentum for the Flys began around May, when Delicious Vinyl President **Mike Ross** sent over a copy of "Got You" to Trauma Founder/President **Rob Kahane** for consideration for *Dis-*

zy. Then Mike brought the album over. Once [Trauma co-Founder] **Paul [Palmer]** and I heard it, we got very excited and ended up signing a joint venture with Delicious as soon as we could."

Trauma started setting up the band and the single in late June-early July and had music to radio around July 4. But the tempo picked up when MGM elected to move up the movie's release date by two weeks. Kahane recalls, "The studio called up and said it had a conflict because a similar movie was coming out the same time. We had to race to make a video and a CD Pro and really sit down with radio and get them to listen to it, but we eventually caught up with ourselves."

While the movie is providing Trauma and Delicious with an



**GANDHARVAS ENJOY 'DOWNTIME' IN BIG APPLE** — MCA's Gandharvas take a break after playing Alternative WXRK/New York's recent "Low Dough" show at the Bowery Ballroom. The band is touring in support of the album *Sold For A Smile*, which has spawned the first single, "Downtime." Pictured (l-r) are (front) WXRK PD Steve Kingston, MCA VP/Alternative Promotion Lisa Cristiano, MCA Regional Promotion Manager Diane Monk, and MCA Sr. Director/Alternative Promotion Michelle St. Clair; (back) the Gandharvas' Tim McDonald, Paul Jago, Jud Ruhl, and Brian Ward; and WXRK Music Coordinator Booker Madison.

## MUSIC NEWS & VIEWS

### Columbia To Bow Springsteen Boxed Set

Columbia will release a six-CD boxed set of around 100 previously unreleased songs from **Bruce Springsteen** during the holidays. Springsteen himself confirmed the as-yet-untitled project during a **Sony Music** company convention last week in Miami. In an upbeat and often funny presentation in front of Sony execs, Springsteen — who is well-known for recording more material than is needed for an album — said the collection isn't simply a collection of B-sides. The set, which features material that dates back to the '70s, represents an opportunity to release material that, for whatever reason, never made it onto whatever album he was recording at the time. More details will be released in the future.



Bruce Springsteen

### Live Webcasts A Hoot

**Radioactive** rock band **Live** has taken to the Internet during the recording of its new album. A remote camera has been set up in the band's studio and is transmitting live video and audio. Fans can check out Live's official website at [friendsoflive.com](http://friendsoflive.com). Mean-

time, the new album is slated to be released sometime in the second quarter of '99 ... On a similar note, **Hootie & The Blowfish** last week treated fans and 'Net surfers to a preview of its new *Musical Chairs* CD courtesy of a direct-to-web concert. The band performed two new songs, "I Will Wait" and "Desert Mountain Showdown," as well as some older material and covers. **Atlantic**, the band's label, chose the concert to showcase its new in-house digital-production studio for webcasts ... In other web news, rock band **Creed** is giving away, via the Internet, an acoustic version of its No. 1 song, "My Own Prison." Check out [creednet.com](http://creednet.com) for more details.



Live

### Metallica Covers, Manson Discs Due

**Metallica** will drop a double CD of cover songs on November 17 on Elektra ... **Interscope** has set September 15 as the release date for **Marilyn Manson's** new album, *Mechanical Animals*. **Michael Beinhorn** produced ... **Better Than Ezra's** new album, *How Does Your Garden Grow*, hits retail on August 25 ... A new album from **UNKLE**, the British group featuring **Radiohead's Thom Yorke**, the Verve's **Richard Ashcroft**, and **DJ Shadow**, is slated to be released in the UK in late August ... The **Stereo MC's** are expected to release a new album, their first since 1992's *Connected*, in August in the UK ... Chapel Hill-based group the **Flat Duo Jets** has inked with **Outpost Recordings**. Look for a new album this fall.

Tour update: **Alanis Morissette** will embark on a club tour of North America in October in advance of a new album slated for release in early November ... **Brian Wilson** is in the final stages of organizing a national headlining tour during October and November ... **Massive Attack** sets off on an 18-date national tour starting on September 3 in Miami and concluding on September 27 in L.A. ... Alternative band **Bauhaus** makes it official and kicks off a national headlining club tour on August 13 in Seattle ... Eighties new wavers the **Knack** hit the concert trail on August 19 in San Diego ... Former Husker Du and Sugar frontman **Bob Mould** drops *The Last Dog And Pony Show*, his fourth solo album on **Rykodisc**, on August 25. Look for Mould to begin a national club tour in September.



CALVIN GILBERT

## Where We Are And Where We're Going

Discussion tackles issues including the aging demo and increasing revenue

Oldies radio got another clean bill of health during the Oldies/Classic Rock panel discussion at R&R Convention '98 in Los Angeles in June. However, questions still linger about how advertisers perceive the aging demo and how Oldies stations can beef up their ratings and revenue in an environment that becomes more competitive with each passing day.

To discuss the state of the format, R&R was fortunate enough to gather four experts to discuss the issues facing Oldies. This week, we review the comments made by Interep's Marla Pirner, WQSR/Baltimore PD Bill Pasha, WFOX/Atlanta PD Bill Cahill, and consultant Chris Elliott.

### Growing Dollars

Pirner says of the format, "You're delivering the heart of the baby boomers, and the concept of the baby boom generation has been around long enough now that the advertising community has embraced it, understands it, knows it, and recognizes the importance of reaching it. So, both in the name of your format and audience delivery, you're targeting exactly who they can't miss. They know that they need your listeners at the core."

Regarding how advertisers are likely to view Oldies in the future, Pirner adds, "I hate to 'crystal ball' it, but all the data is pointing to your core targets continuing to be the primary focus of our population. Although we're aging, we're doing it slowly. I'd say be careful about aging your radio stations. Don't age them, because otherwise you're going to be ahead of the population curve. Be careful that your stations aren't aging faster than the population."

Elliott says some stations are sounding premature alarms over the aging of the format. He explains, "There is a lot of concern that the audience is aging beyond the 25-54

demo over the next few years, especially with traditional Oldies. The Classic Rock format and Classic Hits format have a good deal of time before they're going to be moving out of the 25-54 cell. But with the top end of the baby boomers right now hitting about 52 years of age, there are a lot of GMs and GSMs who are seeing the leading edge of their formats start to edge out of 25-54.

One of the things that I hear a lot is, 'How do we maintain as much of the younger cells as we can?' It's unlikely that many 28-year-olds are getting excited about listening to Neil Sedaka records these days, but there are ways that we should be looking at to strengthen the youngest demos of our potential audience."

Agreeing with Elliott's assessment, Pasha says, "I think there is something you can do more immediately. It's very difficult to grow your radio station down if you're a traditional Oldies radio station. You must also remember that there's a huge difference between Classic Rock and Classic Hits. They are not the same format in any way, shape, or form."

Pasha says Oldies stations should be aggressively pursuing nontraditional revenue. He adds, "That is the future of continuing to grow our ad dollars. If you don't have a nontraditional revenue program in place in this growing new business, you're dead. You are not going to see the advertising community keep pace with the population growth. As we get older, that's great, and we may target it

right down the center, but the bad news is the buyers are still 23, and it's not going to change one darn thing in our lifetime.

"If we don't begin to think about how we can program our radio stations to support a program that includes a supermarket selling through a popcorn that supports theater buys, you won't be able to continue to sell your radio stations. My radio station in three years has gone from having no nontraditional revenue program to having a program that is doing over \$3.5 million a year in Baltimore. That is not as a result of having great ratings. Ratings don't have anything to do with that. You really have to begin to think about what your specialized audience will handle as far as those kinds of programs and what you can do to make them interesting for them. If you don't do that, I think that you won't have any revenue to support these great radio stations."

### Cultivating Listeners

As Cahill points out, "For a traditional Oldies station, we're up to 46 or somewhere in there already in median age, and it's tough. All of us have done a lot of research, and GMs will say, 'Why don't you just get rid of a year on the bottom side of your format and add another year,' because we go up to about 1972 or so."

Elliott says, "This is the thorniest issue we've got with Oldies, and we've been struggling with this for 10 years. In 1988, when we were looking at the big Oldies stations, we were saying, 'The youngest listeners are 29. That's so old!' We were all concerned about it at the time, and we were trying to figure out ways to make the audience even broader. Some of the stations put in '70s music, and they just got nailed. Either they moved too quickly into it or they moved into it



EXPERT TESTIMONY — The R&R Convention '98 Oldies panel of (l-r) Bill Cahill, Bill Pasha, Chris Elliott, and Marla Pirner.

completely in the wrong way and redefined a radio station that people liked a lot, and that's not a good idea. It's like trying to reintroduce New Coke — not a great plan."

Noting that more stations have added more '70s music in their programming, Elliott says, "The ones that have done it carefully — with research and guidance — haven't been destroyed in the way that they were 10 years ago by rushing into it. That's still a real dicey issue though. It's not something that you should jump on quickly or without a lot of thought and care."

Pasha adds, "It's also an issue of whether or not you're going to do it through evolution or if you are going to do it by repositioning and re-marketing your radio station. That's a really important question."

### Continued Fragmentation

Citing Oldies' competitive advantage, Pasha says, "There is a growing importance placed on ethnic marketing. You're going to see a wide range of ethnic-oriented Oldies stations popping up. Certainly, San Francisco and Los Angeles are two great examples of that. In Baltimore, there is a 3000-watt Oldies-based AC that can't be heard, but, thanks to Arbitron methodology, for the first time ever it just popped from 12th to second 25-54 or something along that line, and it is certainly on the strength of the growing ethnic population having their own type of Oldies available to them."

Elliott says Oldies radio is on "the leading edge" of fragmentation. He explains, "Oldies was one of those formats that really encouraged greater fragmentation about 10 years ago. Prior to that, there weren't stations that were as narrowly targeted on

small demographic sales and performing at the level of Oldies. But because it tapped this huge baby boom population and hit really right smack dab on the top end of it where a large portion of the audience lives, it delivered big, big shares — No. 1 shares in many markets, 25-54.

"Now we're seeing Spanish Oldies, we're seeing Urban Oldies, we're seeing Country Oldies. We're getting them from all angles. Most of these formats are playing a smaller role in the overall landscape of the markets, but what they're doing is drawing down the shares of the existing Oldies stations."

### Oldies' Competitors

Discussing their specific markets, Cahill and Pasha detailed Oldies' strongest competitors. In Atlanta, News/Talk has emerged as WFOX's greatest rival. Noting that Oldies stations historically have their worst books during the winter, Cahill says, "I even thought about whether there is a campaign I can do on television or something to have people remember to switch from News/Talk and come back and listen to music again. As the population gets older, I think they're more interested in the news and what's going on in their life — maybe a financial situation that they're going through. We've often considered upping our news content."

Pasha says, "I compete mostly with Country, strangely enough. Actually, the PRIZM clusters of the people who listen to Oldies radio and the people who listen to Country radio — in my market, at least — are very, very similar. When Country has a great Garth Brooks song, I go down. When everybody's listening to the *Titanic* song, I go back up."



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## TOP 20

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

LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	LW	
1	1	GOO GOO DOLLS Iris (Warner Sunset/Reprise)	2061	2015	43/1
2	2	FASTBALL The Way (Hollywood)	1695	1763	41/0
3	3	NATALIE MERCHANT Kind & Generous (Elektra/EEG)	1672	1689	42/0
5	4	ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise)	1580	1586	39/0
6	5	MATCHBOX 20 Real World (Lava/Atlantic)	1567	1547	40/0
7	6	SEMISONIC Closing Time (MCA)	1420	1410	41/0
4	7	NATALIE IMBRUGLIA Torn (RCA)	1399	1609	36/0
8	8	SARAH MCLACHLAN Adia (Arista)	1397	1363	37/1
14	9	BARENAKED LADIES One Week (Reprise)	1135	965	38/5
11	10	SMASH MOUTH Can't Get Enough Of You Baby (Elektra/EEG)	1099	1010	38/2
9	11	EVERCLEAR I Will Buy You A New Life (Capitol)	1072	1102	34/1
10	12	EDWIN MCCAIN I'll Be (Lava/Atlantic)	1031	1028	32/1
12	13	DAVE MATTHEWS BAND Stay (Wasting Time) (RCA)	947	983	39/0
13	14	MARCY PLAYGROUND Sex And Candy (Capitol)	881	977	29/0
15	15	GREEN DAY Time Of Your Life (Good...) (Reprise)	851	836	24/1
18	16	NATALIE IMBRUGLIA Wishing I Was There (RCA)	784	699	36/2
16	17	CHERRY POPPIN' DADDIES Zoot Suit Riot (Mojo/Universal)	694	780	20/0
-	18	EVERYTHING Hooch (Blackbird/Sire)	638	535	31/4
17	19	SISTER 7 Know What You Mean (Arista Austin/Arista)	619	749	18/0
19	20	MATCHBOX 20 3am (Lava/Atlantic)	571	626	23/0

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

# PERSPECTIVE

BY



Katherine Brown

It's amazing how much Pop/Alternative can change from market to market. It truly is like no other format I've ever seen.

One of the format's originators, KALC (Alice)/Denver, is much like the Hot AC in my market [WOMX]. They can get away with playing things that I can't touch simply because the Hot AC covers that ground. I don't go anywhere near stuff like Celine Dion. You'll find that there's a certain amount of music we're all going to play no matter what. We tend to be a little hotter than some other Pop/Alternatives. I never thought we'd play bands like Everclear and Tonic.

So much of why Pop/Alternatives are different from market to market has to do with what else is around you in the market. We have a tremendous reputation for being the place to go for new music — which is fine with us. Our most recent perceptual study came back, and no matter how we asked the question, the answer for where to find the newest and hottest music was our station. That happened time after time.

The most interesting thing about that was, when you turned the question around and asked if our music was unfamiliar, listeners said "no." How stations break new music in this format and the care you take with building artists is very important. We're fortunate to have something that Alternative didn't have for itself, in that it's much easier for us to build a core of artists for this format. It's very cool for us to build this kind of core.

We have a lot of new artists coming into Pop/Alternative, so we have to spend time training our audience as to who these new bands are and what they're all about. That's very significant to what our cume and TSL will look like.

Katherine Brown is PD of Pop/Alternative WSHE She 100/Orlando.

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



## New & Active

**SHANIA TWAIN** You're Still The One (Mercury)  
Total Plays: 457, Total Stations: 12, Adds: 0

**BRIAN SETZER ORCHESTRA** Jump Jive... (Interscope)  
Total Plays: 457, Total Stations: 23, Adds: 4

**ATHENAEUM** What I Didn't Know (Atlantic)  
Total Plays: 437, Total Stations: 18, Adds: 2

**ANGGUN** Snow On The Sahara (Epic)  
Total Plays: 432, Total Stations: 19, Adds: 1

**EAGLE-EYE CHERRY** Save Tonight (Work)  
Total Plays: 412, Total Stations: 24, Adds: 4

**FOO FIGHTERS** Walking... (Elektra/Roswell/Capitol)  
Total Plays: 373, Total Stations: 17, Adds: 1

**HARVEY DANGER** Flagpole Sitta (Slash/London/Island)  
Total Plays: 356, Total Stations: 18, Adds: 1

**SAVAGE GARDEN** To The Moon And Back (Columbia)  
Total Plays: 317, Total Stations: 13, Adds: 1

**HEATHER NOVA** London Rain... (Big Cat/Work)  
Total Plays: 311, Total Stations: 17, Adds: 1

**AEROSMITH** I Don't Want To Miss A Thing (Columbia)  
Total Plays: 274, Total Stations: 12, Adds: 3

Songs ranked by total plays

## Contributing Stations

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

KMXB/Las Vegas, NV (HAC)  
KLAL/Little Rock, AR (HAC)  
WLIR/Long Island, NY (All)  
KYSR/Los Angeles, CA (HAC)  
WPNT/Milwaukee, WI (HAC)  
KOSU/Modesto, CA (HAC)  
KCDU/Monterey-Salinas, CA (HAC)  
WPTE/Norfolk, VA (HAC)  
KYIS/Oklahoma City, OK (HAC)  
WSHE/Orlando, FL (HAC)  
WPLY/Philadelphia, PA (All)  
KZON/Phoenix, AZ (All)  
KZZP/Phoenix, AZ (HAC)  
WDRV/Pittsburgh, PA (HAC)  
KBBT/Portland, OR (HAC)

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

43 Total Stations

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

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

Our celebrity guest "acts out" a scene from a popular movie — your listeners call in to guess which movie

Prize give-aways

At least 6 songs per hour

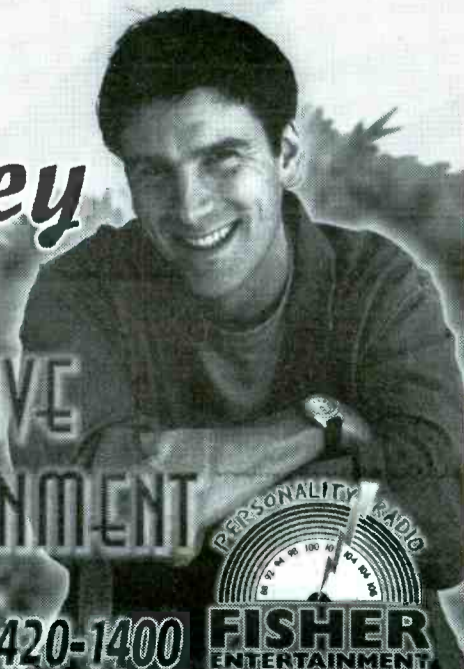
"Box office top 5" featuring the top 5 grossing films during that weekend, including sound-bites

Live via satellite 8-9pm PST; 11-12am EST



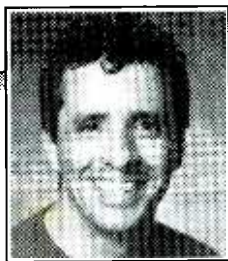
with Bradley

THE INTERACTIVE ENTERTAINMENT SHOW



Music programmed by Chris Ebbott, APD/MD, KYSR FM Los Angeles

408-420-1400



TONY NOVIA

CONTEMPORARY HIT RADIO

# Steal Borrow These Promotions!

Get those creative juices flowing with these sizzling summer promotions

With summer upon us and fall just around the corner, I dug deep into my files to find some recent and past radio promotions that made the cut. Hopefully, these multiformat promotions withstand the test of time and can provide you with brainstorming fodder. The idea is to twist and shape them to fit your station and get the well-deserved attention you need for those summer and fall Arbitrons.

KRTH/Los Angeles builds big come and TSL with its annual Scavenger Hunt. Listeners are asked to collect 31 different (and sometimes challenging) items. Each day — at 8:20am, 2:20pm, and 6:20pm — items are announced, sometimes with helpful clues. The listener who collects the most items wins \$101,000.

With the economy strong and many of your listeners hitting the road in their cars for vacation, summer is always a great time for "Giving Tanks" — free tanks of gas — to your listeners. For years, KIIS/L.A. has been doing "Free Gas Fridays," often tied in with a Rick Dees remote broadcast. Whether you give away free gas or just get the price lowered, you'll get plenty of attention. By the way, make sure you call your local police department and plan for traffic tie-ups.

Once again, KFMB-FM/San Diego did its "Whirl Till You Hurl" roller coaster marathon. Twenty-two contestants embarked on the ride of their lives, and the one who stayed on the longest won \$50,000 cash. Last year, three contestants lasted an amazing 11 days — 3000 times around — to win a car, capturing world-

## Arbitron Time Line

Here's the schedule of Arbitron survey dates for 1998-1999:

Summer '98	July 2-Sept. 23
Fall '98	Sept. 24-Dec. 16
Winter '99	Jan. 7-March 31
Spring '99	April 1-June 23
Summer '99	July 1-Sept. 22
Fall '99	Sept. 23-Dec. 15

wide media coverage for the station. With the ante raised this year, so is the difficulty level: Riders got shorter, less-frequent breaks and had to sleep on the coaster overnight.

This summer, many regions are experiencing drought conditions. If your city or town is parched and you're looking for some free press, you may want to track down a famous Native American to perform a rain dance in a high-traffic area. KQIZ/Amarillo took it one step further and held a "Wild & Wacky Rain Dance" contest, with the most creative rain-dancer getting free cash.

## Ideas With Personality

KKRZ (Z100)/Portland's race to conception will literally create new listeners. The station's Morning Zoo held its own "Breeder's Cup" race, in which three couples competed to become first-time parents. The station put each couple up in a luxury hotel, and the first couple to become pregnant won a \$1000 savings bond for their eventual newborn.

WPLJ/New York afternoon driver Rocky Allen tapped into the tattoo craze by awarding two of his listeners his-and-her butt tattoos. Listeners were asked to fax, e-mail, or send in letters explaining why they would be the ideal tattooed couple. The winners were picked up in a limo, treated to a lunch of microwave burritos and condiments at a local convenience store, and then got tattooed.

WBMX/Boston morning driver John Lander has over 1000 listeners participate in his annual "Meet Market" promotion. Male listeners fax in their bios for a chance to attend the Meet Market, while women call the station to win tickets to the event so they can meet the men behind the bios.

Instead of the standard "call in and win" contest, KDON/Monterey invited a listener down to the station for a variation on the "Make Me Laugh" game show. To win a prize, the contestant had to refrain from laughing while the station's dog licked peanut butter from the listener's toes!

## Sales Opportunities

ATM promotions are hot! In many cities, banks are doing deals with stations where they create ATM cards with the station's logo. Depending upon how much the station wants to give away, the cards are programmed with preset balances. After winners collect their cards and PIN codes, they can go to the bank's ATMs whenever they need cash. Once the card's tapped out, it automatically expires. It's great exposure for the bank ... and what a feeling listeners get every time they get "free money" and see your logo on the card — it's like winning over and over again every time they go to the ATM.

WPXY/Rochester joined forces with Coca-Cola to give away \$1000 on Thursdays (in \$100 increments from 8am-5pm). All winners qualified for the "PXVY Ten Grand In The Sand" contest. The station will hide \$10,000 in cash

## Searching For Publicity?

One of the most-asked questions at R&R is "How do I get press coverage for my station's events?" For R&R or any other form of media, it all begins with effective communication. CBS Radio VP/Communications Helene Blieberg passes along these helpful hints:

- Press releases should be error-free, comprehensive, and easy to read. Use a clear, concise headline followed by information-packed sentences that flow in logical order. Close the item with a "boilerplate" paragraph that describes your station, its format, dial position, and ownership (or other pertinent facts). Always include a press contact and direct phone number.
- Make sure photo captions include a synopsis of the full story.

I can also pass on a few tips of my own:

- In the case of a new appointment, your press release should include a color headshot, exact titles before and after the promotion, call letters/city of license of previous stations and the positions held there, and quotes from both the person receiving the promotion and a superior. After-hours phone/cell/pager numbers and e-mail addresses also help in a pinch when intrepid journalists such as myself have last-minute questions.
- When taking photos, use a 35mm camera and always use flash. I recommend low-speed color film with an ISO rating of 100 or 200. Remember to stage your shot, get your call letters in the frame whenever possible, and take plenty of pictures. Before you mail photos, be sure to identify everybody in each picture, correctly spelling the names and titles of each individual. When you mail the photo, protect it with cardboard or send it in a protected photo mailer. Here's a little hint: Mail your exclusive photos first to R&R, then follow up to make sure we got it.

Here are the various ways to reach me:

By mail — R&R, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067-4004  
 By phone — (310) 788-1663  
 By e-mail — [tnovia@rronline.com](mailto:tnovia@rronline.com)  
 On the web — [www.rronline.com](http://www.rronline.com)

in Coca-Cola bottles in the sand at a local swimming hole. Qualifiers get 98 minutes to recover the cash.

WRMF/West Palm Beach lured listeners to an advertiser's restaurant and packed the place by exchanging \$1 bills for \$20 bills.

## Holiday Thought-Starters

Beanie Babies are still huge — just ask McDonald's, which recently had its second sellout of the popular creatures. You may want to contact Ty Inc. and find out if you can buy some special-edition Beanie Babies to give away with a tag that includes your station logo or a plug for your morning show.

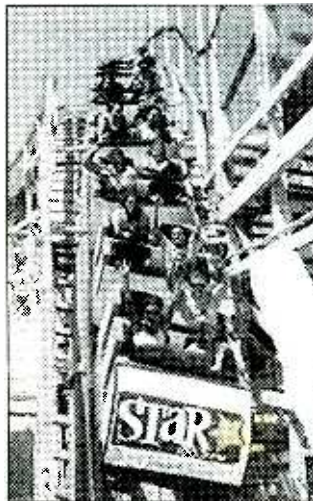
If your station has a mailing list, you might want to think about mailing out custom-designed holiday cards to all of your station's PIs. Some radio stations have had success by including contest copy in the card along the lines of "Listen to WAAA for these three songs to play in this order: (songs/artists). When you hear them, call us at the end of the third song at 555-1212. The 100th caller wins \$5000." Give the hours and dates of the contest in the card. You can choose to either keep the promo-

tion totally off-air and concentrate on your database, or, if you don't have a database and money for a mailing, "Listen for these three songs-in-a-row" is typically a good TSL builder, and the payoff is very attractive during the debt-ridden holiday season.

It's never too early to be thinking about holiday cards for your clients. Many stations create a card that can be customized by children in a local hospital or shelter. The station typically provides the card and crayons to the children, and the card's inside front cover is preprinted with the names of the participating hospitals and organizations. The station's message is preprinted on the inside, stating that a contribution has been made to the participating organizations on the recipient's behalf, so that they may continue with the care and treatment of children in the community.

**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](mailto:tnovia@rronline.com)**

## Hurling For \$50,000



It's KFMB-FM (Star 100.7)/San Diego's now infamous "Whirl Till You Hurl" roller coaster marathon at Mission Beach's Belmont Park in San Diego. Twenty-two contestants take the ride of their lives, and the one who stays on the longest wins \$50,000 cash. Last year, three contestants lasted a shocking 11 days, or 3000 laps, capturing worldwide media attention. This year, with the ante raised, riders will be given shorter, less-frequent breaks and will sleep on the coaster overnight. At press time, three weeks into the event, there are still five people remaining on the coaster. They have circled an unbelievable 4000 times!

3W	2W	LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
3	2	1	<b>1</b>	<b>GOO GOO DOLLS</b> Iris (Warner Sunset/Reprise)	7178	7021	6621	6371	136/1
1	1	2	2	<b>ALANIS MORISSETTE</b> Uninvited (Warner Sunset/Reprise)	6476	6748	6871	6948	138/0
12	10	8	<b>3</b>	<b>AEROSMITH</b> I Don't Want To Miss A Thing (Columbia)	5966	5138	4594	4252	136/2
9	6	6	<b>4</b>	<b>BRANDY &amp; MONICA</b> The Boy Is Mine (Atlantic)	5861	5524	5172	4604	129/2
7	7	7	<b>5</b>	<b>MATCHBOX 20</b> Real World (Lava/Atlantic)	5669	5457	5103	4825	127/0
5	5	4	6	<b>FASTBALL</b> The Way (Hollywood)	5657	5866	5978	5986	130/0
2	4	3	7	<b>NATALIE IMBRUGLIA</b> Torn (RCA)	5270	5945	6173	6436	125/0
8	8	9	<b>8</b>	<b>NEXT</b> Too Close (Arista)	5247	5026	4880	4606	114/0
4	3	5	9	<b>SHANIA TWAIN</b> You're Still The One (Mercury)	5184	5706	6273	6344	119/0
24	17	11	<b>10</b>	<b>JENNIFER PAIGE</b> Crush (Edel America/Hollywood)	4194	3740	2983	2198	135/4
6	9	10	11	<b>K-CI &amp; JOJO</b> All My Life (MCA)	4028	4392	4704	5281	114/0
15	14	12	<b>12</b>	<b>WILL SMITH</b> Just The Two Of Us (Columbia)	3796	3604	3378	2978	109/1
17	15	14	<b>13</b>	<b>SEMISONIC</b> Closing Time (MCA)	3702	3498	3077	2833	121/3
14	13	13	14	<b>NATALIE MERCHANT</b> Kind & Generous (Elektra/EEG)	3548	3559	3452	3369	116/1
18	19	18	<b>15</b>	<b>ALL SAINTS</b> Never Ever (London/Island)	3292	2997	2789	2682	119/0
23	20	19	<b>16</b>	<b>SAVAGE GARDEN</b> To The Moon And Back (Columbia)	3236	2972	2629	2259	124/0
26	22	20	<b>17</b>	<b>SMASH MOUTH</b> Can't Get Enough Of You Baby (Elektra/EEG)	3043	2775	2432	2083	118/4
16	16	17	18	<b>SARAH MCLACHLAN</b> Adia (Arista)	2946	3042	2998	2926	106/0
22	21	21	<b>19</b>	<b>FIVE</b> When The Lights Go Out (Arista)	2869	2723	2497	2362	112/2
10	12	15	20	<b>BRIAN MCKNIGHT</b> Anytime (Motown)	2843	3267	3761	4313	78/0
29	26	22	<b>21</b>	<b>ACE OF BASE</b> Cruel Summer (Arista)	2745	2483	2002	1664	110/6
11	11	16	22	<b>MARCY PLAYGROUND</b> Sex And Candy (Capitol)	2701	3249	3819	4259	93/0
38	29	23	<b>23</b>	<b>'N SYNC</b> Tearin' Up My Heart (RCA)	2693	2260	1599	1015	117/10
<b>BREAKER</b>			<b>24</b>	<b>BACKSTREET BOYS</b> I'll Never Break Your Heart (Jive)	2459	1899	1114	160	122/6
27	24	25	<b>25</b>	<b>EDWIN MCCAIN</b> I'll Be (Lava/Atlantic)	2341	2198	2159	2031	79/4
21	23	24	26	<b>CELINE DION</b> To Love You More (550 Music)	2248	2259	2414	2471	105/1
36	31	28	<b>27</b>	<b>PRAS MICHEL /ODB &amp; MYA</b> Ghetto Supastar... (Interscope)	1961	1743	1322	1038	79/4
31	30	32	<b>28</b>	<b>EVERCLEAR</b> I Will Buy You A New Life (Capitol)	1563	1527	1486	1490	71/0
—	46	35	<b>29</b>	<b>SWIRL 360</b> Hey Now Now (Mercury)	1560	1136	635	208	100/13
13	18	26	30	<b>MADONNA</b> Ray Of Light (Maverick/WB)	1474	2070	2825	3487	51/0
28	28	30	31	<b>BILLIE MYERS</b> Tell Me (Universal)	1362	1728	1801	1763	68/0
<b>DEBUT</b>			<b>32</b>	<b>NATALIE IMBRUGLIA</b> Wishing I Was There (RCA)	1263	511	48	37	100/19
35	36	34	<b>33</b>	<b>GREEN DAY</b> Time Of Your Life (Good Riddance) (Reprise)	1261	1147	1090	1060	49/2
19	25	31	34	<b>BACKSTREET BOYS</b> Everybody (Backstreet's Back) (Jive)	1258	1531	2063	2546	49/0
—	43	37	<b>35</b>	<b>DAVE MATTHEWS BAND</b> Stay (Wasting Time) (RCA)	1246	1033	649	253	77/8
34	33	33	36	<b>ALANA DAVIS</b> Crazy (Elektra/EEG)	1228	1239	1159	1110	68/0
44	40	39	<b>37</b>	<b>USHER</b> My Way (LaFace/Arista)	1205	919	766	669	77/12
—	—	43	<b>38</b>	<b>JANET</b> Go Deep (Virgin)	1173	779	413	147	75/11
32	32	36	39	<b>DESTINY'S CHILD</b> No, No, No (Grass Roots/Columbia)	964	1102	1267	1263	29/0
43	39	41	<b>40</b>	<b>VOICES OF THEORY</b> Dimelo (Say It) (H.O.L.A./Red Ant)	921	884	789	704	50/5
—	48	42	<b>41</b>	<b>HARVEY DANGER</b> Flagpole Sitta (Slash/London/Island)	905	820	599	455	60/6
—	—	46	<b>42</b>	<b>BRIAN SETZER ORCHESTRA</b> Jump Jive An' Wail (Interscope)	887	659	504	344	68/11
<b>DEBUT</b>			<b>43</b>	<b>FAITH HILL</b> This Kiss (Warner Bros.)	748	406	222	147	68/19
37	37	38	44	<b>ROD STEWART</b> Ooh La La (Warner Bros.)	713	927	1009	1023	53/0
<b>DEBUT</b>			<b>45</b>	<b>MISTER JONES</b> Destiny (A&M)	668	551	389	80	63/9
47	42	45	46	<b>INNER CIRCLE</b> Not About Romance (Republic/Universal)	667	682	652	595	44/0
—	—	49	<b>47</b>	<b>ATHENAEUM</b> What I Didn't Know (Atlantic)	632	600	452	325	43/4
46	45	47	48	<b>SPARKLE</b> Be Careful (Rock Land/Interscope)	627	657	640	596	42/2
<b>DEBUT</b>			<b>49</b>	<b>BARENAKED LADIES</b> One Week (Reprise)	587	251	104	99	81/59
<b>DEBUT</b>			<b>50</b>	<b>INOJ</b> Time After Time (Columbia)	585	422	147	17	41/18

This chart reflects airplay from July 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker.

140 CHR/Pop reporters. 135 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

## BREAKERS®

### BACKSTREET BOYS

I'll Never Break Your Heart (Jive)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2459/560	122/6	24

## MOST ADDED®

ARTIST/TITLE LABEL(S)	ADDS
<b>BARENAKED LADIES</b> One Week (Reprise)	59
<b>MERRIL BAINBRIDGE</b> Lonely (Universal)	26
<b>FAITH HILL</b> This Kiss (Warner Bros.)	19
<b>NATALIE IMBRUGLIA</b> Wishing I Was There (RCA)	19
<b>INOJ</b> Time After Time (Columbia)	18
<b>DAKOTA MOON</b> Another Day Goes By (Elektra/EEG)	16
<b>SWIRL 360</b> Hey Now Now (Mercury)	13
<b>USHER</b> My Way (LaFace/Arista)	12
<b>BRIAN SETZER ORCHESTRA</b> Jump Jive An' (Interscope)	11
<b>JANET</b> Go Deep (Virgin)	11

## MOST INCREASED PLAYS

ARTIST/TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>AEROSMITH</b> I Don't Want To Miss A Thing (Columbia)	+828
<b>NATALIE IMBRUGLIA</b> Wishing I Was There (RCA)	+752
<b>BACKSTREET BOYS</b> I'll Never Break Your Heart (Jive)	+560
<b>JENNIFER PAIGE</b> Crush (Edel America/Hollywood)	+454
<b>'N SYNC</b> Tearin' Up My Heart (RCA)	+433
<b>SWIRL 360</b> Hey Now Now (Mercury)	+424
<b>EAGLE-EYE CHERRY</b> Save Tonight (Work)	+423
<b>JANET</b> Go Deep (Virgin)	+394
<b>FAITH HILL</b> This Kiss (Warner Bros.)	+342
<b>BRANDY &amp; MONICA</b> The Boy Is Mine (Atlantic)	+337

## HOTTEST RECURRENTS

ARTIST/TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>'N SYNC</b> I Want You Back (RCA)	+828
<b>MATCHBOX 20</b> 3am (Lava/Atlantic)	+752
<b>WILL SMITH</b> Gettin' Jiggy Wit It (Columbia)	+560
<b>SAVAGE GARDEN</b> Truly Madly Deeply (Columbia)	+454
<b>THIRD EYE BLIND</b> How's It Going To Be (Elektra/EEG)	+433
<b>JANET</b> Together Again (Virgin)	+424
<b>SMASH MOUTH</b> Walkin' On The Sun (Interscope)	+423
<b>BACKSTREET BOYS</b> As Long As You Love Me (Jive)	+394
<b>ROBYN</b> Show Me Love (RCA)	+342
<b>SUGAR RAY</b> Fly (Lava/Atlantic)	+337

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.

Voices  
of  
Theory

"Dimelo (Say It)"

CHR/Pop Chart 40

NEW ADDS: WKSS KKRD WXLK KZII WVAQ

Already On:

KZQZ 64X WIOQ 35X KHKS 20X WWZZ 30X WHYI 30X  
 WXYV 25X WZJM 21X WNVZ 31X WKSL 42X KXME 39X  
 KRQQ 34X KBFM 21X WSNX 38X KSMB 28X WWCK 23X





**ALBUM DEBUT #1!!  
OVER 680,000 UNITS SCANNED!!  
LARGEST ALBUM DEBUT THIS YEAR!!**

**beastie boys ..intergalactic..**



**In stores NOW and breaking sales records EVERYWHERE!!**

**IMMEDIATELY ON AND EXPLODING AT:**

- |                |             |             |
|----------------|-------------|-------------|
| <b>KIIS-FM</b> | <b>KXME</b> | <b>KSLZ</b> |
| <b>WZJM</b>    | <b>WILD</b> | <b>KHTS</b> |
| <b>WPOW</b>    | <b>WWZZ</b> | <b>KBOS</b> |
| <b>KPTY</b>    | <b>WFLZ</b> | <b>KCAQ</b> |

**ADDED THIS WEEK!**

- |             |                       |             |
|-------------|-----------------------|-------------|
| <b>KTFM</b> | <b>KUBE</b>           | <b>WWKX</b> |
| <b>KSMB</b> | <b>WDJX</b>           | <b>WRVO</b> |
| <b>WQGN</b> | <b>KHTN</b>           | <b>KQXY</b> |
| <b>WBTT</b> | <b>and many more!</b> |             |



the first single from the forthcoming compact disc, cassette and double album **hello nasty**

**EXPLODING SALES INTERNATIONALLY:**

- |                |                  |                    |                  |
|----------------|------------------|--------------------|------------------|
| <b>U.K.</b>    | <b>Debut #1!</b> | <b>Australia</b>   | <b>Debut #1!</b> |
| <b>Germany</b> | <b>Debut #1!</b> | <b>New Zealand</b> | <b>Debut #1!</b> |
| <b>Japan</b>   | <b>Debut #1!</b> | <b>Sweden</b>      | <b>Debut #1!</b> |
| <b>Holland</b> | <b>Debut #1!</b> | <b>Switzerland</b> | <b>Debut #1!</b> |

*"It's a f#@king smash!!"*  
- Jerry Clifton, President,  
New World Communications

*"It's a hit of 'intergalactic' proportion! Our #1 phone record!"*  
- Dr. Dave, PD, WXYV/Baltimore

**TOUR STARTS JULY 31st**

### CHR/POP

#### TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL% FAMILIARITY	TOTAL% BURN
	TW	LW	2W	3W		
<b>GOO GOO DOLLS</b> Iris (Warner Sunset/Reprise)	4.03	4.13	3.95	4.04	89.1%	19.9%
<b>BRANDY &amp; MONICA</b> The Boy Is Mine (Atlantic)	3.84	3.89	3.91	4.15	67.7%	18.4%
<b>NEXT</b> Too Close (Arista)	3.81	3.76	3.78	4.19	63.2%	18.7%
<b>PRAS MICHEL f/ODB &amp; MYA</b> Ghetto Supastar... (Interscope)	3.80	3.84	—	—	72.1%	14.2%
<b>SHANIA TWAIN</b> You're Still The One (Mercury)	3.79	3.90	3.88	3.81	92.8%	30.8%
<b>AEROSMITH</b> I Don't Want To Miss A Thing (Columbia)	3.78	3.91	3.71	3.74	71.6%	14.9%
<b>FAITH HILL</b> This Kiss (Warner Bros.)	3.77	3.71	3.82	3.55	45.5%	8.2%
<b>SEMISONIC</b> Closing Time (MCA)	3.73	3.73	3.47	3.56	76.6%	17.4%
<b>BRIAN MCKNIGHT</b> Anytime (Motown)	3.67	3.59	3.63	3.83	71.6%	22.4%
<b>EDWIN MCCAIN</b> I'll Be (Lava/Atlantic)	3.64	3.79	3.68	3.73	70.4%	16.7%
<b>GREEN DAY</b> Time Of Your Life (Good Riddance) (Reprise)	3.64	3.61	3.65	3.63	85.8%	22.1%
<b>EVERCLEAR</b> I Will Buy You A New Life (Capitol)	3.61	3.49	3.47	3.44	53.2%	12.9%
<b>FASTBALL</b> The Way (Hollywood)	3.61	3.59	3.56	3.57	85.6%	28.9%
<b>CREED</b> My Own Prison (Wind-up)	3.58	3.56	3.62	3.64	34.1%	6.2%
<b>SPARKLE</b> Be Careful (Rock Land/Interscope)	3.58	3.52	3.55	3.80	45.3%	13.4%
<b>WILL SMITH</b> Just The Two Of Us (Columbia)	3.58	3.71	3.70	3.89	81.8%	21.6%
<b>ALANIS MORISSETTE</b> Uninvited (Warner Sunset/Reprise)	3.56	3.57	3.66	3.72	83.3%	29.6%
<b>MATCHBOX 20</b> Real World (Lava/Atlantic)	3.56	3.64	3.54	3.56	75.4%	20.9%
<b>HARVEY DANGER</b> Flagpole Sitta (Slash/London/Island)	3.53	3.53	—	—	37.3%	7.5%
<b>SARAH MCLACHLAN</b> Adia (Arista)	3.46	3.60	3.48	3.41	72.6%	22.4%
<b>FIVE</b> When The Lights Go Out (Arista)	3.45	3.28	3.24	3.34	51.0%	13.7%
<b>ALL SAINTS</b> Never Ever (London/Island)	3.43	3.48	3.30	3.37	45.0%	10.0%
<b>BACKSTREET BOYS</b> Everybody (Backstreet's Back) (Jive)	3.40	3.33	3.34	3.65	76.4%	24.6%
<b>CELINE DION</b> To Love You More (550 Music)	3.40	3.58	3.53	3.52	63.7%	18.4%
<b>'N SYNC</b> Tearin' Up My Heart (RCA)	3.29	—	—	—	40.8%	12.2%
<b>SMASH MOUTH</b> Can't Get Enough Of Your Baby (Elektra/EEG)	3.21	3.32	3.27	—	60.9%	15.9%
<b>SAVAGE GARDEN</b> To The Moon And Back (Columbia)	3.17	3.15	—	—	58.0%	19.4%
<b>BILLIE MYERS</b> Tell Me (Universal)	3.12	2.90	2.84	—	28.1%	8.7%
<b>NATALIE MERCHANT</b> Kind & Generous (Elektra/EEG)	3.11	3.36	3.25	3.28	81.1%	32.8%
<b>ACE OF BASE</b> Cruel Summer (Arista)	3.06	3.17	—	—	64.7%	21.6%
<b>MADONNA</b> Ray Of Light (Maverick/WB)	3.03	3.15	3.16	3.22	70.9%	28.4%
<b>JENNIFER PAIGE</b> Crush (Edel America/Hollywood)	2.96	3.22	—	—	34.6%	11.9%

Total sample size is 400 respondents with a +/-5 margin of error. **Total average favorability** estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). **Total familiarity** represents the percentage of respondents who recognized the song. **Total burn** represents the number of respondents who said they are tired of hearing the song. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: **EAST:** Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. **SOUTH:** Atlanta, Charlotte, Dallas, Houston, Miami, New Orleans, Norfolk, Orlando, Tampa. **MIDWEST:** Cincinnati, Cleveland, Columbus, Indianapolis, Kansas City, Minneapolis, St. Louis. **WEST:** Los Angeles, Portland, Salt Lake City, San Diego, San Francisco, Seattle. Songs are removed from Callout America after 20 weeks of testing. © 1998, R&R Inc.

### CALLOUT AMERICA® Hot Scores

By KEVIN McCABE

**G**oo Goo Dolls' "Iris" (Warner Sunset/Reprise) enjoys another big week at the top of Callout America with a 4.03 total score. Not surprisingly, it's also a big airplay winner, holding at No. 1 on R&R's CHR/Pop chart. (The "Goos" also topped the airplay chart with "Name" in the fall of 1995.) "Iris" remains a callout champ among all demos and regions, particularly among teens and women 18-24. The motion picture *City Of Angels* dropped out of theaters months ago, but the music continues to make the soundtrack a top national seller.

With **LeAnn Rimes**, **Shania Twain**, and **Faith Hill** scoring hits at CHR, it was only a matter of time before the 1983 Kenny Rogers & Dolly Parton crossover classic "Islands In The Stream" was recast as the hook of a hip-hop song. "Ghetto Supastar..." by **Pras Michel f/ODB & Mya** (Interscope) is already 72% familiar in its second Callout America week, ranking No. 4 with a 3.80 overall score. "Ghetto" shows all the signs of being a major summer hit, especially with the younger demos available to listen throughout the day.

Speaking of Faith Hill, "This Kiss" (Warner Bros.) increases its score 3.71-3.77 overall; it's No. 2 among women 18-24. Like Rimes and Twain before her, Hill's proving that CHR/Pop listeners want hits -- regardless of the format they originate from. Kudos to the staffs of Warner Bros. and WB/Nashville for a job well done.

Demo Breakouts (top five in descending order):

- Women 12-17: Goo Goo Dolls, Will Smith "Just," Brandy & Monica "Boy," Pras Michel, and Aerosmith "Don't."

- Women 18-24: Goo Goo Dolls, Faith Hill, Pras Michel, Next "Too," and Aerosmith.

- Women 25-34: Shania Twain "Still," Semisonic "Closing," Goo Goo Dolls, Sparkle "Careful," and Creed "Prison."

# FAITH HILL "THIS KISS"



**R&R #9 - #7 Rank Overall**      **3.77 Mean Score**  
**Callout #2 Rank 18 - 24 Female**      **3.98 Mean Score**  
**America #1 Rank Midwest Region**      **4.02 Mean Score**

**ONE OF THE MOST ADDED AGAIN!**

**INCLUDING: KRBE Y100 KDWB WSNE**

"John and I tested 'This Kiss' in middays and afternoons and loved the way it sounded on the air. Now we're at 100 spins and seeing very promising potential in call-out, plus good phones. We believe in this record." —DAVID COREY, WXKS/BOSTON

"Faith Hill's 'This Kiss' is an awesome record. The positive response from our listeners was immediate. Call-out and phones are both Top 5 and we're just getting started." —KENT PHILLIPS, KPLZ/SEATTLE

"'This Kiss' beat every song for two weeks solid in our nightly New Music Challenge. We had to retire it as our champ, opting for an early add. Now, based on early research potential, we're moving 'This Kiss' into power rotation." —LORRIN PALAGI, KHMx/HOUSTON

"When Dan and I first heard 'This Kiss,' we both knew the record was a hit. Since that first listen, I have seen nothing to make me think otherwise. The response on the phones has been positive, album sales in Atlanta have been strong and early call-out says that 'This Kiss' will be a very good record for Star94." —J.R. AMMONS, STAR94/ATLANTA





**NEW & ACTIVE**

**DREAMHOUSE** *Stay (Trauma)*  
Total Plays: 571, Total Stations: 46, Adds: 5

**EAGLE-EYE CHERRY** *Save Tonight (Work)*  
Total Plays: 554, Total Stations: 48, Adds: 10

**CREED** *My Own Prison (Wind-up)*  
Total Plays: 479, Total Stations: 30, Adds: 1

**4 THE CAUSE** *Stand By Me (RCA)*  
Total Plays: 437, Total Stations: 26, Adds: 3

**HEATHER NOVA** *London Rain... (Big Cat/Work)*  
Total Plays: 368, Total Stations: 30, Adds: 1

**BIG PUNISHER /JOE** *Still Not A Player (Loud)*  
Total Plays: 352, Total Stations: 20, Adds: 4

**DAKOTA MOON** *Another Day Goes By (Elektra/EEG)*  
Total Plays: 329, Total Stations: 44, Adds: 16

**CLEOPATRA** *Cleopatra's Theme (Maverick/WB)*  
Total Plays: 318, Total Stations: 23, Adds: 1

**BEASTIE BOYS** *Intergalactic (Grand Royal/Capitol)*  
Total Plays: 303, Total Stations: 13, Adds: 5

**PURE SUGAR** *Delicious (Geffen)*  
Total Plays: 202, Total Stations: 25, Adds: 10

**EVERYTHING** *Hooch (Blackbird/Sire)*  
Total Plays: 140, Total Stations: 10, Adds: 2

**ERIC CLAPTON** *Pilgrim (Duck/Reprise)*  
Total Plays: 135, Total Stations: 12, Adds: 1

**AALIYAH** *Are You That Somebody? (Atlantic)*  
Total Plays: 111, Total Stations: 8, Adds: 4

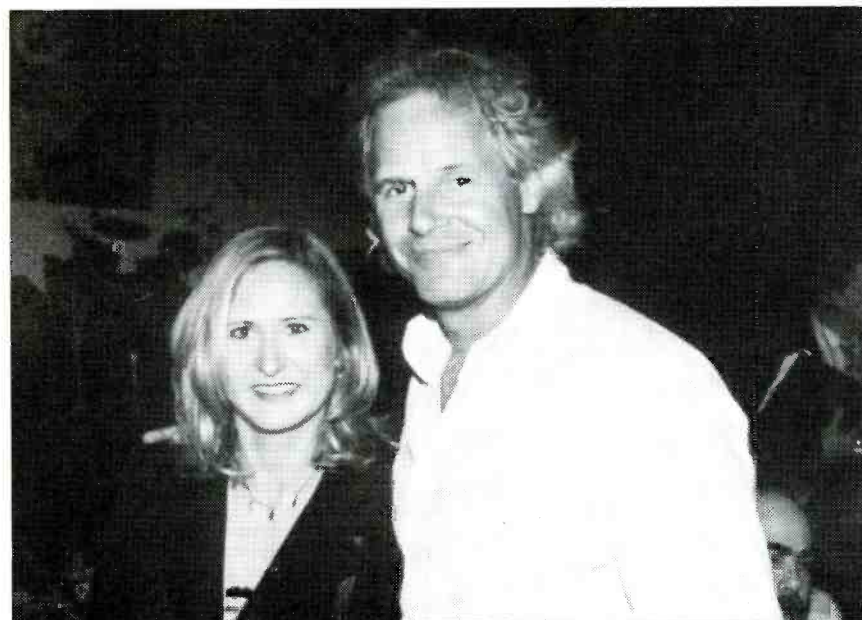
**DEBORAH COX** *Things Just Ain't The Same (Arista)*  
Total Plays: 89, Total Stations: 11, Adds: 10

**MERRIL BAINBRIDGE** *Lonely (Universal)*  
Total Plays: 19, Total Stations: 26, Adds: 26

**Songs ranked by total plays**



**REMEMBER WHEN ...** — WNCI/Columbus staffers took the opportunity to pose with the guys from Color Me Badd after the group appeared at the "Red, White & Boom" concert where they performed the new single, "Remember When." Thinking back are (back row, l-r) WNCI PD John Dimick and APD/MD Neal Sharpe; Epic's Joe Carroll (far left) and WNCI middayer Andy Clark (c).



**X MARKS THE KIIS** — ... for MD Tracy Austin who takes a snap with X-Files creator Chris Carter.

**NEW RELEASES**

**ADDS JULY 28**

**BEASTIE BOYS** *Intergalactic (Capitol)*

**DES'REE** *Life (550 Music)*

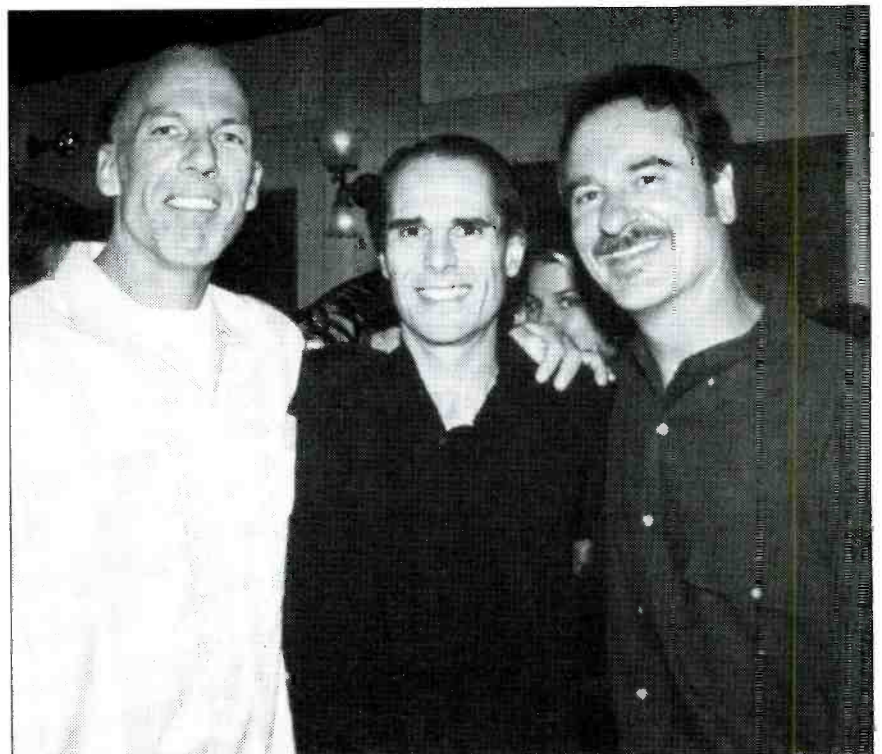
**GRANT LEE BUFFALO** *Truly, Truly (Slash/WB)*

**DONNA LEWIS** *Love Him (Atlantic)*

**SMASHING PUMPKINS** *Perfect (Virgin)*



**TEARIN' UP THE DC AREA** — RCA's 'N Sync knocked listeners out at WWZZ Washington's Starz Party. 'N Sync with the boys are WWZZ PD Dale O'Brian (center at left) and RCA's local promo manager Tom Shoberg.



**PROMO BIG BOYS** — Holding a power cluster at R&R Convention '98's cocktail party are (l-r) Capitol Sr. VP/Promotion Phil Costello, Jeff McClusky, and Virgin VP/Fied Promotion Jeffrey Naumann.

## Stations and their adds listed alphabetically by market

<p><b>WFLY/Albany, NY</b> OM: Michael Morgan PD: Rob Dawes MD: Ron Williams BIG PUNISHER "I/De" "Shit" DAKOTA MOON "Another" BARENAKED LADIES "Week" EDWIN MCCAIN "I/De"</p>	<p><b>WKSE/Bufalo, NY</b> OM: Sue O'Neil PD/MD: Dave Universal KALYAH "Somebody" MYA "I/De" "Air"</p>	<p><b>WSTO/Evansville, IN</b> PD: Barry Witherspoon MD: Tim Michaelson FAITH HILL "Kiss" EAGLE-EYE CHERRY "Save" DAKOTA MOON "Another" SWIRL 360 "Hey"</p>	<p><b>KXME/Honolulu, HI</b> Co-PD: Jamie Hyatt Co-PD: Kid Leo Baldwin 47 FATBOY SLIM "Shank" 45 BEASTIE BOYS "Intar" 4 THE CAUSE "Stand" 22</p>	<p><b>KHTE/Little Rock, AR</b> PD: Neal Ardman MD: Alyne Hoover HARVEY DANGER "Flagpole" NATALIE IMBRUGLIA "Wishing" BRIAN SETZER ORCH "Jump" PURE SUGAR "Delicious" DIANA KING "Frid"</p>	<p><b>WRVW/Nashville, TN</b> OM: Charlie Quinn PD/MD: Tom Peace 3 JANET "Deep" 8 MATCHBOX 20 "Push" ROCKWELL "Collage" "Try" DEBORAH COX "Things" ATHENAUM "Know" MARTHA WASH "Catch"</p>	<p><b>WSPK/Poughkeepsie, NY</b> VP/Prog.: Brian Krysz APD/MD: Casey 1 FUEL "Shimmer" 2 BARENAKED LADIES "Week" 3 ROCKWELL "Collage" "Try" 4 DEBORAH COX "Things" 5 ATHENAUM "Know" 6 MARTHA WASH "Catch"</p>	<p><b>KBKS/Seattle, WA</b> PD: Mike Preston MD: Paul Anthony "N SYNC" "Teamm" ANGGUNG "Sahara"</p>	<p><b>KHTT/Tulsa, OK</b> OM: Sean Phillips PD: Carly Rush MD: Scotty Mac DIANA KING "Frid" PURE SUGAR "Delicious" NATALIE IMBRUGLIA "Wishing" DREAMHOUSE "Stay"</p>
<p><b>KQID/Alexandria, LA</b> PD: Kahuna APD/MD: Jay Stevens BARENAKED LADIES "Week" NATALIE IMBRUGLIA "Wishing" CORRS "Weaver" "N SYNC" "Teamm" DEBORAH COX "Things" KELLY PRICE "Friend" MERRIL BAINBRIDGE "Lonely"</p>	<p><b>WRZE/Cape Cod, MA</b> PD: Mike O'Donnell MD: Kevin Matthews AALIYAH "Somebody" TATYANA ALI "Daydreamin" PURE SUGAR "Delicious"</p>	<p><b>KMCK/Fayetteville, AR</b> PD: Scott Johnson MD: Mike Chase MERRIL BAINBRIDGE "Lonely" INDU "Time" DREAMHOUSE "Stay" BIG PUNISHER "I/De" "Shit"</p>	<p><b>KRBE/Houston, TX</b> PD: John Peake APD: Scott Sparks MD: Jay Michaels 11 FAITH HILL "Kiss" 9 SMASH MOUTH "Can't" BARENAKED LADIES "Week"</p>	<p><b>WBLI/Long Island, NY</b> PD: Ken Medek MD: Al Levine 25 "N SYNC" "Teamm" 25 INQU "Time" 25 JENNIFER PAIGE "Crush" 25 ROCKWELL "Collage" "Try" 25 SPARKLE "Careful"</p>	<p><b>WKCI/New Haven, CT</b> PD: Kelly Nash MERRIL BAINBRIDGE "Lonely" BARENAKED LADIES "Week" FAITH HILL "Kiss" INDU "Time"</p>	<p><b>WPRO/Providence, RI</b> PD: Tony Bristol MD: Dave Morris 5 BARENAKED LADIES "Week" SMASH MOUTH "Can't" NATALIE IMBRUGLIA "Wishing"</p>	<p><b>KRUF/Shreveport, LA</b> PD/MD: Gary Robinson 1 FUEL "Shimmer" BARENAKED LADIES "Week" MERRIL BAINBRIDGE "Lonely" ACE OF BASE "Cruel"</p>	<p><b>WWKZ/Tupelo, MS</b> PD/MD: Rick Stevens 11 DAVE MATTHEWS BAND "Stay" 9 ERIC CLAPTON "Piygram" 8 HARVEY DANGER "Flagpole" 8 BONE THUGS "Waz" 7 4 THE CAUSE "Stand" 6 FAITH HILL "Kiss" 6 TONY RICH PROJECT "Silly" FUEL "Shimmer" MERRIL BAINBRIDGE "Lonely" KELLY PRICE "Friend" BARENAKED LADIES "Week" BARB MCKENREISS "Double"</p>
<p><b>WAEB/Allentown, PA</b> PD: Brian Check MD: Chuck McGee FAITH HILL "Kiss" DAVE MATTHEWS BAND "Stay"</p>	<p><b>WSSX/Charleston, SC</b> PD: Calvin Hicks MD: Christine Cross 19 BARENAKED LADIES "Week" BRIAN SETZER ORCH "Jump" DAKOTA MOON "Another" THIRD EYE BLIND "Jumper"</p>	<p><b>WWCK/Flint, MI</b> PD: Scott Seiple MD: Nathan Reed 5 FAITH HILL "Kiss" 5 BARENAKED LADIES "Week" MERRIL BAINBRIDGE "Lonely" MISTER JONES "Destiny" KELLY PRICE "Friend"</p>	<p><b>WZYP/Huntsville, AL</b> PD: Bill West MD: Chris Callaway "N SYNC" "Teamm" MISTER JONES "Destiny" BRIAN SETZER ORCH "Jump" DREAMHOUSE "Stay"</p>	<p><b>KIIS/Los Angeles, CA</b> PD: Dan Kielely APD/MD: Tracy Austin 8 TATYANA ALI "Daydreamin" 8 CELINE DION "More" 4 MISTER JONES "Destiny" 4 HARVEY DANGER "Flagpole"</p>	<p><b>WQGN/New London, CT</b> Prog. Mgr.: Jim Reitz OM: Michael Rock APD: Brent McKay MD: Franco INDU "Time" BEASTIE BOYS "Intar" TATYANA ALI "Daydreamin" BARENAKED LADIES "Week" MERRIL BAINBRIDGE "Lonely"</p>	<p><b>WHTS/Quad Cities, IA-IL</b> OM: Tony Waitikus MD: Brian Scott NATALIE IMBRUGLIA "Wishing" BARENAKED LADIES "Week" SWIRL 360 "Hey"</p>	<p><b>KZZU/Spokane, WA</b> PD: Ken Hopkins MD: John Conner 9 AALIYAH "Somebody" NATALIE IMBRUGLIA "Wishing"</p>	<p><b>WSKS/Utica, NY</b> PD: Stew Schantz APD/MD: Gina Jones MERRIL BAINBRIDGE "Lonely" EAGLE-EYE CHERRY "Save" USHER "Way"</p>
<p><b>WQAB/Allentown, PA</b> PD: Brian Check MD: Chuck McGee FAITH HILL "Kiss" DAVE MATTHEWS BAND "Stay"</p>	<p><b>WWSR/Charleston, WV</b> PD: Mark Summer 26 USHER "Way" 18 DAVE MATTHEWS BAND "Stay" 16 DAKOTA MOON "Another"</p>	<p><b>WJMX/Florence, SC</b> OM/MD: Keith Mitchell APD/MD: Kyle BARENAKED LADIES "Week" MERRIL BAINBRIDGE "Lonely" BARB MCKENREISS "Double" FAITH HILL "Kiss"</p>	<p><b>WZPL/Indianapolis, IN</b> PD: Tom Gjerdrum MD: Dave Decker BACKSTREET BOYS "Break"</p>	<p><b>KIIS/Los Angeles, CA</b> PD: Dan Kielely APD/MD: Tracy Austin 8 TATYANA ALI "Daydreamin" 8 CELINE DION "More" 4 MISTER JONES "Destiny" 4 HARVEY DANGER "Flagpole"</p>	<p><b>WQGN/New London, CT</b> Prog. Mgr.: Jim Reitz OM: Michael Rock APD: Brent McKay MD: Franco INDU "Time" BEASTIE BOYS "Intar" TATYANA ALI "Daydreamin" BARENAKED LADIES "Week" MERRIL BAINBRIDGE "Lonely"</p>	<p><b>WHTS/Quad Cities, IA-IL</b> OM: Tony Waitikus MD: Brian Scott NATALIE IMBRUGLIA "Wishing" BARENAKED LADIES "Week" SWIRL 360 "Hey"</p>	<p><b>KZZU/Spokane, WA</b> PD: Ken Hopkins MD: John Conner 9 AALIYAH "Somebody" NATALIE IMBRUGLIA "Wishing"</p>	<p><b>WSKS/Utica, NY</b> PD: Stew Schantz APD/MD: Gina Jones MERRIL BAINBRIDGE "Lonely" EAGLE-EYE CHERRY "Save" USHER "Way"</p>
<p><b>KGOT/Anchorage, AK</b> OM: Mark Murphy PD: Paul Walker 15 EAGLE-EYE CHERRY "Save" 10 HARVEY DANGER "Flagpole" 10 JANET "Deep"</p>	<p><b>WNKS/Charlotte, NC</b> PD: Brian Bridgman MD: Danny Wright JANET "Deep" BARENAKED LADIES "Week"</p>	<p><b>WVY/Jackson, MS</b> GM/MD: Dick O'Neil APD/MD: Kevin Vaughan 8 BARENAKED LADIES "Week"</p>	<p><b>WYQY/Jackson, MS</b> GM/MD: Dick O'Neil APD/MD: Kevin Vaughan 8 BARENAKED LADIES "Week"</p>	<p><b>WZJX/Louisville, KY</b> OM/MD: C.C. Matthews APD/MD: Rod Phillips 10 BEASTIE BOYS "Intar" NICOLE "Make" MERRIL BAINBRIDGE "Lonely" BRIAN SETZER ORCH "Jump"</p>	<p><b>WHTZ/New York, NY</b> PD: Tom Poleman APD: Kid Kelly MD: Cubby Bryant 23 DEBORAH COX "Things"</p>	<p><b>WRFY/Reading, PA</b> PD: Al Burke MD: Scott Parks 23 GREEN DAY "Time" JENNIFER PAIGE "Crush" EAGLE-EYE CHERRY "Save"</p>	<p><b>KHTO/Springfield, MO</b> OM: Dave Alexander PD: Ray Michaels DAVE MATTHEWS BAND "Stay" BARENAKED LADIES "Week" JENNIFER PAIGE "Crush" INDU "Time" MISTER JONES "Destiny"</p>	<p><b>WWZZ/Washington, DC</b> PD: Dale O'Brian APD/MD: Ron Ross INDU "Time"</p>
<p><b>WSTR/Atlanta, GA</b> PD: Dan Bowen MD: J.R. Ammons No Adds</p>	<p><b>KLRS/Chico, CA</b> PD/MD: Christopher Cair 17 BARENAKED LADIES "Week" 12 BIG PUNISHER "I/De" "Shit" MERRIL BAINBRIDGE "Lonely" PURE SUGAR "Delicious" SHAGGY "I/De" "Luv"</p>	<p><b>WVY/Jackson, MS</b> GM/MD: Dick O'Neil APD/MD: Kevin Vaughan 8 BARENAKED LADIES "Week"</p>	<p><b>WYQY/Jackson, MS</b> GM/MD: Dick O'Neil APD/MD: Kevin Vaughan 8 BARENAKED LADIES "Week"</p>	<p><b>WZJX/Louisville, KY</b> OM/MD: C.C. Matthews APD/MD: Rod Phillips 10 BEASTIE BOYS "Intar" NICOLE "Make" MERRIL BAINBRIDGE "Lonely" BRIAN SETZER ORCH "Jump"</p>	<p><b>WHTZ/New York, NY</b> PD: Tom Poleman APD: Kid Kelly MD: Cubby Bryant 23 DEBORAH COX "Things"</p>	<p><b>WRFY/Reading, PA</b> PD: Al Burke MD: Scott Parks 23 GREEN DAY "Time" JENNIFER PAIGE "Crush" EAGLE-EYE CHERRY "Save"</p>	<p><b>KHTO/Springfield, MO</b> OM: Dave Alexander PD: Ray Michaels DAVE MATTHEWS BAND "Stay" BARENAKED LADIES "Week" JENNIFER PAIGE "Crush" INDU "Time" MISTER JONES "Destiny"</p>	<p><b>WWZZ/Washington, DC</b> PD: Dale O'Brian APD/MD: Ron Ross INDU "Time"</p>
<p><b>WAYV/Atlantic City, NJ</b> PD: Tommy Frank APD/MD: Paul Kelly 18 SWIRL 360 "Hey" BARENAKED LADIES "Week" FAITH HILL "Kiss" DAKOTA MOON "Another"</p>	<p><b>WVY/Jackson, MS</b> GM/MD: Dick O'Neil APD/MD: Kevin Vaughan 8 BARENAKED LADIES "Week"</p>	<p><b>WZJX/Louisville, KY</b> OM/MD: C.C. Matthews APD/MD: Rod Phillips 10 BEASTIE BOYS "Intar" NICOLE "Make" MERRIL BAINBRIDGE "Lonely" BRIAN SETZER ORCH "Jump"</p>	<p><b>WHTZ/New York, NY</b> PD: Tom Poleman APD: Kid Kelly MD: Cubby Bryant 23 DEBORAH COX "Things"</p>	<p><b>WZJX/Louisville, KY</b> OM/MD: C.C. Matthews APD/MD: Rod Phillips 10 BEASTIE BOYS "Intar" NICOLE "Make" MERRIL BAINBRIDGE "Lonely" BRIAN SETZER ORCH "Jump"</p>	<p><b>WHTZ/New York, NY</b> PD: Tom Poleman APD: Kid Kelly MD: Cubby Bryant 23 DEBORAH COX "Things"</p>	<p><b>WRFY/Reading, PA</b> PD: Al Burke MD: Scott Parks 23 GREEN DAY "Time" JENNIFER PAIGE "Crush" EAGLE-EYE CHERRY "Save"</p>	<p><b>KHTO/Springfield, MO</b> OM: Dave Alexander PD: Ray Michaels DAVE MATTHEWS BAND "Stay" BARENAKED LADIES "Week" JENNIFER PAIGE "Crush" INDU "Time" MISTER JONES "Destiny"</p>	<p><b>WWZZ/Washington, DC</b> PD: Dale O'Brian APD/MD: Ron Ross INDU "Time"</p>
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# CHR/POP PLAYLISTS

July 24, 1998 R&R • 49

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE

**MARKET #1**  
**WHTZ/New York**  
(212) 239-2300  
Poleman/Bryant

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
43	62	62	66	66	GOO GOO DOLLS/Ins
67	64	65	65	65	ALANIS MORISSETTE/Uninvited
49	62	65	65	65	BRANDY & MONICA/The Boy Is Mine
64	64	63	63	63	SHANIA TWAIN/You're Still The One
64	63	63	61	61	NATALIE IMBRUGLIA/Tom
30	61	63	45	45	AEROSMITH/Don't Want To...
35	37	43	43	43	WILL SMITH/Just The Two Of Us
64	46	36	42	42	K-Ci & JOJO/All My Life
32	41	41	41	41	FASTBALL/The Way
18	25	28	41	41	CELINE DION/To Love You More
64	43	42	40	40	BRIAN MCKNIGHT/Anytime
17	33	37	36	36	NEXT/Too Close
18	25	35	35	35	SEMISONIC/Closing Time
12	13	30	31	31	ULTRA NATE/Free
25	39	30	30	30	PRAS MICHEL F.O.O.B./Ghetto Supastar...
27	27	28	29	29	NOTORIOUS B.I.G./Mo Money Mo Problems
17	13	17	28	28	MATCHBOX 20/3am
38	42	39	26	26	MARCY PLAYGROUND/Sex And Candy
41	33	31	26	26	ROCKWELL/A Dream
43	25	26	26	26	WILL SMITH/Gettin' Jiggy Wit It
16	14	16	26	26	THIRD EYE BLIND/How's It Going To Be
15	30	29	24	24	MATCHBOX 20/Real World
44	29	29	24	24	JENNIFER PAIGE/Crush
44	29	29	23	23	MADONNA/Ray Of Light
17	25	22	23	23	DEBORAH COX/Things Just Ain't...
18	25	22	22	22	SAVAGE GARDEN/To The Moon And Back
9	20	18	18	18	'N SYNC/Teain' Up My Heart
18	20	18	18	18	ALL SAINTS/Never Ever
28	13	14	17	17	AMBER/One More Night
13	12	15	16	16	DIANA KING/Say A Little...
12	15	14	15	15	SARAH McLACHLAN/Ada
12	10	14	15	15	FUGEES/No Woman, No Cry
26	15	14	14	14	PUFF DADDY/It's Be Missing You
12	10	14	14	14	FUGEES/Killing Me Softly
8	11	11	11	11	EDWIN MCCAINI/II Be
9	14	14	11	11	NATALIE IMBRUGLIA/Wishing I Was There
9	14	14	10	10	NATALIE IMBRUGLIA/Kind & Generous
9	14	14	10	10	BACKSTREET BOYS/II Never Break...

**MARKET #2**  
**KISFm**  
102.7

**KIIS/Los Angeles**  
(818) 845-1027  
Kieley/Austin

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
44	48	59	77	77	WILL SMITH/Just The Two Of Us
57	78	76	75	75	GOO GOO DOLLS/Ins
53	61	64	65	65	NEXT/Too Close
75	80	76	75	75	BRANDY & MONICA/The Boy Is Mine
72	78	75	75	75	ALANIS MORISSETTE/Uninvited
74	78	57	42	42	NATALIE IMBRUGLIA/Tom
42	49	40	41	41	JENNIFER PAIGE/Crush
43	48	40	41	41	FASTBALL/The Way
29	39	38	40	40	FIVE/When The Lights...
44	43	38	40	40	SHANIA TWAIN/You're Still The One
25	17	26	38	38	PRAS MICHEL F.O.O.B./Ghetto Supastar...
25	17	26	38	38	MATCHBOX 20/Real World
73	78	55	37	37	BRIAN MCKNIGHT/Anytime
45	45	39	37	37	MARIAH CAREY/My All
10	10	22	36	36	AEROSMITH/Don't Want To...
39	39	36	34	34	'N SYNC/Teain' Up My Heart
36	36	33	33	33	WILL SMITH/Gettin' Jiggy Wit It
18	21	25	27	27	'N SYNC/Teain' Up My Heart
18	21	25	27	27	NATALIE IMBRUGLIA/Wishing I Was There
21	23	21	22	22	SEMISONIC/Closing Time
16	15	18	22	22	4 THE CAUSE/Stand By Me
18	20	23	20	20	SMASH MOUTH/Can't Get Enough...
12	18	18	18	18	ALL SAINTS/Never Ever
12	18	18	18	18	EDWIN MCCAINI/II Be
12	13	17	14	14	SAVAGE GARDEN/To The Moon And Back
4	9	10	13	13	BACKSTREET BOYS/II Never Break...
12	13	12	12	12	NATALIE IMBRUGLIA/Kind & Generous
4	9	10	13	13	BEASTIE BOYS/Intergalactic
4	9	10	13	13	INQU/Time After Time
3	7	6	5	5	TATYANA AL/Dreamin'
3	7	6	5	5	CELINE DION/To Love You More
3	7	6	5	5	COLOR ME BADD/Remember When
3	7	6	5	5	MISTER JONES/Destiny
3	7	6	5	5	HARVEY DANGER/Flagpole Sitta

**MARKET #4**  
**KZQZ/San Francisco**  
(415) 957-0957  
Adams

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
50	87	84	73	73	BRANDY & MONICA/The Boy Is Mine
14	33	86	73	73	PRAS MICHEL F.O.O.B./Ghetto Supastar...
71	80	77	69	69	NATALIE IMBRUGLIA/Tom
64	68	68	68	68	ALANIS MORISSETTE/Uninvited
71	83	81	68	68	NEXT/Too Close
19	41	68	66	66	SHANIA TWAIN/You're Still The One
64	77	67	64	64	VOICES OF THEORY/Dimele (Say It)
51	56	57	47	47	WILL SMITH/Just The Two Of Us
48	49	48	46	46	MARIAH CAREY/My All
53	53	43	44	44	BRIAN MCKNIGHT/Anytime
67	76	49	44	44	SAVAGE GARDEN/Truly Madly Deeply
4	4	4	4	4	INQU/Time After Time
39	47	48	41	41	K-Ci & JOJO/All My Life
69	70	46	38	38	MARCY PLAYGROUND/Sex And Candy
42	48	45	37	37	NU FLAVOR/Heaven
25	41	39	35	35	JENNIFER PAIGE/Crush
4	4	4	4	4	AEROSMITH/Don't Want To...
43	47	47	35	35	KAU/Say You'll Stay
32	35	33	33	33	SAVAGE GARDEN/To The Moon And Back
54	54	34	32	32	BACKSTREET BOYS/Everybody
31	37	15	31	31	JANET/Go Deep
31	37	15	31	31	FIVE/When The Lights...
22	24	25	25	25	CELINE DION/To Love You More
22	24	25	25	25	'N SYNC/Teain' Up My Heart
22	18	17	22	22	ALL SAINTS/Never Ever
27	37	36	22	22	KAU/Somebody Inside Me
22	25	19	22	22	MADONNA/Frozen
50	25	19	21	21	'N SYNC/Teain' Up My Heart
10	21	19	18	18	PAULA COLLE/Don't Want To Wait
29	23	25	18	18	JANET/Together Again
25	29	23	18	18	INQU/Time After Time
21	18	17	16	16	MATCHBOX 20/Push
28	52	16	16	16	WILL SMITH/Gettin' Jiggy Wit It
28	52	16	16	16	JANET/Get Lonely
15	18	21	14	14	BACKSTREET BOYS/As Long As You...
6	6	6	6	6	GOO GOO DOLLS/Ins
6	6	6	6	6	ACE OF BASE/Cruel Summer

**MARKET #5**  
**Q102**  
WIOQ/Philadelphia  
(610) 667-8100  
Towers

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
60	43	59	61	61	ALANIS MORISSETTE/Uninvited
23	59	58	60	60	GOO GOO DOLLS/Ins
63	61	58	59	59	WILL SMITH/Just The Two Of Us
53	47	58	58	58	WILL SMITH/Gettin' Jiggy Wit It
46	63	61	53	53	K-Ci & JOJO/All My Life
55	60	61	51	51	SHANIA TWAIN/You're Still The One
63	63	46	51	51	NATALIE IMBRUGLIA/Tom
40	56	46	46	46	JANET/Together Again
25	25	25	39	39	ALL SAINTS/Never Ever
28	97	41	37	37	ROCKWELL F/COLLAGE/Can't We Try
20	20	25	35	35	VOICES OF THEORY/Dimele (Say It)
25	34	26	34	34	FASTBALL/The Way
10	10	20	28	28	AEROSMITH/Don't Want To...
25	26	28	28	28	BACKSTREET BOYS/Everybody
15	19	29	27	27	NEXT/Too Close
6	19	20	18	18	JENNIFER PAIGE/Crush
6	19	20	18	18	BACKSTREET BOYS/II Never Break...
10	12	20	17	17	FIVE/When The Lights...
56	31	18	17	17	BRIAN MCKNIGHT/Anytime
10	11	10	17	17	SAVAGE GARDEN/To The Moon And Back
15	15	15	17	17	LA BOUCHE/You Won't Forget Me
28	29	17	17	17	BRANDY & MONICA/The Boy Is Mine
16	18	13	16	16	PRAS MICHEL F.O.O.B./Ghetto Supastar...
26	16	14	13	13	MARCY PLAYGROUND/Sex And Candy
10	10	16	12	12	JANET/Go Deep
19	23	29	10	10	MARIAH CAREY/My All
5	5	5	5	5	PURE SUGAR/Delicious
5	5	5	5	5	NATALIE IMBRUGLIA/Kind & Generous

**MARKET #6**  
**106.1 KISSFM**  
KHKS/Idaho Falls  
(214) 811-3400  
Lambert/Reynolds

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
67	72	77	72	72	BRANDY & MONICA/The Boy Is Mine
65	68	70	70	70	BRIAN MCKNIGHT/Anytime
61	70	69	69	69	SHANIA TWAIN/You're Still The One
41	67	67	65	65	ALANIS MORISSETTE/Uninvited
37	41	50	58	58	NEXT/Too Close
54	56	57	58	58	NATALIE IMBRUGLIA/Tom
18	38	42	48	48	FIVE/When The Lights...
42	44	47	47	47	'N SYNC/Teain' Up My Heart
35	39	41	45	45	JENNIFER PAIGE/Crush
43	48	44	44	44	WILL SMITH/Just The Two Of Us
40	42	46	43	43	USHER/You Make Me Wanna
45	50	43	42	42	MARIAH CAREY/My All
39	40	49	41	41	USHER/You Make Me Wanna
71	51	45	40	40	MARCY PLAYGROUND/Sex And Candy
38	37	40	39	39	FASTBALL/The Way
44	45	44	39	39	SAVAGE GARDEN/Truly Madly Deeply
8	38	38	38	38	BACKSTREET BOYS/II Never Break...
27	30	32	29	29	WILL SMITH/Gettin' Jiggy Wit It
40	45	37	27	27	MATCHBOX 20/Push
36	47	36	25	25	MATCHBOX 20/3am
14	22	24	24	24	PRAS MICHEL F.O.O.B./Ghetto Supastar...
23	21	18	23	23	K-P & ENVY/Swing My Way
20	23	25	21	21	JOCK JAM/Jock Jam
8	19	20	19	19	VOICES OF THEORY/Dimele (Say It)
17	19	16	20	20	DUNCAN SHEK/Barely Breathing
15	19	19	20	20	MEREDITH BROOKS/Bitch
19	20	18	18	18	ROBYN/Do You Know (What?)
19	18	18	18	18	CARDIGANS/Lovefol
19	20	21	17	17	EN VOUGUE/Don't Let Go (Love)
17	17	16	16	16	INQU/Time After Time
44	32	24	16	16	SMASH MOUTH/Walkin' On The Sun
13	13	13	13	13	NO DOUBT/Don't Speak
9	8	8	12	12	ALL SAINTS/Never Ever
14	16	16	14	14	BLACKSTREET/No Doggy
12	13	13	13	13	JANET/Together Again
12	13	13	13	13	QUAD CITY DJ'S/Com'n N' Ride It...
9	8	8	12	12	4 THE CAUSE/Stand By Me
16	12	9	11	11	SAVAGE GARDEN/To The Moon And Back
13	10	10	10	10	CELINE DION/To Love You More
17	20	17	9	9	NU FLAVOR/Baby Be There

**MARKET #8**  
**WWZZ/Washington**  
(703) 522-1041  
O'Brian/Ross

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
36	58	61	60	60	ALL SAINTS/Never Ever
62	60	60	58	58	FASTBALL/The Way
44	49	57	58	58	WILL SMITH/Just The Two Of Us
60	62	58	57	57	SHANIA TWAIN/You're Still The One
16	25	39	56	56	BRANDY & MONICA/The Boy Is Mine
13	11	17	51	51	AEROSMITH/Don't Want To...
48	49	56	46	46	FIVE/When The Lights...
58	61	57	43	43	NATALIE IMBRUGLIA/Tom
59	59	58	43	43	K-Ci & JOJO/All My Life
56	42	38	42	42	ALANIS MORISSETTE/Uninvited
50	44	45	42	42	DESTINY'S CHILD/No, No, No
50	45	45	41	41	ACE OF BASE/Cruel Summer
18	15	29	36	36	MATCHBOX 20/3am
43	37	36	33	33	MATCHBOX 20/Real World
39	39	28	31	31	NEXT/Too Close
9	12	13	30	30	VOICES OF THEORY/Dimele (Say It)
1	6	15	28	28	BACKSTREET BOYS/II Never Break...
25	28	27	28	28	PRAS MICHEL F.O.O.B./Ghetto Supastar
58	41	27	28	28	BRIAN MCKNIGHT/Anytime
20	22	24	25	25	'N SYNC/Teain' Up My Heart
26	28	29	25	25	JENNIFER PAIGE/Crush
26	30	21	25	25	SAVAGE GARDEN/To The Moon And Back
25	32	40	24	24	BACKSTREET BOYS/Everybody
22	17	19	24	24	BRIAN SETZER ORCH./Jump Jive Ain' Wal
26	26	22	18	18	CELINE DION/To Love You More
17	16	10	17	17	FAITH HILL/This Kiss
16	16	16	17	17	'N SYNC/Teain' Up My Heart
44	19	11	13	13	JANET/Go Deep
28	21	14	13	13	WILL SMITH/Gettin' Jiggy Wit It
9	12	10	13	13	SWIRL 360/Hey Now Now
12	14	11	12	12	LISA LOEB/Do
12	14	11	12	12	USHER/My Way
18	12	11	11	11	USHER/You Make Me Wanna
28	32	27	11	11	VONDA SHEPARD/Searchin' My Soul
28	32	27	11	11	NU FLAVOR/Heaven
6	6	6	6	6	NATALIE IMBRUGLIA/Wishing I Was There

**MARKET #9**  
**104 KRBE**  
KRBE/Houston  
(713) 266-1000  
Peake/Michaels

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
30	44	53	70	70	AEROSMITH/Don't Want To...
64	67	64	66	66	K-Ci & JOJO/All My Life

# CHR/POP PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE

**102.7**  
TODAY'S HIT MUSIC

**MARKET #19**  
WXYV/Baltimore  
(410) 653-2200  
Ferguson/Dee

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
80	80	42	87		NEXT/Too Close
63	63	80	85		BRANDY & MONICA/The Boy Is Mine
78	78	81	84		PRAS MICHEL F.O.D.B./Ghetto Supastar...
39	39	78	84		FIVE/When The Lights...
-	-	32	79		AEROSMITH/Don't Want To...
72	72	80	77		NATALIE IMBRUGLIA/Tom
9	9	32	69		BEASTIE BOYS/Intergalactic
29	29	79	35		PUFF DADDY FU PAGE/Come With Me
18	18	33	34		KP & ENY/Young My Way
32	32	18	34		USHER/My Way
46	46	27	34		WILL SMITH/Gettin' Jiggy Wit It
69	69	81	33		WILL SMITH/Just The Two Of Us
29	29	29	33		USHER/Nice & Slow
47	47	36	32		MARCY PLAYGROUND/Sex And Candy
53	53	81	32		WYCLEF JEAN/Gone Till November
-	-	29	32		GOO GOO DOLLS/Ins
-	-	44	31		LAURYN HILL/Can't Take Myself
24	24	26	30		SAVAGE GARDEN/Truly Madly Deeply
-	-	7	29		SEMISONIC/Closing Time
19	19	37	26		BIG PUNISHER F/JOE/Still Not A Player
21	21	38	25		VOICES OF THEORY/Dimelo (Say It)
9	9	13	25		DREAMHOUSE/Stay
-	-	17	19		INQ/Time After Time
-	-	18	19		HARVEY DANGER/Faggote Sita
-	-	15	18		NATALIE IMBRUGLIA/Wishing I Was There
5	5	34	10		ALANIS MORISSETTE/Uninvited
15	15	7	6		JANET/Go Deep
16	16	17	6		LAIT/Here We Go Again
-	-	-	-		BARENAKED LADIES/One Week

**93.4**  
today's hit music

**MARKET #20**  
WBZZ/Pittsburgh  
(412) 920-9400  
Edgar

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
55	57	61	60		GOO GOO DOLLS/Ins
23	24	35	59		AEROSMITH/Don't Want To...
51	58	56	57		K-CI & JOJO/All My Life
54	54	56	56		SHANIA TWAIN/You're Still The One
30	52	54	53		EDWIN MCCAIN/It Be
56	55	52	40		NATALIE IMBRUGLIA/Tom
31	37	39	39		SEMISONIC/Closing Time
38	38	39	38		FASTBALL/The Way
37	38	36	33		MATCHBOX 20/Real World
48	40	33	32		ALANIS MORISSETTE/Uninvited
12	14	18	31		SMASH MOUTH/Can't Get Enough...
14	10	35	30		BRIAN MCKNIGHT/Anytime
27	29	29	30		SARAH McLACHLAN/Ada
20	20	29	28		'N SYNC/Team' Up My Heart
24	26	25	28		GREEN DAY/Time Of Your Life...
-	-	23	27		NATALIE IMBRUGLIA/Wishing I Was There
9	23	25	26		MATCHBOX 20/3am
20	12	17	24		ALANA DAVIS/Crazy
-	-	23	24		DAVE MATTHEWS BAND/Stay (Wasting Time)
-	-	21	23		TONIC/You Could Only...
20	27	23	24		BILLIE MYERS/Tell Me
24	26	27	23		CHUMBAWAMBA/Tubthumping
18	24	23	23		JANET/Together Again
32	35	33	22		BACKSTREET BOYS/As Long As You...
29	28	26	21		REBEKAH/Sin So Well
17	23	20	21		SMASH MOUTH/Walkin' On The Sun
16	19	23	21		THIRD EYE BLIND/Semi-Charmed Life
8	14	16	20		EVERCLEAR/Will Buy You...
13	18	19	20		SAVAGE GARDEN/The Moon And Back
19	21	23	20		THIRD EYE BLIND/How's It Going To Be
20	23	23	19		SUGAR RAY/Fly
-	-	6	18		JENNIFER PAIGE/Crush
33	34	-	18		MARCY PLAYGROUND/Sex And Candy
20	24	17	18		BILLIE MYERS/Kiss The Rain
13	13	15	16		CELINE DION/To Love You More
12	14	15	16		NEXT/Too Close
16	17	9	15		NATALIE MERCHANT/Kind & Generous
-	-	10	14		BRANDY & MONICA/The Boy Is Mine
17	31	22	14		SISTER 7/How What You Mean
-	-	-	-		BARENAKED LADIES/One Week

**93.3 FM FLZ**

**MARKET #21**  
WFLZ/Tampa  
(813) 839-9393  
Harris/Domino

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
49	66	53	73		NEXT/Too Close
72	73	71	72		BRANDY & MONICA/The Boy Is Mine
72	73	73	71		ALANIS MORISSETTE/Uninvited
69	73	70	69		BRIAN MCKNIGHT/Anytime
71	69	75	66		GOO GOO DOLLS/Ins
21	33	54	60		AEROSMITH/Don't Want To...
70	69	62	43		K-CI & JOJO/All My Life
43	47	44	42		FASTBALL/The Way
44	46	44	40		'N SYNC/Team' Up My Heart
38	42	41	40		MADONNA/Ray Of Light
20	40	42	37		JENNIFER PAIGE/Crush
34	49	48	36		FIVE/When The Lights...
8	10	20	35		SMASH MOUTH/Can't Get Enough...
25	33	32	35		WILL SMITH/Just The Two Of Us
13	24	38	34		SEMISONIC/Closing Time
-	-	10	24		BACKSTREET BOYS/It Never Break...
39	37	33	32		NATALIE IMBRUGLIA/Tom
40	39	38	31		JANET/Get Lonely
19	26	29	31		ALL SAINTS/Never Ever
56	33	27	30		WILL SMITH/Gettin' Jiggy Wit It
40	40	31	30		MARCY PLAYGROUND/Sex And Candy
29	31	34	29		INQ/Love You Down
32	34	31	28		MATCHBOX 20/Real World
-	-	10	25		SWIRL 360/Hey Now Now
29	26	26	24		MATCHBOX 20/3am
28	24	16	18		THIRD EYE BLIND/How's It Going To Be
-	-	16	11		'N SYNC/Team' Up My Heart
-	-	9	16		JANET/Go Deep
15	15	12	15		PRAS MICHEL F.O.D.B./Ghetto Supastar
24	23	16	14		TONIC/You Could Only...
9	21	21	13		MISTER JONES/Destiny
15	13	15	13		USHER/Nice & Slow
-	-	-	-		ACE OF BASE/Cruel Summer
45	37	29	12		BACKSTREET BOYS/Everybody
24	8	6	12		USHER/You Make Me Wanna...
11	13	10	12		SAVAGE GARDEN/The Moon And Back
13	16	14	12		SMASH MOUTH/Walkin' On The Sun
24	24	24	11		UNCLE SAM/Don't Ever Want...
21	19	17	11		NATALIE MERCHANT/Kind & Generous

**JAMMIN 92.3**

**MARKET #23**  
WZJM/Cleveland  
(216) 621-9300  
Eubanks/Jackson

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
67	61	63	64		NEXT/Too Close
62	56	64	61		WILL SMITH/Just The Two Of Us
62	62	57	61		K-CI & JOJO/All My Life
38	50	48	61		BRANDY & MONICA/The Boy Is Mine
44	50	60	60		FIVE/When The Lights...
42	50	56	56		ALANIS MORISSETTE/Uninvited
61	52	51	54		GOO GOO DOLLS/Ins
52	60	66	51		AEROSMITH/Don't Want To...
31	39	45	45		AEROSMITH/Don't Want To...
58	53	46	45		NATALIE IMBRUGLIA/Tom
50	59	60	44		SHANIA TWAIN/You're Still The One
52	49	44	44		'N SYNC/Team' Up My Heart
28	35	42	44		ACE OF BASE/Cruel Summer
38	42	41	41		FASTBALL/The Way
-	-	12	37		PRAS MICHEL F.O.D.B./Ghetto Supastar
43	40	35	34		BACKSTREET BOYS/Everybody
15	27	31	33		'N SYNC/Team' Up My Heart
36	21	23	33		PUBLIC ANNOUNCEMENT/Body Bumpin'...
16	22	33	31		JENNIFER PAIGE/Crush
26	15	19	29		USHER/Nice & Slow
23	20	25	26		SAVAGE GARDEN/The Moon And Back
22	24	35	25		SMASH MOUTH/Can't Get Enough...
19	26	24	24		ROBYN/Show Me Love
-	-	18	30		BACKSTREET BOYS/It Never Break...
16	15	21	23		MATCHBOX 20/3am
12	11	20	21		VOICES OF THEORY/Dimelo (Say It)
21	22	29	21		NATALIE IMBRUGLIA/Wishing I Was There
12	15	18	20		COLOR ME BADD/Remember When
-	-	-	-		JANET/Go Deep
21	23	23	18		PURE SUGAR/Delicious
18	20	18	20		USHER/You Make Me Wanna...
18	19	20	18		NO MERCY/Where Do You Go
18	19	20	18		SMASH MOUTH/Walkin' On The Sun
17	16	21	17		SPICE GIRLS/Say You'll Be There
16	18	18	16		SUGAR RAY/Fly
16	21	27	15		SOMETHIN' FOR.../My Love Is The Shhh!
12	13	13	14		WILL SMITH/Gettin' Jiggy Wit It
32	29	27	14		BRIAN MCKNIGHT/Anytime
13	11	10	14		DESTINY'S CHILD/No No No
11	12	13	13		CELINE DION/My Heart Will Go On

**100**

**MARKET #24**  
KKRZ/Portland, OR  
(503) 226-0100  
Austin/Lara

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
61	71	73	76		WILL SMITH/Just The Two Of Us
50	50	63	74		BRANDY & MONICA/The Boy Is Mine
73	60	77	71		NEXT/Too Close
54	65	70	67		GOO GOO DOLLS/Ins
75	71	76	67		BRIAN MCKNIGHT/Anytime
42	47	51	61		ALANIS MORISSETTE/Uninvited
34	42	50	50		AEROSMITH/Don't Want To...
71	47	49	48		K-CI & JOJO/All My Life
36	47	49	48		NATALIE IMBRUGLIA/Tom
29	19	35	46		MATCHBOX 20/Real World
69	49	54	41		SHANIA TWAIN/You're Still The One
28	28	29	39		JENNIFER PAIGE/Crush
15	22	27	37		'N SYNC/Team' Up My Heart
49	50	51	32		DESTINY'S CHILD/No No No
46	38	31	31		MARCY PLAYGROUND/Sex And Candy
27	20	30	31		BACKSTREET BOYS/Everybody
17	24	28	30		PRAS MICHEL F.O.D.B./Ghetto Supastar...
55	30	30	30		ALANIS MORISSETTE/Uninvited
12	20	20	20		SAVAGE GARDEN/The Moon And Back
24	19	20	29		CELINE DION/To Love You More
-	-	15	29		JANET/Go Deep
-	-	17	27		EDWIN MCCAIN/It Be
-	-	7	27		ACE OF BASE/Cruel Summer
8	10	20	26		SMASH MOUTH/Can't Get Enough...
-	-	5	20		SEMISONIC/Closing Time
26	20	30	25		SAVAGE GARDEN/Truly Madly Deeply
-	-	5	19		NATALIE IMBRUGLIA/Wishing I Was There
13	18	26	19		ALL SAINTS/Never Ever
24	24	20	19		'N SYNC/Team' Up My Heart
16	-	17	18		MARIAH CAREY/Honey
-	-	17	18		NDTORIOUS B.I.G./Mo Money Mo Problems
20	41	-	16		JANET/Together Again
20	19	23	15		FIVE/When The Lights...
14	10	15	15		EVERCLEAR/Will Buy You...
-	-	-	-		BACKSTREET BOYS/It Never Break...
7	12	15	12		BILLIE MYERS/Tell Me
12	17	15	11		NATALIE MERCHANT/Kind & Generous
-	-	5	6		BRIAN SETZER ORCH./Jump Jive An' Wal
13	10	10	7		SARAH McLACHLAN/Ada
5	6	10	6		SPARKLE/Be Careful

**102.7**

**MARKET #25**  
WKRC/Cincinnati  
(513) 763-5500  
Klaproth/Kelly

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
77	78	74	76		GOO GOO DOLLS/Ins
79	76	74	76		EDWIN MCCAIN/It Be
51	75	80	74		MATCHBOX 20/Real World
76	79	75	74		NATALIE IMBRUGLIA/Tom
43	53	59	59		K-CI & JOJO/All My Life
76	79	75	54		FASTBALL/The Way
36	38	44	47		AEROSMITH/Don't Want To...
46	47	46	46		ALANIS MORISSETTE/Uninvited
75	74	49	46		SHANIA TWAIN/You're Still The One
45	44	45	46		SERACHARI/Will Buy You...
44	45	45	45		EVERCLEAR/Will Buy You...
40	45	41	42		SEMISONIC/Closing Time
-	-	32	38		JENNIFER PAIGE/Crush
17	15	30	37		BILLIE MYERS/Tell Me
34	34	35	35		MADONNA/Ray Of Light
-	-	28	33		NATALIE IMBRUGLIA/Wishing I Was There
25	27	28	24		SISTER HAZEL/All For You
-	-	16	14		BRANDY & MONICA/The Boy Is Mine
33	17	16	15		SMASH MOUTH/Can't Get Enough...
22	34	41	13		CHERRY POPPIN' /Zoot Suit Riot
-	-	12	13		BARENAKED LADIES/One Week
28	15	14	12		SAVAGE GARDEN/The Moon And Back
46	44	5	8		NATALIE MERCHANT/Kind & Generous
37	5	5	6		CELINE DION/To Love You More
7	7	7	5		ROD STEWART/Ooh La La
-	-	-	-		BACKSTREET BOYS/It Never Break...
-	-	-	-		SWIRL 360/Hey Now Now

**Mix 93.3 FM**

**MARKET #26**  
KMXV/Kansas City  
(816) 756-5698  
Zellner/Dylan

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
60	62	64	64		GOO GOO DOLLS/Ins
58	58	58	62		FASTBALL/The Way
56	56	56	58		SHANIA TWAIN/You're Still The One
40	46	50	58		WILL SMITH/Just The Two Of Us
62	60	60	56		K-CI & JOJO/All My Life
64	64	62	56		ALANIS MORISSETTE/Uninvited
54	54	54	54		NATALIE MERCHANT/Kind & Generous

# CHR/POP PLAYLISTS

July 24, 1998 R&R • 51

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE

**KISS 98.5** MARKET #41  
WKSE/Bufalo (716) 884-5101 Universal

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
58	58	57	60		NEXT/Too Close
55	58	55	57		SHANIA TWAIN/You're Still The One
57	59	55	57		GOO GOO DOLLS/Ins
56	55	50	56		BRANDY & MONICA/The Boy Is Mine
40	38	34	55		GREEN DAY/Time Of Your Life...
34	38	36	54		SARAH MCLACHLAN/Ada
21	42	54	51		AEROSMITH/Don't Want To...
52	59	55	48		WILL SMITH/Just The Two Of Us
26	39	43	43		FAITH HILL/This Kiss
26	38	31	41		ALL SAINTS/Never Ever
43	33	38	40		DESTINY'S CHILD/No, No, No
12	24	36	39		SEMISONIC/Closing Time
18	20	34	37		THIRD EYE BLIND/How's It Going To Be
26	29	38	37		PRAS MICHEL F.O.D.B./Ghetto Supastar...
39	40	28	36		ALANIS MORISSETTE/Uninvited
33	21	27	32		MATCHBOX 20/Real World
58	55	36	32		K-CI & JOJO/All My Life
-	-	-	-	24	'N SYNC/Team' Up My Heart
-	-	-	-	28	EDWIN MCCAINI/Be
41	37	26	28		FASTBALL/The Way
12	17	15	26		USHER/My Way
27	25	22	26		JENNIFER PAIGE/Crush
26	27	25	25		FIVE/When The Lights...
12	24	18	25		SPARKLE/Be Careful
-	-	-	-	19	IN/JTime After Time
24	23	26	24		BARNEKED LADIES/One Week
-	-	-	-	17	HEATHER NOVA/London Rain...
24	22	24	22		MASE F.T.D/Let's What You Want
42	39	31	22		NATALIE IMBRUGLIA/Tom
20	12	21	21		K-P & JOJO/All My Life
42	40	38	21		BRIAN MCKNIGHT/Anytime
-	-	-	-	22	BIG PUNISHER F.U.O.E./Still Not A Player
-	-	-	-	15	JANET/Go Deep
-	-	-	-	8	BACKSTREET BOYS/It's Never Break...
5	10	13	16		BLACK L&T/Time Ago
17	15	14	14		ROCKELL/In A Dream
12	11	14	13		USHER/You Make Me Wanna...
14	15	13	13		N-TRACE/Do Ya Think I'm Sexy
14	14	12	13		IN/JLove You Down
16	16	14	12		ROBYN/Show Me Love

**KISS 95.7** MARKET #42  
WKSS/Hartford (860) 524-7819 Jones/McGowan

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
41	47	58	56		GOO GOO DOLLS/Ins
46	51	51	56		BRANDY & MONICA/The Boy Is Mine
54	53	55	51		WILL SMITH/Just The Two Of Us
66	53	55	50		SHANIA TWAIN/You're Still The One
70	52	45	46		DESTINY'S CHILD/No, No, No
69	55	51	45		NEXT/Too Close
68	50	44	43		K-CI & JOJO/All My Life
56	45	40	42		BRIAN MCKNIGHT/Anytime
40	40	42	42		NATALIE IMBRUGLIA/Tom
26	30	30	36		MATCHBOX 20/Real World
23	26	26	36		PRAS MICHEL F.O.D.B./Ghetto Supastar...
11	10	31	34		AEROSMITH/Don't Want To...
32	28	28	32		JANET/Get Lonely
41	34	31	32		S.O.A.P./This Is How We Party
51	33	27	28		WILL SMITH/Gettin' Jiggy Wit It
-	-	-	-	14	BACKSTREET BOYS/It's Never Break...
44	33	21	27		ALANIS MORISSETTE/Uninvited
40	31	28	26		BACKSTREET BOYS/Everybody...
55	41	37	26		JANET/Together Again
23	26	33	26		'N SYNC/Team' Up My Heart
20	28	30	25		JENNIFER PAIGE/Crush
35	22	20	19		CELINE DION/Love You More
12	12	15	19		ALL SAINTS/Never Ever
-	-	-	-	19	FAITH HILL/This Kiss
-	-	-	-	10	BIG PUNISHER F.U.O.E./Still Not A Player
25	29	23	14		ACE OF BASE/Cruel Summer
19	26	28	11		FIVE/When The Lights...
13	15	18	11		MINI-KING/Get It Back Together
10	18	17	11		4 THE CAUSE/Stand By Me
35	25	28	10		DREAMHOUSE/Stay
12	8	11	7		USHER/My Way
10	8	13	7		SPARKLE/Be Careful
10	5	7	7		NATALIE IMBRUGLIA/Kind & Generous
-	-	-	-	6	ROCKELL F.O.D.LAGE/Can't I Try
-	-	-	-	5	SAVAGE GARDEN/To The Moon And Back
5	6	9	5		PUFF DADDY F.U. PAGE/Came With Me
-	-	-	-	6	JANET/Go Deep
-	-	-	-	5	HEATHER NOVA/London Rain...
6	5	6	5		HARVEY DANGER/Faggote Sitta
7	7	5	5		DIANA KING/Find My Way Back

**theRiver 107.5** MARKET #44  
WRVW/Nashville (615) 664-2400 Quinn/Peace

PLAYS	3W	2W	LW	TW	ARTIST/TITLE	
47	67	64	64		MATCHBOX 20/Real World	
62	67	62	62		GOO GOO DOLLS/Ins	
62	66	62	62		NATALIE IMBRUGLIA/Tom	
42	61	62	62		FASTBALL/The Way	
63	63	63	50		SHANIA TWAIN/You're Still The One	
21	31	39	42		BRANDY & MONICA/The Boy Is Mine	
18	28	41	41		ALL SAINTS/Never Ever	
31	38	38	40		AEROSMITH/Don't Want To...	
25	39	40	40		NEXT/Too Close	
40	44	40	40		MARCY PLAYGROUND/Sex And Candy	
38	40	39	39		K-CI & JOJO/All My Life	
39	39	36	38		BRIAN MCKNIGHT/Anytime	
55	39	37	37		ALANIS MORISSETTE/Uninvited	
-	-	-	-	17	JENNIFER PAIGE/Crush	
32	30	31	31		SEMISONIC/Closing Time	
23	25	29	31		FIVE/When The Lights...	
32	31	31	31		ACE OF BASE/Cruel Summer	
39	33	36	30		MATCHBOX 20/3am	
62	53	30	29		NATALIE IMBRUGLIA/Kind & Generous	
29	29	29	27		SAVAGE GARDEN/To The Moon And Back	
28	27	27	27		SARAH MCLACHLAN/Ada	
42	33	22	22		'N SYNC/Team' Up My Heart	
19	22	22	22		ROBYN/Show Me Love	
20	24	22	22		GREEN DAY/Time Of Your Life...	
19	22	22	22		THIRD EYE BLIND/How's It Going To Be	
20	24	21	22		BACKSTREET BOYS/As Long As You...	
21	18	19	21		SMASH MOUTH/Can't Get Enough...	
20	23	20	21		SAVAGE GARDEN/Truly Madly Deeply	
18	22	23	21		SMASH MOUTH/Walkin' On The Sun	
8	20	19	19		'N SYNC/Team' Up My Heart	
8	20	19	19		EVERCLEAR/Will Buy You...	
-	-	-	-	10	21	SWIRL 360/Hey Now Now
11	27	16	17		BRIAN SETZER ORCH./Jump Jive An' Wal	
-	-	-	-	15	16	NATALIE IMBRUGLIA/Wishing I Was There
37	24	12	14		EDWIN MCCAINI/Be	
-	-	-	-	6	15	BACKSTREET BOYS/It's Never Break...
11	11	-	-	-	10	CHUMBAWAMBA/Tubthumping
28	10	-	-	-	10	VONDA SHEPARD/Searchin' My Soul
21	10	-	-	-	10	JANET/Together Again
-	-	-	-	-	10	BACKSTREET BOYS/Quit Playing...

**107.5** MARKET #45  
WKSL/Memphis (901) 375-9324 Taylor/Cole

PLAYS	3W	2W	LW	TW	ARTIST/TITLE	
42	43	55	68		NEXT/Too Close	
52	63	64	67		WILL SMITH/Just The Two Of Us	
69	69	64	67		NATALIE IMBRUGLIA/Tom	
70	71	72	65		BRANDY & MONICA/The Boy Is Mine	
61	64	63	64		K-CI & JOJO/All My Life	
17	16	37	63		PRAS MICHEL F.O.D.B./Ghetto Supastar...	
43	42	43	55		AEROSMITH/Don't Want To...	
68	70	69	54		MATCHBOX 20/Real World	
64	61	62	54		ALANIS MORISSETTE/Uninvited	
43	44	47	47		DESTINY'S CHILD/No, No, No	
61	43	39	42		GOO GOO DOLLS/Ins	
35	43	41	42		VOICES OF THE RYD/Dimelo (Say It)	
45	44	43	42		MARCY PLAYGROUND/Sex And Candy	
45	41	45	40		FASTBALL/The Way	
34	37	33	38		'N SYNC/Team' Up My Heart	
43	44	42	38		SHANIA TWAIN/You're Still The One	
36	39	35	37		JENNIFER PAIGE/Crush	
-	-	-	-	20	37	IN/JTime After Time
-	-	-	-	24	34	ACE OF BASE/Cruel Summer
-	-	-	-	18	33	PURE SUGAR/Delicious
8	32	41	32		BACKSTREET BOYS/It's Never Break...	
30	32	32	30		ALL SAINTS/Never Ever	
48	48	48	29		FIVE/When The Lights...	
15	15	15	15		BRIAN MCKNIGHT/Anytime	
-	-	-	-	7	13	SMASH MOUTH/Can't Get Enough...
-	-	-	-	13	13	USHER/My Way
14	16	10	11		INNER CIRCLE/Not About Romance	
-	-	-	-	8	11	K-CI & JOJO/All My Life
4	7	11	7		LO/The Way You Like...	
33	34	17	5		SAVAGE GARDEN/To The Moon And Back	
-	-	-	-	4	4	FAITH HILL/This Kiss
-	-	-	-	-	-	SEMISONIC/Closing Time

**98.5** MARKET #46  
WBBO/Monmouth (609) 597-6700 Sullivan/Fox

PLAYS	3W	2W	LW	TW	ARTIST/TITLE	
71	71	71	71		GOO GOO DOLLS/Ins	
38	63	71	72		BRANDY & MONICA/The Boy Is Mine	
66	69	69	72		SHANIA TWAIN/You're Still The One	
44	57	65	76		NATALIE IMBRUGLIA/Kind & Generous	
65	69	66	67		NATALIE IMBRUGLIA/Tom	
48	48	49	62		AEROSMITH/Don't Want To...	
65	62	66	60		FASTBALL/The Way	
31	46	48	46		NEXT/Too Close	
15	21	41	45		SAVAGE GARDEN/To The Moon And Back	
31	26	39	44		ALL SAINTS/Never Ever	
44	46	46	44		MARCY PLAYGROUND/Sex And Candy	
42	47	46	44		WILL SMITH/Just The Two Of Us	
70	65	59	44		ALANIS MORISSETTE/Uninvited	
43	46	48	43		SARAH MCLACHLAN/Ada	
50	47	45	42		MATCHBOX 20/Real World	
42	46	47	41		CELINE DION/Love You More	
22	29	39	38		JENNIFER PAIGE/Crush	
14	15	21	36		SMASH MOUTH/Can't Get Enough...	
20	16	17	32		GREEN DAY/Time Of Your Life...	
66	56	48	26		WILL SMITH/Gettin' Jiggy Wit It	
10	23	24	22		SEMISONIC/Closing Time	
21	21	22	21		THIRD EYE BLIND/Semi-Charmed Life	
50	46	47	21		MADONNA/Ray Of Light	
19	23	20	21		ACE OF BASE/Cruel Summer	
21	18	20	19		USHER/You Make Me Wanna...	
21	18	19	19		BACKSTREET BOYS/It's Never Break...	
65	39	17	18		K-CI & JOJO/All My Life	
43	45	26	18		SAVAGE GARDEN/Truly Madly Deeply	
-	-	-	-	18	18	SWIRL 360/Hey Now Now
19	18	17	17		CELINE DION/My Heart Will Go On	
43	45	24	17		MATCHBOX 20/3am	
-	-	-	-	15	15	PRAS MICHEL F.O.D.B./Ghetto Supastar...
-	-	-	-	10	15	CREED/My Own Prison
10	15	15	15		FIVE/When The Lights...	
9	15	15	15		DREAMHOUSE/Stay	
-	-	-	-	10	12	'N SYNC/Team' Up My Heart
-	-	-	-	11	11	ALANA DAVIS/Crazy
-	-	-	-	12	12	NATALIE IMBRUGLIA/Wishing I Was There
-	-	-	-	11	11	DAOTA MOON/Another Day Goes By

**98 PXY** MARKET #47  
WPXY/Rochester, NY (716) 239-7440 Ingram/Danger

PLAYS	3W	2W	LW	TW	ARTIST/TITLE	
39	43	43	66		GOO GOO DOLLS/Ins	
54	60	60	62		SHANIA TWAIN/You're Still The One	
67	70	70	61		GREEN DAY/Time Of Your Life...	
57	53	52	52		NATALIE IMBRUGLIA/Tom	
57	53	52	52		SISTER HAZEL/All For You	
61	47	47	48		FASTBALL/The Way	
45	46	46	46		MATCHBOX 20/3am	
55	59	46	46		SAVAGE GARDEN/Truly Madly Deeply	
55	59	46	46		WILL SMITH/Gettin' Jiggy Wit It	
31	25	25	38		MATCHBOX 20/Real World	
36	38	37	37		'N SYNC/Team' Up My Heart	
29	44	44	36		BACKSTREET BOYS/As Long As You...	
56	51	51	35		K-CI & JOJO/All My Life	
22	24	24	33		NOTORIOUS B.I.G./Mo Money Mo Problems	
25	27	27	31		AEROSMITH/Don't Want To...	
37	28	30	30		ALANIS MORISSETTE/Uninvited	
21	28	28	30		NATALIE IMBRUGLIA/Kind & Generous	
11	12	12	29		SARAH MCLACHLAN/Ada	
-	-	-	-	19	19	IN/JTime After Time
40	30	30	27		ROBYN/Show Me Love	
59	38	35	25		SMASH MOUTH/Walkin' On The Sun	
23	22	22	25		WILL SMITH/Just The Two Of Us	
-	-	-	-	25	25	NATALIE IMBRUGLIA/Wishing I Was There
22	27	24	24		SAVAGE GARDEN/To The Moon And Back	
27	24	24	24		BACKSTREET BOYS/Quit Playing...	
24	25	25	23		NEXT/Too Close	
26	25	25	23		CHUMBAWAMBA/Tubthumping	
22	18	18	23		GINA G/Ooh Aah...Just...	
30	25	25	22		BRANDY & MONICA/The Boy Is Mine	
-	-	-	-	13	13	JENNIFER PAIGE/Crush
24	22	22	22		SUGAR RAY/F	
-	-	-	-	21	21	'N SYNC/Team' Up My Heart
20	16	16	21		ROBYN/Do You Know (What...)	
22	15	15	21		EVERYTHING BUT...Missing	
22	15	15	21		OMC/How Bizarre	
-	-	-	-	17	17	SMASH MOUTH/Can't Get Enough...
22	20	20	20		JOCK JAM/Jock Jam	
-	-	-	-	11	11	PRAS MICHEL F.O.D.B./Ghetto Supastar...
18	17	17	18		ALL SAINTS/Never Ever	
-	-	-	-	18	18	BACKSTREET BOYS/It's Never Break...

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JULY 24, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	<b>BRANDY &amp; MONICA</b> The Boy Is Mine (Atlantic) 2821 2867 2881 2986 48/0					
4	4	3	2	<b>WILL SMITH</b> Just The Two Of Us (Columbia) 2273 2242 2060 2074 43/0					
3	2	2	3	<b>PRAS MICHEL f/ODB &amp; MYA</b> Ghetto Supastar... (Interscope) 2198 2377 2346 2282 47/0					
2	3	4	4	<b>NEXT</b> Too Close (Arista) 2040 2213 2227 2538 39/0					
5	5	5	5	<b>USHER</b> My Way (LaFace/Arista) 2031 2028 1966 1909 43/0					
15	12	7	6	<b>AALIYAH</b> Are You That Somebody? (Atlantic) 1822 1515 1213 912 44/3					
6	6	6	7	<b>BIG PUNISHER f/JOE</b> Still Not A Player (Loud) 1805 1850 1821 1817 45/1					
19	15	12	8	<b>LAURYN HILL</b> Can't Take My Eyes Off You (Ruffhouse/Columbia) 1540 1325 1005 805 38/7					
16	16	14	9	<b>NICOLE</b> Make It Hot (EastWest/EEG) 1450 1223 951 853 44/3					
11	11	11	10	<b>JON B.</b> They Don't Know (Yab Yum/550 Music) 1423 1398 1214 1222 36/1					
12	10	9	11	<b>JANET</b> Go Deep (Virgin) 1419 1430 1272 1206 45/0					
8	7	8	12	<b>VOICES OF THEORY</b> Dimelo (Say It) (H.O.L.A./Red Ant) 1352 1445 1494 1495 36/0					
7	8	10	13	<b>SPARKLE</b> Be Careful (Rock Land/Interscope) 1164 1403 1480 1685 34/0					
32	20	15	14	<b>BRANDY f/MASE</b> Top Of The World (Atlantic) 1092 1051 758 455 40/4					
9	9	13	15	<b>MYA f/SISQO OF DRU HILL</b> It's All About Me (University/Interscope) 1056 1238 1306 1488 32/1					
38	23	18	16	<b>TATYANA ALI</b> Daydreamin' (MJJ/Work) 1052 952 658 398 34/2					
14	14	17	17	<b>BRIAN MCKNIGHT</b> The Only One For Me (Motown) 883 989 1098 1036 32/1					
50	33	24	18	<b>INOJ</b> Time After Time (Columbia) 870 715 454 251 24/2					
<b>BREAKER</b>	19			<b>MONICA</b> The First Night (Arista) 799 483 134 27 37/4					
13	17	19	20	<b>K-CI &amp; JOJO</b> All My Life (MCA) 792 839 935 1057 26/0					
10	13	16	21	<b>MARIAH CAREY</b> My All (Columbia) 699 1002 1132 1408 20/0					
—	36	30	22	<b>BACKSTREET BOYS</b> I'll Never Break Your Heart (Jive) 688 508 395 98 27/0					
18	21	21	23	<b>BRIAN MCKNIGHT</b> Anytime (Motown) 683 749 733 812 21/0					
21	22	23	24	<b>MASTER P f/SONS OF FUNK</b> I Got The Hook Up (No Limit/Priority) 661 718 688 741 27/0					
20	19	22	25	<b>K-CI &amp; JOJO</b> Don't Rush (Take Love Slowly) (MCA) 630 726 774 754 29/0					
17	18	20	26	<b>LINK</b> Whatcha Gone Do? (Relativity) 628 812 891 827 18/0					
25	26	26	27	<b>ALL SAINTS</b> Never Ever (London/Island) 626 642 626 619 18/0					
31	27	27	28	<b>MO THUGS FAMILY</b> All Good (Relativity) 620 624 620 501 21/0					
34	30	29	29	<b>KELLY PRICE</b> Friend Of Mine (T-Neck/Island) 576 555 476 438 27/0					
<b>BREAKER</b>	30			<b>CAM'RON f/MASE</b> Horse & Carriage (Entertainment/Epic) 573 396 296 169 27/6					
22	24	25	31	<b>NATALIE IMBRUGLIA</b> Torn (RCA) 573 671 646 704 15/0					
24	25	28	32	<b>SHANIA TWAIN</b> You're Still The One (Mercury) 560 601 642 621 14/0					
46	38	31	33	<b>NATE DOGG f/WARREN G</b> Nobody... (Dogg Foundation/Breakaway) 482 502 362 278 22/2					
36	32	34	34	<b>ACE OF BASE</b> Cruel Summer (Arista) 473 475 455 419 17/0					
41	37	36	35	<b>JAGGED EDGE</b> Gotta Be (So So Def/Columbia) 438 449 366 335 21/2					
33	29	32	36	<b>DESTINY'S CHILD f/JD</b> With Me Part 1 (Grass Roots/Columbia) 437 491 489 450 19/0					
35	34	35	37	<b>FIVE</b> When The Lights Go Out (Arista) 426 459 439 427 17/0					
44	39	39	38	<b>JERMAINE DUPRI f/JAY-Z</b> Money Ain't... (So So Def/Columbia) 411 338 328 287 17/0					
—	49	38	39	<b>NEXT</b> I Still Love You (Arista) 409 355 254 94 23/1					
—	48	44	40	<b>'N SYNC</b> Tearin' Up My Heart (RCA) 354 307 268 150 15/0					
<b>DEBUT</b>				<b>GINUWINE</b> Same Ol' G (Atlantic) 344 128 72 — 23/9					
—	—	48	42	<b>JENNIFER PAIGE</b> Crush (Edel America/Hollywood) 338 246 202 163 12/0					
49	46	43	43	<b>JAYO FELONY</b> Whatcha Gonna Do (Yab Yum/550 Music) 310 312 278 258 9/1					
47	43	40	44	<b>MASE f/PUFF DADDY</b> Lookin' At Me (Bad Boy/Arista) 297 316 298 274 21/2					
27	31	42	45	<b>MONTELL JORDAN</b> Let's Ride (Def Jam/RAL/Mercury) 278 314 463 579 10/0					
40	45	45	46	<b>MADONNA</b> Ray Of Light (Maverick/WB) 277 303 281 346 9/0					
<b>DEBUT</b>				<b>GERALD LEVERT</b> Thinkin' Bout It (EastWest/EEG) 267 211 118 34 22/2					
—	—	47	48	<b>INNER CIRCLE</b> Not About Romance (Republic/Universal) 259 249 223 218 13/0					
—	—	49	49	<b>ALANIS MORISSETTE</b> Uninvited (Warner Sunset/Reprise) 230 242 219 195 4/0					
<b>DEBUT</b>				<b>SILKK THE SHOCKER</b> It Ain't My Fault (No Limit/Priority) 223 220 181 168 7/2					

This chart reflects airplay from July 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker.

49 CHR/Rhythmic reporters. 47 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

## BREAKERS

<b>MONICA</b>		
The First Night (Arista)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
799/316	37/4	19

<b>CAM'RON f/MASE</b>		
Horse & Carriage (Entertainment/Epic)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
573/177	27/6	30

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
<b>SHAGGY f/JANET</b> Luv Me, Luv Me (Flyte Tyme/MCA)	14
<b>MYA</b> Movin' On (University/Interscope)	11
<b>GINUWINE</b> Same Ol' G (Atlantic)	9
<b>MELANIE B f/MISSY ELLIOTT</b> I Want You Back (Virgin)	9
<b>LAURYN HILL</b> Can't Take My Eyes... (Ruffhouse/Columbia)	7
<b>CAM'RON f/MASE</b> Horse & Carriage (Entertainment/Epic)	6
<b>MONIFAH</b> Touch It (Universal)	6
<b>BEASTIE BOYS</b> Intergalactic (Grand Royal/Capitol)	5
<b>MONTELL JORDAN</b> I Can Do That (Def Jam/RAL/Mercury)	5
<b>BRANDY f/MASE</b> Top Of The World (Atlantic)	4
<b>E-40</b> Hope I Don't Go Back (Sick Wid' It/Jive)	4
<b>MONICA</b> The First Night (Arista)	4

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>MONICA</b> The First Night (Arista)	+316
<b>AALIYAH</b> Are You That Somebody? (Atlantic)	+307
<b>NICOLE</b> Make It Hot (EastWest/EEG)	+227
<b>GINUWINE</b> Same Ol' G (Atlantic)	+216
<b>LAURYN HILL</b> Can't Take My Eyes... (Ruffhouse/Columbia)	+215
<b>BACKSTREET BOYS</b> I'll Never Break Your Heart (Jive)	+180
<b>CAM'RON f/MASE</b> Horse & Carriage (Entertainment/Epic)	+177
<b>QUEEN LATIFAH</b> Paper (Flavor Unit/Motown)	+162
<b>INOJ</b> Time After Time (Columbia)	+155
<b>MONTELL JORDAN</b> I Can Do That (Def Jam/RAL/Mercury)	+147

## HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
<b>DESTINY'S CHILD</b> No, No, No (Grass Roots/Columbia)
<b>USHER</b> You Make Me Wanna... (LaFace/Arista)
<b>WILL SMITH</b> Gettin' Jiggy Wit It (Columbia)
<b>USHER</b> Nice & Slow (LaFace/Arista)
<b>ROBYN</b> Show Me Love (RCA)
<b>JANET</b> Together Again (Virgin)
<b>NOTORIOUS B.I.G.</b> Mo Money Mo Problems (Bad Boy/Arista)
<b>INOJ</b> Love You Down (So So Def/Columbia)
<b>PUFF DADDY &amp; FAITH EVANS</b> I'll Be Missing... (Bad Boy/Arista)
<b>CELINE DION</b> My Heart Will Go On (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.

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## HIP-HOP TOP 20

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	LW	
2	1	<b>WILL SMITH</b> Just The Two Of Us (Columbia) <b>4221</b> <b>4079</b> <b>116/2</b>			
1	2	<b>PRAS MICHEL</b> I/ODB & MYA Ghetto Supastar... (Interscope) <b>3397</b> <b>4220</b> <b>94/0</b>			
3	3	<b>BIG PUNISHER</b> I/JOE Still Not A Player (Loud) <b>2992</b> <b>3430</b> <b>88/2</b>			
5	4	<b>MO THUGS FAMILY</b> All Good (Relativity) <b>2547</b> <b>2379</b> <b>91/2</b>			
4	5	<b>LINK</b> Whatcha Gone Do? (Relativity) <b>2432</b> <b>2605</b> <b>80/0</b>			
6	6	<b>SILKK THE SHOCKER</b> It Ain't My Fault (No Limit/Priority) <b>2087</b> <b>1981</b> <b>80/2</b>			
7	7	<b>NATE DOGG</b> I/WARREN G Nobody... (Dogg Foundation/Breakaway) <b>1956</b> <b>1882</b> <b>93/2</b>			
8	8	<b>JERMAINE DUPRI</b> I/JAY-Z Money Ain't... (So So Def/Columbia) <b>1931</b> <b>1600</b> <b>95/3</b>			
9	9	<b>CAM'RON</b> I/MASE Horse & Carriage (Entertainment/Epic) <b>1906</b> <b>1542</b> <b>97/7</b>			
10	10	<b>MECHALIE JAMISON</b> Keep It Real (Red Eye/Priority) <b>1706</b> <b>1510</b> <b>72/1</b>			
11	11	<b>MASE</b> I/PUFF DADDY Lookin' At Me (Bad Boy/Arista) <b>1665</b> <b>1506</b> <b>93/4</b>			
13	12	<b>MASTER P</b> Thinkin' Bout U (No Limit/Priority) <b>1294</b> <b>1194</b> <b>67/0</b>			
14	13	<b>LOX</b> I/CARL THOMAS Let's Start Rap Over (Bad Boy/Arista) <b>1071</b> <b>1080</b> <b>59/0</b>			
12	14	<b>MASTER P</b> I/SONS OF FUNK I Got The Hook Up (No Limit/Priority) <b>1010</b> <b>1213</b> <b>44/0</b>			
17	15	<b>69 BOYZ</b> Woof Woof (Quadra Sound/Big Beat/Atlantic) <b>1002</b> <b>868</b> <b>64/4</b>			
16	16	<b>LORD TARIQ &amp; PETER GUNZ</b> We Will Ball (Codeine/Columbia) <b>942</b> <b>892</b> <b>62/1</b>			
18	17	<b>SUNZ OF MAN</b> I/OL' DIRTY... Shining Star (Threat/Red Ant) <b>884</b> <b>851</b> <b>65/1</b>			
15	18	<b>JAGGED EDGE</b> Gotta Be (So So Def/Columbia) <b>862</b> <b>893</b> <b>37/3</b>			
19	19	<b>JAYO FELONY</b> Whatcha Gonna Do (Yab Yum/550 Music) <b>811</b> <b>826</b> <b>46/1</b>			
—	20	<b>DMX</b> I/FAITH EVANS How's It Goin' Down? (Def Jam/Mercury) <b>692</b> <b>274</b> <b>74/15</b>			

This chart reflects airplay from July 13-19. Songs ranked by total plays. 49 CHR/Rhythmic reporters and 86 Urban reporters combine from the Custom Chart function on R&R ONLINE. Rap titles are manually extrapolated. For complete reporter lists refer to Rhythmic and Urban sections. © 1998, R&R Inc.

## NEW & ACTIVE

<b>QUEEN LATIFAH</b> Paper (Flavor Unit/Motown) Total Plays: 221, Total Stations: 17, Adds: 2	<b>E-40</b> Hope I Don't Go Back (Sick Wid' It/Alive) Total Plays: 124, Total Stations: 7, Adds: 4
<b>MYA</b> Movin' On (University/Interscope) Total Plays: 212, Total Stations: 16, Adds: 11	<b>SHAGGY</b> I/JANET Luv Me, Luv Me (Flyte Tyme/MCA) Total Plays: 105, Total Stations: 14, Adds: 14
<b>MARY J. BLIGE</b> Missing You (MCA) Total Plays: 205, Total Stations: 16, Adds: 3	<b>SUNZ OF MAN</b> I/OL' DIRTY... Shining Star (Threat/Red Ant) Total Plays: 95, Total Stations: 9, Adds: 0
<b>MONIFAH</b> Touch It (Universal) Total Plays: 195, Total Stations: 12, Adds: 6	<b>DEBORAH COX</b> Things Just Ain't The Same (Arista) Total Plays: 95, Total Stations: 3, Adds: 2
<b>DREAMHOUSE</b> Stay (Trauma) Total Plays: 179, Total Stations: 9, Adds: 0	<b>BLACK-EYED PEAS</b> Joints And Jams (Interscope) Total Plays: 92, Total Stations: 5, Adds: 3
<b>MONTELL JORDAN</b> I Can Do That (Def Jam/RAL/Mercury) Total Plays: 164, Total Stations: 19, Adds: 5	<b>BEASTIE BOYS</b> Intergalactic (Grand Royal/Capitol) Total Plays: 83, Total Stations: 10, Adds: 5
<b>PURE SUGAR</b> Delicious (Geffen) Total Plays: 151, Total Stations: 8, Adds: 1	<b>SWIRL 360</b> Hey Now Now (Mercury) Total Plays: 62, Total Stations: 6, Adds: 0
<b>NUTTA BUTTA</b> Freak Out (Lil' Mar/Interscope) Total Plays: 143, Total Stations: 9, Adds: 1	<b>RACHID</b> Pride (Universal) Total Plays: 53, Total Stations: 6, Adds: 1
<b>ROCKELL</b> I/COLLAGE Can't We Try (Robbins) Total Plays: 142, Total Stations: 6, Adds: 0	<b>PUBLIC ANNOUNCEMENT</b> It's About Time (A&M) Total Plays: 52, Total Stations: 7, Adds: 2
<b>BONE THUGS</b> I/ROLLINS... War (DreamWorks/Geffen) Total Plays: 138, Total Stations: 15, Adds: 3	<b>TYRESE</b> Nobody Else (RCA) Total Plays: 42, Total Stations: 8, Adds: 3

### Songs ranked by total plays



**GOT ... COKE?** — RCA artist Tyrese stopped by R&R while out promoting his debut single, "Nobody Else." Pictured from (l-r) are: RCA Southwest Regional Manager Dusean Dawson, R&R Asst. CHR Editor Robert Pau, editorial assistant Dena Wright, Asst. Urban Editor Tanya O'Quinn, Tyrese, R&R Asst. AC/NAC Editor Renee Bell, Asst. Country Editor Diane Fredrickson, Editorial Asst. Scott Kamins, and photo editor Mark Solovicos. After the shoot, everyone went out for a Pepsi.

## NEW RELEASES

ADDS JULY 28

<b>LAKIESHA BERRI</b> DES'REE DMX I/FAITH EVANS FAT JOE MECHALIE JAMISON MC LYTE MEMPHIS BLEEK I/JAY-Z MONIFAH MYA I/SILKK THE SHOCKER RAHSUN	<b>The Freaky Things (Hollywood)</b> <b>Life (550 Music)</b> <b>How's It Goin' Down (Def Jam/Mercury)</b> <b>Don Cartagena (Atlantic)</b> <b>Keep It Real (Priority)</b> <b>I Can Make A Mistake (EastWest/EEG)</b> <b>It's Alright (Roc-A-Fella/Def Jam/Mercury)</b> <b>Touch It (Universal)</b> <b>Movin' On (University/Interscope)</b> <b>I'll Be Around (550 Music)</b>
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## CHR/RHYTHMIC REPORTERS

Stations and their adds listed alphabetically by market

<b>KKSS/Albuquerque, NM</b> PD: Tony Manero APD/MD: Jackie James 22 SHAGGY F/ANET "Luv" CAM'RON F/MASE "Horse" TYRESE "Nobody" MELANIE B. "Back" NATE DOGG F/WARREN G "Better" MARY J. BLIGE "Beautiful"	<b>WBHJ/Birmingham, AL (cont.)</b> 38 BLACKSTREET "Mind" 36 GOODIE MOB "Beautiful" 36 KANE & ABEL "Time" 6 PUBLIC ANNOUNCEMENT "Time" MELANIE B. "Back" QUEEN LATIFAH "Paper" DJ SMURF "Girls" EIGHTBALL "Girlfriend"	<b>WORQ/Detroit, MI</b> PD: Alex Teor MD: Jimmi Jam INJU "Time" BRANDY F/MASE "World"	<b>WVHH/Indianapolis, IN</b> PD: Scott Wheeler MD: Carl Frye 20 SHAGGY F/ANET "Luv" MONIFAH "Touch" GINUWINE "Same" EDWIN MCCAIN "I" NATALIE IMBRUGLIA "Wishing"	<b>WFHN/New Bedford, MA</b> PD: Jim Reitz APD/MD: Kevin Palana 15 GOO GOO DOLLS "Iris" AEROSMITH "Miss" PURE SUGAR "Delicious" EDWIN MCCAIN "I" NATALIE IMBRUGLIA "Wishing"	<b>WWX/Providence, RI</b> PD: Jerry McKenna MD: Sandy B. 36 MONICA "First" 24 BEASTIE BOYS "Inter" 21 DEBORAH COX "Things" MELANIE B. "Back"	<b>WOCQ/Salisbury, MD</b> PD: Wookiee, MD: Brian D'Brian 16 CAM'RON F/MASE "Horse" 16 NUTTA BUTTA "Freak" GINUWINE "Same" BONE THUGS "War" GERALD LEVERT "Thinkin'"	<b>KUBE/Seattle, WA</b> PD: Eric Powers MD: Julie Piliat BEASTIE BOYS "Inter"
<b>KYLZ/Albuquerque, NM</b> DM/MD: M.C. Scrappy MD: Robb Royale MARY J. BLIGE "Missing" MONICA "First" SHAGGY F/ANET "Luv" BONE THUGS "War"	<b>WJMN/Boston, MA</b> PD: Cadillac Jack McCartney APD/MD: Danny Desan 12 TATYANA ALI "Daydreamin'" MELANIE B. "Back"	<b>KBOS/Fresno, CA</b> PD: Steve Wall MD: Travis Loughran 25 SHAGGY F/ANET "Luv" 6 MYA "Movin'" K-CI & JOJO "Never" PUBLIC ANNOUNCEMENT "Time" BOYZ II MEN "Konne" MONIFAH "Touch" MELANIE B. "Back"	<b>KLUC/Las Vegas, NV</b> PD: Cal Thomas MD: Melissa Stefan MONICA "First" LAURYN HILL "Can't"	<b>WKTU/New York, NY</b> PD: Frankie Blue APD/MD: Andy Shane No Adds	<b>KWNZ/Reno, NV</b> PD: Jeff Davis APD/MD: Bill Shakespeare JAGGED EDGE "Gotta" MONTELL JORDAN "Can" GINUWINE "Same" DEBORAH COX "Things" RACHID "Pride"	<b>KTFM/San Antonio, TX</b> PD: Cliff Tredway MD: Steve Chavez 35 LAURYN HILL "Can't" OUTHERE BROTHERS "An-Ao" TATYANA ALI "Daydreamin'" BEASTIE BOYS "Inter" CAM'RON F/MASE "Horse" NATE DOGG F/WARREN G "Better"	<b>KWIN/Stockton, CA</b> PD/MD: John Christian 42 INJU "Time" 21 BONE THUGS "War"
<b>KISV/Bakersfield, CA</b> PD: Mark Feather MD: Mickey Fuentes 9 MARY J. BLIGE "Missing" JAYO FELONY "Gonna" JON B. "They" BLACK-EYED PEAS "Joints" MYA F/SISQO "AII"	<b>WKXJ/Chattanooga, TN</b> PD/MD: Bobby Corona No Adds	<b>WJMH/Greensboro, NC</b> PD: Brian Douglas MD: Mary Kay 23 SHAGGY F/ANET "Luv" 16 MEMPHIS BLEEK/JAY Z "Alright" 16 SLIPMODE SQUAD "Everybody"	<b>KPWR/Los Angeles, CA</b> VP/Prog: Steve Smith MD: Damien Young 36 BRANDY F/MASE "World" 36 SHAGGULE O'NEAL "Going" 35 TAMIA "So"	<b>WQHT/New York, NY</b> PD/MD: Tracy Cioherly 30 DMX "Ruff" 25 MARY J. BLIGE "Missing" 13 NICOLE "Make"	<b>KGGI/Riverside, CA</b> PD: Diana Laird APD/MD: Jesse Duran 3 LAURYN HILL "Can't" 2 ALYIAH "Somebody" 2 SHAGGY F/ANET "Luv" 1 GINUWINE "Same"	<b>KHTS/San Diego, CA</b> PD: Todd Shannon APD: Ron Geronimo MD: Hitman Hayes 6 AEROSMITH "Miss" NATALIE IMBRUGLIA "Wishing" SHAGGY F/ANET "Luv"	<b>WPGC/Washington, DC</b> PD: Jay Stevens APD/MD: Maurice Devoe 29 NICOLE "Make" 23 LAURYN HILL "Last"
<b>KKXX/Bakersfield, CA</b> PD: Chris Squires MD: Craig Marshall 17 GINUWINE "Same" 16 MYA "Movin'" 16 E-40 "Hope" MONTELL JORDAN "Can"	<b>WBWM/Chicago, IL</b> PD: Todd Cavanah MD: Erik Bradley 27 BRIAN MCKNIGHT "Only" 20 AALYIAH "Somebody" 19 BIG PUNISHER F/JOE "Smi" 12 BRANDY F/MASE "World"	<b>KIKI/Honolulu, HI</b> PD: Alan Oda MD: Richie Aqai 23 SHAGGY F/ANET "Luv" 16 YANKEE B "Feeling" 16 DAMAGE "Wonderful" 10 MASE I/PUFF DADDY "Lookin'"	<b>WPOW/Miami, FL</b> PD: Kid Curry APD: Leo Vela MD: Phil James No Adds	<b>KCHX/Odessa-Midland, TX</b> PD: Leo Caro MD: Kevin Chase MONICA "First" ZWEETY "Trumpshaka"	<b>WJJS/Roanoke, VA</b> APD/MD: Melissa Morgan MONIFAH "Touch" SHAGGY F/ANET "Luv"	<b>XHTZ/San Diego, CA</b> DM/MD: Lisa Vazquez MD: Dale Solivan 20 MONTELL JORDAN "Can" 10 BLACK-EYED PEAS "Joints" 10 KHADJA JIA F/PRODUCT "Here" 5 GANG STARR "Milita" MYA "Movin'" MONIFAH "Touch" MELANIE B. "Back"	<b>KDGS/Wichita, KS</b> PD: Steve Dorrell APD: Ricardo Cherry MD: A.J. Jones 36 LAURYN HILL "Can't" SHAGGY F/ANET "Luv" BOYZ II MEN "Konne" MELANIE B. "Back" CAM'RON F/MASE "Horse"
<b>WERQ/Baltimore, MD</b> DM/MD: Tom Calococci APD: Frank Smith MD: Darren Brin 11 MYA "Movin'" 5 MONTELL JORDAN "Can" 2 SILKK THE SHOCKER "Fault"	<b>WBTT/Dayton, OH</b> DM: Jeff Ballentine APD/MD: Raye Kimberlin AALYIAH "Somebody" MYA "Movin'" BEASTIE BOYS "Inter" SILKK THE SHOCKER "Fault" YANKEE B "Feeling"	<b>KOMO/Honolulu, HI</b> PD: Kimo Akane MD: Kathy Nakagawa COLOR ME BADD "Remember"	<b>KPSI/Palm Springs, CA</b> DM: Mike Keane PD: Jacques Gonzales James MD: Bobby Sato 13 CAM'RON F/MASE "Horse" SHAGGY F/ANET "Luv" MONIFAH "Touch" GINUWINE "Same"	<b>KCAQ/Oxnard, CA</b> PD: Dan Garite 24 E-40 "Hope" 9 QUEEN LATIFAH "Paper" 5 MYA "Movin'" 5 DMX F/FAITH EVANS "How's" 5 DELINQUENT HABITS "Western" SHAGGY F/ANET "Luv"	<b>KBMB/Sacramento, CA</b> PD/MD: Ibrahim "Ebro" Jamie MYA "Movin'" TAMIA "So" BLACK-EYED PEAS "Joints" TYRESE "Nobody" MELANIE B. "Back" GERALD LEVERT "Thinkin'"	<b>KMEL/San Francisco, CA</b> PD: Joey Arbage MD: Glenn Auye No Adds	<b>49 Total Reporters</b> <b>49 Current Reporters</b> <b>47 Current Playlists</b>
<b>WBHJ/Birmingham, AL</b> PD: Mickey Johnson APD/MD: Daysha Parker	<b>KQKS/Denver, CO</b> PD: Cat Collins MD: Jennifer Wilde MONIFAH "Touch" LAURYN HILL "Can't"	<b>KBXX/Houston, TX</b> PD: Rob Scorpio MD: Greg Head 16 MYA "Movin'" 12 MONTELL JORDAN "Can"	<b>KKFR/Phoenix, AZ</b> PD: Bruce St. James APD: Krazy Kid Stenz E-40 "Hope" LAURYN HILL "Can't"	<b>KSFM/Sacramento, CA</b> PD: Bob West MD: John E. Cagle MASE I/PUFF DADDY "Lookin'" GINUWINE "Same" BRANDY F/MASE "World"	<b>KYLD/San Francisco, CA</b> PD: Michael Martin APD/MD: Jazzy Jim Archer 13 SHAGGY F/ANET "Luv" MYA "Movin'"	<b>Did Not Report, Playlist Frozen (2):</b> KPRR/EI Paso, TX WJBT/Jacksonville, FL	

# CHR/RHYTHMIC PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL CHR/RHYTHMIC REPORTERS ON R&R ONLINE

**MARKET #1**  
**KTU 103.5**  
 WKTU/New York  
 (201) 420-3700  
 Blue/Shane

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
49	32	64	74	DEBORAH COX/Things Just Ain't	
49	29	46	64	HANNA/You Only Have To...	
64	49	62	54	ROCKELL/In A Dream	
68	54	53	54	BRIAN MCKNIGHT/Anytime	
50	33	45	53	BRANDY & MONICA/The Boy Is Mine	
64	35	62	53	K-Ci & JOJO/All My Life	
38	42	55	50	AMBER/One More Night	
40	26	35	46	ROCKELL/COOLAGE/Can't We Try	
55	47	55	43	SHANIA TWAIN/You're Still The One	
28	20	29	36	LA BOUCHE/You Won't Forget Me	
11	15	17	35	BACKSTREET BOYS/I'll Never Break...	
51	45	53	34	NATALIE IMBRUGLIA/Tom	
19	15	26	29	LAURYN HILL/Can't Take My...	
8	12	9	27	CELINE DION/To Love You More	
43	23	26	26	ALL SAINTS/Never Ever	
23	23	28	28	PRAS MICHEL F/DOB.../Ghetto Supastar...	
19	17	24	26	'N SYNC/tear'n' Up My Heart	
38	27	29	22	BACKSTREET BOYS/Everybody...	
23	21	25	19	ULTRA NATE/Free	
21	24	23	18	JANET/Go Deep	
-	-	-	-	ACE OF BASE/Cruel Summer	
28	12	12	16	NEXT/Too Close	
20	16	16	16	RICKY MARTIN/Maria	
-	-	-	-	BILLIE MYERS/Kiss The Rain	
-	-	-	-	LAMPERER/FMAY/Feel It	
-	-	-	-	LAURYN HILL/Can't Take My...	
17	10	15	12	WILL SMITH/Gettin' Jiggy Wit It	
-	-	-	-	PURE SUGAR/Delicious	
14	7	12	9	SAVAGE GARDEN/Truly Madly Deeply	
13	8	11	8	DREAMHOUSE/Stay	
-	-	-	-	INQ/Time After Time	
10	7	12	7	SELENA/Dreaming Of You	
-	-	-	-	GLORIA ESTEFANO/ye'	
6	7	5	6	SPARKLE/Be Careful	

**MARKET #1**  
**HOT 97.3**  
 WQHT/New York  
 (212) 229-9797  
 Cloherty

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
42	34	43	43	BRANDY & MONICA/The Boy Is Mine	
43	32	42	43	NEXT/Too Close	
41	33	42	42	BIG PUNISHER F/JOE/Still Not A Player	
41	31	42	42	JANET/Get Lonely	
30	18	19	42	DMX/Stop Being Greedy	
42	31	42	42	PRAS MICHEL F/DOB.../Ghetto Supastar...	
37	24	32	41	BRIAN MCKNIGHT/The Only One For Me	
41	32	42	41	CAM'RON F/MASE/Horse & Carriage	
-	-	-	-	LAURYN HILL/Can't Take My...	
-	-	-	-	MONICA/The First Night	
32	29	42	32	SPARKLE/Be Careful	
43	26	32	32	QUEEN PEN W/LOST.../Party Ain't A Party	
19	16	18	30	LAURYN HILL/Just One	
30	23	33	30	DMX/Get At Me Dog	
31	13	31	30	PUFF DADDY/Victory	
42	32	40	30	PUFF DADDY F/MASE/Been Around (Again)	
-	-	-	-	NICOLE/Make It Hot	
-	-	-	-	DMX/Ruff Ryders Anthem	
31	20	32	29	BRIAN MCKNIGHT/Anytime	
25	16	22	26	MONTELL JORDAN/When You Get Home	
-	-	-	-	MARY J. BLIGE/Missing You	
-	-	-	-	JANET/Go Deep	
36	26	32	22	BIG PUNISHER/Caribbean Connection	
39	18	21	21	BRANDY F/MASE/Top Of The World	
20	-	-	-	WYCLEF JEAN/What's Out	
19	13	21	20	NUTTA BUTTA/Freak Out	
17	19	29	20	JERMAINE DUPRI/JAY-Z/Money Ain't A Thing	
19	12	17	17	ON'YX/React	
16	12	17	17	DEF SQUAD/Full Cooperation	
-	-	-	-	SILK/N THE SHOCKER/It Ain't My Fault	
17	11	17	16	LOX/F/CARL THOMAS/Lets Start Rap Over	
13	14	16	16	MEMPHIS BLEEK/JAY-Z/It's Alright	
14	12	16	14	MASE F/PUFF DADDY/Lookin' At Me	
31	23	32	14	TAMIA/Imagination	
-	-	-	-	NICOLE/Make It Hot	
-	-	-	-	QUEEN LATIFAH/Paper	
16	9	9	11	LORD TARIQ.../We Will Ball	

**MARKET #2**  
**POWER 106.5 FM**  
 KPWR/Los Angeles  
 (818) 953-4200  
 Smith/Young

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
67	66	62	71	JAYO FELONY/Whatcha Gonna Do	
27	27	27	69	WILL SMITH/Just The Two Of Us	
74	69	72	67	NEXT/Too Close	
-	-	-	-	25 33 64 LAURYN HILL/Can't Take My...	
51	34	37	62	SPARKLE/Be Careful	
45	31	30	50	TATYANA ALI/Daydreamin'	
72	72	71	48	PRAS MICHEL F/DOB.../Ghetto Supastar...	
16	24	21	46	CAM'RON F/MASE/Horse & Carriage	
46	44	45	45	BRANDY & MONICA/The Boy Is Mine	
49	36	38	44	JERMAINE DUPRI/JAY-Z/Money Ain't A Thing	
40	59	62	37	ICE CUBE/We Be Clubbin'	
15	27	25	37	BLACK-EYED PEAS/Joints And Jams	
-	-	-	-	BRANDY F/MASE/Top Of The World	
-	-	-	-	SHAKILLE O'NEAL/The Way It's Going	
-	-	-	-	TAMIA/So Into You	
-	-	-	-	NICOLE/Make It Hot	
70	43	38	33	BIG PUNISHER F/JOE/Still Not A Player	
33	38	37	33	MASE F/PUFF DADDY/Lookin' At Me	
36	53	56	31	WYCLEF JEAN/What's Out	
27	23	26	26	MASE F/TOTAL/What You Want	
23	20	22	25	MILITIA/Burn	
50	41	37	22	2PAC F/ERIC WILLIAMS/Do For Love	
-	-	-	-	E-40/Hope I Don't Go Back	
41	28	27	16	JANET/Go Deep	
17	18	15	15	PUFF DADDY F.J. PAGE/Come With Me	
26	17	25	13	LAURYN HILL/Can't Take My...	
12	27	35	9	NATE DOGG F/WARREN G/Nobody Does It...	

**MARKET #3**  
**B96 CHICAGO**  
 WBBM/Chicago  
 (312) 944-6000  
 Cavanah/Bradley

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
71	57	77	80	BRANDY & MONICA/The Boy Is Mine	
57	78	76	78	WILL SMITH/Just The Two Of Us	
80	81	79	77	NEXT/Too Close	
77	72	72	75	PRAS MICHEL F/DOB.../Ghetto Supastar...	
45	47	70	62	VOICES OF THEORY/Dimelo (Say It)	
29	69	48	48	BACKSTREET BOYS/I'll Never Break...	
13	12	39	41	JANET/Go Deep	
58	28	41	41	K-Ci & JOJO/All My Life	
47	43	43	39	DESTINY'S CHILD/No, No, No	
30	43	42	35	MONTELL JORDAN/Let's Ride	
28	25	38	35	SPARKLE/Be Careful	
43	43	41	34	MASE F/TOTAL/What You Want	
31	23	30	30	PUBLIC ANNOUNCEMENT/Body Bumpin'...	
43	46	48	28	MARIAH CAREY/My All	
60	73	38	27	NATALIE IMBRUGLIA/Tom	
-	-	-	-	BRIAN MCKNIGHT/The Only One For Me	
13	24	27	26	DESTINY'S CHILD F/With Me Part 1	
22	38	24	25	'N SYNC/tear'n' Up My Heart	
24	29	31	21	SAVAGE GARDEN/To The Moon And Back	
-	-	-	-	LAURYN HILL/Can't Take My...	
-	-	-	-	MASE F/PUFF DADDY/Lookin' At Me	
22	16	13	17	FIVE/When The Lights...	
46	50	13	12	'N SYNC/tear'n' Up My Heart	
12	10	14	16	ACE OF BASE/Cruel Summer	
-	-	-	-	BRANDY F/MASE/Top Of The World	
7	13	13	11	ALL SAINTS/Never Ever	
2	6	7	4	PUFF DADDY F.J. PAGE/Come With Me	

**MARKET #4**  
**KMEL JAMS**  
 KMEL/San Francisco  
 (415) 538-1061  
 Arbagey/Aure

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
49	59	67	66	LINK/Whatcha Gonna Do?	
65	65	61	61	BIG PUNISHER F/JOE/Still Not A Player	
51	48	51	58	AALIYAH/Are You That...	
57	57	54	56	BRANDY & MONICA/The Boy Is Mine	
36	43	49	56	NICOLE/Make It Hot	
25	27	29	53	JERMAINE DUPRI/JAY-Z/Money Ain't A Thing	
56	52	51	53	LAURYN HILL/Can't Take My...	
20	32	39	50	BRANDY F/MASE/Top Of The World	
45	50	50	43	DESTINY'S CHILD F/With Me Part 1	
45	47	65	41	PRAS MICHEL F/DOB.../Ghetto Supastar...	
39	52	50	40	TATYANA ALI/Daydreamin'	
56	58	55	37	NEXT/Too Close	
44	34	42	37	USHER/My Way	
42	54	52	33	JON B./They Don't Know	
11	25	33	29	MO THUGS FAMILY/All Good	
28	31	33	29	E-40/Hope I Don't Go Back	
-	-	-	-	TAMIA/So Into You	
22	30	28	24	CAM'RON F/MASE/Horse & Carriage	
-	-	-	-	MONICA/The First Night	
-	-	-	-	VS/Taste Like Honey	
5	5	20	21	MASE F/PUFF DADDY/Lookin' At Me	
-	-	-	-	NEXT/Still Love You	
8	17	16	12	JAYO FELONY/Whatcha Gonna Do	
-	-	-	-	SHIRO FM/C LYTE/Like	
5	5	6	12	JANET/Go Deep	
7	6	7	11	DREA F/BLACK ROB/Got Ya Back	
15	13	15	10	KELLY PRICE/Missing You	
7	6	7	10	SUNZ OF MAN.../Shining Star	
-	-	-	-	MONTELL JORDAN/Can Do That	
-	-	-	-	GINUWINE/Same O' G	
-	-	-	-	MARY J. BLIGE/Missing You	
9	8	6	5	MAXWELL/Luxury: Cococure	
-	-	-	-	NAKED MUSIC NYC/I Fall	
-	-	-	-	GERALD LEVERT/Thinkin' Bout It	

**MARKET #4**  
**WILD 94.9**  
 KYLD/San Francisco  
 (415) 356-0949  
 Martin/Archer

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
74	72	65	70	BRANDY & MONICA/The Boy Is Mine	
70	68	64	68	NEXT/Too Close	
74	72	65	66	BIG PUNISHER F/JOE/Still Not A Player	
60	60	61	65	LINK/Whatcha Gonna Do?	
34	39	49	64	AALIYAH/Are You That...	
74	73	66	62	PRAS MICHEL F/DOB.../Ghetto Supastar...	
68	70	68	59	INQ/Time After Time	
42	50	45	58	MO THUGS FAMILY/All Good	
39	47	49	52	TATYANA ALI/Daydreamin'	
68	71	64	49	LAURYN HILL/Can't Take My...	
56	37	58	44	VOICES OF THEORY/Dimelo (Say It)	
45	46	47	42	MYA F/SISQO/It's All About Me	
9	6	26	38	NICOLE/Make It Hot	
11	9	11	37	JON B./They Don't Know	
9	12	37	32	WILL SMITH/Just The Two Of Us	
28	33	39	24	BRANDY F/MASE/Top Of The World	
14	24	16	23	USHER/My Way	
11	15	18	15	CAM'RON F/MASE/Horse & Carriage	
13	10	9	15	JERMAINE DUPRI/JAY-Z/Money Ain't A Thing	
-	-	-	-	SHAGGY F/JANET/Luv Me, Luv Me	
-	-	-	-	ROCKELL/COOLAGE/Can't We Try	
-	-	-	-	MONICA/The First Night	
16	21	24	10	KAI/Somebody Inside Me	
23	21	5	10	DESTINY'S CHILD F/With Me Part 1	
12	12	11	9	SPECIAL G/Don't Wanna Be	
-	-	-	-	NATE DOGG F/WARREN G/Nobody Does It...	
8	8	7	9	JANET/Go Deep	
9	8	7	7	MASE F/PUFF DADDY/Lookin' At Me	
-	-	-	-	BONE THUGS.../War	
-	-	-	-	K-Ci & JOJO/Don't Rush (Take...)	
7	6	5	6	NEXT/Still Love You	
-	-	-	-	BACKSTREET BOYS/I'll Never Break...	
-	-	-	-	JAGGED EDGE/Gotta Be	
-	-	-	-	GINUWINE/Same O' G	
-	-	-	-	QUEEN LATIFAH/Paper	
-	-	-	-	MYA/Movin' On	

**MARKET #7**  
**WDRQ 93.1 FM**  
 WDRQ/Detroit  
 (248) 354-9300  
 Tear/Jam

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
70	65	64	66	ALL SAINTS/Never Ever	
46	65	65	66	WILL SMITH/Just The Two Of Us	
67	65	66	66	BRIAN MCKNIGHT/Anytime	
68	64	66	65	K-Ci & JOJO/All My Life	
68	64	66	65	BRANDY & MONICA/The Boy Is Mine	
32	65	66	65	SHANIA TWAIN/You're Still The One	
43	37	40	65	NEXT/Too Close	
67	37	37	37	ROBYN/Show Me Love	
42	36	36	37	'N SYNC/tear'n' Up My Heart	
-	-	-	-	ACE OF BASE/Cruel Summer	
65	66	60	36	JANET/Together Again	
29	37	36	36	MYA F/SISQO/It's All About Me	
23	37	36	36	SHE MOVES/It's Your Love	
-	-	-	-	'N SYNC/tear'n' Up My Heart	
41	34	37	35	NU FLAVOR/Heaven	
41	35	37	35	BOYZ II MEN/4 Seasons Of...	
41	35	37	35	USHER/You Make Me Wanna...	
41	35	36	35	MAODINNA/Ray Of Light	
38	36	37	35	BACKSTREET BOYS/Everybody...	
8	21	19	34	JANET/Go Deep	
23	35	37	34	SAVAGE GARDEN/To The Moon And Back	
26	21	21	33	SPARKLE/Be Careful	
-	-	-	-	BACKSTREET BOYS/I'll Never Break...	
10	25	31	28	PURE SUGAR/Delicious	
-	-	-	-	VOICES OF THEORY/Dimelo (Say It)	
-	-	-	-	FIVE/When The Lights...	
11	26	25	25	PRAS MICHEL F/DOB.../Ghetto Supastar...	
-	-	-	-	USHER/My Way	
-	-	-	-	NICOLE/Make It Hot	
-	-	-	-	JENNIFER PAIGE/Crush	
19	16	13	13	K-Ci & JOJO/Don't Rush (Take...)	
-	-	-	-	BRIAN MCKNIGHT/The Only One For Me	
-	-	-	-	INQ/Time After Time	
-	-	-	-	BRANDY F/MASE/Top Of The World	

**MARKET #8**  
**WPGC 95.5 FM**  
 WPGC/Washington  
 (301) 441-3500  
 Stevens/DeVoe

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
55	44	55	59	JON B./They Don't Know	
49	42	60	52	AALIYAH/Are You That...	
55	40	55	50	BRANDY & MONICA/The Boy Is Mine	
50	51	51	47	LAURYN HILL/Can't Take My...	
38	30	42	47	JAGGED EDGE/Gotta Be	
30	26	28	46	KELLY PRICE/Friend Of Mine	
50	31	38	39	BIG PUNISHER F/JOE/Still Not A Player	
20	18	32	37	BRIAN MCKNIGHT/The Only One For Me	
13	25	37	37	USHER/My Way	
52	47	52	37	NEXT/Too Close	
-	-	-	-	GINUWINE/Same O' G	
-	-	-	-	BOYZ II MEN/Do'n' Just Fine	
20	27	36</			







WALT LOVE

## Velocity Marketing In Motion

### □ Innovation is key to success of new company

For this special marketing issue, I chose to venture outside of the usual industry organizations because of a chance meeting in Reno, NV with executives of a minority-owned marketing business.

Here's how we met: I was at the Impact Conference, looking at some information on a display counter. I began talking to a woman who was politely urging me to look closer at what they were marketing. A man standing near her smiled as he observed what was taking place. I didn't know who these people were, but their display and charm had caught my attention.

I learned that their company's name is Velocity Marketing, and that the man and woman were General Manager Royce Wills and VP/Marketing and Promotion Lisa Nelson. We exchanged cards so that I could contact them later for this interview.

#### What They Do

So what is Velocity Marketing? "We specialize in relevant consumer incentives by constructing marketing and promotional programs that are relevant to specific targets, taking consumer insights," Wills explains. "For example, if you've got



**We have the 'Internet for the telephone industry,' where you can conference 10,000 people if you wanted to, so that they could talk to an artist live on the radio.**

— Royce Wills

a product and you're trying to target a specific consumer group, we provide the insights that create the relevancy around an incentive.

"You are trying to motivate consumers to take a particular action. What's going to be motivating to that consumer? We bring that understanding of the business and of the consumer segment, match it up with your product, and try to leverage some of the brand equities and synergies there to create a promotion or a marketing program that really jazzes the consumer and gets them to take the action you want — brings them into the store and gets them to buy that CD or buy that shirt. What is going to be relevant to motivating that consumer? We provide those kinds of insights."

Velocity, based in Atlanta and founded by President/CEO Rema



**If you've got a product and you're trying to target a specific consumer group, we provide the insights that create the relevancy around an incentive.**

— Royce Wills



Howard, is currently working with Motown Records. "What we do for them is come up with concepts that tie in other partnerships," Wills says. "For example, they have a rerelease coming out of an old soundtrack, and they are tying in the video company that is rereleasing the movie at the same time. We're doing a promotion around all of that to generate a lot of awareness and excitement and get the consumer to purchase it."

Nelson adds, "Some of the other companies we're working with in the music industry are MCA [now Universal], Columbia, and Virgin. Virgin is new with us, and they just recently asked us to create some promotional things around the Luther Vandross release this September."

When it comes to having Urban radio stations as clients, Nelson explains that in the past the company's only interaction with them had been through their connection with the record labels. But that's changed. "Recently, several radio clients have come on board with us, but not yet from the Urban arena," Nelson says. "We have WKPO/Milwaukee, as well as NAC/Smooth Jazz stations WJZZ/Palm Springs, CA and WHCD/New York. So we're starting to get more involved with radio stations as clients on their own rather than through what we're doing for record labels."

#### Client Relations

I decide to talk to a couple of Velocity's clients to get a clearer picture of what the company offers. My first contact is Al Jones, Sr. Director of Black Artist Development for PolyGram Group Distribution in New York. Why did he decide to do business with Velocity? "First and foremost was innovation," he says. "The same thing that you picked up on at Impact was what got me interested in talking with them. I noticed their creativity. It all started with a

lifestyle campaign we were doing where we were attacking beauty and barber shops in the black community around the country. Velocity had gotten wind of it, and they got in touch with me with one of the most comprehensive game plans I have ever seen. They not only went after the shops, they also went after check cashing locations, where they provided TV monitors to view music videos. I've always said you have to go to where people are to market your product, so when they responded in that way with such success, that's what led me to begin to include them when I was working on different campaigns.

"Every time we talk, it's like a brain trust. It just keeps rocking, because they come up with something unique for just about every artist I've come at them with. I'm really impressed with them as a company and as creative people. They are a young, energetic group of people that goes out of their way. What I saw from them at Impact just blew me away. They weren't afraid to get on their hands and knees and get the job done, no matter what it took. A lot of people talk a good marketing campaign, but those who can go and execute, those are the types of companies I like to work with."

Next, I talk briefly with Chris Lee, PD for WKPO (Power 105.9)/Madison, Wisconsin. These folks are Velocity's first Urban radio client. How did Velocity come to his attention and how are they using their services? "It's really interesting how I met the team," Lee begins. "I met Rema and Lisa at the recent R&R Convention '98. Since then, we've kept in touch, and it's basically like having an entire promotions and marketing staff without having to hire them individually and have them on salary with your budgets. Right now we can't really afford to hire a complete team of people in that area, but we need help with promotions and marketing."

"Velocity has really come through for us, because they can sit there and brainstorm and come up with the right ideas that will help us accomplish our goal of winning in this market. Their business cards really express their approach: 'We Take The Ball And Run With It!' That's exactly what they do! They come up with some great ideas, and, for me, it's just great to have them to talk with. Good ideas and good approaches to making those ideas work is what they're all about."

#### Let's Talk Benefits

Nelson further details Velocity's benefits to the radio industry: "We deliver compelling programs that encourage listenership through cross-promotional programs that leverage a station's existing advertising client



THE VELOCITY STAFF — (l-r) Lisa Nelson, EVP/Marketing and Promotions; Rema Howard, President/CEO; Royce Wills, General Manager.

base. We also deliver promotional proposals for potential advertisers to help expand a station's client base.

"We have promotional programs that encourage additional expenditures on behalf of the client. We build traffic for the advertising client, promote listenership throughout the day, create new 'news' around local events [e.g., remotes or concerts], and provide innovative programs to introduce new artists or releases or to pump up existing artists and releases. I know we can do a lot to help radio. We need additional opportunities to show what we can do in this industry.

"I'd like to focus on some of the innovative products that we've developed and patented, such as our talking CD case. Let's say we were doing a game for Motown and trying to get you to purchase the *Motown 40 Forever* CD for a chance to win a backyard concert featuring the Temptations. You would have to go to a store, buy the CD, and open it.



**Our talking CD case can communicate a game message or play music or a promotional message — whatever the client wants.**

— Lisa Nelson

If it talks to you by saying, 'Congratulations, you're a winner!' then you would know you won the backyard concert with the Temps. Our talking CD case can communicate a game message or play music or a promotional message — whatever the client wants."

Wills continues, "It's just all about ways to excite and motivate people. From a radio station's standpoint, they can get excited about this technology that we have called 'Audio Conferencing.' We have the 'Internet for the telephone industry,' where you can conference 10,000 people if you wanted to, so that they could talk to an artist live on the radio.

"You can also use this for contesting of all kinds. For example, you know how an artist can be on the air live and the radio station can only have one caller on the phone with that artist at a time? We can actual-

ly get more people interacting with that station and that artist than one person at a time."

Nelson adds, "You can get up to 5000 people on an audio conference at once. They don't all talk at the same time. There is actually a mediator, who could be the air talent, who would let people through to talk to the artist or whomever. This is basically a 30-minute conference call."

Wills says, "I think radio stations would love something of this nature if they all knew about it and we could get this information and technology into their hands. They would love it because if you simply think of it as an Internet site and don't want to do the audio-conferencing piece, you just press '4' on your phone and hear about the radio station's next upcoming event. Or you press '1' and hear about something else the station is involved in.

"It's basically the Internet for the phone system. It allows you to actually talk one-on-one or hear a conversation going on between your favorite artist and 5000 other fans out there. You can think of it like a backstage pass for the phone."

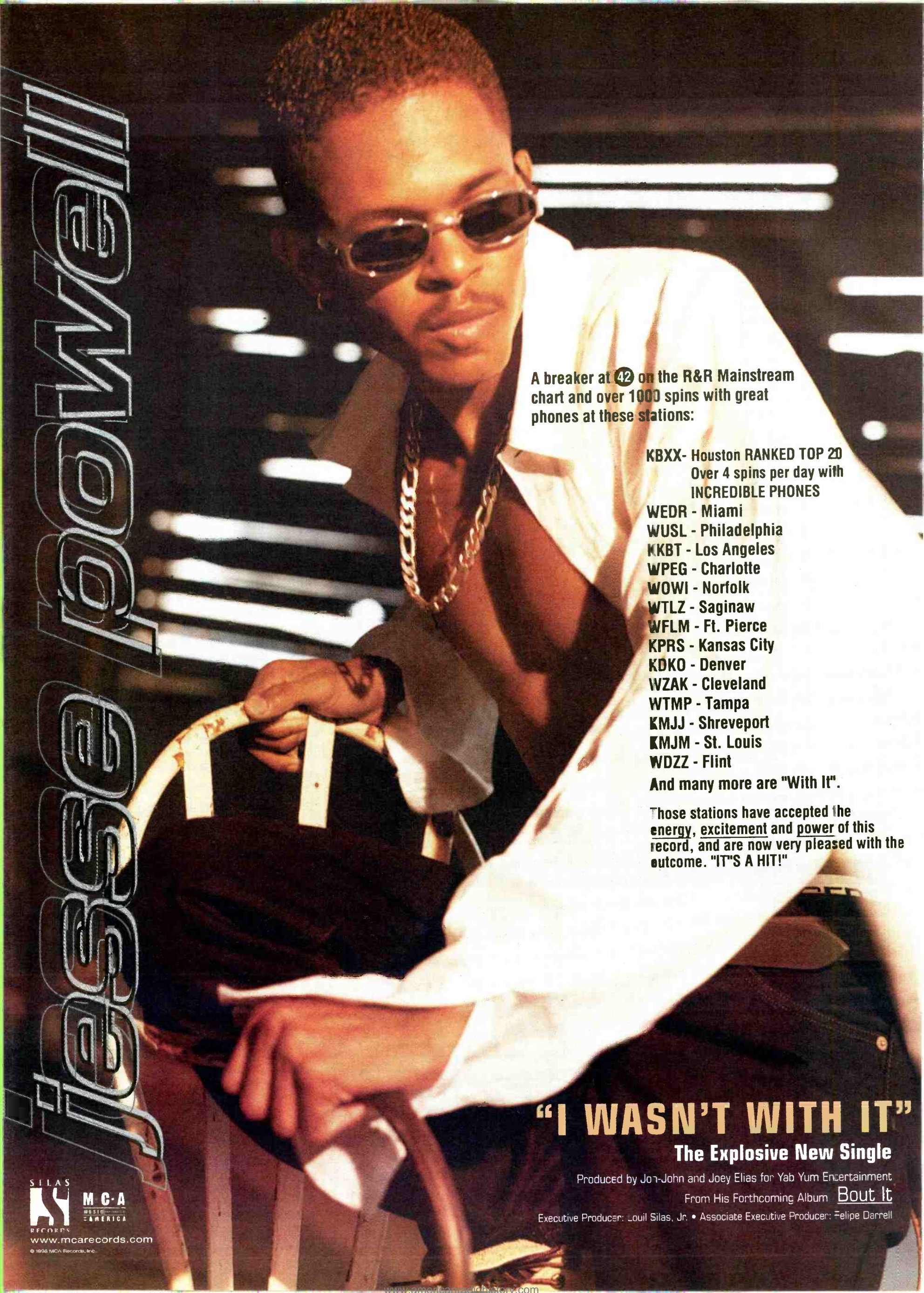
#### Beyond The 'Same Old'

"Since that Impact Conference, a number of radio stations have called us just to talk about promotional ideas," Wills says. "One thing I think they noticed out there is that this agency is incredibly creative. We may not have the product today, but if we can sit down and talk to you, we'll figure out what you need for tomorrow. It gets away from that 'same old, same old' — every 'nth' caller wins free money. What we do is beyond that."

"Just think about the twist of being able to put a product piece in somebody's hand. Let's say that's a card: It can have a picture of an artist on it, because people are interested in collecting things like that. It could also be good in the marketplace for discounts at the local music store, market, or movie theater. It could be good for a lot of things, because you can create value around that promotion item and give a lot of them away at a relatively inexpensive cost."

Nelson concludes, "What you're doing is generating excitement around a certain time period where people will tune back into the radio station."

You can contact Royce Wills and Lisa Nelson at Velocity Marketing by calling (770) 613-5272.



# IT'S A HIT

A breaker at **42** on the R&R Mainstream chart and over 1000 spins with great phones at these stations:

**KBXX** - Houston RANKED TOP 20  
Over 4 spins per day with  
**INCREDIBLE PHONES**

**WEDR** - Miami

**WUSL** - Philadelphia

**KKBT** - Los Angeles

**WPEG** - Charlotte

**WOWI** - Norfolk

**WTLZ** - Saginaw

**WFLM** - Ft. Pierce

**KPRS** - Kansas City

**KDKO** - Denver

**WZAK** - Cleveland

**WTMP** - Tampa

**KMJJ** - Shreveport

**KMJM** - St. Louis

**WDZZ** - Flint

And many more are "With It".

Those stations have accepted the energy, excitement and power of this record, and are now very pleased with the outcome. "IT'S A HIT!"

## "I WASN'T WITH IT"

The Explosive New Single

Produced by Jon-John and Joey Elias for Yab Yum Entertainment

From His Forthcoming Album **Bout It**

Executive Producer: Louil Silas, Jr. • Associate Executive Producer: Felipe Darrell

SILAS  
**MCA**  
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3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
5	2	1	1	<b>AALIYAH</b> Are You That Somebody? (Atlantic)	3551	3458	3126	2873	84/0
4	3	3	2	<b>KELLY PRICE</b> Friend Of Mine (T-Neck/Island)	3405	3263	3052	2915	84/0
8	5	4	3	<b>NICOLE</b> Make It Hot (EastWest/EEG)	3207	2996	2747	2589	84/0
12	8	5	4	<b>JANET</b> Go Deep (Virgin)	2814	2596	2374	2245	84/0
—	38	12	5	<b>BRANOY I/MASE</b> Top Of The World (Atlantic)	2427	1854	1095	164	82/0
2	1	2	6	<b>BRIAN MCKNIGHT</b> The Only One For Me (Motown)	2391	3293	3469	3162	75/0
16	13	6	7	<b>MAXWELL</b> Luxury: Cococure (Columbia)	2348	2225	1969	1843	82/0
38	24	10	8	<b>GERALD LEVERT</b> Thinkin' Bout It (EastWest/EEG)	2248	1900	1505	1086	82/0
14	14	9	9	<b>VOICES OF THEORY</b> Dimelo (Say It) (H.O.L.A./Red Ant)	2072	1980	1953	1929	70/2
28	27	17	10	<b>PUBLIC ANNOUNCEMENT</b> It's About Time (A&M)	2071	1791	1439	1290	79/1
25	18	11	11	<b>K-CI &amp; JOJO</b> Don't Rush (Take Love Slowly) (MCA)	2049	1857	1687	1447	79/2
17	16	14	12	<b>WILL SMITH</b> Just The Two Of Us (Columbia)	1948	1837	1767	1728	73/2
18	19	15	13	<b>ARETHA FRANKLIN</b> Here We Go Again (Arista)	1945	1825	1685	1720	67/1
23	21	19	14	<b>MO THUGS FAMILY</b> All Good (Relativity)	1927	1755	1639	1531	70/2
27	23	18	15	<b>SILKK THE SHOCKER</b> It Ain't My Fault (No Limit/Priority)	1864	1761	1532	1354	73/0
—	—	42	16	<b>MONICA</b> The First Night (Arista)	1834	1033	56	—	84/3
20	17	16	17	<b>LINK</b> Whatcha Gone Do? (Relativity)	1804	1793	1701	1698	62/0
3	7	8	18	<b>BRANDY &amp; MONICA</b> The Boy Is Mine (Atlantic)	1710	1987	2417	2987	53/0
33	30	26	19	<b>MECHALIE JAMISON</b> Keep It Real (Red Eye/Priority)	1697	1501	1343	1215	71/1
46	35	31	20	<b>NEXT I</b> Still Love You (Arista)	1615	1364	1116	872	81/0
10	12	20	21	<b>JON B.</b> They Don't Know (Yab Yum/550 Music)	1582	1675	2054	2515	45/0
22	22	21	22	<b>BLACKSTREET</b> /KAFI & CROWOER I Can't Get You... (Yab Yum/550 Music)	1564	1632	1589	1560	56/0
1	4	7	23	<b>USHER</b> My Way (LaFace/Arista)	1545	2061	2970	3484	56/0
43	37	33	24	<b>TAMIA</b> So Into You (Qwest/WB)	1527	1281	1115	959	76/2
—	43	34	25	<b>JERMAINE DUPRI I/JAY-Z</b> Money Ain't A Thang (So So Def/Columbia)	1520	1262	980	556	78/3
26	26	25	26	<b>MYRON</b> Destiny (Island)	1508	1507	1469	1440	65/0
—	46	32	27	<b>LUTHER VANDROSS</b> Nights In Harlem (LV/Virgin)	1498	1285	948	312	78/1
24	25	27	28	<b>TAMI DAVIS</b> How Do I Say I'm Sorry (Red Ant)	1498	1461	1495	1499	69/4
—	48	35	29	<b>MONTELL JORDAN</b> I Can Do That (Def Jam/RAL/Mercury)	1491	1251	876	343	82/1
34	31	29	30	<b>NATE DOGG I/WARREN G</b> Nobody Does... (Dogg Foundation/Breakaway)	1474	1380	1267	1204	71/0
44	42	37	31	<b>MASE I/PUFF DADDY</b> Lookin' At Me (Bad Boy/Arista)	1368	1190	989	932	72/2
—	—	40	32	<b>CAM'RON I/MASE</b> Horse & Carriage (Untertainment/Epic)	1333	1146	830	684	70/1
—	—	43	33	<b>TATYANA ALI</b> Daydreamin' (MJJ/Work)	1308	1028	694	285	71/2
45	39	39	34	<b>KEITH WASHINGTON/CHANTE' MOORE</b> I Love You (Silas/MCA)	1291	1154	1037	911	67/0
49	44	38	35	<b>MASTER P</b> Thinkin' Bout U (No Limit/Priority)	1264	1163	968	807	65/0
37	36	36	36	<b>DREA I/BLACK ROB</b> Got Ya Back (Spoiled Rotten/WB)	1242	1201	1116	1089	59/0
<b>BREAKER</b>			37	<b>MARY J. BLIGE</b> Missing You (MCA)	1220	839	292	—	76/1
6	6	13	38	<b>PRAS MICHEL I/ODB &amp; MYA</b> Ghetto Supastar (That Is...) (Interscope)	1199	1843	2574	2714	47/0
7	9	23	39	<b>BIG PUNISHER I/JOE</b> Still Not A Player (Loud)	1187	1580	2368	2616	43/1
<b>BREAKER</b>			40	<b>PRESSHA</b> Splackavellie (Tony Mercedes/LaFace/Arista)	1178	988	859	759	60/2
<b>BREAKER</b>			41	<b>BOYZ II MEN</b> Doin' Just Fine (Motown)	1177	838	254	—	74/3
<b>BREAKER</b>			42	<b>JESSE POWELL</b> I Wasn't With It (Silas/MCA)	1059	871	562	132	69/0
42	41	41	43	<b>LOX I/CARL THOMAS</b> Let's Start Rap Over (Bad Boy/Arista)	1042	1051	1006	1001	57/0
<b>DEBUT</b>			44	<b>69 BOYZ</b> Woof Woof (Quadra Sound/Big Beat/Atlantic)	954	825	748	721	61/3
—	—	47	45	<b>RAY-J</b> Why I Lie (Atlantic)	952	888	737	622	61/1
9	11	30	46	<b>CHICO DEBARGE</b> No Guarantee (Kedar/Universal)	943	1376	2336	2582	35/1
<b>DEBUT</b>			47	<b>XSCAPE</b> My Little Secret (So So Def/Columbia)	921	326	—	—	73/10
<b>DEBUT</b>			48	<b>TYRESE</b> Nobody Else (RCA)	891	420	23	24	73/7
<b>DEBUT</b>			49	<b>MICHEL'LE</b> Hang Tyme (Death Row/Priority)	890	708	449	109	57/1
<b>DEBUT</b>			50	<b>LORD TARIQ &amp; PETER GUNZ</b> We Will Ball (Codeine/Columbia)	869	785	718	636	57/1

This chart reflects airplay from July 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker. 86 Urban reporters. 82 current playlists. Songs that are down in plays for three consecutive weeks and below No. 25 are moved to recurrent. © 1998, R&R Inc.

### NEW & ACTIVE

**GINUWINE** Same Ol' G (Atlantic)  
Total Plays: 813, Total Stations: 66, Adds: 10

**SUNZ OF MAN I/OL' DIRTY...** Shining Star (Threat/Red Ant)  
Total Plays: 789, Total Stations: 55, Adds: 1

**BENITO** Shake 'N Bake (Fully Loaded)  
Total Plays: 726, Total Stations: 46, Adds: 1

**GANG STARR** Militia (Noo Trybe)  
Total Plays: 646, Total Stations: 57, Adds: 2

**DMX I/FAITH EVANS** How's It Goin' Down? (Def Jam/Mercury)  
Total Plays: 644, Total Stations: 71, Adds: 14

**NUTTA BUTTA** Freak Out (Lil' Man/Interscope)  
Total Plays: 544, Total Stations: 56, Adds: 5

**AMARI** Callin' (Tommy Boy)  
Total Plays: 529, Total Stations: 45, Adds: 3

**BONE THUGS I/ROLLINS...** War (DreamWorks/Geffen)  
Total Plays: 525, Total Stations: 48, Adds: 2

**THREE 6 MAFIA** Late Night Tip (Relativity)  
Total Plays: 501, Total Stations: 41, Adds: 1

**JAYO FELONY** Whatcha Gonna Do (Yab Yum/550 Music)  
Total Plays: 501, Total Stations: 37, Adds: 0

**LIL' MO I/MISSY ELLIOTT** 5 Minutes (Gold Mind/EastWest/EEG)  
Total Plays: 478, Total Stations: 43, Adds: 8

**MC LYTE** I Can't Make A Mistake (EastWest/EEG)  
Total Plays: 453, Total Stations: 60, Adds: 13

**JAGGED EDGE** Gotta Be (So So Def/Columbia)  
Total Plays: 424, Total Stations: 16, Adds: 1

**ANGEL GRANT** Knockin' (Flyte Tyme/Universal)  
Total Plays: 418, Total Stations: 39, Adds: 1

**SONS OF FUNK** Sons Reasons (No Limit/Priority)  
Total Plays: 397, Total Stations: 47, Adds: 5

Songs ranked by total plays.

### BREAKERS

**MARY J. BLIGE**  
Missing You (MCA)  
TOTAL PLAYS/INCREASE: 1220/381  
TOTAL STATIONS/ADDS: 76/1  
CHART: 37

**PRESSHA**  
Splackavellie (Tony Mercedes/LaFace/Arista)  
TOTAL PLAYS/INCREASE: 1178/190  
TOTAL STATIONS/ADDS: 60/2  
CHART: 40

**BOYZ II MEN**  
Doin' Just Fine (Motown)  
TOTAL PLAYS/INCREASE: 1177/339  
TOTAL STATIONS/ADDS: 74/3  
CHART: 41

**JESSE POWELL**  
I Wasn't With It (Silas/MCA)  
TOTAL PLAYS/INCREASE: 1059/188  
TOTAL STATIONS/ADDS: 69/0  
CHART: 42

### MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
<b>E-40</b> Hope I Don't Go Back (Sick Wid' It/Jive)	59
<b>MELANIE B I/MISSY ELLIOTT</b> I Want You Back (Virgin)	57
<b>GOODIE MOB</b> Beautiful Skin (LaFace/Arista)	53
<b>TRIN-I-TEE</b> 5:7 God's Grace (B-Rite/Interscope)	45
<b>EIGHTBALL</b> My Homeboy's... (Suave House/Universal)	44
<b>J'SON</b> I Should Cheat On You (Hollywood)	21
<b>DMX I/FAITH EVANS</b> How's It Goin'... (Def Jam/Mercury)	14
<b>MC LYTE</b> I Can't Make A Mistake (EastWest/EEG)	13
<b>WENDELL</b> Wrong Place Wrong Time (Raw Deal)	11
<b>GINUWINE</b> Same Ol' G (Atlantic)	10
<b>XSCAPE</b> My Little Secret (So So Def/Columbia)	10

### MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>MONICA</b> The First Night (Arista)	+801
<b>XSCAPE</b> My Little Secret (So So Def/Columbia)	+595
<b>BRANDY I/MASE</b> Top Of The World (Atlantic)	+573
<b>GINUWINE</b> Same Ol' G (Atlantic)	+532
<b>TYRESE</b> Nobody Else (RCA)	+471
<b>DMX I/FAITH EVANS</b> How's It Goin'... (Def Jam/Mercury)	+393
<b>MARY J. BLIGE</b> Missing You (MCA)	+381
<b>GERALD LEVERT</b> Thinkin' Bout It (EastWest/EEG)	+348
<b>NUTTA BUTTA</b> Freak Out (Lil' Man/Interscope)	+346
<b>BOYZ II MEN</b> Doin' Just Fine (Motown)	+339

### HOTTEST RECURRENTS

**DESTINY'S CHILD I/JD** With Me Part 1 (Grass Roots/Columbia)

**NEXT** Too Close (Arista)

**SPARKLE** Be Careful (Rock Land/Interscope)

**7 MILE** Do Your Thing (Crave)

**MYA/SISQO OF DRU HILL** It's All About Me (University/Interscope)

**SAM SALTER** There You Are (LaFace/Arista)

**JANET** I Get Lonely (Virgin)

**LEVI LITTLE** Pick Up The Phone (White Lable)

**MARIAH CAREY** My All (Columbia)

**EOL** Love The Way (RCA)

Breakers: Songs registering 1000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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IMPACTING  
JULY 27 & 28

*So Move Her Way!*



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ARTISTS YOU WILL ALWAYS REMEMBER... SONGS YOU WILL NEVER FORGET

# ARTIST BREAKDOWN

ARTIST: **MONICA**  
 LABEL: **ARISTA**

The No. 1 Most Added song as well as the No. 1 song with the Most Increased Plays is the same song that debuts as a Breaker at No. 42 on the mainstream Urban chart. **Monica's** debut single from her second album, *The Boy Is Mine*, is on its way to becoming a No. 1 song. With Monica's *strong* vocals and **Jermaine Dupri's** production skills, "The First Night" has female listeners all over the country tellin' dudes that no matter how strong the attraction, sex is not on the list of things to do during the first date.

*The Boy Is Mine* includes the **Diane Warren**-penned "Inside," which is a beautifully written, yet sad portrayal of a relationship that has ended. Monica sings of keeping her pain inside so dude won't see what he's done to her. (Bust him in both eyes; with swollen lids, he won't be able to see *anything*.) With assertion and boldness, Miss Thang takes control in "Cross The Room." My favorite line: "I know I came with someone else, [but] he's not what I'm looking for." (I guess she just needed a ride to the club.)

The supportive "Right Here Waiting"



lets the guy know that she's in his corner, while "I Keep It To Myself" is a song about love being felt, but not shared. Seems Monica feels love for this young man but chooses not to tell him for fear of pushing him away. (Did she read my diary?) The **Dallas Austin**-written, produced, and arranged "Street Symphony" rated very high with me. (But does anyone really care what I think?) With a symphony playing in the background, Monica sings of trying to save her man from the streets.

Okay Monica, we all know you can sing, but when you did "Misty Blue," I cried. (Actually, I was slicing onions, but still, there were tears.) She knows how to use her voice and proves it on this song. This remake was not a disappointment. While Monica is fed up with the whole kit and kaboodle in "Ring Da Bell," she stakes her claim in "The Boy Is Mine," the duet with Brandy. (Is it just me or do Monica's parts sound louder than Brandy's in this version? What's up with the mixing?)

After mentioning nine of the 13 tracks that make up *The Boy Is Mine*, it's safe to assume that I love this CD! Monica's album has been a pleasure for me to "break down." Now, back to track No. 5 ... Peace.

—Tanya O'Quinn  
 Asst. Urban Editor

Artist Breakdown highlights artists with strong chart momentum.

# IN MY OPINION

Black-Eyed Peas  
 "Behind The Front"  
 Interscope

with **D Street**

APD/KSJL/San Antonio

Every now and then, there comes a breath of fresh air in music. During the late '90s, the rap industry recycled music from the past and breathed new life into artists thought to be long gone from the scene. However, this recycling of music took its toll on the creative end of the art form. For a moment, the only way to get a new release aired on the radio, was to have a familiar R&B track in the background. Enter the new era ...

Along comes a group named Black-Eyed Peas, a three-man posse with culturally diverse backgrounds, using jazz samples performed with the assistance of live musicians on each track to deliver an outstanding disc.

This CD contains 16 tracks of thought-provoking messages that are metaphorically executed with the skill of a surgeon. The extensive talent pool on this CD will bob the head of many underground souls. It's rhythmically fulfilled with enough orchestration to satisfy the smooth jazz lover, and the production will satisfy all those in between. Some of my favorite cuts are "Fallin' Up," "Movement," "Positivity," and of course, "Joints And Jams." I look forward to big things happening with this group in the future.

# ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Monday (7/27) and Tuesday (7/28).

JK Ain't It Good To Know (Verve/Motown)

MONIFAH Touch It (Uptown/Universal)

DEBELAH MORGAN Yesterday (Motown)

MYA Movin' On (University/Interscope)

RAHSUN f/BIG PUNISHER & 4DEEP I'll Be Around (Yab Yum/550 Music)



You "NEED TO KNOW"  
 This is not  
**YESTERDAY'S**  
 Gospel... but  
**TODAY'S R&B!**  
 The new HIT single from  
**DAWKINS & DAWKINS**  
 from the soon to be released CD entitled  
**focus**

Produced by Fred Jenkins III for NJ Productions/Darkchild Entertainment Inc. and Dawkins & Dawkins for Rhythm & Praise Music. Executive Producer: Raina Bundy  
 Management: Lisa M. Hogga, Instinct Entertainment Group (888)723-1519



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# XSCAPE

## MY LITTLE SECRET

The follow-up to the #1 hit  
The Arms of the One Who Loves You.



Produced by Jermaine Dupri  
Co-produced by Manuel Seal

[www.Xscape.net](http://www.Xscape.net)  
[www.SoSoDef.net](http://www.SoSoDef.net)  
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| WHAT | WVEE | KKDA | WIBB | KMJJ | WEMX | KTBT | WKGN |
| WTKT | WGZB | WHRK | WQQK | WQUE | WIZF | WZAK | WCHB |
| KPRS | WKKV | WAMO | KMJM | WILD | WBLS | WUSL | WPHI |
| WOWI | WPLZ | WSOJ | WCDX | WPAL | WPEG | WJMZ | WEDR |
| WZHT | WTMP | WEUP | WJN  | WYOK | WBLX | WGCI | WROU |
| WTLZ | WJUC | WQOK | WEAS | KBCE | WJZD | WJTT | WJMG |
| WJKX | WACR | WESE | WCKX | WDZZ | WJFX | WQHH | WNOV |
| WBLK | WNEZ | WWWZ | WWDI | KHRN | WFXE | KRRQ | KZWA |
| KMJJ | WJMI | WGZB | WHRK | WLJM | WFXA | WZFX | WYNN |
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103 JAMZ MARKET #34 WOWI/Norfolk (757) 466-0009 Holiday/Mauzone

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

V10 MARKET #3 WVAZ/Chicago (312) 360-9000 Myrick/Muhammad

WDAS 105.3 FM MARKET #5 WDAS/Philadelphia (610) 617-8500 Tamiruro/Davis

Power 98 WPEQ/Charlotte (704) 333-0131 Carson/Quick

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

V100 MARKET #6 KRBB/Dallas (214) 630-3011 Bacote

MAX 93.3 MARKET #7 WMXD/Detroit (313) 965-2000 Starr/Rankin

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

WJHM/Orlando (407) 333-0072 Allen/Fiala

Q93.5 MARKET #9 WQVE/New Orleans (504) 827-6000 Stevens

MAJIC 102 MARKET #9 KMJQ/Houston (713) 623-2108 Conner/Boatner

HOT 107.5 MARKET #11 WHQT/Miami (305) 444-4404 Kidd/Michaels

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

93.7 WBLK MARKET #41 WBLK/Buffalo (716) 852-9393 Dillard

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

100.3 kissfm MARKET #16 KATZ/St. Louis (314) 692-5108 Atkins

mix 97.1 MARKET #18 KXOK/St. Louis (314) 991-7797

MAJIC 95.9 MARKET #19 WJMN/Baltimore (410) 332-8200 Brown/Case





# URBAN AC TOP 30

JULY 24, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	<b>BRIAN MCKNIGHT</b> The Only One For Me (Motown)	1093	1102	1068	1051	41/0
5	4	2	2	<b>MAXWELL</b> Luxury: Cococure (Columbia)	963	907	780	735	38/1
6	5	4	3	<b>KELLY PRICE</b> Friend Of Mine (T-Neck/Island)	873	814	723	714	34/0
11	8	7	4	<b>GEORGE BENSON</b> Standing Together (GRP)	801	743	656	563	34/1
—	22	10	5	<b>LUTHER VANDROSS</b> Nights In Harlem (LV/Virgin)	781	646	453	210	40/1
24	12	9	6	<b>GERALD LEVERT</b> Thinkin' Bout It (EastWest/EEG)	767	676	584	434	37/2
8	6	5	7	<b>JON B.</b> They Don't Know (Yab Yum/550 Music)	759	787	713	681	31/0
2	2	3	8	<b>SPARKLE</b> Be Careful (Rock Land/Interscope)	758	825	840	863	34/0
10	9	8	9	<b>ARETHA FRANKLIN</b> Here We Go Again (Arista)	700	678	648	643	31/1
23	14	11	10	<b>KEITH WASHINGTON/CHANTÉ MOORE</b> I Love You (Silas/MCA)	695	639	538	436	33/1
13	11	12	11	<b>NEW POWER GENERATION</b> The One (New Power Soul)	681	612	594	551	31/3
3	3	6	12	<b>REGINA BELLE</b> Don't Let Go (MCA)	647	762	814	835	29/0
16	16	13	13	<b>JANET</b> Go Deep (Virgin)	643	596	528	509	33/1
19	17	16	14	<b>TAMI DAVIS</b> How Do I Say I'm Sorry (Red Ant)	590	544	511	488	29/0
21	20	19	15	<b>N'DEA DAVENPORT</b> Bring It On (V2)	493	465	480	443	24/0
14	15	17	16	<b>RANDY CRAWFORD</b> Silence (Bluemoon/Atlantic)	492	543	533	548	25/0
7	10	15	17	<b>BRANDY &amp; MONICA</b> The Boy Is Mine (Atlantic)	488	556	619	684	27/1
4	7	14	18	<b>LSG</b> Door #1 (EastWest/EEG)	424	558	686	749	24/0
<b>BREAKER</b>			19	<b>TAMIA</b> So Into You (Qwest/WB)	418	343	245	213	21/1
<b>BREAKER</b>			20	<b>PEABO BRYSON</b> My Heart Belongs To You (Windham Hill)	400	329	225	94	30/3
15	19	18	21	<b>K-CI &amp; JOJO</b> All My Life (MCA)	387	491	483	518	19/0
26	24	23	22	<b>VOICES OF THEORY</b> Dimelo (Say It) (H.O.L.A./Red Ant)	369	362	356	360	19/0
<b>BREAKER</b>			23	<b>LEVI LITTLE</b> Pick Up The Phone (White Lable)	359	337	302	294	21/0
<b>BREAKER</b>			24	<b>PUBLIC ANNOUNCEMENT</b> It's About Time (A&M)	352	314	258	192	17/2
<b>BREAKER</b>			25	<b>BOB JAMES f/RASHEEDA</b> Do It Again (Warner Bros.)	350	301	234	161	25/0
20	18	21	26	<b>XSCAPE</b> The Arms Of The One Who... (So So Def/Columbia)	346	409	486	488	18/0
<b>DEBUT</b>			27	<b>TEMPTATIONS</b> Stay (Motown)	330	137	—	—	31/8
29	29	—	28	<b>K-CI &amp; JOJO</b> Don't Rush (Take Love Slowly) (MCA)	330	312	288	297	17/0
<b>DEBUT</b>			29	<b>CECE WINANS</b> What About You (PMG/Atlantic)	322	270	240	202	22/2
27	25	26	30	<b>MISSJONES</b> 2 Way Street (Motown)	322	340	344	319	16/0

This chart reflects airplay from July 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker.  
42 Urban AC reporters. 38 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

**BOYZ II MEN** Doin' Just Fine (Motown)  
Total Plays: 290, Total Stations: 23, Adds: 2

**MARY J. BLIGE** Missing You (MCA)  
Total Plays: 253, Total Stations: 21, Adds: 4

**JAMES GREAR & CO.** Don't Give Up (Born Again)  
Total Plays: 253, Total Stations: 19, Adds: 2

**NAKED MUSIC NYC** If I Fall (OM)  
Total Plays: 213, Total Stations: 14, Adds: 0

**BLACKSTREET f/KAFI & CROWDER** I Can't... (Yab Yum/550 Music)  
Total Plays: 193, Total Stations: 9, Adds: 0

**ANGEL GRANT** Knockin' (Flyte Tyme/Universal)  
Total Plays: 171, Total Stations: 23, Adds: 5

**MECHALIE JAMISON** Keep It Real (Red Eye/Priority)  
Total Plays: 151, Total Stations: 11, Adds: 0

**MYRON** Destiny (Island)  
Total Plays: 150, Total Stations: 6, Adds: 0

**BRANDY f/MASE** Top Of The World (Atlantic)  
Total Plays: 139, Total Stations: 8, Adds: 0

**JUANITA DAILEY** Love Hurts (Woo/Ichiban)  
Total Plays: 132, Total Stations: 9, Adds: 1

Songs ranked by total plays

## BREAKERS®

**TAMIA**  
So Into You (Qwest/WB)  
TOTAL PLAYS/INCREASE: 418/75  
TOTAL STATIONS/ADDS: 21/1  
CHART: 19

**PEABO BRYSON**  
My Heart Belongs To You (Windham Hill)  
TOTAL PLAYS/INCREASE: 400/71  
TOTAL STATIONS/ADDS: 30/3  
CHART: 20

**LEVI LITTLE**  
Pick Up The Phone (White Lable)  
TOTAL PLAYS/INCREASE: 359/22  
TOTAL STATIONS/ADDS: 21/0  
CHART: 23

**PUBLIC ANNOUNCEMENT**  
It's About Time (A&M)  
TOTAL PLAYS/INCREASE: 352/38  
TOTAL STATIONS/ADDS: 17/2  
CHART: 24

**BOB JAMES f/RASHEEDA**  
Do It Again (Warner Bros.)  
TOTAL PLAYS/INCREASE: 350/49  
TOTAL STATIONS/ADDS: 25/0  
CHART: 25

## MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
<b>PHIL PERRY</b> Mind Blowah (Peak/Private/Windham Hill)	19
<b>PHYLLIS HYMAN</b> Funny How... (Philadelphia International)	15
<b>TRIN-I-TEE 5:7</b> God's Grace (B-Rite/Interscope)	9
<b>TEMPTATIONS</b> Stay (Motown)	8
<b>WENDELL</b> Wrong Place Wrong Time (Raw Deal)	6
<b>ANGEL GRANT</b> Knockin' (Flyte Tyme/Universal)	5
<b>MARY J. BLIGE</b> Missing You (MCA)	4
<b>PEABO BRYSON</b> My Heart Belongs To You (Windham Hill)	3
<b>NEW POWER GENERATION</b> The One (New Power Soul)	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>TEMPTATIONS</b> Stay (Motown)	+193
<b>LUTHER VANDROSS</b> Nights In Harlem (LV/Virgin)	+135
<b>ANGEL GRANT</b> Knockin' (Flyte Tyme/Universal)	+105
<b>BOYZ II MEN</b> Doin' Just Fine (Motown)	+104
<b>GERALD LEVERT</b> Thinkin' Bout It (EastWest/EEG)	+91
<b>MARY J. BLIGE</b> Missing You (MCA)	+75
<b>TAMIA</b> So Into You (Qwest/WB)	+75
<b>PEABO BRYSON</b> My Heart Belongs To You (Windham Hill)	+71
<b>XSCAPE</b> My Little Secret (So So Def/Columbia)	+71
<b>NEW POWER GENERATION</b> The One (New Power Soul)	+69

## HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
<b>MARIAH CAREY</b> My All (Columbia)
<b>WILL DOWNING</b> If She Knew (Motown)
<b>ARETHA FRANKLIN</b> A Rose Is Still A Rose (Arista)
<b>SAM SALTER</b> There You Are (LaFace/Arista)
<b>JANET</b> I Get Lonely (Virgin)
<b>BRIAN MCKNIGHT</b> Anytime (Motown)
<b>JOE</b> All That I Am (Jive)
<b>UNCLE SAM</b> Baby You Are (Stonecreek/Epic)
<b>NANCY WILSON</b> If I Had My Way (Columbia)
<b>LUTHER VANDROSS</b> It's All About You (LV/Epic)

Breakers: Songs registering 350 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



Once in a while we all come across a "Mind Blowah."  
This one's the real thing.

phil perry  
"Mind Blowah"

The follow up to his top 10 hit "One Heart One Love"

From his album, one-heart one love

#1 Most added this week

For more information: Eric Talbert 310.358.4844

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LON HELTON

## Marketing Strategies For Cluster Groups

### Tips on the use of TV and direct mail for multiple stations

Effectively marketing your radio station when it's part of a multiple-station cluster is very different from marketing it as a stand-alone entity. Today's smart marketer is not only looking for ways to minimize costs when marketing as a cluster, they're also looking for ways to maximize the effectiveness of the various legs of the campaigns.

For this week's exercise, I asked Filmhouse Sr. VP/Marketing **Dave Nichols** and CPM Group President **Dick Downes** what TV and direct-mail advice, respectively, they could offer to a management team running a three-station cluster of Country, Classic Rock or Oldies, and AC.

#### Maximizing Your Marketing Advantages

*On this subject, Nichols stresses that if you have a cluster of radio stations in a market, you have marketing advantages that you should maximize.*

When you're considering those advantages and strengths, keep in mind the following:

- **Clout.** Buying media efficiently is about placement and clout. Placing TV buys for two or three radio stations should give your media buyer more clout, thus gaining better buys at lower cost.

- **Target control.** Creatively, you can make sure each station's message is specific and clear, and that the look and approach of each station's campaign is unique and distinct. In the media buy, you can maximize each station's share of voice by giving each a clear path where appropriate.

- **Production savings.** Look for ways to combine production to take

advantage of cost savings.

Consider a scenario involving the following cluster of FM signals:

**Station A:** Soft AC, target 25-54, 70% female, with a full-market signal. *How we will succeed:* By building come in middays and generating extended TSL in that daypart.

**Station B:** Classic Rock, targeted 35-49, 60% male, with a limited signal. *How we will succeed:* By building loyalty for the format among our target.

**Station C:** Country, targeted 25-54, 60% female, full-market signal. *How we will succeed:* By building come through generating excitement for the station.

As we plan our marketing, since I'm most familiar with Filmhouse campaigns, I'll use the following examples: For our AC station, we choose to build our come through emphasizing at-work usage. Generally, the most successful creative approach for this goal is through the use of a likeable and credible spokesperson, such as actress Teri Garr. Our campaign will feature Teri presenting the benefits of our station for at-work usage. Our TV buy will exclude 9am-4pm weekdays and will target adult female viewing patterns in other dayparts.

Due to the limited signal and narrower demo target of our Classic Rock station, we will not use market-wide TV. Instead, we will build and reinforce loyalty efficiently through a video presentation that we mail on VHS to our target within the coverage area. Our presentation will showcase our station personalities and the feel-good benefits of our music. While we can expect a high percentage of the recipients to view the tape at least once, it will not give us a long-term return if it is nothing more than a five-minute commercial that generates a frequency of 1. Therefore, we will build in elements designed to generate both immediate sampling and repeated viewing.

Our Country station has historically had its biggest comes and best TSL when it generated excitement and interest among listeners. In the current cycle, our best source of that excitement is not country mu-

sic, but Country radio itself. Our TV campaign will generate excitement through a proven contest vehicle designed to funnel new come into our dynamic morning show. We will put on-air elements into place that capitalize on this come and recycle it into our other dayparts. Our media buy will target adults throughout all dayparts. Of course, we combine the production of these three campaigns and the two TV buys to get the best prices.

By following such a marketing plan, we have maximized our marketing expenditures through taking advantage of the strengths and characteristics of each station. We have given each marketing presence that — in message, appearance, and placement — is as unique and distinct as its format. By consistently following such a plan over time and building each marketing campaign on the foundation of campaigns before radio stations, strong come will be the intended result.

#### Direct-Marketing Your Cluster

*According to Downes, direct-marketing your cluster is a new situation for most radio marketers. However, there are examples you can draw from, such as the magazine world.*

*Time and Money* are co-owned and sometimes advertise in each other's publications. But, you never see them sharing the same direct mail piece (except for "Publishers Clearinghouse"-type promotions). Look for the right kind of opportunities to co-promote your co-owned properties. Both will generate new come for the stations from "new movers" to your market and can generate revenue with a little imagination and the right attitude from the sales department.

**Idea One:** Produce an "Ourtown City Guide" direct-mail piece in pop-magazine format. Include personality and programming profiles of all the stations in your cluster. Sell big-buck ad packages to your clients, inviting new dollars from established customers (and digging into their local print budgets). Include a "handy phone numbers in Ourtown" page (designed to be stuck on refrigerators) and a perforated coupon pullout. Have the mayor write a letter welcoming newcomers to Ourtown. Update and print the publication in mass quantities once or twice a year and mail it monthly to a list of new movers to your market.

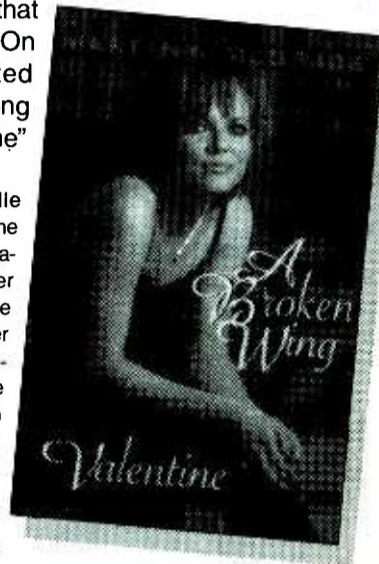
**Idea Two:** Produce an aircheck of all the stations in your cluster with a complete "Ourtown Station

## RCA Takes It To The Streets

One of the more unique methods of marketing a country artist landed on my driveway — and the front porches of 150,000 other Nashvillians — a couple of Saturdays ago. *The Tennessean* newspaper that day was sheathed in its usual plastic jacket, except the wrapper was adorned by a color picture of Martina McBride reclining on a couch — the same pic that is part of her album art. On one end was a perforated pouch containing a two-song cassette featuring "Valentine" and "A Broken Wing."

RCA Label Group/Nashville Chairman **Joe Galante** noted the campaign was born partly of frustration. "I couldn't believe the number of people who have come up to me and said they had just heard of her for the first time and what a wonderful singer she was." Galante wanted to do something to touch those folks, and this was it. Of course, it didn't hurt that the CMA ballots had recently been distributed, either — an extra added bonus for doing the campaign at this time.

While they wouldn't divulge how much it cost, A&R man **Jon Elliott** — who headed the project — did say, "It wasn't as expensive as you might think. It was an extremely cost-effective and efficient way to hit 150,000 homes." Asked what results the label was expecting, Elliott said, "This is a commitment to the long-term development of Martina and not about spiking sales this week. It's about visibility and raising an artist's profile."



**Look for the right kind of opportunities to co-promote your co-owned properties. Both will generate new come for the stations from "new movers" to your market and can generate revenue with a little imagination and the right attitude from the sales department.**  
— **Dick Downes**

commit a button to from all those they've been scanning since moving. There's a tremendous "warm & fuzzy" to be had from this ongoing off-air promotion. Contest through this piece to add immediacy and generate names to consider for your database. Either of the above can be accomplished by your in-house staff or a company like ours. A local ad agency would be the alternative, but pricey and without the specialized knowledge and experience of those working with radio stations on a daily basis.

**Bonus AQH Hint:** Remember, the most cost-effective promotional tool you have is your own air. Most people will listen to other stations no matter how much we want to keep them exclusive. Why not consider co-promoting two or more of your stations that demonstrate high levels of sharing? Tactical direct mail can really target these P1s, P2s, and P3s to generate higher TSL. Consider modeling and profiling to better define your audience and reduce the pool of potential prospects, thereby lowering your direct marketing costs.

Dave Nichols is Sr. VP/Marketing for Filmhouse, a Nashville-based production company. He may be reached at (615)255-4000. Dick Downes is President of Custom Publishing & Marketing Group, a Jupiter, Florida-based firm specializing in radio. He can be reached at (561)743-0548 or by e-mail at dick@cpmgroupinc.com.

**Our Country station has historically had its biggest comes and best TSL when it generated excitement and interest among listeners. In the current cycle, our best source of that excitement is not country music, but Country radio itself.**  
— **Dave Nichols**

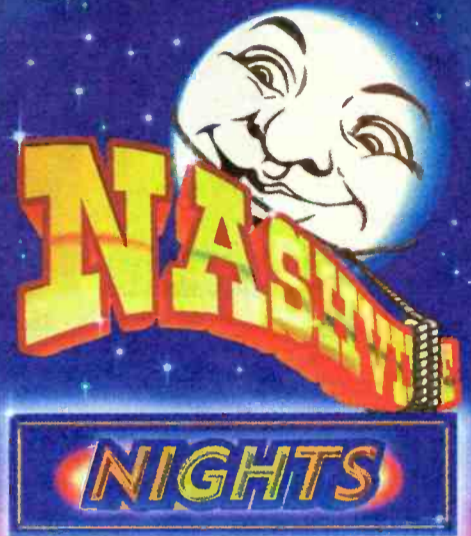
# We bring you the biggest night in Country Music...EVERY NIGHT!

Debuts Nationally

## July 20, 1998



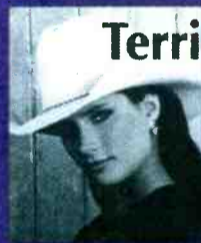
With  
**Dallas Turner**  
& celebrity co-hosts



Pam  
Tillis



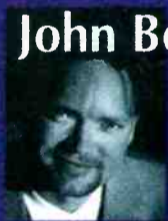
Diamond Rio



Terri Clark



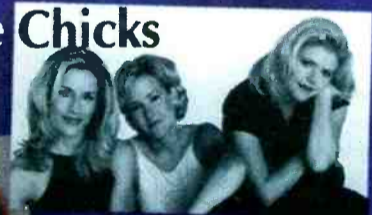
Steve  
Wariner



John Berry



Travis  
Tritt



Dixie Chicks



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# New Labels Are Getting Noticed

## ■ Promotion heads outline the stories behind Dixie Chicks and Lari White

New labels can sign great artists and assemble veteran promotion teams to work their records at Country radio. Even with strong corporate backing, however, there are no guarantees of success for these upstarts.

During the past year, four new Nashville-based labels have made impressive showings. In a two-part series, **R&R** talks to the promotion heads who helped create that success. Next week, DreamWorks' Scott Borchetta discusses the events that led to Randy Travis' return to the top of the chart, and Bang II's Larry King talks about the efforts behind Monty Holmes' arrival.

This week, Lyric Street's **Dale Turner** explains the label's unwavering belief in Lari White, and Monument's **Larry Pareigis** tells the promotion story behind the Dixie Chicks.

### Too Many Labels?

Both Turner and Pareigis are well aware of some programmers' sentiment that there are too many country labels. Turner says, "What we had to do was demonstrate that we were a serious entry into the format. We did that by positioning ourselves not as just another small start-up with semi-deep pockets, but as part of a huge entertainment company. We've really played up our resources at Disney to position us as a player that's going to be around five years from now. I think that worked."

When the news arrived that Sony/Nashville was adding Monument to sister labels Columbia, Epic, and Lucky Dog, Pareigis recalls, "A lot of people said, 'Why are you doing it?' [Sony/Nashville President] Allen Butler has certainly been very supportive of us establishing our own identity within this building, which I think has helped with our success."

Turner says, "I've always held the notion that radio programmers aren't sitting around the station, waiting for another record company to debut. But I've heard a lot of them say, 'It doesn't matter how

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**What we had to do was demonstrate that we were a serious entry into the format. We did that by positioning ourselves not as just another small start-up with semi-deep pockets, but as part of a huge entertainment company.**

— Dale Turner

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Larry Pareigis



Dale Turner

many labels there are. It gives us, as programmers, more choices."

Or, as Pareigis puts it, "People always say there are too many doctors and lawyers — until they need a good one."

### Monument Strikes Gold

Pareigis took his job at Monument following a stint at Almo Sounds. Noting that Monument had the option to sign several acts that were in negotiations with Sony, Pareigis says, "We ended up gravitating toward the Chicks, and the Chicks ended up gravitating toward us. I think they picked up on our youthful energy and the fact that we would place all of our emphasis on them. They were going to be the flagship act for the label. We took that responsibility very seriously."

Leading up to last October's add date for the trio's debut single, "I Can Love You Better," Pareigis says, "We did a smaller showcase in Albuquerque and a larger one at the Biltmore in Asheville, NC. We also radio toured them pretty ceaselessly. That's one of the cool things about the Dixie Chicks. They are the models of what you would need from an artist today in order to make it. They say yes all the time. It's great to have an act that is that supportive of your efforts. What you want in an act is someone who wants it that much more than you."

Monument serviced the single twice to radio to make sure programmers took notice, but Pareigis adds, "We purposely held back on delivering any music other than the single, except to play it for people. We wanted people to concentrate on the single, as opposed to playing album-cut roulette."

Although a female trio featuring acoustic instrumentation might have seemed like a risk to some, Dixie Chicks' debut album, *Wide Open Spaces*, has gone gold, selling in excess of 500,000 units. Pareigis says, "There are many artists who have retail success and press success, or they have radio success and press success, but not retail. There are very few who manage to put all three of those things together. This is an act that is selling very well, working at radio, and getting a great deal of critical acclaim.

They've been working at this for nearly nine years. To have them have this kind of success is very exciting."

Regarding Monument's future, Pareigis says, "We'll just keep shipping great country music. Every now and then you have to give things a little nudge, I suppose, but you can look to us to be a mainstream, traditional-leaning label."

As for Monument's promotion philosophy, Pareigis explains, "I tend to hire and surround myself with people who put a great deal of pressure on themselves. We all know when we've had a good week. We know when we've had a bad week, but we don't stay down for long. We pick up and get back at it."

Dixie Chicks have followed up "I Can Love You Better" with "There's Your Trouble," currently No. 5 on the **R&R** Country singles chart. Pareigis admits that he was nervous last fall when waiting for those first Monument adds to be reported. He says, "Your first add date is like your

## COUNTRY FLASHBACK

### 1 YEAR AGO

- No. 1: "Carrying Your Love With Me" — George Strait (third week)

### 5 YEARS AGO

- No. 1: "It's Your Call" — Reba McEntire

### 10 YEARS AGO

- No. 1: "Bluest Eyes In Texas" — Restless Heart

### 15 YEARS AGO

- No. 1: "Your Love's On The Line" — Earl Thomas Conley

### 20 YEARS AGO

- No. 1: "Love Or Something Like It" — Kenny Rogers

very first report card. It's nerve-racking. It's a pretty intense time. We started kind of quietly, actually, and continued to steadily work 'I Can Love You Better' until it became a No. 6 single. It was one of the best moments ever."

Having landed two Dixie Chicks singles in the Top 10, Pareigis has no plans for reducing Monument's attention to the Chicks' project while pushing for a breakthrough with its other new artist, Gil Grand. He laughs, "I think we're more confident, but we haven't lost our butterflies. If you lose the butterflies in your stomach, you've kind of gotten full of yourself."



**COUNTRY CLUBS** — Realizing that the Mercury/Nashville promotion team is always looking for ways to improve its golf scores, Mark Wills recently thanked them for the work on his first **R&R** No. 1 single "I Do (Cherish You)." From the looks on their faces, the golfers were looking forward to testing Wills' gift — Big Bertha drivers. Apparently, Mercury's Pat Surnegie was already on the course when it came time to take this photo, but the others pictured (l-r) are Rocco Cosco, Larry Hughes, Michael Powers, Wills, Norbert Nix, John Ettinger, and Chad Schultz.

### A Reunited Family

When Turner moved to Lyric Street following a lengthy tenure at RCA, he was delighted to be reunited with Lari White, who enjoyed success — and a gold album — on RCA. Turner explains, "I felt confident and comfortable because I knew that Lari had the star quality, charisma, and personality that would be more than competitive with whatever else was being released this spring."

When it came time to release White's Lyric Street debut single, "Stepping Stone," her previous work at RCA provided a strong calling card. Turner says, "Since our regional staff did such a great job of blitz traveling, we had feedback, and it was mostly positive five or six weeks before the add date. It kind of quieted your nerves. Everybody was digging the song and saying, 'We have two or three of Lari's tracks in our gold library.' So it was not like a totally grassroots start-up."

Part of the setup involved two major weekend events — one at Disney World in Florida and another at Disneyland in California. Turner explains, "Because we positioned ourselves as the Disney label, we thought the natural thing to do was to reintroduce Lari to some of the programmers at Disney properties." For other decision-makers, Turner says, "Some of them weren't programming Country radio in the early '90s. For them, it was an introduction."

To seal the relationship, Lyric Street undertook a major trade campaign and even involved White in the Disney Channel's TV special promoting the company's new addition to Disney World. Turner says, "We also sent out these huge baskets that included Lyric Street jackets, Mickey Mouse chocolates and banks, and Disney Studios shirts. The whole purpose of that was to say, 'We're Lyric Street — and we're Disney.' We followed that up immediately by servicing the single to radio. There was success by association."

When asked about the most gratifying part of working on the project, Turner immediately replies, "Hearing Lari White back

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**I think we're more confident, but we haven't lost our butterflies. If you lose the butterflies in your stomach, you've kind of gotten full of yourself.**

— Larry Pareigis

☐

on the radio. I always thought she had star quality. She sings so well and she's so good onstage."

Lyric Street hopes to keep the ball rolling with back-to-back single successes for both White and its second signing, Aaron Tippin. Turner says, "Some of us at the label were guilty of thinking, 'Hey, we have one Top 10 single. That artist has broken. Let's move onto the next project.' That is so far from the truth."

"You've got to have complete saturation of airplay nationwide to create enough consumer demand. We all hope for that one career song to hit at radio early, but it may take two or three back-to-back single successes to get enough spins and awareness of Lari to sell the kind of numbers we hope to sell."

Describing Lyric Street's approach to promotion, Turner notes, "There's been a paradigm shift at radio in the way radio utilizes the labels. It's more revenue-driven. Relationships are still the key, believe it or not. In a culture of research and callout, it's still about relationships. If you work hard and you're professional — if all things are equal — you'll be given that consideration because of great relationships."

"You've really got to catch the trends. In the world of consolidation, fewer people are making bigger decisions. If you're just getting into this format, it's going to take you some time to get up to speed on the relationships, I'll tell you that."

— Calvin Gilbert

# MILA MASON



“This Heart”  
IMPACTING RADIO NOW



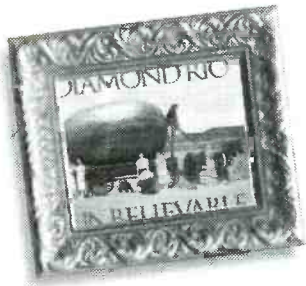
TRUST THE MUSIC





# The New Album Gallery

In Stores: July 28, 1998



## DIAMOND RIO

### Unbelievable (Arista)

The CMA's reigning Vocal Group of the Year returns with their sixth album, following up their *Greatest Hits* album with a collection of all new songs. In addition to material written by country mainstays Sharon Rice, Bill Rice, Mark D. Sanders, Bob Regan, and Annie Roboff, the band has secured songs from Academy Award-

winner Paul Williams and Grammy winners Jon Vezner, Gordon Kennedy, Tommy Sims, and Will Jennings. Noting that they began work on *Unbelievable* in early 1997, lead vocalist **Marty Roe** says, "That extra time really helped us raise our criteria for the material and gave us a chance to live with it." Bassist **Dana Williams** adds, "We listened to this album to see what 'burns' on us — what wears out, what song we're just over. Through the months it takes to finish cutting them, some songs go away. And then we cut something else. We figure if a song is going to go away on us — if it urges us to reach for the fast-forward button — then it could well be the same for everybody else." Explaining the screening process, keyboardist **Dan Truman** says, "We, ourselves, listen to probably 1000 or 2000 songs for each album. We'll get on the bus and listen for three or four hours while we're going down the road. We're much more involved now than we used to be." The first single, of course, is the Williams/Vezner song, "You're Gone." "I Thought I'd Seen Everything" was written by Huey Lewis and Mutt Lange. Guitarist **Jimmy Olander** says the album has a contemporary sound, but he adds, "We didn't decide in advance that it would be that way. Basically, we go into our initial sessions for all of our albums saying, 'It's going to be the same guys playing and the same guys singing. So let's see how we can re-invent the wheel, yet not struggle really hard to completely change everything.'"



## LARI WHITE

### Stepping Stone (Lyric Street)

Lari White returns with *Stepping Stone*, which is her first album for Lyric Street — and the first album to be released by the Disney-owned label. It also marks her first collaboration with Dann Huff, a noted Nashville session guitarist who is quickly becoming one of the hottest producers in town. White says, "I'm coming out of a very experimental and creative time. I've been

exploring my music in new ways. I'm stronger and more comfortable with myself than ever before, and I think you hear that in the new album." White previously enjoyed success at RCA, releasing a total of four albums, resulting in hits such as "That's My Baby" and "Now I Know." In recording *Stepping Stone*, White explains, "We set up a vocal booth in my dining room, which is one of the reasons that the vocals are so much stronger on this album. I felt so comfortable and free, and I could afford to really push myself and not settle for anything less than my best." Songwriters contributing material include Stephony Smith, Bob DiPiero, Chuck Jones, Deborah Allen, and White's husband, Chuck Cannon. Toby Keith has a presence on the album, too, providing vocals on Mutt Lange's "Only God Could Stop Me Loving You." White also recorded "Tired," a song Keith and Cannon originally wrote for Keith's *Dream Walkin'* album. White has a writer's credit on "This Is Love," which she wrote with Cannon and Austin Cunningham.

## GOING ON THE ADDS

July 27, 1998

### Chad Brock "Evangeline"

**Warner Bros.:** Newcomer Chad Brock was born and raised in Ocala, FL, and he's played the honky tonk club circuit from Florida to Arizona. He got his first guitar at the age of 13, after his father found lyrics scrawled on papers throughout the house. Brock's upcoming debut album was produced by Norro Wilson and Buddy Cannon.

### Billy Ray Cyrus "Time For Letting Go"

**Mercury:** After taking home an armful of trophies at the recent TNN/Music City News Awards show, Billy Ray Cyrus prepares for the October release of his new album. Produced by Keith Stegall, "Time For Letting Go" was written and originally performed by pop tunesmith Jude Cole.

### Brad Hawkins "Come Back To Me Blues"

**Curb:** A dance mix of "Come Back To Me Blues" is being serviced to clubs, but Hawkins will be performing the song live next month at the biggest club of them all — Billy Bob's in Ft. Worth. The native Texan's latest single was written by Burton Collins and Tommy Connors.

### Ty Herndon "It Must Be Love"

**Epic:** Ty Herndon follows up his hit single "A Man Holdin' On" with this second single from his *Big Hopes* album. "It Must Be Love" was written by Craig Bickhardt and Jack Sundrud.

### Mila Mason "This Heart"

**Atlantic:** Mila Mason will be spending a lot of time near the midways this year, with a tour schedule full of fair concerts in Ohio, Missouri, Iowa, Virginia, Minnesota, and Tennessee. No doubt, she'll be performing this new single from her album *The Strong One*. "This Heart" was written by Robert Ellis Orrall and former NRBQ member Al Anderson.

### Tim McGraw "Where The Green Grass Grows"

**Curb:** Tim McGraw credits his artistic growth — and continued success — on finding great songs to record. A case in point is "Where the Green Grass Grows," the story of a man living an urban life while dreaming of a different environment. Written by Jess Leary and Craig Wiseman, the song is the opening track on McGraw's current album, *Everywhere*.

### Dolly Parton "Honky Tonk Songs"

**Decca:** Dolly Parton is returning to her hard-country roots on her first Decca album, *Hungry Again*, set for August 25 release. And you can't get much more country than a song that refers to drinking in its opening line. Parton wrote the song and produced the new album with her cousin, Richie Owens. The "Honky Tonk Songs" music video is already getting considerable play on CMT.

### Lee Ann Womack "A Little Past Little Rock"

**Decca:** The twang of baritone guitar sets the mood for "A Little Past Little Rock," the first single from Lee Ann Womack's second album, *Some Things I Know*, scheduled for September 22 release. If this single is any indication, Womack has avoided the proverbial sophomore slump with the new project.

(Paid advertisement)

### Danni Leigh, "If The Jukebox Took Teardrops," Add date 8/24

**Decca:** Have you caught the buzz? Everyone else has. Contact Eric, Enzo, Lee, April, or P.J. about Danni Leigh. Don't miss out on this exciting music! "Music strong enough for a man, but made by a woman." (Paid advertisement).

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# COUNTRY REPORTERS

July 24, 1998 R&R • 73

Stations and their adds listed alphabetically by market

<b>KEAN/Abilene, TX</b> PD: Dwayne Alexander MD: Rudy Allen Fernandez 15 MARK WILLS 7 TIM MCGRAW 7 LEANN RIMES 7 ALABAMA 7 JEFF CARSON 7 RICOCHET	<b>WZZK/Birmingham, AL</b> PD: Jim Tice MD: Scott Stewart 22 ALAN JACKSON 22 REBA MCENTIRE	<b>WCOL/Columbus, OH</b> Interim PD/MD: John Cronshaw 19 REBA MCENTIRE 19 TIM MCGRAW 19 LEANN RIMES	<b>WKML/Fayetteville, NC</b> PD: Robin Daniels APD/MD: Andy Brown 12 REBA MCENTIRE 12 ALAN JACKSON 12 STEVE WARINER 12 TIM MCGRAW 12 TRACY BYRD 5 MARK WILLS 5 KEITH HARLING	<b>WMSJ/Jackson, MS</b> OM/MD: Buddy Van Arsdale APD/MD: Rick Adams 7 ALABAMA 7 KEITH HARLING	<b>WDEM/Macon, GA</b> PD: Gail Marshall APD/MD: Laura Starling 15 ALAN JACKSON 17 ALAN JACKSON 5 JOHN BERRY 5 BELLAMY BROTHERS 5 KEITH HARLING 5 LEANN RIMES	<b>WTCM/AW Michigan</b> PD: Mark Staver MD: Ryan Dohy 24 REBA MCENTIRE 10 KEVIN SHARP 10 BRADY SEALS 5 JEFF CARSON	<b>WKIX/Raleigh, NC</b> Acting PD: Morgan Thomas 18 ALAN JACKSON 18 TRACY LAWRENCE 18 STEVE WARINER	<b>WKMS/Seattle, WA</b> PD: Mark Richards MD: Tony Thomas 41 ALAN JACKSON	<b>KYCV/Seattle, WA</b> PD: Becky Brenner MD: Penny Coyne 15 STEVE WARINER 15 TRACY BYRD 15 REBA MCENTIRE	<b>KNUE/Tyler, TX</b> OM: Larry Kent PD/MD: John Moore 13 ALAN JACKSON	<b>WQDR/Raleigh, NC</b> PD: Len Shackelford 25 ALAN JACKSON 10 TIM MCGRAW	<b>KBUL/Reno, NV</b> OM: Tom Jordan APD/MD: Chuck Reeves No Adds	<b>KRMD/Shreveport, LA</b> OM/MD: John Swan APD/MD: Rick Stephenson 15 NEAL MCCOY 15 ALAN JACKSON 15 STEVE WARINER 15 TIM MCGRAW 15 REBA MCENTIRE 7 CLINT DANIELS	<b>WFRG/Utters-Rome, NY</b> PD: Bob Green MD: Cricket 13 ALAN JACKSON 13 REBA MCENTIRE 13 RANDY TRAVIS 13 KEITH HARLING	<b>KJUG/Visalia, CA</b> PD/MD: Dave Daniels 22 ALAN JACKSON 22 LEANN RIMES 15 ALABAMA 15 JEFF CARSON 15 CHAD BROCK 7 RICOCHET 7 DARYLE SINGLETARY	<b>WBYT/South Bend, IN</b> PD: Ralph Cherry MD: Lisa Kost 25 TIM MCGRAW 12 REBA MCENTIRE 12 LEANN RIMES 12 KENNY CHESNEY 5 LORRIE MORGAN 5 BRYAN WHITE	<b>KDRK/Spokane, WA</b> PD: Tom Cotter MD: Tony Travato 13 MARK WILLS 13 ALAN JACKSON 19 ALABAMA	<b>WACO/Waco, TX</b> PD: Zack Owen APD/MD: Glenn Michaels 25 REBA MCENTIRE	<b>WDEZ/Wausau, WI</b> PD: Mark Skitoba MD: Lou Stewart 17 ALAN JACKSON 17 TIM MCGRAW 7 NEAL MCCOY 7 LONESTAR 7 LEANN RIMES	<b>WIRK/West Palm Beach, FL</b> PD/MD: Mitch Mahan APD/MD: J.R. Jackson 15 DAVID KERSH 15 ALAN JACKSON 6 BRADY SEALS	<b>WQVK/Wheeling, WV</b> PD/MD: Jim Elliott 10 ALAN JACKSON 10 KEITH HARLING 10 JOHN BERRY 10 TIM MCGRAW	<b>KFDI/Wichita, KS</b> PD: John Speer MD: Gary Hightower 5 ALAN JACKSON 5 JOHN BERRY 5 BRYAN WHITE	<b>KZSN/Wichita, KS</b> PD/MD: Pat Moyer MD: Dan Holiday 12 LEANN RIMES 12 ALAN JACKSON 5 KEITH HARLING 5 SAMMY KERSHAW 5 TRACY BYRD	<b>WGGY/Wildes Barre, PA</b> PD: Mark Lindes MD: Mike Kriuk 16 ALAN JACKSON 5 NEAL MCCOY 5 LINDA DAVIS 5 WADE HAYES	<b>WWOQ/Wilmington, NC</b> PD/MD: Ron Gray 7 ALAN JACKSON 13 REBA MCENTIRE 7 KEITH HARLING	<b>WISQ/Winchester, VA</b> PD: Randy Woodward MD: Jennifer Woodward 14 GARY ALLAN 14 KEITH HARLING 14 ALAN JACKSON 14 TIM MCGRAW 14 LEANN RIMES 14 BRADY SEALS 14 KEVIN SHARP 14 DARYLE SINGLETARY	<b>KXDD/Yakima, WA</b> PD: Kevin Boynton 14 ALAN JACKSON 14 BRYAN WHITE 7 TIM MCGRAW 5 KEITH HARLING	<b>WGTG/York, PA</b> OM/MD: John Pellegrini MD: Denise McLean 15 LEANN RIMES 13 KEITH HARLING 13 ALAN JACKSON 12 MARK WILLS	<b>WQXK/Youngstown, OH</b> PD: Chuck Stevens MD: Burton Lee 24 ALAN JACKSON 14 TIM MCGRAW 7 LEE ANN WOMACK	<b>WSSS/Greenville, SC</b>	<b>WTCH/Huntington, WV</b>	<b>KTOM/Monterey-Salinas, CA</b>	<b>WDSY/Pittsburgh, PA</b>	<b>KAJA/San Antonio, TX</b>	<b>KRTY/San Jose, CA</b>	<b>WPXX/Springfield, MA</b>	<b>WWZD/Tupelo, MS</b>	<b>204 Total Reporters</b>	<b>204 Current Reporters</b>	<b>193 Current Playlists</b>	<b>Reported Frozen Playlist (8):</b>	<b>WSSS/Greenville, SC</b>	<b>WTCH/Huntington, WV</b>	<b>KTOM/Monterey-Salinas, CA</b>	<b>WDSY/Pittsburgh, PA</b>	<b>KAJA/San Antonio, TX</b>	<b>KRTY/San Jose, CA</b>	<b>WPXX/Springfield, MA</b>	<b>WWZD/Tupelo, MS</b>	<b>Did Not Report, Playlist Frozen (3):</b>	<b>KXKC/Lafayette, LA</b>	<b>KYCY/San Francisco, CA</b>	<b>WMZQ/Washington, DC</b>
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COUNTRY PLAYLISTS

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

MARKET #1 WWXY/New York (314) 592-1071 Smith/Roth. Playlist table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

93.9 KZLA/Los Angeles (323) 882-8000 Fink/Campes. Playlist table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #2 WUSN/Chicago (312) 649-0099 Sledge/Brondo. Playlist table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #3 92.5 WXTU/WXTU/Philadelphia (610) 667-9000 Johnson/Radler. Playlist table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #4 KPLX/Dallas (214) 526-2400 Philips. Playlist table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #6 KYNG/Dallas (972) 716-7800 Pearman. Playlist table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #7 WWWW/Detroit (313) 259-4323 Roberts/Cadillac Jack. Playlist table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #7 WYCD/Detroit (248) 799-0600 Haskell/Marrose. Playlist table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #9 KIKK/Houston (713) 881-5957 Roberts/Kelly. Playlist table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #9 KILT/Houston (713) 881-5100 Pippa. Playlist table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #10 WKLB/Boston (617) 542-0241 Brophy/Rogers. Playlist table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #11 WKMI/Miami (954) 431-6200 McKay/Evans. Playlist table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #12 WKHX/Atlanta (770) 955-0101 McGinley/Gray. Playlist table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #12 WYAY/Atlanta (770) 955-0106 McGinley/Mitchell/Gray. Playlist table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #13 KMPS/Seattle (206) 443-9400 Richards/Thomas. Playlist table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.



“Chances Are”

the new duet from **BOB SEGER** & **MARTINA MCBRIDE**

**RADIO & RETAIL PROVING THAT "TITANIC" ISN'T THE ONLY UNSINKABLE ADULT SOUNDTRACK OF '98**

**HOPE FLOATS'**

**8 STRAIGHT WEEKS OF TOP 10 SALES!!**

**PLATINUM SOUNDTRACK!!!**

**2 HIT SINGLES IN THE TOP 20!**

R&R AC **19** 774 SPINS +63  
AC MONITOR 24\*-23\* 330 SPINS

**MAJOR MARKET LEADERS:**

WLTW • New York    WSSH • Pittsburgh  
WDOK • Cleveland    KESZ • Phoenix  
WLTE • Minneapolis    WMGF • Orlando  
KKCW • Portland    WRCH • Hartford  
WTPI • Indianapolis    WPCH • Atlanta

**NEW THIS WEEK: WSNY & WJXB**



Top 10 movie  
Over 51 Million Gross

“To Make You Feel My Love”

garth **BROOKS**

*"The reaction from just 5 spins convinced me this song is a smash!" -Jim Ryan • WLTW/New York*

**#1 MOST INCREASED PLAYS @ AC! MOST ADDED!  
9 NEW ADDS:**

**WLTW • New York    WTPI • Indianapolis    WSHH • Pittsburgh  
WARM • WMJJ • WPEZ • KZST • KMAJ • KHLA**

R&R AC **21** - **18** 784 SPINS +186  
AC Monitor 22\*-16\* 553 SPINS +168 AIRPOWER

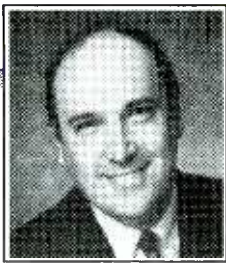
**MAJORS LEADING THE WAY:**

KVIL • Dallas    KKCW • Portland    WLTE • Minneapolis  
WPCH • Atlanta    KESZ • Phoenix    KOSI • Denver  
WDOK • Cleveland    WALK • Long Island    WRVR • Memphis  
KMXZ • Tucson    KIMN • Denver



\*“To Make You Feel My Love,” the new single from Garth Brooks, is also available on his box set “The Limited Series.”

Executive Soundtrack Producers: Don Was and Forest Whitaker  
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MIKE KINOSHIAN

## A GM's Endorsement Of More Creativity

□ Rick Lemmo says cost is always a factor at L.A.-area trimulcast Lite 92.7

An ongoing gag used by KIIS-FM/Los Angeles morning zany Rick Dees is that the show has "no budget." But pity the poor broadcasters who *really* have virtually no marketing budgets ... or should you?



Rick Lemmo

There are a plethora of examples of suburban stations desperately attempting to compete against the "big guys" in the neighboring metro. One especially intriguing case is in Southern

California, where Amaturo Group trimulcast KELT-FM/Riverside, KLIT-FM/Avalon & KMLT-FM/Thousand Oaks surrounds greater Los Angeles.

"Lite 92.7" boasts major-market air talent such as former KIIS nighttime mainstay Bruce Vidal and former KBIG/L.A. afternoon and evening talents Mark Taylor and Guy Davis; a newly imported PD (Sky Walker) with previous and impressive L.A. credentials; and an energetic, workaholic GM who relishes creating something from nothing.

"Marketing is the single most important thing we do," comments VP/GM Rick Lemmo. "We have to market the stations regionally. Believe it or not, if we get too local to our listeners, we alienate all of them — it's that strange."

Off-air, each entity is marketed individually to its respective community. "Our biggest challenge has been how to properly veil it on the air," notes Lemmo. "Of all the things we've had to do, that's the one thing we've done best. Our audience is conditioned to listen regionally. There's no getting around it, so you can't eliminate it."

In terms of coverage, there are some pockets in the heavily populated San Fernando Valley and Orange County where Lite 92.7 can't be heard. "Other than that, we're equal to the strongest signals

in Riverside and San Bernardino." Crediting Amaturo for continuously upgrading the station's technical arsenal, Lemmo remarks, "It's very understandable that we don't have a large marketing budget. We're saving it for when the signal is defined. This is one situation where throwing marketing money around won't help — and could actually hurt."

### Hard Habit To Break

Stations planning to spend \$500,000 a year on marketing this year had better be prepared, Lemmo advises, to spend \$600,000 next year and \$700,000 the year after. "Once you're in the habit, the only way to keep whatever level of success you achieve up is to keep throwing money at it. In many cases, money does more harm than good. I'd rather try being creative and involve my whole staff."

"If we were on television and giving away big prizes, we might lose a little bit. Our current marketing is our community service, and I wouldn't want to abandon that. It's interesting that community service was once a responsibility, but is now a marketing tool."

While major markets grab headlines, small markets face their share of challenges. And as Lemmo points out, "When you get right down to it, we're three great small-market stations. Cost is absolutely always a factor."

### TV's Ups & Downs

In a statement that may shock many of his Adult Contemporary colleagues, Lemmo candidly asserts, "I don't know if adult radio stations really gain a lot of listeners by advertising on television. Television is great to use if you're a brand-new station and want to create awareness."

But it can certainly have a pos-

itive effect on the morale of advertisers and a station's sales department. "When clients see your TV commercial, they feel good about buying your station, as do your salespeople about pitching you on the street. We're trying to build at-work listening, and the top tools for that are your station's sound and word-of-mouth. In regard to this station and these markets, I know I'm right."

Even though Lite 92.7 did no outdoor, minimal print, and only one Riverside event, Lemmo boasts, "*Inland Empire Magazine* mentioned us as one of their two radio stations of the year in 1997. You can't do television in Riverside — you have to buy Los Angeles. There are many other ways I'd spend my money before television. For the total year, I spent \$700 in Riverside."

Marketing's creative side is doing what needs to be done without money. "We're fortunate to have a



**We know people typically use four stations per week. It would be a privilege for me to be one of those four.**

very good owner, and I feel I could sell him on the idea of throwing money at our marketing challenges. But the results wouldn't justify it. I'm not saying to eliminate marketing budgets, but depending on station goals, marketing is easier and more successful without money for today's 25-54-targeted AC. I doubt, however, it's that way for Pop/Alternative.

"As long as you fulfill on-air promises, adult listeners are relatively loyal and won't leave you to win cars or cash. [Cox AC] KOST/Los Angeles has had its core listeners for a long time. We know people typically use four stations per week. It would be a privilege for me to be one of those four."

### We All Need A Second Chance

Without spending a dime, Lemmo was able to attain priceless national (CNN) and local (*Los Angeles*



**Once you're in the habit, the only way to keep whatever level of success you achieve up is to keep throwing money at it. I'd rather try being creative and involve my whole staff.**



**It's very understandable that we don't have a large marketing budget. This is one situation where throwing marketing money around won't help — and could actually hurt.**



*Times*, KTLA-TV, KCOP-FM) coverage via the station's "Second Chance Prom," held two months ago.

Lemmo serves on the boards of a half-dozen nonprofit Thousand Oaks organizations. Charitable events in that relatively affluent Ventura County community usually cost somewhere between \$85-\$200 per plate. It's common to have one such event every five weeks for organizations like the American Heart Association, American Red Cross, and the local symphony.

"Something went off in my head that there wasn't a charitable event to coax something from the middle class," recalls Lemmo, who also doubles as the station's Promotion Director. While eager to devise a way to raise money for one or two charities, he didn't want them to have to devote any manpower for the fund-raiser. "It had to be ultra-affordable, and the station had to have a major impact. There was no risk for the charities and little risk for us."

It was vital that it be a fun event and, in some way, relate to Lite 92.7's music. "The music we play is what our target audience began liking as high school seniors. Many people our age chose not to go to the prom because we were fighting the establishment; another group couldn't afford to go. Most of us didn't go to the prom with the person we'll end up sharing our life with."

Since he wanted an all-inclusive package, one of the toughest obstacles facing Lemmo was keeping costs down. The entire tab was \$92.70 per couple, which included dinner and dancing, tuxedo rental for the men, and wrist corsages for the women. Co-sponsor Hyatt Hotel/Westlake Village provided food at its cost. "We wanted it to be a first-class dinner, and, even at cost, it came out to \$20 per person. It was the best buffet you'd ever want. Three people overpaid for their tickets because they thought it should be that price *per person*."

The hotel also offered those attending a \$92.70 overnight rate, which included tax and buffet breakfast.

### Dare To Be Creative

Decorations were tasteful and promotion was low-key. "The



**As long as you fulfill on-air promises, adult listeners are relatively loyal and won't leave you to win cars or cash.**

Hyatt and the radio station only put up one banner. Sixty-six couples attended, and we were able to give away \$1000 each to the local D.A.R.E. program for the Ventura County Sheriff's Department and Many Mansions, an affordable housing group."

Attendees were given a four-part ticket (ticket costs were absorbed by the station's printing company). The first three parts were for tux rental, flowers, and dinner/dancing. The fourth part had the station logo and a serial number. The person holding the winning number scored a bank-donated \$500 savings bond.

Perhaps the most striking thing about this promotion is its absence of hype. "After hearing one of our promos, one of our listeners called the *Los Angeles Times* and told them what we were doing. Somebody from CNN read the front-page story the *Times* did and called us about doing a story. CNN sent a film crew here for a week, but we didn't have them in the station, and I didn't want them to tape me. We picked three people who made reservations, and CNN followed them around for a week."

Interestingly enough, Lemmo received a call the day after the event from the Woodland Hills Marriott requesting that they partner up for a similar fall affair. "Keep in mind that's in the western part of the San Fernando Valley and outside our listening area. But they were familiar enough with us to be aware of what happened the previous night."

### Super Simple

In addition to the obvious goodwill Lite 92.7 generated for the two charities and the good time it provided for the 112 attendees, the station managed to pull off a major promotion with as little effort as possible. "The charities didn't make one phone call or do anything. Six of our staffers worked a maximum of 45 minutes just prior to the event, but were able to enjoy the party. Some people bought tickets who couldn't even attend."

Two companies already want to sponsor next year's event. It's set for May 14, and Lemmo predicts, "We know we'll be able to give at least \$5000 to each charity."















*michelle lewis*  
*"nowhere and everywhere"*



*From her debut album:*  
*Little Leviathan*

*In stores August 11*

*Single Produced by Steve Fisk*

*Additional production by Teddy Kumpel*

*Mixed by Tom Lord-Alge*

*Management: Krost/Chapin Management, Doug Chapin and Iza Koslow*

*www.GiantRecords.com*



*©1998 Giant Records*



CAROL ARCHER

## NAC/SMOOTH JAZZ

# WHRL/Albany Says, 'Welcome To The Jazz Club!'

□ **OM Brant Curtiss takes a cool, contemporary, and contagious approach to on-air marketing**

WHRL/Albany signed on about a year and a half ago, and it was then that PD **Brant Curtiss** began his NAC/Smooth Jazz career. One of the format's youngest programmers, Curtiss is a broadcaster with strong opinions, especially when it comes to imaging.

He was bitten by the radio bug early. "We had this little 250-watt, pumping-the-wattage-in-your-cottage high school radio station where everyone would bring in milk crates full of records and play everything from Iron Maiden to Brian Eno. I also debated, and everyone said I had a nice voice and ought to try radio. I enjoyed the camaraderie, the fun, and the fact that radio is forever changing. It is never, ever stagnant, which is an advantage when it comes to choosing a career."



Brant Curtiss

After a series of positions as jock, production director, and PD in a variety of formats and markets, Curtiss met with the group PD of Dame Media, and the opportunity in Albany came up when the company purchased WHRL.

### Magic Of Marketing

"This format is under a real stigma because it's considered background music. While some may consider that a strength, I consider it a weakness. For a radio station to succeed in both ratings and revenue, it needs to be in the foreground and current. Being compelling to a listener builds loyalty and a lot of TSL. If you do it right — if you

make it slick, happening, and hip enough — you're going to draw in cume.

"But you have to market it. We haven't had the benefit of properly marketing this radio station because of budgetary constraints, but that's something down the line. WHRL is still Albany's best-kept secret. An NAC/SJ station needs to be in the foreground to position itself as something that isn't sappy. These musicians are exciting, talented, making music that people are buying, and they are touring."

To satisfy that P1 core, Curtiss says, "We have to really respect the music that we play. Some stations believe they can draw in cume by playing AC crossovers, but what you're going to do is you're going



**This is going to be the next level of adult listening — hip, adult listening on a kind of radio station you don't have to be embarrassed to claim.**



to kill your P1 listenership. That is the death of any radio station, because 75% of your quarter-hours come from them. At WHRL, we've really made an effort to position the radio station as the place where you hear music you can't hear anywhere else. We are unique, fresh, and once people realize that you're the one-and-only source, you build a niche. We have our niche, but you have to make people realize what it is. It's all about understanding how a listener's mind works when you position a radio station.

"A lot of NACs are so laid back in their production elements and so safe in their music and the liners that the effect is very, very safe radio. I'm the kind of PD who believes if you're going to toot your horn, do it, and make the listeners realize that this is the place to be, where the in-crowd hangs out. I stole this slogan from Zebra Records' Rebecca Risman: 'We're cool, contemporary, and contagious,' and people eat that up. No one else is using the word 'cool.'"

"When we build our database, we call it 'The Jazz Club.' Every radio station has a 'Breakfast Club' or the 'At Work Club' to build their database, but it means nothing. What's so wonderful about this format is that there is a place called The Jazz Club. And you can actually go to a jazz club and see musicians play. That helps to brand the image. In our promos, we have a guy walking down 'Cool Street' into 'Hipsville' and knocking on a door. It opens, and there is the radio station. It's the happening place; it's The Jazz Club. People want to be on that hip, winning team."



**PHILLY'S SMOOTH JAZZFEST** — 35,000 music fans weren't the only ones grooving when WJZ/Philadelphia presented a huge event featuring Brian Culbertson (second from left), Al Jarreau, Boney James, and Ronnie Laws last month. Joining Culbertson backstage are (l-r) WJZ VP/GM Sil Scagli-one, MD Michael Tozzi, and Chancellor Media Sr. VP Bill Figenshu.

### Recycling Listeners

"Many radio stations don't take true advantage of recycling," Curtiss observes. "You need to recycle listeners into other dayparts, but I don't mean just by an engineered promo like, 'Listen to us-and-so in the morning.' Every hour, our jocks talk about other things on the radio station on a very personal level. We've had this come back to us in our focus groups. Everyone really thinks that we totally know our stuff when it comes to the music, that all of us are friends, and that they want to be listeners because our people are talking about having a good time."

"It's almost an intoxicated attraction. But that perception needs to be on the air because — especially for a radio station that's aiming at-work, where people are stressed out, being interrupted, and thinking their colleague is making too much money and the other person isn't doing his job — all that petty b.s. is erased when they listen to us."

As for his future, Curtiss says, "My love is radio. I came from playing Metallica to Kenny G in the latest transition, but I'm into the business of radio. It is my one passion, what I am, what I do. I'd like to be in a group programming position, overseeing several radio stations in a region for a larger group or maybe an entire medium-sized group. I'm a big-picture person who thinks globally, so the fun and challenge of radio is to be able to adapt to whatever format and apply the principles with a lot of hard work."

"This format is still in its infancy. In the near future, if groups and pro-



**We've really made an effort to position the radio station as the place where you can hear music you can't hear anywhere else.**



grammers are willing to really commit and market it, we're going to be able to break the perception that it's old-time jazz, and people will become highly aware of it. We all have a big advantage in that the 25-54 demo is getting older and they don't want music that is too loud or too alternative. This is going to be the next level of adult listening — hip, adult listening on a kind of radio station that you don't have to be embarrassed to claim. That's why the loyalty is so strong in the P1s. They're so proud to say, 'Yeah, I listen,' and that commands respect."

"This format is evolving. There's a great analogy that I give to people who are die-hard jazz fans and ask why we don't play Coltrane. I say, 'Remember the rock 'n' roll from the '50s? Did the rock 'n' roll of the '60s sound like the '50s? But was it rock 'n' roll?' They realize it's all rock 'n' roll. The '90s sounds completely different, but it's still rock 'n' roll. Jazz has evolved in the same way; it sounds profoundly different as time goes on. This is the evolution of where jazz is today."



**ALL THAT FUN, ALL THOSE DOLPHINS** — When All That Jazz hosted a luncheon overlooking Santa Monica Bay on the deck of Gladstone's during R&R Convention '98, one of the highlights was the sighting of a pod of dolphins. Among the guests were (l-r) All That Jazz's Adam Leibovitz, Unity Records GM Hyman Katz, and Broadcast Architecture VP/Prog. Allen Kepler and his wife, Joanne.



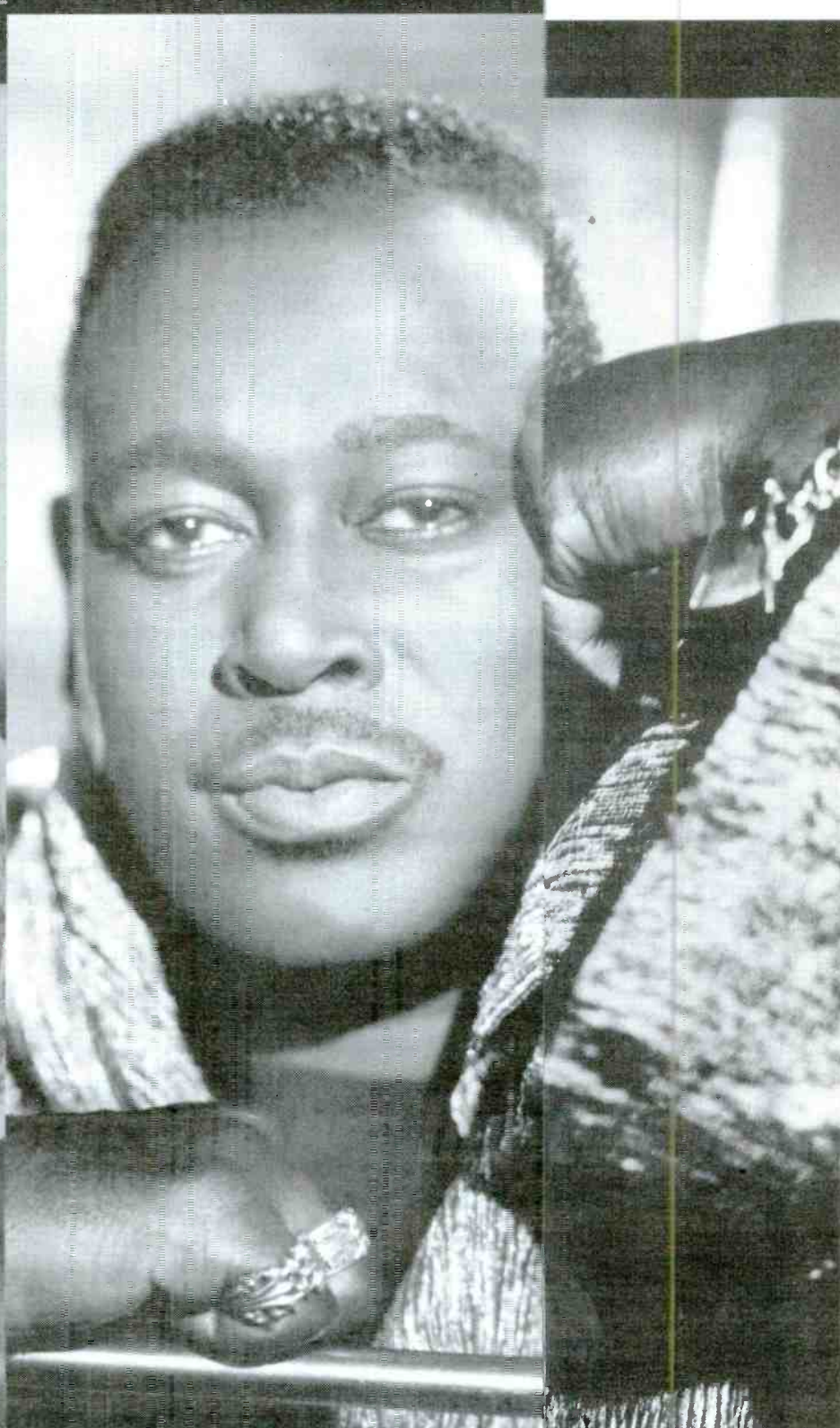
**SMOOTH JAZZ SCHOLARSHIP** — At Ohio State University's 1998 School Of Music Honors Convocation last month, Scantland Broadcasting, operators of WZJZ/Columbus, awarded its first annual Smooth Jazz Scholarship — for \$3660 — to senior Edwin Santiago (c). Seen with the recipient are (l-r) George Scantland, OSU professor Ted McDaniel, WZJZ VP/Operations Bill Harman, and Janice Scantland.



**#1 MOST ADDED!**



**luther vandross i know**



**the title track from the new album I KNOW**

**Produced by Luther Vandross  
Management: Larry Tollin Entertainment**



**WQCD, KTWV, WNUA, KKSF  
KBLX, WJJZ, KOAI, WVMV, WJSJ  
KWJX, KIFM, WJJJ, KHH, WNWV, KKJZ, WVAE  
KSSJ, KCJZ, KBZN, WCCJ, WLOQ, KAJZ, WHRL  
WSMJ, KEZL, KSMJ, KWSJ, KRVR, KNIK, KMGQ**

**AOL Keyword: Virgin Records  
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NAC/SMOOTH JAZZ ALBUMS

JULY 24, 1998

Table with columns: 3W, 2W, LW, TW, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, EMPHASIS TRACKS (PLAYS). Lists top jazz albums including Kim Waters, George Benson, Kenny G, Gregg Karukas, Richard Elliot, Steve Cole, Fourplay 4, Four 80 East, Lee Ritenour, Marc Antoine, Chris Standring, Candy Dulfer, Jim Brickman, Paul Hardcastle, B-Tribe, Ronan Hardiman, Soul Ballet, Peace Of Mind, Ramsey Lewis, Down To The Bone, Various Artists, Simply Red, Avenue Blue, Brian Bromberg, Boney James, Brian Culbertson, Chuck Loeb, Marilyn Scott, Bob James, and Jonathan Butler.

MOST ADDED®

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists albums: Luther Vandross (I Know), Jonathan Butler (Do You...), Boney James (Sweet Thing), Keiko Matsui (Full Moon And...), Down To The Bone (From Manhattan...), Soul Ballet (Trip The Night Fantastic), Fattburger (Sugar), Paul Hardcastle (Cover To Cover), Nova Menco (Flight To Paradise), Alfonzo Blackwell (Passion), Jamie Bonk (Jamie Bonk), Ed Hamilton (Groovology), Duncan Millar (Dream Your Dream), Kerry Moi (East-West), Lionel Richie (Time), John Tesh (Grand Passion).

MOST INCREASED PLAYS

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists albums: George Benson (Standing Together), Marc Antoine (Madrid), Fourplay 4 (Warner Bros.), Jim Brickman (Visions Of Love), Steve Cole (Stay Awhile), Luther Vandross (I Know), Lee Ritenour (This Is Love), Soul Ballet (Trip The Night Fantastic), Ed Hamilton (Groovology), Marilyn Scott (Avenues Of Love), Gregg Karukas (Blue Touch), Craig Chaquico (Once In A Blue...), Joe McBride (Double Take), Duncan Millar (Dream Your Dream), Boney James (Sweet Thing).

This chart reflects airplay from July 8-14. Albums ranked by total plays, with plays from all cuts from an album combined. 53 NAC reporters. 51 current playlists. © 1998, R&R Inc.

NAC NOTES By Anthony Acampora

"Nightfall" by Kim Waters (Shanachie) holds on to the top spot on the Tracks chart for the third consecutive week. Waters' album "Love's Melody" tops that chart for a second week as well. Kenny G is making his bid for another chart topper as "Baby G" (Arista) climbs 3-2\* this week. G will have some competition though. "When I Think Of You" by Steve Cole (BlueMoon/Atlantic) moves 7-5\* with a 55 play increase. "Still The One" by Fourplay (Warner Bros.) trends 8-6\* with +58 plays. "Ooh-Yeah" by Lee Ritenour (I.E./Verve) picks

up another add this week and is now on 52 out of the 53 reporting stations — with only WJZZ/Columbus, OH not playing the song. "Ooh-Yeah" is one of four songs on 50 stations or more. Steve Cole's "When I Think Of You" is on 51. And two tracks on GRP, "Standing Together" by George Benson and "Sunland" by Marc Antoine are on 50 each. As Carol Archer predicted, "I Know," the title track from Luther Vandross' new CD (LV/Virgin), looks like a smash. It is most added by more than a three-to-one margin over the next track — picking up 29 stations in

its first week including majors WQCD/New York, KTWV/Los Angeles, WNUA/Chicago, and WJJZ/Philadelphia. It's great to have Luther back and sounding better than ever. This week's two BREAKERS are "Blu Girl" by Soul Ballet (Countdown/Unity) and "Peace Of Mind" by Peace Of Mind (Nu Groove), which move 21-17\* and 20-18\*, respectively. Most Increased Play honors go to George Benson's "Fly By Night" which is up 136 plays over last week, picking up nine additional adds.

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Stations and their adds by track listed alphabetically by market

<b>WHRL/Albany, NY</b> <b>OM/PD: Brant Curtiss</b> ALFONZO BLACKWELL "Passion" LUTHER VANDROSS "Know" GEORGE BENSON "Fly" JONATHAN BUTLER "New"	<b>WNWV/Cleveland, OH</b> <b>PD/MD: Bernie Kimble</b> BRYAN SAVAGE "Temptation" SPYRO GYRA "Friends" LUTHER VANDROSS "Know"	<b>KCIY/Kansas City, MO</b> <b>PD: Bret Michael</b> <b>MD: Michelle Chase</b> KENNY G "Baby" EARL KLUGH "Before" LEE RITENOUR "Ooh-Yeah"	<b>WJCD/Norfolk, VA</b> <b>OM/PD: Maxine Todd</b> <b>MD: Larry Hollowell</b> No Adds	<b>KCLC/St. Charles, MO</b> <b>PD: Rich Reigert</b> <b>MD: Chris Kurtz</b> LISA LAUREN "Day" BONEY JAMES "Innocence" BRYAN SAVAGE "Temptation" JAMIE BONK "Knew" HEADHUNTERS "Funk"	<b>KWJZ/Seattle, WA</b> <b>PD/MD: Carol Handley</b> LUTHER VANDROSS "Know"
<b>KNIK/Anchorage, AK</b> <b>GM/PD: Dean Williams</b> <b>MD: John Clarke</b> NOVA MENCIO "Alligator" JOSEPH VINCELLI "Easy" BRYAN SAVAGE "Temptation" LUTHER VANDROSS "Know" YANNI "Love" JAMIE BONK "Spiral"	<b>WZJZ/Columbus, OH</b> <b>PD/MD: Bill Harman</b> EARL KLUGH "Before" KEIKO MATSUI "Forever"	<b>KTWV/Los Angeles, CA</b> <b>PD: Chris Brodie</b> <b>APD/MD: Ralph Stewart</b> LUTHER VANDROSS "Know"	<b>KTNT/Oklahoma City, OK</b> <b>PD: Steve English</b> <b>MD: Stephanie Stewart</b> TIM WEISBERG "Summertime" ED HAMILTON "Fly" LIONEL RICHIE "Lady" DOWN TO THE BONE "Staten"	<b>KBZN/Salt Lake City, UT</b> <b>PD: Rob Riesen</b> SIMPLY RED "Mellow" LUTHER VANDROSS "Know" KEIKO MATSUI "Forever" JONATHAN BUTLER "New" GEORGE BENSON "Fly"	<b>WHCD/Syracuse, NY</b> <b>PD: Butch Charles</b> <b>APD/MD: Kenny Dees</b> DOWN TO THE BONE "Staten" DUNCAN MILLAR "Ray"
<b>WJZF/Atlanta, GA</b> <b>PD/MD: Mark Edwards</b> RONAN HARDIMAN "Love" MARILYN SCOTT "Look" PAUL HARDCASTLE "Shelbi" SOUL BALLET "Blu"	<b>KOAI/Dallas, TX</b> <b>PD: Michael Fischer</b> LUTHER VANDROSS "Know"	<b>WLVE/Miami, FL</b> <b>PD: Gregg Steele</b> No Adds	<b>WLOQ/Orlando, FL</b> <b>PD: Steve Huntington</b> <b>MD: Lee Hogan</b> FATBURGER "Spice" JONATHAN BUTLER "New" LUTHER VANDROSS "Know" KIM PENSYL "Mind" INDIGO CITY "Nicole"	<b>KCJZ/San Antonio, TX</b> <b>PD: Norm Miller</b> <b>MD: Bobby Duncan</b> LUTHER VANDROSS "Know" KEIKO MATSUI "Forever"	<b>WJZT/Tallahassee, FL</b> <b>PD: Denny Alexander</b> DOWN TO THE BONE "Staten" CRAIG CHAQUICO "Holding" GEORGE BENSON "Fly" KEIKO MATSUI "Forever" KERRY MOY "Jasmine"
<b>KAJZ/Austin, TX</b> <b>PD: Ted Carson</b> <b>MD: Candace Andrews</b> JONATHAN BUTLER "New" BRIAN BROMBERG "Hero" DAVE WECKL BAND "Claire" NITE FLYTE "4am"	<b>JRN/Denver, CO</b> <b>PD: Steve Hibbard</b> <b>MD: Greg Allen</b> BRIAN MCKNIGHT "Anytime" SOUL BALLET "Blu" RAMSEY LEWIS "Fragile" PAUL HARDCASTLE "Shelbi"	<b>WJZI/Milwaukee, WI</b> <b>PD: Chris Moreau</b> KEIKO MATSUI "Forever" BONEY JAMES "Innocence" KERRY MOY "Jasmine"	<b>WJWZ/Philadelphia, PA</b> <b>PD: Ann Gress</b> <b>MD: Michael Tozzi</b> LUTHER VANDROSS "Know"	<b>KIFM/San Diego, CA</b> <b>APD/MD: Kelly Cole</b> SHAHIN & SEPEHR "Cafe" KEIKO MATSUI "Forever" LUTHER VANDROSS "Know" NOVA MENCIO "Alligator"	<b>WSJT/Tampa, FL</b> <b>PD/MD: Ross Block</b> SOUL BALLET "Blu" DOWN TO THE BONE "Staten" MARILYN SCOTT "Look"
<b>KSMJ/Bakersfield, CA</b> <b>PD/MD: Joel Widdows</b> LUTHER VANDROSS "Know" DOWN TO THE BONE "Staten"	<b>KHHH/Denver, CO</b> <b>PD: Becky Taylor</b> <b>MD: Cheri Marquart</b> FATBURGER "Spice" LUTHER VANDROSS "Know"	<b>KSBR/Mission Viejo, CA</b> <b>OM: Terry Wedel</b> <b>MD: Wally Davidson</b> KIM PENSYL "Mind" BRYAN SAVAGE "Temptation" LISA LAUREN "Day" CHRISTIAN MCBRIDE "Summer"	<b>KYOT/Phoenix, AZ</b> <b>PD/MD: Nick Francis</b> LIONEL RICHIE "Closest"	<b>KBLX/San Francisco, CA</b> <b>PD: Kevin Brown</b> <b>MD: Ken Glaser</b> LUTHER VANDROSS "Know"	<b>KOAS/Tulsa, OK</b> <b>PD/MD: Ron Allen</b> JOYCE COOLING "Imagine" GEORGE BENSON "Fly"
<b>WSJZ/Boston, MA</b> <b>PD/MD: Shirley Maldonado</b> LUTHER VANDROSS "Know" BONEY JAMES "Innocence"	<b>WVMV/Detroit, MI</b> <b>PD: Tom Sleeker</b> <b>MD: Sandy Kovach</b> GEORGE BENSON "Fly" LUTHER VANDROSS "Know"	<b>KRVR/Modesto, CA</b> <b>PD: Jim Bryan</b> <b>MD: Doug Wulff</b> FATBURGER "Spice" TOM SAVIANO "Dreams" LUTHER VANDROSS "Know"	<b>WJJP/Pittsburgh, PA</b> <b>PD: Carl Anderson</b> <b>MD: Herschel</b> SOUL BALLET "Blu" LUTHER VANDROSS "Know"	<b>KKSF/San Francisco, CA</b> <b>VP/Prog.: Paul Goldstein</b> <b>MD: Blake Lawrence</b> OPEN DOOR "Curved" LUTHER VANDROSS "Know"	<b>WJZW/Washington, DC</b> <b>PD: Kenny King</b> No Adds
<b>WCCJ/Charlotte, NC</b> <b>PD/MD: Greg Morgan</b> LUTHER VANDROSS "Know"	<b>WGUF/Ft. Myers, FL</b> <b>PD/MD: John Conrad</b> JONATHAN BUTLER "Shore" SIMPLY RED "Mellow" JOHN TESH "Grand"	<b>KXDC/Monterey, CA</b> <b>PD/MD: Scott O'Brien</b> No Adds	<b>KKJZ/Portland, OR</b> <b>PD: Paul Warren</b> <b>MD: Hal Murray</b> DUNCAN MILLAR "Ray" JOHN TESH "Grand" LUTHER VANDROSS "Know"	<b>KMGQ/Santa Barbara, CA</b> <b>APD/MD: Steve Bauer</b> MARILYN SCOTT "Look" CHUCK LOEB "Beneath" LUTHER VANDROSS "Know" GEORGE BENSON "Fly" JONATHAN BUTLER "New"	<b>KWSJ/Wichita, KS</b> <b>MD: Dallas Scott</b> LUTHER VANDROSS "Know" GEORGE BENSON "Fly" JONATHAN BUTLER "New" KEIKO MATSUI "Forever" JOE MCBRIDE "Madrid"
<b>WNUA/Chicago, IL</b> <b>VP/Prog: Paul Goldstein</b> <b>APD/MD: Steve Stiles</b> LUTHER VANDROSS "Know"	<b>KEZL/Fresno, CA</b> <b>PD/MD: Mike Vasquez</b> LUTHER VANDROSS "Know"	<b>WVCO/Myrtle Beach, SC</b> <b>OM/PD: Earl Taylor</b> CECE WINANS "What" ALFONZO BLACKWELL "Sax"	<b>WSMJ/Richmond, VA</b> <b>PD/MD: Tommy Fleming</b> FATBURGER "Groovin" LUTHER VANDROSS "Know" NOVA MENCIO "Alligator"	<b>KJZY/Santa Rosa, CA</b> <b>PD: Gordon Zlot</b> <b>MD: Rob Singleton</b> MICHAEL BOLIVAR "City" BONEY JAMES "Innocence"	<b>53 Total Reporters</b> <b>53 Current Reporters</b> <b>51 Current Playlists</b>  <b>Did Not Report,</b> <b>Playlist Frozen (2):</b> <b>WEZV/Lafayette, IN</b> <b>KMJZ/Minneapolis, MN</b>
<b>WVAE/Cincinnati, OH</b> <b>OM: T.J. Holland</b> <b>APD/MD: Steve Wiersman</b> PEACE OF MIND "Peace" LUTHER VANDROSS "Know" ED HAMILTON "Fly" GEORGE BENSON "Fly"	<b>WFSJ/Jacksonville, FL</b> <b>PD: Hank Dole</b> <b>MD: Craig Williams</b> BONEY JAMES "Innocence" GEORGE BENSON "Fly" SIMPLY RED "Mellow"	<b>WQCD/New York, NY</b> <b>PD: John Mullen</b> <b>MD: Rick Laboy</b> MARC ANTOINE "Sunland" FOURPLAY/EL DEBARGE "Sexual" LUTHER VANDROSS "Know" MAXWELL "Matrimony"	<b>KSSJ/Sacramento, CA</b> <b>PD: Steve Williams</b> <b>APD/MD: Ken Jones</b> LUTHER VANDROSS "Know" PAUL HARDCASTLE "Shelbi"		

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CYNDEE MAXWELL

# ROCK

## Drafting Plans For Memorable Marketing

MGD's Blind Date provides an eye-opening approach to promotions

Although it's a conduit for others' marketing and advertising campaigns, in many cases radio is still learning to market itself. Can the industry learn some lessons from its clients? Maybe so. The marketing techniques of one of Rock's steadfast accounts may offer some ideas we can glean for our own use.

In addition to advertising on radio, the Miller Brewing Company has positioned itself in the music world by sponsoring and supporting national and local concerts. On top of that, Miller has created an event all its own: the Miller Genuine Draft (MGD) Blind Date, an exclusive concert by a hot artist.

How was the MGD Blind Date born? Since one of MGD's international partnerships includes Molson of Canada, Miller was able to distill the Blind Date idea from the "Molson Canadian Rocks" program north of the border. Miller spokesman **Scott Bussen** explains, "We looked at that program, saw some potential for it with MGD, and revised their program to make it into MGD Blind Date. We saw a program that looked like it would make sense for one of our brands, and we were able to adapt it. Now we've got a very successful program in its second year."

Bussen outlines the advantages for Miller and why all the work is worth the effort. "It continues and strengthens our association with contemporary music and really takes it to a new level. As a national promotion, it creates one of the year's most talked-about music events. It gives a very select number of adult consumers a chance to experience a concert in a way that no one else does."

### Carnival Atmosphere

While the world of rock 'n' roll is often referred to as a circus, Miller tweaked that notion for this year's Blind Date with an "Electric



**We're looking for some creativity from the stations. We really want it to be a partnership. In exchange, we bring a program to them that they can really capitalize on with their listeners.**



Carnival" theme featuring contortionists, fortune tellers, and other sideshow oddities. In addition to a show in Chicago, Miller threw in an international twist this time around, with a London date scheduled for early October.

Choosing stations for the Blind Date initially involves a market analysis. "We select our MGD key markets — significant markets on a national level, as well as ones important to MGD because we have good sales and support there. This year we've partnered with stations in about 45 markets. Once we have those markets, we look to partner with the leading Rock or Alternative station. In most of those cases, we already have a relationship with that station, so it's not as if we're trying to forge something new. We're just building on an existing relationship."

It's usually not hard to get a station's response, Bussen adds. "The radio stations are one of the things that has made MGD Blind Date such a strong program. It's easy for them to understand and promote. They get behind the program and really make it a success at the local level. When we go to a station with this idea, they're more than eager to jump on board. Especially this year, because they can see what we did with the program last year."

### Creativity Encouraged

Besides promotional airtime, stations help enter consumers in the contest with local bar promotions. A creative association between the station and Miller inevitably benefits both parties. "It varies on a market-to-market basis how we determine winners. For the most part, once we have a station on board, we leave it up to them. We're looking for some creativity from the stations. We really want it to be a partnership, and we're looking for the usual things in terms of on-air play and

in-market support. In exchange, we bring them a program that they can really capitalize on with their listeners. They can give their listeners a once-in-a-lifetime experience."

How can stations that haven't participated previously join in the promotion? "Stations that have the right format and audience reach can go to our local marketing people. Even stations we're not partnered with on this program already know who their local contact is. It really becomes a matter of resources and priorities. At some point you have to limit the program. We want to



keep MGD Blind Date a fairly exclusive event. If we were to double it and go from 45 to 90 stations next year, is it still more exclusive than a concert at a basketball arena? Yes, but it's not as exclusive as doing it with 700 people. Part of our objective is to maintain the uniqueness of the program and its exclusivity."

Last year's three Blind Dates featured Bush and Veruca Salt in Los Angeles, Foo Fighters and Supergrass in San Francisco, and David Bowie with the Chemical Brothers in Chicago. With that experience under its belt, Miller decided to make the event even more exclusive this year by limiting it to one U.S. appearance and one date overseas. "It made sense to cut back to two concerts and make them even bigger events. Part of that is being able to put more resources behind them, but another part is that there are only two chances to attend an MGD Blind Date this year. If you're at one of them, it will be something you can go back and really talk about. Adding the international aspect to it has brought so much feedback from so many consumers, stations, and news media. It has people really pumped about Blind Date this year and about the possibility of going to London to see a concert like this."

## Blind Date Stations

The following stations have partnered with Miller Brewing Company for this year's Blind Date in Chicago and London. Stations are listed first by market size, then alphabetically.

KROQ/Los Angeles (Alternative)	KSJO/San Jose (Active Rock)
WKQX/Chicago (Alternative)	KCAL/Riverside (Rock)
WRCX/Chicago (Active Rock)	KCXX/San Bernardino (Alternative)
WXRT/Chicago (Adult Alternative)	WLUM/Milwaukee (Alternative)
KITS/San Francisco (Alternative)	KOMP/Las Vegas (Rock)
KLLC/San Francisco (Hot AC)	KXTE/Las Vegas (Alternative)
WYSP/Philadelphia (Active Rock)	KFMA/Tucson (Alternative)
WRIF/Detroit (Active Rock)	WKLQ/Grand Rapids (Active Rock)
WHFS/Washington (Alternative)	KNJY/Spokane (Active Rock)
WWDC/Washington (Active Rock)	WJXQ/Lansing (Active Rock)
KBKS/Seattle (Pop)	WWBN/Flint (Active Rock)
KZNR/Minneapolis (Alternative)	WMAD/Madison, WI (Alternative)
KIOZ/San Diego (Active Rock)	WIXO/Peoria, IL (Alternative)
XTRA/San Diego (Alternative)	WAPL/Appleton, WI (Rock)
KEDJ/Phoenix (Alternative)	WXRX/Rockford, IL (Rock)
KSZL/St. Louis (Pop)	KWHL/Anchorage, AK (Active Rock)
WXDX/Pittsburgh (Alternative)	WRKR/Kalamazoo, MI (Rock)
KBPI/Denver (Active Rock)	KHTY/Santa Barbara, CA (Alternative)
KTCL/Denver (Alternative)	WKLT/NW Michigan (Rock)
WMMS/Cleveland (Active Rock)	KRNA/Cedar Rapids, IA (Rock)
KUFO/Portland (Active Rock)	KRXQ/Champaign, IL (Alternative)
KOZN/Kansas City (Hot AC)	WIRX/Benton Harbor, MI (Rock)
KRXQ/Sacramento (Active Rock)	
KZZO/Sacramento (Hot AC)	

A mail-in sweepstakes will yield one winner who will join both European and American winners at the London show. The Chicago show will consist of American winners and European news media previewing the event. "Most of our fly-ins, people from outside Chicago, are in one way or another winners through the station events. We have another group from the Chicago area who are primarily from on-premises promotions that involved radio stations."

While Miller has some media partnerships with *Rolling Stone*, *Spin*, and the monthly entertainment CD-ROM *Launch*, they are not partnered with any airlines or hotels for the event. "It's certainly a significant investment for us, but with Blind Date or other promotions over the years, we've seen that it pays off."

### Branding Benefits

One of the most valuable benefits for Miller is the brand image it creates in consumers' mind. "This is just one important element of an overall marketing effort. It's a very powerful way for MGD to build brand equity with adult beer drinkers and music fans. It's also a great way for us to help communicate what MGD is all about and do so in a much more interactive and personal style than your typical promotion. Blind Date really reaches out and grabs all of the people who are important to a brand such as MGD, from our own sales force to our distributors. Our distributors love this program for many of the same reasons the radio partners do. It's easy for the distributors to understand, easy for them to rally behind, and easy for them to sell to their retailers."

The excitement and support that both radio and distributors exude has a trickledown effect. "All that enthusiasm carries right down through to the adult consumers. It

has a great impact in that way. Major consumer brands, especially in the beer industry, are always trying to break through and grab consumers' attention. There are so many things out there from different beer brands that may be interesting, but nothing that really grabs you. People take notice of MGD Blind Date. It certainly does pay off in terms of brand awareness, and we're very optimistic that we'll see results on the bottom line after the summer."

The bottom line of MGD's Blind Date is more than cramming a stadium-caliber artist into a club; it's using creativity and exclusivity to assemble an event that will leave a lasting impression. Bussen concludes: "Between the music, the rush of finding out who the band is, and the Electric Carnival, it's going to be an out-of-the-ordinary evening. It's a once-in-a-lifetime experience for our winners."

### What About Radio?

One of radio's best parallels to MDG Blind Date is the station-sponsored concert. Why do some stations go beyond normal avenues of marketing (TV, outdoor) and stretch to become concert promoters for their seasonal or yearly festivals? For the same reason Miller does: to create and reinforce the brand image and express stationality in a very up-close-and-personal way that pushes the right buttons of the active listener and helps the stations achieve more top-of-mind awareness. While many programmers admit they don't necessarily expect a huge increase in ratings as a result of the concerts, it could happen. Radio can and should partner with its own product — the music — to touch listeners in ways that go beyond what they hear on the air.

Asst. Rock Editor **Frank Correia** contributed to this column.



ACTIVE ROCK PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ACTIVE ROCK REPORTERS ON R&R ONLINE

MARKET #3 WRXC/Chicago (312) 861-8100 Richards/Robinson

MARKET #5 WYSP/Philadelphia (215) 625-9460 Sabean/Mirsky

MARKET #6 KEGL/Dallas (972) 869-9700 Stevens/Scully

MARKET #6 KTXQ/Dallas (214) 528-5500 Lockridge/Redbeard

MARKET #7 WKRR/Detroit (248) 423-3300

MARKET #7 WRIF/Detroit (248) 547-0101 Podell/Wellington

MARKET #8 WWDC/Washington (301) 587-7100 Rizer

MARKET #10 WAAF/Boston (617) 236-1073 Douglas/Osterlind

MARKET #11 WZTA/Miami (305) 654-9494 Steele/Kimba

MARKET #14 KXKR/Minneapolis (612) 545-5601 Linder/Jones

MARKET #15 KIDZ/San Diego (619) 565-6006 Dukas/Leder

MARKET #16 WRCN/Long Island (516) 451-1039 Rodger

MARKET #17 KUPD/Phoenix (602) 345-5921 Jeffries

MARKET #19 WIYY/Baltimore (410) 675-7946 Strauss/Heckman

MARKET #21 WXTB/Tampa (813) 572-9808 Hardin/Medlin

MARKET #22 KBPI/Denver (303) 899-4201 Richards/Hung

MARKET #23 WMMS/Cleveland (216) 781-9667 Neumann/Spaceman Scott

MARKET #24 KUPD/Portland, OR (503) 222-1011 Numme/Scott

MARKET #25 KQRK/Kansas City (913) 384-9900 Richards/Knight

MARKET #27 KRXX/Sacramento (916) 324-7777 Johnson/Brooks







# ROCK PLAYLISTS

July 24, 1998 R&R • 95

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

**MARKET #2**  
**KLOS 95.5**  
KLOS/Los Angeles  
(310) 840-4836  
Duncan/Wilde

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
18	20	20	20	KENNY WAYNE SHEPHERD/Blue On Black
19	20	17	17	BIG HEAD TODD.../Boom Boom
15	17	17	17	JOE SATRIANI/Lights Of Heaven
10	12	15	15	MATCHBOX 20/Real World
17	15	13	13	ERIC CLAPTON/My Father's Eyes
8	10	14	14	YES/No Way We Can Lose
7	6	7	7	PORCUPINE TREE/Waiting Phase I
12	13	11	11	GOD GOO DOLLS/Iris
11	10	13	13	JOHN FOGERTY/Premonition
9	13	12	12	ROY ROGERS/You Can't Stop Now
10	13	11	11	SCOTT THOMAS BAND/Black Valentine
6	9	9	9	PAGE/PLANT/Shining In The Light
5	7	10	10	ROD STEWART/Cigarettes & Alcohol
5	6	7	7	BLUE OYSTERS CULT/Harvest Moon
7	7	7	7	REDDY JONES BAND/Better Tomorrow
18	14	7	7	ROLLING STONES/Saint Of Me
6	7	9	9	LITTLE FEAT/Loco Motives
7	8	8	8	BUDDY GUY F.J. LANG/Midnight Train
6	7	6	6	GRANT LEE BUFFALO/Truly, Truly
6	7	6	6	ERIC CLAPTON/She's Gone
6	6	6	6	PISTOLEROS/The Hardest Part
3	4	4	4	MATCHBOX 20/3am
-	-	-	-	DAVE MATTHEWS BAND/Stay (Wasting Time)
-	-	-	-	AEROSMITH/ Don't Want To...
4	2	5	5	ROD STEWART/Ooh La La
3	4	4	4	ROD STEWART/Rocks
2	2	3	3	KENNY WAYNE SHEPHERD/Somehow...
5	3	3	3	B.B. KING/T. CHAPMAN/The Thrill Is Gone
11	5	2	1	WALLFLOWERS/Heroes
-	-	-	-	PAGE/PLANT/Most High

**MARKET #5**  
**WMMR 93.5**  
The Home Of Rock'n' Roll  
WMMR/Philadelphia  
(610) 771-0933  
Bonadonna/Zepeto

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
19	18	28	36	DAYS OF THE NEW/The Down Town
-	-	23	34	PEARL JAM/In Hiding
31	32	26	33	BROTHER CANE/ Lie In The Bed...
28	32	27	31	ROD STEWART/Cigarettes & Alcohol
36	33	33	31	AEROSMITH/ Don't Want To...
15	17	18	30	KENNY WAYNE SHEPHERD/Somehow...
33	29	40	21	PAGE/PLANT/Shining In The Light
20	18	17	20	FUEL/Shimmer
16	17	19	20	Lenny Kravitz/Fly Away
18	17	19	19	CANDLEBOX/ Lie In The Bed...
28	32	21	19	SMASHING PUMPKINS/ava Adore
-	-	14	19	SEVEN MARY THREE/Over Your Shoulder
21	18	19	19	SOUL ASYLUM/ I Will Still Be...
17	11	15	17	FOO FIGHTERS/My Hero
13	11	15	16	WALLFLOWERS/Heroes
22	16	13	15	CARAMEL/Lucy
13	12	11	15	MONSTER MAGNET/Space Lord
11	10	12	15	BLACK LAB/Time Ago
9	11	15	15	KENNY WAYNE SHEPHERD/Blue On Black
-	-	-	-	DISHWALLA/Once In A While
31	31	19	14	SEMISONIC/Closing Time
-	-	-	-	JERRY CANTRELL/My Song
17	16	15	13	PEARL JAM/Wishlist
11	8	14	13	VAN HALEN/Without You
-	-	-	-	AEROSMITH/What Kind Of Love...
-	-	-	-	BROTHER CANE/Machete
-	-	-	-	DAVE MATTHEWS BAND/Stay (Wasting Time)

**MARKET #12**  
**WKLS 93.1**  
WKLS/Atlanta  
(404) 325-0960  
Ervin/Kepple

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
28	31	31	32	KENNY WAYNE SHEPHERD/Blue On Black
32	25	27	31	CREEED/My Own Prison
21	21	21	30	SEVEN MARY THREE/Over Your Shoulder
25	29	29	29	COLLECTIVE SOUL/Listen
17	32	29	29	MATCHBOX 20/Real World
16	31	29	23	GOD GOO DOLLS/Iris
29	22	23	21	WALLFLOWERS/Heroes
-	16	16	18	MATCHBOX 20/Long Day
3	10	11	15	DAYS OF THE NEW/The Down Town
13	11	15	14	KENNY WAYNE SHEPHERD/Somehow...
11	10	12	13	METALLICA/Hero Of The Day
-	-	6	8	CREEED/What's This Life For
-	4	5	7	MONSTER MAGNET/Space Lord
-	4	5	6	CANDLEBOX/ Lie In The Bed...
3	6	6	6	PEARL JAM/Wishlist
3	6	6	6	FASTBALL/The Way
-	-	4	6	AEROSMITH/What Kind Of Love...
-	-	-	-	KENNY WAYNE SHEPHERD/Somehow...

**MARKET #13**  
**KISW 99.9**  
KISW/Seattle  
(206) 285-7625  
Ryan/Faulkner

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
26	27	27	28	CREEED/Torn
17	18	17	27	CANDLEBOX/ Lie In The Bed...
9	11	16	26	SEVEN MARY THREE/Over Your Shoulder
12	17	26	26	PEARL JAM/In Hiding
15	17	19	19	MONSTER MAGNET/Space Lord
15	16	17	18	JERRY CANTRELL/My Song
27	19	18	17	STABBING WESTWARD/Save Yourself
9	17	17	15	PAGE/PLANT/Shining In The Light
29	28	29	15	BROTHER CANE/ Lie In The Bed...
-	-	-	-	METALLICA/Better Than You
-	6	6	11	JERRY CANTRELL/Cut You In
4	6	6	11	CREEED/What's This Life For
-	-	-	-	MONSTER MAGNET/Space Lord
10	9	10	10	RAMMSTEIN/Du Hast
6	5	7	10	DAYS OF THE NEW/Touch, Peel, And...
7	9	10	9	AEROSMITH/What Kind Of Love...
4	-	-	9	KENNY WAYNE SHEPHERD/Blue On Black
9	10	7	8	HUNGER/Free
5	5	7	8	KENNY WAYNE SHEPHERD/Somehow...
4	5	7	8	PEARL JAM/Given To Fly
5	5	7	8	FOO FIGHTERS/My Hero
-	-	-	-	TOOL/Eulogy
-	6	6	6	TRAGICALLY HIP/Poets
-	6	6	6	MEGAETHA Secret Place
-	5	5	5	SOUNDGARDEN/Blow Up...
5	6	6	6	OFFSPRING/Gone Away
5	6	6	6	FOO FIGHTERS/Everything
-	-	-	-	METALLICA/Hero Of The Day
-	-	-	-	CHRIS CORNELL/Sunshower
6	5	5	5	OFFSPRING/ Choose

**MARKET #14**  
**ROCK 100.3**  
WRDQ/Minneapolis  
(612) 330-0100  
MacLeash/Philpott

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
15	16	18	21	SMASHING PUMPKINS/ava Adore
12	9	12	15	VAN HALEN/Fire In The Hole
3	6	16	14	KENNY WAYNE SHEPHERD/Blue On Black
10	11	14	11	CREEED/My Own Prison
11	5	10	10	PAGE/PLANT/Most High
4	3	10	10	AEROSMITH/ Don't Want To...
5	10	9	10	DEEP PURPLE/Any Fule I No That
5	7	6	10	CANDLEBOX/ Lie In The Bed...
-	-	-	-	METALLICA/Better Than You
-	6	7	9	DAYS OF THE NEW/The Down Town
-	5	6	9	MEGAETHA Secret Place
-	5	6	9	BROTHER CANE/ Lie In The Bed...
4	3	6	8	BROTHER CANE/Machete
12	9	7	8	FUEL/Shimmer
6	4	6	7	MATCHBOX 20/3am
-	3	6	7	MONSTER MAGNET/Space Lord
6	4	6	7	PAGE/PLANT/Shining In The Light
-	3	6	7	JERRY CANTRELL/My Song
6	4	5	7	HUNGER/Free
5	5	8	6	STABBING WESTWARD/Save Yourself
13	7	8	6	DLR BAND/Slam Dunk
5	5	6	6	OUR LADY PEACE/4am
4	5	4	5	CREEED/What's This Life For
5	5	4	5	COLD/Go Away
-	-	-	-	DRAIN S.T.H./Crack The Liars...
3	5	8	8	HUNGER/Free
3	4	7	3	PEARL JAM/Wishlist
2	1	2	3	SMASHING PUMPKINS/Perfect
-	-	-	-	AEROSMITH/What Kind Of Love...
4	3	3	3	SMASHING PUMPKINS/Daphne Descends
5	5	4	4	CREEED/Torn

**MARKET #16**  
**WBAB 95.3/102.3**  
WBAB/Long Island  
(516) 587-1023  
Buchmann/Wellman

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
25	22	34	35	GOD GOO DOLLS/Iris
34	24	33	33	FASTBALL/The Way
23	16	24	31	AEROSMITH/ Don't Want To...
18	17	22	29	SEMISONIC/Closing Time
23	17	24	24	NATALIE IMBRUGLIA/Torn
20	12	21	23	MATCHBOX 20/Real World
18	14	19	19	KENNY WAYNE SHEPHERD/Blue On Black
17	12	18	18	STORYVILLE/Born Without You
19	13	17	18	JOHN FOGERTY/Premonition
16	11	17	18	SISTER HAZEL/Concede
17	13	15	18	ROD STEWART/Cigarettes & Alcohol
-	-	-	-	SEVEN MARY THREE/Over Your Shoulder
18	12	19	17	DAYS OF THE NEW/The Down Town
17	12	17	17	PAGE/PLANT/Shining In The Light
17	12	17	17	HARVEY DANAGER/Flaggote Sitta
13	12	17	17	AEROSMITH/What Kind Of Love...
-	-	-	-	CANDLEBOX/ Lie In The Bed...
-	-	-	-	WALLFLOWERS/Heroes
16	12	17	16	PEARL JAM/Wishlist
10	20	23	15	MARCY PLAYGROUND/Sax And Candy
12	16	13	13	DAVE MATTHEWS BAND/Don't Drink...
-	-	-	-	DAVE MATTHEWS BAND/Stay (Wasting Time)
5	8	12	12	GOV'T MULE/She Said, She Said
8	5	7	7	OUTCRY/On & On
19	9	18	5	BROTHER CANE/ Lie In The Bed...
17	11	17	5	FOO FIGHTERS/Walking After You
12	8	5	5	JIMMIE VAUGHAN/Like A King
5	5	5	5	GUSTAR/Import Song
5	5	5	5	RINGO STARR/It's A De De
5	5	5	5	JOURNEY/Remember Me

**MARKET #17**  
**KDKB 93.3**  
KDKB/Phoenix  
(602) 897-9300  
Maranville/Lea

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
16	16	32	33	SISTER HAZEL/Concede
31	34	32	32	CANDLEBOX/ Lie In The Bed...
32	32	32	32	PAGE/PLANT/Shining In The Light
32	32	32	32	STORYVILLE/Born Without You
-	-	-	-	AEROSMITH/What Kind Of Love...
2	16	17	17	BROTHER CANE/Machete
33	29	29	17	GOD GOO DOLLS/Iris
15	18	15	17	KENNY WAYNE SHEPHERD/Somehow...
2	17	17	17	Lenny Kravitz/Fly Away
-	-	-	-	PEARL JAM/In Hiding
16	18	19	16	GLORITONE/Halfway
3	16	15	16	PISTOLEROS/Forever Young
33	37	16	16	ROD STEWART/Cigarettes & Alcohol
15	13	14	16	SEVEN MARY THREE/Over Your Shoulder
17	16	14	15	AEROSMITH/ Don't Want To...
-	-	-	-	TRAGICALLY HIP/Poets
14	15	11	14	FEEDER/High
16	14	14	14	NINE VOLT/Stupid
-	-	-	-	MARCY PLAYGROUND/In A While
15	14	10	11	FOO FIGHTERS/Walking After You
13	11	13	11	HUNGER/Free
10	10	11	11	DAYS OF THE NEW/The Down Town
10	10	11	11	EVE 6/Inside Out
11	10	11	11	KENNY WAYNE SHEPHERD/Blue On Black
10	11	11	11	METALLICA/The Unforgiven II
11	10	11	11	PISTOLEROS/My Guardian Angel
16	10	10	10	WALLFLOWERS/Heroes
16	14	10	10	GUSTAR/Import Song
-	-	-	-	VAST/Touch

**MARKET #20**  
**WDVE 93.5**  
WDVE/Pittsburgh  
(412) 937-1441  
Hart/Winter

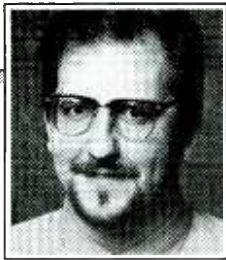
**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
24	20	21	19	FASTBALL/The Way
21	20	21	19	GOD GOO DOLLS/Iris
-	15	18	18	PEARL JAM/In Hiding
23	21	21	18	WALLFLOWERS/Heroes
21	21	18	18	ROD STEWART/Cigarettes & Alcohol
19	21	22	18	PAGE/PLANT/Shining In The Light
12	20	20	17	AEROSMITH/ Don't Want To...
-	-	-	-	TRAGICALLY HIP/Poets
-	18	18	16	WHY STORE/Women You're High
-	17	16	16	SEVEN MARY THREE/Over Your Shoulder
17	16	17	16	KENNY WAYNE SHEPHERD/Somehow...
16	16	17	15	SCOTT THOMAS BAND/Black Valentine
10	13	11	12	CANDLEBOX/ Lie In The Bed...
-	-	-	-	DAVE MATTHEWS BAND/Stay (Wasting Time)
-	-	-	-	DISHWALLA/Once In A While
14	11	12	12	DAYS OF THE NEW/The Down Town
-	-	-	-	AEROSMITH/What Kind Of Love...
14	16	16	16	BROTHER CANE/ Lie In The Bed...
-	-	-	-	CREEED/What's This Life For
10	10	10	8	JOHN FOGERTY/Premonition
9	11	8	8	STORYVILLE/Born Without You
4	-	-	-	MATCHBOX 20/Push
4	4	5	5	WALLFLOWERS/One Headlight
4	4	5	5	JONNY LANG/ Lie To Me
4	5	5	5	TONIC/I You Could Only...
-	-	-	-	MATCHBOX 20/Real World
5	4	5	4	PUSH/Eye To Eye
4	4	4	4	WALLFLOWERS/The Difference
4	4	4	4	JOHN FOGERTY/Bluesday
4	4	4	4	COUNTING CROWS/Angels Of...

**MARKET #25**  
**WEBN 96.7**  
WEBN/Cincinnati  
(513) 621-9326  
Walter/Jamie

**PLAYS**

3W	2W	LW	TW	ARTIST/TITLE
32	28	33	34	KENNY WAYNE SHEPHERD/Blue On Black
28	30	34	33	METALLICA/Fuel
33	29	33	32	CREEED/Torn
18	14	20	28	DAYS OF THE NEW/The Down Town
34	29	32	21	MEGAETHA Secret Place
13	14	16	21	CHRIS CORNELL/Sunshower
20	16	21	21	SEVEN MARY THREE/Over Your Shoulder
19	17	21	20	JERRY CANTRELL/My Song
19	22	34	29	SEMISONIC/Closing Time
17	15	17	19	FUEL/Shimmer
5	13	20	19	ADDICT/Monsterside
-	10	18	19	MEGAETHA/ Lie In The Bed...
22	13	19	18	NEUROTIC/Easy Speak
18	16	17	18	MARCY PLAYGROUND/Saint Joe On...
-	-	-	-	FOO FIGHTERS/Baker Street
15	18	17	16	KENNY WAYNE SHEPHERD/Slow Ride
22	16	18	16	CANDLEBOX/ Lie In The Bed...
14	14	17	15	CREEED/What's This Life For
5	6	8	9	BUGZ/Pizza
9	9	8	8	GREEN DAY/Redundant
6	10	8	8	PEARL JAM/Wishlist
9	9	7	7	



JIM KERR

## Taking Things Block By Block

□ New generation of PRIZM technology pinpoints where your listeners live

While it is true that as we progress through the Information Age the amount of white noise and useless data seems to increase constantly, it is also true that we have access to ever-more accurate and detailed information about the consumer.



J.D. Adams

The latest generation of detailed consumer information was unveiled after the 1990 census, where — for the first time — data was available in geographic clusters smaller than a single ZIP code. The primary tool for organizing and accessing this detailed geographic and lifestyle information is PRIZM, which was recently included in Arbitron's Mapmaker software.

This week, we talk with Eagle Marketing VP J.D. Adams, who discusses the new vistas of audience marketing (and diary targeting) that PRIZM can bring to radio.

**R&R:** Give me an overview of where PRIZM came from.

**JA:** PRIZM basically started years and years ago with simple census information. By the way, most people don't know this, but the census data are updated constantly. So the U.S. government is keeping track of how many people there are in the country and where they are. At the same time, every time you go out and buy something — a new car, a new

pair of shoes, or whatever — that information all gets gathered into computers. So what happens is that Claritas, the parent company of PRIZM, takes all the census information and demographic information, and all the updates they get throughout the year, and then they take all your consumer habits and information — like buying a car, buying a magazine subscription, the value of your home, how many kids you have, everything on your credit line — and code it into lifestyle groups. Each of these groups has 800 different consumer items we can tell you about them.

**R&R:** Does that mean that you can predict what kind of ketchup I'll buy?

**JA:** No. Nor can we go in and say that every one of the people in your PRIZM segment will buy or use ketchup more than the other guy, but we can tell you that the odds are great that they do. The data can tell you that about a lot of stuff, and that's what PRIZM is. PRIZM takes the geographic and lifestyle data and identifies a specific lifestyle segment that the geographic area represents. It is used nationally by major corporations.

**R&R:** And this is broken down by block groups?

**JA:** Yes. Before the information

was coded by ZIP codes, which provided a wealth of information, but not nearly as much as we have access to now, with lifestyle segments coded to ZIP+4. For example, specific floors of apartment buildings or street cul-de-sacs.

**R&R:** What does this do for radio?

**JA:** Well, let me give you some background of what you could do before. Before, you could pull Maximiser to find where diaries were historically coming from for you and your competitors. You could then use that information to kind of guess where they could come from in the future. For example, two years ago we looked at New York and examined six books in a row for all ACs and CHRs in the market. We found that 26.9% of all the 25/54 ZIP codes deliv-



**What we are finding is that there are a certain percentage of databases that are made up of contest pigs, and I do not believe that a contest pig is necessarily going to transfer into a diarykeeper.**



ered 50% of the diaries. So 26.9% of the geography had double the value of anybody else. To see if this was consistent, we went backwards and looked at each book individually. We found that the same 26.9% of the geography never delivered less than 48% or more than 52% of the diaries.

**R&R:** So how does PRIZM improve on this model?

**JA:** It changes everything, because Arbitron is now releasing new information on diarykeepers at the block group level. From the ZIP code data above, you would assume that certain ZIP codes are "hot" ZIPs for returning diaries, but a ZIP code isn't hot because everybody in that ZIP code returns diaries, it's because certain pockets do. Before you couldn't identify the pockets. What Arbitron is now doing is they are saying, "Here are the pockets within the ZIP codes that are delivering diaries."

**R&R:** By "pockets" you mean specific ZIP+4s?

## Defining The Battlefield

"The question you really need to ask that no one ever seems to is, 'Where will your new cume come from?'" says Arbitron's VP/Product Development Gary Marince, who sees PRIZM lifestyle clusters and Arbitron's Mapmaker program as revolutionary tools for not only marketing to your existing cume more efficiently, but for growing your cume as well.

"A database is wonderful, but it is really made up of your own soldiers. As a result, you know where your soldiers are, but you may not know where your enemy is. By looking at not only your PRIZM clusters, but also your head-to-head competitors' PRIZM clusters, you have an idea where your battleground lies. The reason is that if you want to grow your cume, it is easier if you know where your cume is going to come from."

Marince points to cities where there are a significant number of successful Hispanic stations as an example of where PRIZM is revealing fascinating — and helpful — new insights. "In Hispanic radio, where there may be a tremendous amount of audience sharing, you can see the subtle differences between stations when you look at the PRIZM clusters. On the listener level, you can clearly see that different neighborhoods have figured out the differences between stations and are migrating to one or the other." While these neighborhoods may have been the battlegrounds of the ill-informed past, the PRIZM model shifts the fight to specific neighborhoods where all of the competing stations are being heard.



Gary Marince

**JA:** Yes and no. We are talking about specific blocks, but these blocks are all coded under a specific lifestyle segmentation by Claritas. If you think about what we talked about before, if I'm Heinz, I can pick out the specific lifestyle group that tends to buy more ketchup than the others and market to it. This is the "birds of a feather" theory — that people live near people like themselves. Now, in terms of radio, there are 62 lifestyle groups that have been identified in the U.S. Of the 62, what we are finding is that approximately 25 groups are returning diaries on average. That's a broad statement, because we still have more history to look at, but in the major markets it looks accurate.

**R&R:** That certainly narrows the target for marketing to diarykeepers.

**JA:** It can be even more focused than that, and this illustrates the power of using this data. We took a look at one major-market station over the last year, and five PRIZM groups delivered 48% of all their quarter-hours. Imagine the power of that — to be able to target not only a hot ZIP code, but the five key PRIZM groups in that ZIP code. So you attack those five PRIZM groups and attack them over and over again. Let me give you an actual example: One lifestyle group is called "kids and cul-de-sacs," which is Group 5. For a particular station that I'm looking at, they index at 151 with "kids and cul-de-sacs" for diary returns. What that means is that Group 5 tends to deliver about 50% more diaries than is average for the market, so we know that's a group that we should attack within a ZIP code.

**R&R:** How can you merge this valuable information with existing database marketing programs?

**JA:** Well, I've gotten an awful

lot of people out there who have huge databases they have been collecting over the years. Now we are actually being able to say, "OK, let's compare your database to who's really returning diaries." What we are finding is that there are a certain percentage of databases that are not going to be within these PRIZM groups. They are going to be made up of contest pigs, and I do not believe that a contest pig is necessarily going to transfer into a diarykeeper.

**R&R:** The savings in cutting down and focusing these huge databases could be enormous.

**JA:** I've taken a couple of examples, and what we found at two major-market stations with good-sized databases is eye-opening. At one, 52% of the people in the database weren't matched up to the lifestyles of the people who responded. At the other one, it was 54%. Not surprisingly, what we did find out was that those 52% and 54% were the people who delivered almost all of the diaries.

**R&R:** You have a waste of 46% there.

**JA:** Yeah, but the 54% is extremely valid, because they will index higher than the other guys. Now the question comes down to, Do you not market to the guys who are not valid? That's one of the biggest arguments I'm having when I'm talking to people right now. They are saying, "You know what? That person is a loyal listener, no matter how they index in PRIZM." Well, if your goal is to reach listeners — and that's a noble thing to do — then go ahead and spend the money, but if you are trying to affect ratings, it really doesn't make sense, because what it really means is that 46% of every dollar you spend is a waste. That's going to be tough for a lot of people to accept. We're talking about a huge transition here.



# GETAWAY CRUISER

## "I'm Fine (I Find)"

IMPACT DATE: JULY 28TH



Management:  
Doug Burtelman  
& Jason Rio

"If I Were Beautiful Like You..."  
"BEAUTIFUL" the debut single from *joydrop*



contact: cheryl valentine at 212-388-8490,  
liz koch at 212-388-8493 or your EBT regional  
management: andrew turner for bat cave productions, inc.

Paul Cannell - 99X/Shreveport, LA

"I walked into JoyDrop's SXSW show just in time to witness 'BEAUTIFUL'.  
After a couple of minutes, I was hooked! We added it first week out!"

Dug Brown - WXSX/Tallahassee, FL

"It was doing so well on our Specialty show that we put it on our  
'9 O'Clock News' segment. It performed phenomenally, so we added it!"

Stunning adds at:

WJBX, KTUX, WXSX, KMBY, KESO, WCPR, WJSE, WEBO, WCDW, WFRD



JULY 24, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	2	2	<b>1</b>	<b>HARVEY DANGER</b> Flagpole Sitta (Slash/London/Island) 3528 3370 3173 3185 103/1					
1	1	1	2	<b>GOO GOO DOLLS</b> Iris (Warner Sunset/Reprise) 3435 3462 3422 3451 98/1					
7	6	5	<b>3</b>	<b>BARENAKED LADIES</b> One Week (Reprise) 3353 3111 2739 2541 99/1					
6	5	3	<b>4</b>	<b>EVE 6</b> Inside Out (RCA) 3336 3241 2840 2729 101/1					
3	3	4	5	<b>FUEL</b> Shimmer (550 Music) 3037 3199 3110 3157 93/0					
4	4	6	6	<b>SEMISONIC</b> Closing Time (MCA) 2399 2723 2902 3091 82/0					
31	15	12	<b>7</b>	<b>DAVE MATTHEWS BAND</b> Stay (Wasting Time) (RCA) 2256 1934 1518 953 92/0					
15	11	8	<b>8</b>	<b>BEASTIE BOYS</b> Intergalactic (Grand Royal/Capitol) 2233 2056 1820 1716 88/0					
32	21	14	<b>9</b>	<b>SMASHING PUMPKINS</b> Perfect (Virgin) 2179 1730 1271 948 96/11					
9	8	7	10	<b>MARCY PLAYGROUND</b> Saint Joe On The School Bus (Capitol) 2131 2140 2015 1980 83/0					
16	12	9	<b>11</b>	<b>GRANT LEE BUFFALO</b> Truly, Truly (Slash/WB) 2006 1991 1819 1687 95/2					
13	9	11	<b>12</b>	<b>FOO FIGHTERS</b> Walking After You (Elektra/Roswell/Capitol) 1975 1969 1842 1750 85/0					
20	17	16	<b>13</b>	<b>SPRUNG MONKEY</b> Get 'Em Outta Here (Surfdog/Hollywood) 1689 1592 1386 1362 85/2					
12	13	13	14	<b>ATHENAEUM</b> What I Didn't Know (Atlantic) 1654 1848 1789 1840 68/0					
30	22	18	<b>15</b>	<b>EVERYTHING</b> Hooch (Blackbird/Sire) 1651 1506 1243 978 78/2					
44	34	22	<b>16</b>	<b>GARBAGE</b> I Think I'm Paranoid (Almo Sounds/Interscope) 1561 1308 887 578 84/5					
24	19	19	<b>17</b>	<b>CREED</b> What's This Life For (Wind-up) 1535 1444 1317 1180 75/2					
5	7	10	18	<b>SMASHING PUMPKINS</b> Ava Adore (Virgin) 1463 1981 2526 2939 61/0					
26	23	20	<b>19</b>	<b>FEEDER</b> High (Echo/Elektra/EEG) 1390 1351 1219 1087 79/1					
40	31	25	<b>20</b>	<b>SEVEN MARY THREE</b> Over Your Shoulder (Mammoth/Atlantic) 1372 1224 988 723 76/2					
34	27	24	<b>21</b>	<b>DAYS OF THE NEW</b> The Down Town (Outpost/Geffen) 1364 1249 1048 895 68/1					
—	38	30	<b>22</b>	<b>THIRD EYE BLIND</b> Jumper (Elektra/EEG) 1309 1043 736 448 72/6					
11	10	15	23	<b>URGE</b> Jump Right In (Immortal/Epic) 1278 1700 1825 1961 57/0					
21	20	21	24	<b>STABBING WESTWARD</b> Save Yourself (Columbia) 1277 1315 1309 1308 68/1					
10	14	17	25	<b>FASTBALL</b> The Way (Hollywood) 1264 1530 1640 1968 58/0					
<b>BREAKER</b>	26	26	<b>26</b>	<b>EVERCLEAR</b> Father Of Mine (Capitol) 1178 823 336 258 76/12					
8	16	23	27	<b>GARBAGE</b> Push It (Almo Sounds/Interscope) 1097 1304 1504 1983 52/0					
35	30	26	28	<b>NATALIE IMBRUGLIA</b> Wishing I Was There (RCA) 1083 1128 1015 862 52/2					
<b>BREAKER</b>	<b>BREAKER</b>	<b>BREAKER</b>	<b>29</b>	<b>BRIAN SETZER ORCHESTRA</b> Jump Jive An' Wail (Interscope) 1070 956 701 365 66/8					
<b>BREAKER</b>	<b>BREAKER</b>	<b>BREAKER</b>	<b>30</b>	<b>EAGLE-EYE CHERRY</b> Save Tonight (Work) 1061 864 633 380 60/6					
<b>BREAKER</b>	<b>BREAKER</b>	<b>BREAKER</b>	<b>31</b>	<b>PEARL JAM</b> In Hiding (Epic) 1018 677 300 261 66/9					
36	35	35	<b>32</b>	<b>K'S CHOICE</b> Everything For Free (550 Music) 944 920 832 778 58/3					
27	29	31	33	<b>OUR LADY PEACE</b> 4am (Columbia) 882 989 1025 1061 51/0					
19	18	28	34	<b>TORI AMOS</b> Spark (Atlantic) 859 1078 1329 1510 45/0					
33	33	34	35	<b>BIG BAD VOODOO DADDY</b> You & Me &... (Coolsville/Capitol) 854 946 903 925 54/1					
<b>DEBUT</b>	<b>DEBUT</b>	<b>DEBUT</b>	<b>36</b>	<b>DISHWALLA</b> Once In A While (A&M) 851 75 — — 71/20					
45	42	40	<b>37</b>	<b>CANDLEBOX</b> It's Alright (Maverick/WB) 846 782 683 556 58/2					
29	28	32	38	<b>GUSTER</b> Airport Song (Hybrid/Sire) 842 978 1030 1013 52/0					
39	37	38	39	<b>RAGE AGAINST THE MACHINE</b> No Shelter (Epic) 820 822 751 731 64/1					
17	26	29	40	<b>PEARL JAM</b> Wishlist (Epic) 764 1044 1164 1560 38/0					
22	32	39	41	<b>MATCHBOX 20</b> Real World (Lava/Atlantic) 728 791 928 1238 27/0					
—	50	46	<b>42</b>	<b>MONSTER MAGNET</b> Space Lord (A&M) 681 582 479 462 49/3					
47	46	43	43	<b>SWIRL 360</b> Hey Now Now (Mercury) 657 672 603 545 46/0					
—	—	49	<b>44</b>	<b>POSSUM DIXON</b> Holding (Lenny's Song) (Surf Detective/Interscope) 585 522 368 112 45/5					
38	45	45	45	<b>CHERRY POPPIN' DADDIES</b> Zoot Suit Riot (Mojo/Universal) 576 601 607 738 30/0					
—	—	48	<b>46</b>	<b>SMASH MOUTH</b> Can't Get Enough Of You Baby (Elektra/EEG) 568 532 452 485 29/2					
<b>DEBUT</b>	<b>DEBUT</b>	<b>DEBUT</b>	<b>47</b>	<b>FAR TOO JONES</b> As Good As You (Mammoth) 516 483 450 427 35/0					
43	49	—	48	<b>NATALIE MERCHANT</b> Kind & Generous (Elektra/EEG) 454 491 521 661 17/0					
37	41	44	49	<b>GANDHARVAS</b> Downtime (MCA) 444 621 696 771 27/0					
14	25	41	50	<b>WALLFLOWERS</b> Heroes (Epic) 438 772 1187 1741 26/0					

This chart reflects airplay from July 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker.

104 Alternative reporters. 102 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

## NEW & ACTIVE

- FLYS** Got You (Where I Want You) (Trauma) Total Plays: 433, Total Stations: 40, Adds: 9
- FATBOY SLIM** The Rockafeller Skank (Skin/Astralwerks/Caroline) Total Plays: 414, Total Stations: 25, Adds: 5
- LENNY KRAVITZ** Fly Away (Virgin) Total Plays: 354, Total Stations: 25, Adds: 4
- MURMURS** La Di Da (MCA) Total Plays: 343, Total Stations: 26, Adds: 0
- SQUIRREL NUT ZIPPERS** Suits Are Picking Up The Bill (Mammoth) Total Plays: 332, Total Stations: 40, Adds: 11
- CRYSTAL METHOD** Busy Child (Outpost/Geffen) Total Plays: 324, Total Stations: 31, Adds: 8

- BLINK 182** Josie (Everything's Gonna...) (Cargo/MCA) Total Plays: 318, Total Stations: 29, Adds: 3
- SARAH MCLACHLAN** Adia (Arista) Total Plays: 283, Total Stations: 9, Adds: 1
- MXPX** I'm OK, You're OK (A&M) Total Plays: 259, Total Stations: 15, Adds: 1
- REEL BIG FISH** Take On Me (Mojo/Universal) Total Plays: 251, Total Stations: 18, Adds: 1
- SISTER SOLEIL** Torch (Universal) Total Plays: 214, Total Stations: 28, Adds: 3

Songs ranked by total plays

## BREAKERS

<b>EVERCLEAR</b> Father Of Mine (Capitol) TOTAL PLAYS/INCREASE 1178/355	TOTAL STATIONS/ADDS 76/12	CHART <b>26</b>
<b>BRIAN SETZER ORCHESTRA</b> Jump Jive An' Wail (Interscope) TOTAL PLAYS/INCREASE 1070/114	TOTAL STATIONS/ADDS 66/8	CHART <b>29</b>
<b>EAGLE-EYE CHERRY</b> Save Tonight (Work) TOTAL PLAYS/INCREASE 1061/197	TOTAL STATIONS/ADDS 60/6	CHART <b>30</b>
<b>PEARL JAM</b> In Hiding (Epic) TOTAL PLAYS/INCREASE 1018/341	TOTAL STATIONS/ADDS 66/9	CHART <b>31</b>

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
<b>FASTBALL</b> Fire Escape (Hollywood) 40	
<b>DISHWALLA</b> Once In A While (A&M) 20	
<b>VERVE</b> Sonnet (Hut/Virgin) 17	
<b>LIZ PHAIR</b> Polyester Bride (Matador/Capitol) 15	
<b>EDNASWAP</b> Back On The Sun (Island) 13	
<b>EVERCLEAR</b> Father Of Mine (Capitol) 12	
<b>SMASHING PUMPKINS</b> Perfect (Virgin) 11	
<b>SQUIRREL NUT ZIPPERS</b> Suits Are Picking Up... (Mammoth) 11	
<b>STRETCH PRINCESS</b> Sorry (Wind-up) 10	
<b>FLYS</b> Got You (Where I Want You) (Trauma) 9	
<b>PEARL JAM</b> In Hiding (Epic) 9	

### Harvey Danger

## "Flagpole Sitta"

# 1 R&R

#1 Audience 16.5 Million

Over 12,000 Records Scanned

This Week

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>DISHWALLA</b> Once In A While (A&M) +776	
<b>SMASHING PUMPKINS</b> Perfect (Virgin) +449	
<b>EVERCLEAR</b> Father Of Mine (Capitol) +355	
<b>PEARL JAM</b> In Hiding (Epic) +341	
<b>DAVE MATTHEWS BAND</b> Stay (Wasting Time) (RCA) +322	
<b>SQUIRREL NUT ZIPPERS</b> Suits Are Picking Up... (Mammoth) +271	
<b>THIRD EYE BLIND</b> Jumper (Elektra/EEG) +266	
<b>GARBAGE</b> I Think I'm Paranoid (Almo Sounds/Interscope) +253	
<b>BARENAKED LADIES</b> One Week (Reprise) +242	
<b>EAGLE-EYE CHERRY</b> Save Tonight (Work) +197	

## HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
<b>EVERCLEAR</b> I Will Buy You A New Life (Capitol)
<b>GREEN DAY</b> Time Of Your Life (Good Riddance) (Reprise)
<b>CREED</b> My Own Prison (Wind-up)
<b>MARCY PLAYGROUND</b> Sex And Candy (Capitol)
<b>FOO FIGHTERS</b> My Hero (Roswell/Capitol)
<b>DAYS OF THE NEW</b> Touch, Peel, And Stand (Outpost/Geffen)
<b>EVERCLEAR</b> Everything To Everyone (Capitol)
<b>FOO FIGHTERS</b> Everlong (Roswell/Capitol)
<b>VERVE</b> Bitter Sweet Symphony (Hut/Virgin)
<b>GREEN DAY</b> Redundant (Reprise)

Breakers: Songs registering 1000 plays or more for the first time. Bulllets 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.

# Supergass

Already On: **92/5ive WMRQ** and more

"We Still Need More"  
(Than Anyone Can Give)



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# THEY MIGHT BE GAMTS

## DOCTOR WORM

THE FIRST SINGLE AND VIDEO FROM THE NEW RELEASE

**IMPACTING  
NOW!**

SEVERE TIRE DAMAGE

# Top 10 MOST ADDED!

### NEW THIS WEEK:

Q101      KZNZ      XHRM      WENZ  
WEDG      WHTG      KLZR      and more

## SEVERE TIRE DAMAGE in stores 8/11

### U.S. Tour starts in September

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# Break Through

## Artist

RAGE AGAINST THE MACHINE

TRACK: "NO SHELTER"

LP: GODZILLA

PRODUCER: BRENDAN O'BRIEN

LABEL: EPIC

**e**ssentials: From their humble Orange County, CA beginnings — this band's first live performance was in some suburban living room — to their current appearance on a blockbuster film soundtrack, punk/rap-fusion bad boys **Rage Against The Machine** have come a loooong way, baby. Frontman **Zach De La Rocha** used hardcore and hip-hop music, break-dancing, and rapping as an outlet for the racial tension he felt as a teenager in Irvine — a mostly Caucasian, definitively white-collar SoCal neighborhood. Guitarist **Tom Morello**, the son of activist parents, grew up in the Midwest, attending Harvard

University and honing his political bent at the famed school before relocating to L.A. in 1986 upon graduation.

He formed a band with drummer **Brad Wilk** in 1988 that was picked up by **Geffen** and broke up after its first release. Joining forces with De La Rocha and bassist **Timmy C.** soon afterwards, the newly formed **Rage Against The Machine** wrote a 12-song demo tape that sold 5000 copies, got snatched up by **Epic** soon after, debuted with their platinum-selling eponymous record, toured on **Lollapalooza** and with numerous rap and rock luminaries, appeared on *Saturday Night Live*, organized various political benefit concerts, came out with a *Billboard* Top 200 No. 1 follow-up record, and currently appear on the soundtrack to this summer's hot-ticket film, *Godzilla*. Take a big breath, okay?

• **Influences:** In Rage's own words, a musical/political mix: From **Bad Brains** to **Malcolm X**, from **Led Zeppelin** to **Che Guevara**, from **Minor Threat** to **Martin Luther King**, from **Public Enemy** to the **Clash**. Whew!

• **Artist POV:** De La Rocha on toughing it on the streets of the suburbs: "I lived [in Irvine], but I never felt totally accepted as one of these white suburban kids. I wasn't economically deprived like so many of my Chicano brothers and sisters, but I felt the tension and the rejection ... I channeled all my pain through [a] band."

—Rich Michalowski  
Asst. Alternative Editor



Breakthrough Artist highlights breaking artists with strong chart momentum.

## Alan Smith ON THE RECORD

Unwritten Law  
"Holiday" (Interscope)  
Alan Smith, MD  
KDGE/Dallas

Don't spit into the wind. Don't eat yellow snow. Look both ways before crossing the street. These are unwritten laws you should follow (especially the

yellow snow one). Follow this unwritten law as well: Add good records. Like Unwritten Law's poppy, and a sing-the fun records that in town will never a lot of these out there the excuse of "Well, I'm already playing 'Zoot Suit Riot.'"



"Holiday." Uptempo, along hook. These are the AC or CHR station play. And there aren't a now, so we can't use

And the key to success at the Alternative format is ... a Gap commercial. Well, it sure doesn't hurt, as **Crystal Method's** "Busy Child" expands on terrain it staked out earlier this year with tremendous feedback in the wake of the aforementioned commercial. **KROQ, KITS, and KNDD** are all spinning it 20+ times the second time around ... Check out the story on **Home Grown** — it is breaking out of the West behind a nice sales story ... While **99X** mines the domestic unsigned route with **Shawn Mullins**, **KROQ** digs through the import bin and comes up with a jewel in **Kent** ... Nice to see **TVT** fighting the good fight on **Gravity Kills**. No one can say that they aren't trying to develop an artist's career. **WBCN** notices and sticks with "Falling," where it is getting requests and some strong initial research ... Speaking of developing artists, **Tori Amos'** "Jackie's Strength" is another compelling song from this important format artist ... While everyone will be amazed at the **Beastie Boys'** retail numbers, the early research shows this "reaction" record to be a callout monster as well ... Check out the new **Propellerheads** coming your way. This is one band that releases eminent cool, yet still mass-appeal records ... Lastly, you gotta love the driving bass in **Getaway Cruiser's** "Wasting Away," especially when paired with lead vocalist **Dina Harrison's** voice. **RECORD OF THE WEEK:** **Getaway People** "Chocolate."

## ON THE RADIO With Jim Kerr

### breaking the law:

91X  
KWOD  
WHTG  
KOXR  
KQRX

XHRM  
WJSE  
KTOZ  
WJBX  
WEBO

KXTE  
KDRE  
KHTY  
KJEE  
KBRS

holiday

on  
warped  
tour all  
summer

# unwrittenlaw



# ALTERNATIVE REPORTERS

Stations and their adds listed alphabetically by market

<p><b>WEQX/Albany, NY</b> PD: Ian Harrison MD: Steve Bottomley VERVE "Sonnet" GARBAGE "Paranoid" SEMIWIDE "Smoking" K'S CHOICE "Fire" EVERCLEAR "Father"</p> <p><b>WQBK/Albany, NY</b> PD/MD: Kelli McNamara AMD: Jeff Callan LETTERS TO CLOE "Here" VERVE "Sonnet"</p> <p><b>KTEG/Albuquerque, NM</b> PD: Skip Isley APD/MD: Julie Hoyt FASTBALL "Fire" VERVE "Sonnet" SMASHING PUMPKINS "Perfect" EDNASWAP "Back"</p> <p><b>WNNX/Atlanta, GA</b> OM: Brian Philips PD: Leslie Fram MD: Sean Demery DAVID GARZA "DiscoBall" BRIAN SETZER ORCH "Jump"</p> <p><b>WJSE/Atlantic City, NJ</b> PD/MD: Blake Laurelli GARBAGE "Paranoid" JOYDROP "Beautiful" EAGLE EYE CHERRY "Save" EVERCLEAR "Father" STRETCH PRINCESS "Sorry" EDNASWAP "Back" DISHWALLA "Once" SUPERGRASS "Need"</p> <p><b>WRXR/Augusta, GA</b> OM: Jim Mahanay MD: Kim Varin FASTBALL "Fire"</p> <p><b>KROX/Austin, TX</b> PD: Sara Trexler APD/MD: Lloyd Hocutt SPOON "Radio" FASTBALL "Fire"</p> <p><b>WRAX/Birmingham, AL</b> PD: Dave Rossi MD: Suzy Boe POSSUM DIXON "Holding" STRETCH PRINCESS "Sorry" FASTBALL "Fire" VERVE "Sonnet"</p> <p><b>KQXR/Boise, ID</b> OM: Dan McColly PD/MD: Tim Johnstone FASTBALL "Fire" RAMMSTEIN "Hast" FLYS "Got"</p> <p><b>WFNX/Boston, MA</b> PD: Cruze MD: Laurie Gail CRYSTAL METHOD "Busy" EVERLAST "Like" LIZ PHAIR "Polyester" SISTER SOLEIL "Torch" TORI AMOS "Jackie's"</p> <p><b>KHLR/Bryan-College Station, TX</b> PD: Mark McKenzie APD/MD: Don Kelley LIZ PHAIR "Polyester" CRUMB "Tonight" CHERRY POPPIN' "Brown" STRETCH PRINCESS "Sorry" VERVE "Sonnet"</p> <p><b>WEDG/Buffalo, NY</b> PD/MD: Rich Wall K'S CHOICE "Fire" THEY MIGHT BE GIANTS "Worm" ORGY "Stitches" BRIAN SETZER ORCH "Jump"</p> <p><b>WBTZ/Burlington, VT</b> PD: Stephanie Hindley MD: Steve Picard FATBOY SLIM "Skank" FASTBALL "Fire" SUPERDRAG "Heartbeat"</p> <p><b>WPGU/Champaign, IL</b> PD: Pete Schiecke MD: Ben Belton SARAH McLACHLAN "Aria" THIRD EYE BLIND "Jumper"</p> <p><b>WAVF/Charleston, SC</b> PD: Rob Cressman MD: Janda Baldwin SPRING MONKEY "Get" GOAT "Great"</p> <p><b>WEND/Charlotte, NC</b> PD: Jack Daniel MD: Rick Brewer BRIAN SETZER ORCH "Jump" CANDLEBOX "Bright" FASTBALL "Fire" INDIGO SWING "Indigo"</p> <p><b>WKQX/Chicago, IL</b> PD: Alex Luke APD/MD: Mary Shuminas THEY MIGHT BE GIANTS "Worm" LIZ PHAIR "Polyester" FASTBALL "Fire"</p> <p><b>WAQZ/Cincinnati, OH</b> PD/MD: Matthew Harris APD: Sterling Schiessler GREEN DAY "Truce" SMASHING PUMPKINS "Perfect" EVE 6 "Inside" GOAT "Great"</p>	<p><b>WOXY/Cincinnati, OH</b> PD: Keri Valmassei MD: Dorsie Fyffe IMOGEN HEAP "Come" SMASHING PUMPKINS "Perfect" DRILL TEAM "Preposterous" BILLY BRAGG &amp; WILCO "Hoodoo" TRIPPING DAISY "Sonic" WARM JETS "Sweet" RUFUS WAINRIGHT "April" SUGGS "Am" LIZ PHAIR "Polyester"</p> <p><b>WENZ/Cleveland, OH</b> PD: Dan Binder SMASHING PUMPKINS "Perfect" GOAT "Great" VERVE "Sonnet" THEY MIGHT BE GIANTS "Worm" JESUS &amp; MARY CHAIN "Rock" LENNY KRAVITZ "Fly"</p> <p><b>KFMZ/Columbia, MO</b> PD: Paul Maloney EVERYTHING "Hooch" DISHWALLA "Once" SQUIRREL NUT ZIPPERS "Suits"</p> <p><b>WARQ/Columbia, SC</b> PD: Susan Groves FASTBALL "Fire"</p> <p><b>WWCD/Columbus, OH</b> PD: Andy Davis MD: Jack DeVoss SOCIAL DISTORTION "Story" FASTBALL "Fire" LIZ PHAIR "Polyester" SEMIWIDE "Smoking" THEY MIGHT BE GIANTS "Worm" VERVE "Sonnet"</p> <p><b>WZAZ/Columbus, OH</b> PD: Greg Ausham MD: Mark Pennington CANDLEBOX "Bright" EAGLE EYE CHERRY "Save" CREED "Like"</p> <p><b>KDGE/Dallas, TX</b> PD: Duane Doherty MD: Alan E Smith PEARL JAM "Hiding" GARBAGE "Paranoid" EVERCLEAR "Father"</p> <p><b>WXEG/Dayton, OH</b> PD: Jeff Stevens APD/MD: Allen Rantz FASTBALL "Fire" DISHWALLA "Once" BRIAN SETZER ORCH "Jump"</p> <p><b>WKRO/Daytona Beach, FL</b> PD: Taft Moore MD: Rosy Acevedo BRIAN SETZER ORCH "Jump"</p> <p><b>KTCL/Denver, CO</b> PD: Mike O'Connor SMASHING PUMPKINS "Perfect" SEVEN MARY THREE "Shoulder" DISHWALLA "Once" SQUIRREL NUT ZIPPERS "Suits" FATBOY SLIM "Skank"</p> <p><b>KKDM/Des Moines, IA</b> APD/MD: Sophia John No Adds</p> <p><b>CIMX/Detroit, MI</b> PD: Murray Brookshaw APD: Vince Cannova VERVE "Sonnet" DISHWALLA "Once" EMM GRYNER "Summertime"</p> <p><b>WPLT/Detroit, MI</b> PD: Garrett Michaels MD: Ann Delisi EDNASWAP "Back" EAGLE EYE CHERRY "Save" LIZ PHAIR "Polyester" SISTER HAZEL "Concede"</p> <p><b>WXDG/Detroit, MI</b> PD: Amy Doyle MD: Spike GREEN DAY "Reunited" KID ROCK "Ballad" FASTBALL "Fire"</p> <p><b>KRBR/Duluth, MN</b> OM: Michael Langevin PD: Michael Wilde MD: Christine Dean DISHWALLA "Once" MONSTER MAGNET "Space" PEARL JAM "Hiding"</p> <p><b>KNRQ/Eugene, OR</b> PD: Stu Allen MD: Cia SQUIRREL NUT ZIPPERS "Suits" THIRD EYE BLIND "Jumper" FASTBALL "Fire"</p> <p><b>KBRS/Fayetteville, AR</b> PD/MD: Kyle Gibson PEARL JAM "Hiding" UNWRITTEN LAW "Holiday" ORGY "Stitches" STRETCH PRINCESS "Sorry" LIZ PHAIR "Polyester"</p> <p><b>WBZF/Florence, SC</b> PD/MD: Joe Abby FASTBALL "Fire"</p>	<p><b>WJBX/Ft. Myers, FL</b> PD: Stephanie Davis APD/MD: Lee Daniels DISHWALLA "Once" POSSUM DIXON "Holding" ESTHERO "Heaven" UNWRITTEN LAW "Holiday" EVERCLEAR "Father" EVERLAST "Like"</p> <p><b>WEJE/Ft. Wayne, IN</b> Co-APD: Weasel MD: Jamie Marchiori STRETCH PRINCESS "Sorry"</p> <p><b>KFRR/Fresno, CA</b> PD: Bruce Wayne CREED "Like" RAGE AGAINST... "Shelter"</p> <p><b>WGRD/Grand Rapids, MI</b> PD: Margot Smith MD: Tim Bronson SMASH MOUTH "Can't"</p> <p><b>WXRA/Greensboro, NC</b> PD: Tim Satterfield MD: Andy Sims GOAT "Great" LENNY KRAVITZ "Fly" SMASHING PUMPKINS "Perfect"</p> <p><b>WXNR/Greenville, NC</b> OM: Jeff Sanders SMASHING PUMPKINS "Perfect" EVERYTHING "Hooch" SQUIRREL NUT ZIPPERS "Suits"</p> <p><b>WMRQ/Hartford, CT</b> PD: Jay Beau Jones APD/MD: Dave Hill FASTBALL "Fire" SUPERGRASS "Need"</p> <p><b>KPOI/Honolulu, HI</b> PD: Brock Whaley MD: Nikki Basque THIRD EYE BLIND "Jumper"</p> <p><b>KTBY/Houston, TX</b> PD: Jim Trapp APD: Steve Robison MD: David Sadof BARENAKED LADIES "Week" SMASH MOUTH "Can't" EAGLE EYE CHERRY "Save" FAILURE "Enjoy"</p> <p><b>WRZX/Indianapolis, IN</b> PD: Scott Jameson MD: Michael Young FASTBALL "Fire" DISHWALLA "Once"</p> <p><b>WPLA/Jacksonville, FL</b> PD: Rick Schmidt CRYSTAL METHOD "Busy" EDNASWAP "Back" EVERCLEAR "Father" MONSTER MAGNET "Space" RAMMSTEIN "Hast" THIRD EYE BLIND "Jumper"</p> <p><b>KNRX/Kansas City, MO</b> PD: Sean Smyth APD: Dave Horn MD: Jason Justice EVERCLEAR "Father" SQUIRREL NUT ZIPPERS "Suits" FASTBALL "Fire" VERVE "Sonnet" DISHWALLA "Once"</p> <p><b>WNFZ/Knoxville, TN</b> PD/MD: Shane Cox DISHWALLA "Once" THIRD EYE BLIND "Jumper" EVERCLEAR "Father"</p> <p><b>WGBD/Lafayette, IN</b> PD: Michael Stone MD: Steve Clark UNWRITTEN LAW "Holiday" NATALIE IMBRUGLIA "Wishing" DISHWALLA "Once" BRIAN SETZER ORCH "Jump"</p> <p><b>KFTE/Lafayette, LA</b> PD: Hans "Fast Eddie" Nelson APD/MD: Rob Summers DISHWALLA "Once" SQUIRREL NUT ZIPPERS "Suits" ORGY "Stitches" STRETCH PRINCESS "Sorry" BLINK 182 "Josie"</p> <p><b>WWDX/Lansing, MI</b> PD: Chris Brunt APD: Jacent Jackson MD: Janna Wilson SISTER SOLEIL "Torch" LENNY KRAVITZ "Fly" SQUIRREL NUT ZIPPERS "Suits"</p> <p><b>KXTE/Las Vegas, NV</b> PD: Mike Stern MD: Chris Ripley RAMMSTEIN "Hast" FUEL "Better"</p> <p><b>WXZZ/Lexington, KY</b> PD: Tony Doolin LIZ PHAIR "Polyester" SQUIRREL NUT ZIPPERS "Suits" FLYS "Got" FASTBALL "Fire"</p>	<p><b>WLIR/Long Island, NY</b> APD: Gary Cee MD: Andre Ferro LIZ PHAIR "Polyester" VERVE "Sonnet" DISHWALLA "Once" FASTBALL "Fire"</p> <p><b>KROQ/Los Angeles, CA</b> VP/Prog.: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Worden KORN "Like" FASTBALL "Fire"</p> <p><b>WLRS/Louisville, KY</b> PD: Dennis Dillon MD: Gina Juliano PEARL JAM "Hiding" SMASHING PUMPKINS "Perfect"</p> <p><b>WMAD/Madison, WI</b> PD: Pat Frawley MD: Amy Hudson FASTBALL "Fire"</p> <p><b>WRXQ/Memphis, TN</b> PD: Tony Williams MD: John Michael CRYSTAL METHOD "Busy" FASTBALL "Fire" VERVE "Sonnet" SEVENDUST "Back" BLINK 182 "Josie" METALLICA "Better"</p> <p><b>KZMZ/Minneapolis, MN</b> OM: Dave Hamilton PD: John Lassman MD: Marc Allen FASTBALL "Fire" SPENCER "Kids" EDNASWAP "Back" THEY MIGHT BE GIANTS "Worm"</p> <p><b>WHTG/Monmouth-Ocean, NJ</b> LOVE IN REVERSE "Motivation" STRETCH PRINCESS "Sorry" THEY MIGHT BE GIANTS "Worm" RAMMSTEIN "Hast" FAILURE "Enjoy" SISTER SOLEIL "Torch" CRUMB "Tonight" UNWRITTEN LAW "Holiday" RED TELEPHONE "Piñata"</p> <p><b>WKDF/Nashville, TN</b> PD: Kidd Redd MD: Sheri Sexton EVERCLEAR "Father"</p> <p><b>WRRV/Newburgh, NY</b> PD: Greg O'Brien MD: Andrew Boris FASTBALL "Fire" SPRING MONKEY "Get" CRYSTAL METHOD "Busy" FLYS "Got" STRETCH PRINCESS "Sorry" BLINK 182 "Josie" EMM GRYNER "Summertime"</p> <p><b>KKND/New Orleans, LA</b> OM: Dave Stewart APD/MD: Rod Ryan PEARL JAM "Hiding" FASTBALL "Fire" FLYS "Got"</p> <p><b>WXRK/New York, NY</b> PD: Steve Kingston MD: Mike Peer GARBAGE "Paranoid" RANCID "Biscuits" FOO FIGHTERS "Johnny"</p> <p><b>WROX/Norfolk, VA</b> PD/MD: Al Mitchell KORN "Like" FATBOY SLIM "Skank" NATALIE IMBRUGLIA "Wishing" SMASHING PUMPKINS "Perfect" PITCHSHIFTER "Genius" GOAT "Great" CRUMB "Tonight" MONSTER MAGNET "Space"</p> <p><b>KQRX/Odessa, TX</b> OM: Frank Hall STABBING WESTWARD "Save" DISHWALLA "Once" PEARL JAM "Hiding" SMASHING PUMPKINS "Perfect" PITCHSHIFTER "Genius" GOAT "Great" CRUMB "Tonight" MONSTER MAGNET "Space"</p> <p><b>WIXO/Peoria, IL</b> PD: Jay Nunley MD: Russ "Ian" Schenck TORRES "Appears" SEVEN MARY THREE "Shoulder"</p> <p><b>WPLY/Philadelphia, PA</b> PD: Jim McGuinn APD: Doug Kubinski MD: Preston Elliot DISHWALLA "Once" CHERRY POPPIN' "Brown" PEARL JAM "Hiding" SQUIRREL NUT ZIPPERS "Suits"</p> <p><b>KEDJ/Phoenix, AZ</b> PD: Shellie Hart APD/MD: Chris Patyk KORN "Like" CRYSTAL METHOD "Busy" EDNASWAP "Back" POSSUM DIXON "Holding"</p> <p><b>KZON/Phoenix, AZ</b> PD: Paul Peterson APD: Laura Smith MD: Kevin Mannion No Adds</p>	<p><b>WDXD/Pittsburgh, PA</b> PD: John Moschitta Co-CPD: Samantha Mattern MD: Lenny Diana FASTBALL "Fire" RANCID "Hoopigans"</p> <p><b>WCYY/Portland, ME</b> PD: Herb Ivy MD: Brian James EDNASWAP "Back" EVERCLEAR "Father" ORGY "Stitches"</p> <p><b>KNRK/Portland, OR</b> PD: Mark Hamilton FLYS "Got" CRYSTAL METHOD "Busy"</p> <p><b>WDST/Poughkeepsie, NY</b> OM: Jimmy Bull APD: Dave Doud STRETCH PRINCESS "Sorry" THIRD EYE BLIND "Jumper" FASTBALL "Fire" EDNASWAP "Back" LIZ PHAIR "Polyester" FLYS "Got" CRUMB "Tonight" EVERLAST "Like"</p> <p><b>WBRU/Providence, RI</b> PD: Tim Schiavelli MD: Seth Resler FASTBALL "Fire" VERVE "Sonnet"</p> <p><b>KORB/Quad Cities, IA-IL</b> PD: Steve Gunner MD: Rick Thames EVERCLEAR "Father" SQUIRREL NUT ZIPPERS "Suits" CRYSTAL METHOD "Busy" LIZ PHAIR "Polyester"</p> <p><b>KRZQ/Reno, NV</b> PD: Rob "Blaze" Brooks APD: Smilin' Marty MD: Heather Pierce GRANT LEE BUFFALO "Truly" DISHWALLA "Once" ORGY "Stitches"</p> <p><b>WBZU/Richmond, VA</b> APD: Mike Scott MD: Jay Smack RAMMSTEIN "Hast" EDNASWAP "Back" VERVE "Sonnet"</p> <p><b>KCXX/Riverside, CA</b> OM/MD: Dwight Arnold APD: John DeSantis MD: Lisa Axe HARVEY DANGER "Flagpole" KORN "Like" FASTBALL "Fire" NATALIE IMBRUGLIA "Wishing" BRIAN SETZER ORCH "Jump" PHUNK JUNKIEZ "Haze" GOD GOO DOLLS "Ins"</p> <p><b>WNVE/Rochester, NY</b> PD/MD: Erick Anderson FASTBALL "Fire" RAMMSTEIN "Hast" BIG BAD VOODOO DADDY "Bottle"</p> <p><b>KWOD/Sacramento, CA</b> PD: Ron Bunce FASTBALL "Fire" BLINK 182 "Josie" VERVE "Sonnet" CREEPER LAGOON "Wonderful" SQUIRREL NUT ZIPPERS "Suits" EDNASWAP "Back" LIZ PHAIR "Polyester"</p> <p><b>KPNT/St. Louis, MO</b> OM/MD: Allan Fee APD: Marty Linck MD: Traci Wilde GARBAGE "Paranoid" FASTBALL "Fire" FLYS "Got"</p> <p><b>WOSC/Salisbury-Ocean City, MD</b> OM: Jim Hays MD: Paula Sangeleer FASTBALL "Fire" EAGLE EYE CHERRY "Save"</p> <p><b>KXRK/Salt Lake City, UT</b> VP/Dps. &amp; Prog.: Mike Summers MD: Sean Ziebarth FASTBALL "Fire" DISHWALLA "Once" RAMMSTEIN "Hast" CREEPER LAGOON "Wonderful" BRIAN SETZER ORCH "Jump"</p> <p><b>XHRM/San Diego, CA</b> PD: Mike Halloran MD: Chaz Kelly THEY MIGHT BE GIANTS "Worm" EVERLAST "Like" OZMATTI "Come" LONEROCK "Rock" EDNASWAP "Back" BEASTIE BOYS "Know"</p> <p><b>XTRA/San Diego, CA</b> PD: Bryan Schock MD: Chris Muckley No Adds</p> <p><b>KITS/San Francisco, CA</b> OM: Ron Nenni PD: Jay Taylor MD: Aaron Axelsen GRANT LEE BUFFALO "Truly" LENNY KRAVITZ "Fly" KORN "Like" FASTBALL "Fire"</p>	<p><b>KHTY/Santa Barbara, CA</b> OM: Ted Utz Co-CPD: Samantha Mattern Co-CPD: Deanne Saffren FATBOY SLIM "Skank" VERVE "Sonnet" UNWRITTEN LAW "Holiday"</p> <p><b>KJEE/Santa Barbara, CA</b> GM/PD: Eddie Gutierrez APD: John Schroeter POSSUM DIXON "Holding" MURPHY "On" LIZ PHAIR "Polyester" K'S CHOICE "Fire" CREEPER LAGOON "Wonderful"</p> <p><b>KNDD/Seattle, WA</b> PD: Phil Manning MD: Kim Monroe KORN "Like" FAILURE "Enjoy" BEASTIE BOYS "Know" BEASTIE BOYS "Super"</p> <p><b>WHMP/Springfield, MA</b> PD: Adam Wright MD: Nick Danjer DADA "California" VERVE "Sonnet" FASTBALL "Fire" EVAN AND JARON "There"</p> <p><b>KTOZ/Springfield, MO</b> PD: Melody Lee APD/MD: Sheli Scott HELL BELL FISH "Like" UNWRITTEN LAW "Holiday" ORGY "Stitches" EVERCLEAR "Father" FLYS "Got" DISHWALLA "Once"</p> <p><b>WGMR/State College, PA</b> PD/MD: Richard Drake EVERCLEAR "Father" FASTBALL "Fire" EAGLE EYE CHERRY "Save" LIZ PHAIR "Polyester"</p> <p><b>WKRL/Syracuse, NY</b> OM: Mimi Griswold PD: Steve Corlett EDNASWAP "Back" VERVE "Sonnet" 2 SKINNEE JS "718" SMASHING PUMPKINS "Perfect" FASTBALL "Fire" STRETCH PRINCESS "Sorry"</p> <p><b>WXSJ/Tallahassee, FL</b> PD: Scott Pettibone MD: Doug DAYS OF THE NEW "Down" SMASHING PUMPKINS "Perfect" DISHWALLA "Once"</p> <p><b>KLZR/Topeka, KS</b> PD: Roger The Dodger MD: Bob Osburn FASTBALL "Fire" LIZ PHAIR "Polyester" THEY MIGHT BE GIANTS "Worm" GOD LIVES UNDERWATER "Rearrange" EDNASWAP "Back"</p> <p><b>KFMA/Tucson, AZ</b> PD: Chuck Roast MD: Tommy Sanders No Adds</p> <p><b>KMYZ/Tulsa, OK</b> PD: Lynn Barstow MD: Ray Seggern FATBOY SLIM "Skank" CAROLINE'S SPINE "Wallflower" POSSUM DIXON "Holding" UNWRITTEN LAW "Holiday" GRAND STREET CRYERS "Erase"</p> <p><b>WHFS/Washington, DC</b> PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise FASTBALL "Fire"</p> <p><b>WPBZ/West Palm Beach, FL</b> PD: John O'Connell MD: Dan O'Brien PEARL JAM "Hiding" VERVE "Sonnet"</p> <p><b>KICT/Wichita, KS</b> PD: Ron Eric Taylor FEEDER "High" PEARL JAM "Hiding" DISHWALLA "Once" BROTHER CANE "Machete"</p>
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104 Total Reporters  
104 Current Reporters  
102 Current Playlists

Reported Frozen Playlist (1):  
WSFM/Wilmington, NC

Did Not Report, Playlist Frozen (1):  
WBCN/Boston, MA

tonight

# crumb tonight

produced by beau hill

Added at:

WHTG	KSPI
KHLR	WCDW
KCXX	KBRS
WDST	WKRL
KQRX	WKLL
WSFM	WEBO
KESO	WFBZ

red ant



# EDNASWAP

FROM THE WRITERS OF *TORN*

## "BACK ON THE SUN"

THE FIRST SINGLE

FROM THE NEW ALBUM

### WONDERLAND PARK

**#5 Most Added This Week!**

**15 Total Stations Including:**

**WPLT KZNZ KEDJ XHRM  
KWOD KLZR WPLA and more**



**On Tour with Black Lab**

Produced by Scott Cutler  
Mixed by Ken Andrews  
Managed by Ron Stone and Mark Doyle  
for Gold Mountain Management



ISLAND

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NEW MUSIC SPECIALTY SHOWS

Indie Gets Last 'Laugh'

Risk Records' Laughing Us took the panel by storm this week, beating out some pretty heavy competitors due to massive play at KPNT/St. Louis, KXTE/Las Vegas, and WFNX/Boston, to name just a few. Following close behind was Matador/Capitol's Liz Phair, who fared well with the likes of KCRW/Los Angeles, WBCN/Boston, and WXRK/New York. Finally, 1500/A&M's For The Masses compilation stays strong, landing in the Top 5 again this week. Nice debut on Triloka/Mercury's Bio Ritmo who gets some love from WEQX/Albany's Stephen Bottomley: "With the swing genre presently making a big splash, it's good to hear music that has put a twist on it and stirred things up." Shouts go out to Doug and Chris at Red Ant for the Bauhaus hookup; Tick at Grand Royal, who serviced the hell out of me; and Thaddeus (aka Fa-ddeus) for keeping me in the loop. Record To Watch: Bis.

By Rich Michalowski
Asst. Alternative Editor

KXTE/Las Vegas, NV

It Hurts When I Pee

Chris Ripley & Tank

Sample Hour 10-11pm

Sunday, July 12

Tank takes over airwaves



FUEL Bittersweet (550 Music)

LAUGHING US Goin' Off (Risk)

WESLEY WILLIS Shoot Me In The Ass (American)

PHATTER THAN ALBERT 15 South (Local)

COPPERPOT Gotta Be Good (Local)

PLASTICO I Fade Away (Epic)

NERF HERDER Don't Hate Me (Arista)

VAST Touched (Elektra/EEG)

UNINVITED What God Said (Atlantic)

KOTTONMOUTH KINGS Dog's Life (Capitol)



TOP 20 ARTISTS

Ranked by total number of shows reporting artist.

- 1. LAUGHING US (Risk)
2. LIZ PHAIR (Matador/Capitol)
3. FOR THE MASSES COMPILATION (1500/A&M)
4. BEASTIE BOYS (Grand Royal/Capitol)
5. SQUIRREL NUT ZIPPERS (Mammoth)
6. ORGY (Elementree/Reprise)
7. THEY MIGHT BE GIANTS (Restless)
8. SISTER SOLEIL (Universal)
9. STRETCH PRINCESS (Wind-up)
10. PRISSTEENS (Almo Sounds/Interscope)
11. DISHWALLA (A&M) Airplay Includes: KPNT, KTCL, WBZF
12. 2 SKINNEE J'S (Capricorn/Mercury) Airplay Includes: KNRX, WFSM, WXDX
13. POSSUM DIXON (Interscope) Airplay Includes: KCRW, WEJE, WPLY
14. BIO RITMO (Triloka/Mercury) Airplay Includes: KFTE, KTCL, WBCN
15. GOAT (Columbia) Airplay Includes: WEQX, WLUM, WROX
16. BARENAKED LADIES (Reprise) Airplay Includes: WQBK, WWDX, WXDX
17. DRUGSTORE (Roadrunner) Airplay Includes: KTOZ, WEJE, WROX
18. SUGGS (Atlantic) Airplay Includes: WBRU, WEQX, WFNX
19. CIRRUS (Moonshine) Airplay Includes: KHTY, KXRK, WOXY
20. CRUMB (Red Ant) Airplay Includes: WEQX, WGMR, WXEX



Laughing Us

SPECIALTY SHOW REPORTERS

Shows and their Top 5 songs listed alphabetically by market

Table with columns for market (e.g., WEQX/Albany, NY), show name, host, and top 5 songs. Markets include Albany, MN, TN, RI, NV, Boston, MA, Ft. Wayne, IN, Harrisburg, PA, Kansas City, MO, Burlington, VT, Champaign, IL, Cincinnati, OH, Dayton, OH, Denver, CO, Duluth, MN, Florence, SC, Memphis, TN, Providence, RI, Salt Lake City, UT, San Diego, CA, Santa Barbara, CA, Springfield, MO, St. Louis, MO, State College, PA, Topeka, KS, and Wilmington, NC.

40 Total Reporters



iLaughing Us!

number 1 specialty record

airplay @ KPNT, KXTE, KXRK, XHRM, WPLY, WFNX, KTCL, WEQX





# THE FLYS

"GOT YOU  
(WHERE I WANT YOU)"

Already on at:

- |      |      |
|------|------|
| WXRK | KMYZ |
| WHFS | WEQX |
| WBCN | WARQ |
| WNNX | WKQX |
| KWOD | WRIF |
| KNDD | KUPD |
| KNRK | WZTA |
| KPNT | WMMS |
| WBZU | WNEW |
| WHTG | WKLQ |
| CIMX | KRAD |
| WMRQ | WGBF |
| WKRL | KTUX |
| WRZX | KLAQ |
| XHRM | KMBY |
| WFNX | WAZU |
| WLIR |      |



"Disturbing Behavior" Soundtrack  
in Stores July 28th

AS FEATURED IN THE ORIGINAL SOUNDTRACK ALBUM,  
**DISTURBING BEHAVIOR** (78864-7-007)  
AND THE NEW ALBUM BY THE **THE FLYS**, HOLIDAY MAN (78864-7-006)  
ON TRAUMA RECORDS



MUSIC FROM THE MOTION PICTURE  
**DISTURBING  
BEHAVIOR**

PRODUCED BY CHRIS GOSS  
MIXED BY HOLMAN AND PALL PALMER



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# ALTERNATIVE PLAYLISTS

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

**MARKET #1**  
**WXXR/New York**  
(212) 314-9230  
Kingston/Peer

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
38	25	39	43		HARVEY DANGER/Flagpole Sitta
19	19	35	42		SMASHING PUMPKINS/Perfect
29	25	33	40		BEASTIE BOYS/Intergalactic
39	24	37	40		FOO FIGHTERS/My Hero
31	15	36	35		GOO GOO DOLLS/Ins
24	24	33	35		SEMISONIC/Closing Time
26	29	29	32		PEARL JAM/Wishlist
18	19	29	30		RAGE AGAINST...No Shelter
27	16	30	30		RADIOHEAD/Karma Police
15	29	30	30		METALICA/The Unforgiven II
16	21	30	30		EVE 6/Inside Out
17	26	29	29		EVERCLEAR/Will Buy You...
27	19	29	29		CREED/My Own Prison
30	20	29	26		SMASHING PUMPKINS/Ava Adore
12	11	23	26		MONSTER MAGNET/Space Lord
15	15	24	25		DAYS OF THE NEW/The Down Town
1	21	25	24		EVERCLEAR/Father Of Mine
19	13	25	24		FOO FIGHTERS/Everlong
18	13	24	24		CREED/What's This Life For
19	11	18	22		JANE'S ADDICTION/Jane Says
11	7	11	22		BARENAKED LADIES/One Week
18	11	20	21		BLINK 182/Dammit (Growing Up)
11	6	13	18		DEFENDERS/Duel And
14	11	13	18		GREEN DAY/Time Of Your Life...
15	17	23	17		FEEDER/High
2	13	17	17		EVERYTHING/Hoosch
7	11	14	14		FLYS/Got You (Where...)
11	8	14	12		METALICA/Better Than You
6	12	11	11		GRANT LEE BUFFALO/Truly, Truly
12	9	13	11		GIRLS AGAINST BOYS/Park Avenue

**MARKET #2**  
**KROQ/Los Angeles**  
(818) 567-1067  
Weatherly/  
Sandbloom/Worden

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
23	20	42	44		FATBOY SLIM/The Rockafeller...
18	15	38	43		MXPM/I'm OK, You're OK
40	36	42	43		BEASTIE BOYS/Intergalactic
38	25	38	41		SMASHING PUMPKINS/Perfect
28	23	39	41		SMASH MOUTH/Cant Get Enough...
37	23	39	41		HARVEY DANGER/Flagpole Sitta
23	21	24	33		GARBAGE/Push It
38	26	38	27		GARBAGE/Think I'm Paranoid
8	26	26	25		FOO FIGHTERS/Hey, Johnny Park!
30	23	25	25		THIRD EYE BLIND/Jumper
29	21	25	25		GOO GOO DOLLS/Ins
15	11	25	25		SPRUNG MONKEY/Get 'Em Outta Here
17	10	27	24		KENT/If You Were Here
17	10	24	24		EVE 6/Inside Out
25	19	23	24		SMASHING PUMPKINS/Ava Adore
19	12	24	24		CRYSTAL METHOD/Busy Child
30	14	20	22		BIG BAD VOODOO DADDY/You & Me...
19	13	23	22		CREED/My Own Prison
38	19	23	21		SEMISONIC/Closing Time
17	9	23	19		BRIAN SETZER ORCH./Jump Jive An' Wal
23	10	12	16		BARENAKED LADIES/One Week
16	25	12	16		EVERCLEAR/Will Buy You...
11	9	13	15		RAGE AGAINST...No Shelter
11	9	12	14		OZMATA/Com'n Back
17	13	12	13		EVERCLEAR/Father Of Mine
10	12	13	13		BLINK 182/Josie
23	18	26	13		FATBOY SLIM/The Rockafeller...
23	8	12	13		CREED/What's This Life For
8	12	12	12		MASSIVE ATTACK/teardrop
31	13	12	12		NATALIE IMBRUGLIA/Wishing I Was There

**MARKET #3**  
**Q101**  
**WKQX/Chicago**  
(312) 527-8348  
Luke/Shuminas

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
44	30	47	44		SEMISONIC/Closing Time
28	20	39	44		SMASHING PUMPKINS/Perfect
46	28	44	44		EVE 6/Inside Out
30	20	36	42		CREED/What's This Life For
32	22	40	42		BARENAKED LADIES/One Week
17	10	28	39		HARVEY DANGER/Flagpole Sitta
28	22	31	30		GOO GOO DOLLS/Ins
30	27	30	30		OOVEATL JOINT/Level On The Inside
27	20	31	28		SMOKING PEPESI/ Know You Love Me
16	14	25	28		GRANT LEE BUFFALO/Truly, Truly
42	27	45	26		GARBAGE/Push It
19	10	18	25		URGE/Jump Right In
14	6	15	25		PULSARS/Sufocation
15	6	19	25		DAYS OF THE NEW/The Down Town
17	17	24	22		SHAWN MULLINS/Lullaby
24	16	23	22		BEASTIE BOYS/Intergalactic
11	10	17	22		DAVE MATTHEWS BAND/Stay (Wasting Time)
41	21	29	20		FUEL/Shimmer
17	9	17	20		EVERCLEAR/Father Of Mine
17	9	17	21		FATBOY SLIM/The Rockafeller...
30	21	24	17		SMASH MOUTH/Cant Get Enough...
8	6	10	16		SISTER SOLEIL/Torch
4	10	13	15		GUSTER/Airport Song
4	10	13	15		NATALIE IMBRUGLIA/Wishing I Was There
9	11	16	14		EAGLE-EYE CHERRY/Save Tonight
19	9	17	14		PEARL JAM/Wishlist
8	6	14	14		PEARL JAM/Hiding
14	10	14	14		GARBAGE/ Think I'm Paranoid
14	10	14	14		CURE/World in My Eyes
42	27	24	12		SMASHING PUMPKINS/Ava Adore

**MARKET #4**  
**Z103**  
**KITS/San Francisco**  
(415) 512-1053  
Taylor/Axelsen

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
12	30	34	39		SMASH MOUTH/Cant Get Enough...
37	37	37	39		HARVEY DANGER/Flagpole Sitta
24	25	31	37		EVE 6/Inside Out
7	20	37	36		FATBOY SLIM/The Rockafeller...
28	38	37	35		GARBAGE/ Think I'm Paranoid
35	39	33	35		BEASTIE BOYS/Intergalactic
5	25	34	34		MXPM/I'm OK, You're OK
37	37	34	33		SMASHING PUMPKINS/Perfect
33	31	30	31		GOO GOO DOLLS/Ins
30	29	31	31		CREED/My Own Prison
23	30	31	31		THIRD EYE BLIND/Jumper
30	27	30	30		BIG BAD VOODOO DADDY/You & Me...
17	17	30	29		BRIAN SETZER ORCH./Jump Jive An' Wal
27	26	27	30		GARBAGE/Push It
9	9	29	29		FOO FIGHTERS/Hey, Johnny Park!
35	31	28	28		SPRUNG MONKEY/Get 'Em Outta Here
23	25	28	25		FUEL/Beautiful Disaster
8	12	28	25		CRYSTAL METHOD/Busy Child
23	20	27	24		SMASHING PUMPKINS/Ava Adore
5	5	21	22		CREPPER LAGOON/Wonderful Love
5	16	20	20		BARENAKED LADIES/One Week
19	19	20	20		RAGE AGAINST...No Shelter
18	27	20	18		EAGLE-EYE CHERRY/Save Tonight
37	37	33	18		SUBLIME/Bad Fish
21	17	17	18		EVERCLEAR/Father Of Mine
8	8	16	16		BEASTIE BOYS/Body Movn'
15	15	16	16		CREED/What's This Life For
8	17	13	13		FATBOY SLIM/The Rockafeller...
6	11	13	13		BLINK 182/Josie

**MARKET #5**  
**Y-100**  
**WPLY/Philadelphia**  
(610) 565-8900  
McGuinn/Elliott

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
38	32	42	45		THIRD EYE BLIND/Losing A Whole Year
46	34	45	44		GOO GOO DOLLS/Ins
28	16	38	44		EVERCLEAR/ Will Buy You...
32	27	40	44		DAVE MATTHEWS BAND/Stay (Wasting Time)
45	31	40	43		MATCHBOX 20/Real World
35	30	40	42		NATALIE IMBRUGLIA/Wishing I Was There
33	26	34	34		BARENAKED LADIES/One Week
32	25	34	34		SMASH MOUTH/Cant Get Enough...
33	18	34	34		HARVEY DANGER/Flagpole Sitta
35	20	30	34		BLACK LAB/Time Ago
3	22	30	34		SMASHING PUMPKINS/Perfect
5	20	27	34		ATHENAUM/What I Didn't Know
35	23	27	33		FUEL/Shimmer
8	14	21	33		EVERYTHING/Hoosch
13	30	31	33		NATALIE IMBRUGLIA/Wishing I Was There
30	24	30	30		TORI AMOS/Spark
29	17	20	23		FATBALL/The Way
14	10	18	22		EVE 6/Inside Out
23	19	23	21		CHERRY POPPIN'...Zoot Suit Riot
21	12	21	21		GRANT LEE BUFFALO/Truly, Truly
22	16	20	20		NATALIE IMBRUGLIA/Torn
15	12	14	20		BEASTIE BOYS/Intergalactic
17	14	16	20		BIG BAD VOODOO DADDY/You & Me...
44	24	19	19		PEARL JAM/Wishlist
30	28	18	18		URGE/Jump Right In
14	10	11	17		EAGLE-EYE CHERRY/Save Tonight
8	10	17	17		BRIAN SETZER ORCH./Jump Jive An' Wal
18	13	17	16		FOO FIGHTERS/Walking After You
8	15	15	15		EVERCLEAR/Father Of Mine
10	8	11	15		DAVE MATTHEWS BAND/Don't Drnk...

**MARKET #6**  
**94.5 THE EDGE**  
**KDGE/Dallas**  
(972) 770-7777  
Doherty/Smith

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
15	39	45	43		TORI AMOS/Spark
42	45	44	42		FUEL/Shimmer
46	43	42	42		GOO GOO DOLLS/Ins
15	37	43	40		GARBAGE/Push It
13	18	38	40		OUR LADY PEACE/4am
14	39	44	39		MATCHBOX 20/Real World
34	34	34	34		STABBING WESTWARD/Save Yourself
11	17	20	24		HARVEY DANGER/Flagpole Sitta
22	20	23	23		SPRUNG MONKEY/Get 'Em Outta Here
15	13	22	22		CHERRY POPPIN'...Zoot Suit Riot
21	19	20	21		EVERYTHING/Hoosch
18	22	20	20		MARCY PLAYGROUND/Saint Joe On...
12	10	19	19		BEASTIE BOYS/Intergalactic
10	12	17	17		THIRD EYE BLIND/Jumper
15	14	17	17		UNINVITED/What God Said
13	12	11	17		BARENAKED LADIES/One Week
13	15	14	17		RAGE AGAINST...No Shelter
19	9	17	16		EVE 6/Inside Out
8	11	16	16		FEEDER/High
9	16	16	16		DAVE MATTHEWS BAND/Stay (Wasting Time)
36	20	15	15		SMASHING PUMPKINS/Ava Adore
21	19	15	14		ATHENAUM/What I Didn't Know
7	14	14	14		FOO FIGHTERS/Walking After You
19	13	12	14		GRAND STREET CRYERS/Push Erase
14	13	14	13		CREED/What's This Life For
10	12	14	12		CRYSTAL METHOD/Com'n Back
10	14	12	12		SEVEN MARY THREE/Over Your Shoulder
12	10	11	11		DAYS OF THE NEW/The Down Town
8	9	11	11		NATALIE IMBRUGLIA/Wishing I Was There
8	9	9	9		SMASHING PUMPKINS/Perfect

**MARKET #7**  
**101.7 WFNX**  
**CIMX/Detroit**  
(313) 961-6397  
Brookshaw

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
41	37	38	43		HARVEY DANGER/Flagpole Sitta
36	36	40	43		GOO GOO DOLLS/Ins
24	35	32	38		EVERLAST/What It's Like
38	37	37	38		BARENAKED LADIES/One Week
33	32	36	36		BEASTIE BOYS/Intergalactic
24	34	39	35		SMASHING PUMPKINS/Perfect
7	18	23	35		NATALIE IMBRUGLIA/Wishing I Was There
26	32	34	35		EVE 6/Inside Out
28	30	32	33		SEMISONIC/Closing Time
33	32	39	31		OUR LADY PEACE/4am
39	41	39	31		FUEL/Shimmer
24	19	14	30		TRAGICALY HIP/Poets
22	19	12	29		GANDHARVAS/Downtime
38	28	27	29		ESTHERO/Heaven Sent
30	26	30	29		FATBALL/The Way
18	19	21	29		MARCY PLAYGROUND/Saint Joe On...
26	25	31	28		FOO FIGHTERS/Walking After You
8	11	8	27		FATBOY SLIM/The Rockafeller...
29	21	26	27		PURE/Swinger
8	15	26	26		EVERYTHING/Hoosch
10	31	25	25		GARBAGE/ Think I'm Paranoid
8	14	22	22		THIRD EYE BLIND/Jumper
34	23	19	22		PEARL JAM/Hiding
22	22	20	21		TORI AMOS/Spark
22	22	20	19		ATHENAUM/What I Didn't Know
16	16	19	19		GRANT LEE BUFFALO/Truly, Truly
33	24	18	18		URGE/Jump Right In
22	22	19	17		CREPPER LAGOON/Wonderful Love
8	13	17	17		FLYS/Got You (Where...)
4	17	17	17		EVERCLEAR/Father Of Mine

**MARKET #7**  
**PLANET 96.3**  
**WPLT/Detroit**  
(313) 871-3030  
Michaels/Delisi

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
29	27	44	51		BARENAKED LADIES/One Week
37	50	45	50		EDWIN MCCAIN/I'll Be
40	50	48	49		NATALIE MERCHANT/Kind & Generous
47	50	51	48		GREEN DAY/Time Of Your Life...
48	51	51	48		FATBALL/The Way
41	50	46	46		GOO GOO DOLLS/Ins
31	25	26	44		SARAH MCLACHLAN/Adia
47	51	50	28		NATALIE IMBRUGLIA/Torn
22	27	26	27		AGENTS OF GOOD ROOTS/Smiling Up The...
24	24	25	27		TORI AMOS/Spark
9	20	22			



# BETTER THAN EZRA

## ONE MORE MURDER

The killer first single

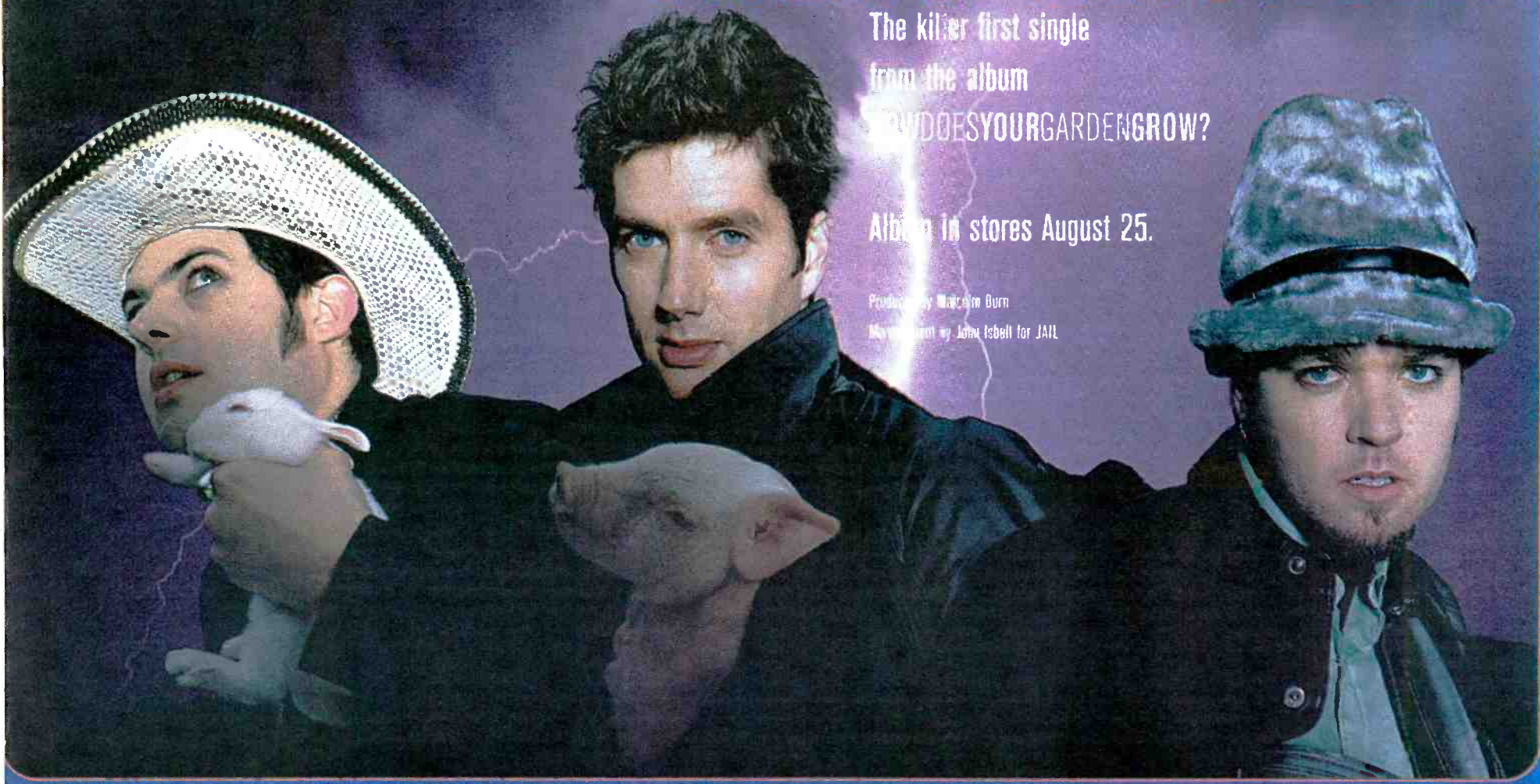
from the album

HOW DOES YOUR GARDEN GROW?

Album in stores August 25.

Produced by Malcolm Burn

Management by John Isbell for JAIL



# IMPACTING JULY 27th

**“Thou shalt covet Tori Amos as exclusively yours before “Jackie’s Strength” proves to be the biggest crossover hit of her career. We can’t think of another artist with the ability to push that ‘passion button’ as well as Tori does with our audience.”**

**Bob, Robert and Pat  
-WHFS, D.C.**

**“Tori Amos is a true artist for KROQ at a time when we all need true artist ownership.”**

**Kevin, Gene and Lisa  
-KROQ, L.A.**

**“Of all the female artists in our format - Tori, by far, rises to the top. She is not only familiar with our audience but our audience is passionate about her! Tori Amos is a true superstar for The End!”**

**Kim and Phil  
-KNDD, Seattle**

**SOLD OUT**

**on tour this summer**

**45 cities x 15,000 people  
= 675,000 live audience**

# Tori Amos Jackie's Strength



from the **choirgirl hotel**

the **PLATINUM** album

PRODUCED BY TORI AMOS  
MANAGEMENT: ARTHUR SPIVAK/SPIVAK ENTERTAINMENT



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



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# ALTERNATIVE PLAYLISTS

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

**MARKET #18**  
**KPNT/St. Louis**  
 (314) 231-1057  
 Fee/Wilde

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
	36	36	35	37	HARVEY DANGER/Flagpole Sitta
	37	37	37		CREED/My Own Prison
	36	36	36		GOO GOO DOLLS/Iris
	31	32	35		SMASHING PUMPKINS/Perfect
	38	34	35		EVERCLEAR/Will Buy You...
	26	29	25		EVE 6/inside Out
	36	36	34		SEMI-SONIC/Closing Time
	27	26	25		FUEL/Shimmer
	21	23	23		GRAVITY KILLS/Falling
	20	22	24		DAVE MATTHEWS BAND/Stay (Wasting Time)
	28	21	24		MONSTER MAGNET/Space Lord
	18	9	11		SEVEN MARY THREE/Over Your Shoulder
	24	21	23		ATHENAUM/What I Didn't Know
	23	27	24		SPRUNG MONKEY/Get 'Em Outta Here
	12	13	22		BEASTIE BOYS/Intergalactic
	12	8	21		STABBING WESTWARD/Save Yourself
	20	23	20		CREED/What's This Life For
	21	22	20		MARCY PLAYGROUND/Saint Joe On...
	36	21	17		SMASHING PUMPKINS/Avia Adore
	15	12	11		BARENAKED LADIES/One Week
		10	13		THIRD EYE BLIND/Jumper
	15	10	7		DAYS OF THE NEW/The Down Town
		12	12		PEARL JAM/In Hiding
	19	12	10		GARBAGE/Push It
	9	9	8		RAGE AGAINST.../No Shelter
	11	8	11		DISHWALLA/Once In A While
	11	7	6		OUR LADY PEACE/4am
	11	8	5		GRANT LEE BUFFALO/Truly, Truly
			9		EVERCLEAR/Father Of Mine

**MARKET #20**  
**WXDX/Pittsburgh**  
 (412) 937-1441  
 Moschitta/Diana

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
	15	22	26	39	EVE 6/inside Out
	31	37	39		SEMI-SONIC/Closing Time
	29	36	38		BARENAKED LADIES/One Week
	30	35	38		GOO GOO DOLLS/Iris
	2	23	34		DAVE MATTHEWS BAND/Stay (Wasting Time)
	21	22	34		HARVEY DANGER/Flagpole Sitta
	18	32	39		EVERCLEAR/Will Buy You...
	14	19	20		SMASHING PUMPKINS/Perfect
	31	34	38		FUEL/Shimmer
	2	18	23		GARBAGE/ Think I'm Paranoid
	13	14	21		MONSTER MAGNET/Space Lord
	20	22	20		STABBING WESTWARD/Save Yourself
	21	22	22		CREED/What's This Life For
	12	13	17		THIRD EYE BLIND/Jumper
	18	21	18		SEVEN MARY THREE/Over Your Shoulder
	19	22	20		GRANT LEE BUFFALO/Truly, Truly
	4	12	16		DAYS OF THE NEW/The Down Town
	16	18	19		BEASTIE BOYS/Intergalactic
	11	17	20		FOO FIGHTERS/Walking After You
	20	20	21		OUR LADY PEACE/4am
			17		PEARL JAM/In Hiding
			17		DISHWALLA/Once In A While
			11		LENNY KRAVITZ/Fly Away
			15		RANDI/O/Good
			11		LIMP BIZKIT/Sour
			11		ORGY/Stitches
			11		RAGE AGAINST.../No Shelter
			12		SMASH MOUTH/Can't Get Enough...
			7		WINK/Simple Man
			9		CHERRY POPPIN'.../Zoot Suit Riot

**MARKET #22**  
**KTCL/Denver**  
 (303) 623-9330  
 O'Connor

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
	43	52	46		EVE 6/inside Out
	30	29	54		MADONNA/Ray Of Light
	32	54	51		HARVEY DANGER/Flagpole Sitta
	24	25	24		BRIAN SETZER ORCH/Jump Jive An' Wal
	30	31	29		SUBJAM/Red Fish
			41		SMASHING PUMPKINS/Perfect
	41	27	25		GARBAGE/Push It
	31	32	27		FEEDER/High
	40	51	30		GOD LIVES UNDERWATER/From Your Mouth
	29	32	33		SPRUNG MONKEY/Get 'Em Outta Here
	19	20	14		PROPELLERHEADS/History Repeating
	30	52	50		BARENAKED LADIES/One Week
		31	29		THIRD EYE BLIND/Jumper
	29	20	29		DAVE MATTHEWS BAND/Stay (Wasting Time)
	28	28	29		GRANT LEE BUFFALO/Truly, Truly
	28	29	29		BEASTIE BOYS/Intergalactic
		28	29		SEVEN MARY THREE/Over Your Shoulder
		16	27		MARCY PLAYGROUND/Saint Joe On...
			25		EAGLE-EYE CHERRY/Save Tonight
	6	21	22		EVERYTHING/Hooch
	25	24	24		FOO FIGHTERS/Walking After You
	19	18	19		CRYSTAL METHOD/Body Child
	19	20	20		CHERRY POPPIN'.../Zoot Suit Riot
			20		DISHWALLA/Once In A While
			18		SQUIRREL NUT ZIPPERS/Suits Are Picking...
	46	14	12		TORI AMOS/Spark
	44	53	12		RAGE AGAINST.../No Shelter
	12	13	16		PEARL JAM/Wishlist
		16	16		BRIAN SETZER ORCH/Jump Jive An' Wal
			13		FATBOY SLIM/The Rockateller...

**MARKET #23**  
**107.9 The End**  
 CLEVELAND'S MODERN ROCK  
**WENZ/Cleveland**  
 (216) 861-0100  
 Binder

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
	35	19	52		GOD GOO DOLLS/Iris
	33	20	49		HARVEY DANGER/Flagpole Sitta
	16	9	44		EVE 6/inside Out
	35	21	43		ATHENAUM/What I Didn't Know
	35	18	47		BARENAKED LADIES/One Week
	35	20	48		FUEL/Shimmer
	34	20	51		SEMI-SONIC/Closing Time
		15	22		PEARL JAM/In Hiding
	12	7	18		BRIAN SETZER ORCH/Jump Jive An' Wal
	14	9	17		FAR TOO JONES/As Good As You
	15	8	22		DAVE MATTHEWS BAND/The Last Stop
	14	10	19		GARBAGE/ Think I'm Paranoid
	13	6	19		DAYS OF THE NEW/The Down Town
	16	10	19		DAVE MATTHEWS BAND/Stay (Wasting Time)
		15	6		DISHWALLA/Once In A While
	15	6	18		K'S CHOICE/Everything For Free
	14	6	17		SMASH MOUTH/Can't Get Enough...
	12	8	17		SEVEN MARY THREE/Over Your Shoulder
	14	7	15		MONSTER MAGNET/Space Lord
	15	7	18		SPRUNG MONKEY/Get 'Em Outta Here
	12	6	20		REEL BIG FISH/In A Minute
		13	17		EVERCLEAR/Father Of Mine
	8	7	15		BEASTIE BOYS/Intergalactic
	9	8	16		RAGE AGAINST.../No Shelter
			12		SISTER SOLEIL/Torch
	5	5	12		GANDHARVAS/Downtime
	6	17	12		POSSUM DIXON/Holding (Lenny's...)
			11		ORGY/Stitches
	6	11	11		GOD LIVES UNDERWATER/Rearrange
			11		2 SKINNEE JS/718

**MARKET #24**  
**47 NBS**  
**KNRK/Portland, OR**  
 (503) 223-1441  
 Hamilton

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
	38	41	41		BEASTIE BOYS/Intergalactic
	43	44	44		EVE 6/inside Out
	21	20	20		EVERCLEAR/Father Of Mine
	44	43	43		FUEL/Shimmer
	44	44	43		GOO GOO DOLLS/Iris
	22	23	37		HARVEY DANGER/Flagpole Sitta
	22	23	23		BARENAKED LADIES/One Week
		23	29		SMASHING PUMPKINS/Perfect
			22		CREED/What's This Life For
	21	23	22		EVERYTHING/Hooch
		22	22		GARBAGE/ Think I'm Paranoid
			22		FLY/Get You (Where...)
	22	23	21		MARCY PLAYGROUND/Saint Joe On...
			21		SQUIRREL NUT ZIPPERS/Suits Are Picking...
			19		PEARL JAM/In Hiding
	17	17	17		GRANT LEE BUFFALO/Truly, Truly
	43	43	43		SEMI-SONIC/Closing Time
	42	44	48		STABBING WESTWARD/Save Yourself
	22	23	17		FEEDER/High
	20	21	16		CANDLEBOX/It's Alright
	21	16	16		SPRUNG MONKEY/Get 'Em Outta Here
	23	22	14		BIG BAD VOODOO DADDY/You & Me...
	24	22	13		CHERRY POPPIN'.../Brown Derby Jump
	10	12	12		FATBOY SLIM/The Rockateller...
	14	12	12		BLINK 182/Jose...
		12	12		CRYSTAL METHOD/Body Child
			10		MPX/It's OK, You're OK
	15	11	11		ESTHER/Heaven Sent
	11	8	8		GRAVITY KILLS/Falling

**MARKET #25**  
**WAQZ/Cincinnati**  
 (513) 621-9326  
 Harris/Jamie

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
	59	59	62		EDWIN MCCAIN/It's Be
		51	62		FASTBALL/The Way
	38	38	57		SARAH McLACHLAN/Ada
	56	56	59		GOO GOO DOLLS/Iris
	41	41	56		EVERCLEAR/Will Buy You...
		61			GREEN DAY/Time Of Your Life...
	55	55	60		MATCHBOX 20/Real World
	40	40	49		DAVE MATTHEWS BAND/Stay (Wasting Time)
	31	41	46		SMASH MOUTH/Can't Get Enough
	9	9	45		CHERRY POPPIN'.../Zoot Suit Riot
	43	44	41		ALANA DAVIS/Crazy
	35	35	40		BARENAKED LADIES/Brian Wilson
	44	44	41		REBEKAH/Sin So Well
	33	33	36		BILLIE MYERS/Tell Me
	32	34	34		HEATHER NOVA/London Rain...
	30	34	34		NATALIE IMBRUGLIA/Wishing I Was There
	11	17	33		EVERYTHING/Hooch
	33	30	30		BARENAKED LADIES/One Week
		26			DISHWALLA/Once In A While
	17	20	20		NATALIE MERCHANT/Kind & Generous
	34	34	31		HARVEY DANGER/Flagpole Sitta
	21	21	37		MEREDITH BROOKS/Stop
	10	10	10		TORI AMOS/Spark
			10		EAGLE-EYE CHERRY/Save Tonight
			8		SWIRL 360/Hey Now Now
	9	8	10		BIG BAD VOODOO DADDY/You & Me...
	9	8	7		GRANT LEE BUFFALO/Truly, Truly
	7	7	6		PEARL JAM/Wishlist
	31	31	14		SPRUNG MONKEY/Get 'Em Outta Here
			7		POSSUM DIXON/Holding (Lenny's...)

**MARKET #25**  
**WDXY/Cincinnati**  
 (513) 523-4114  
 Valmasse/Fyffe

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
	26	27	27		POSSUM DIXON/Holding (Lenny's...)
	17	15	20		GLORITONE/Halfway
	18	25	26		SEAN LENNON/Quee
	17	26	27		JOHN CASALDI/From The Bright Side
	26	24	25		ROCKET FROM JUPITER
	27	27	26		YOUNG DUBLINERS/Change The World
	18	18	18		WATERSHEAD/Black Concert
	17	26	26		TOOD THIBAUD/Live Without It
	18	26	25		TRAGICALLY HIP/Poets
	26	25	27		BRIAN SETZER ORCH/Jump Jive An' Wal
	13	24	8		BETH ORTON/Best Bit
	18	26	24		FEEDER/High
	27	25	26		ROBERT POLLARD/Subspace
	25	24	24		NEIL FINN/Sinner
	14	25	24		PULP/The Fear
	18	18	18		MURMURS/La Di Da
		15	18		SQUIRREL NUT ZIPPERS/Suits Are Picking...
	14	17	18		VAST/Touch
		15	18		GETAWAY CRUISER/In Fine (I Find)
			18		IMMOGEN HEAP/Come Here Boy
	18	18	17		SWITCH FOOT/Chem BA
	25	27	18		SIXTEEN HORSEPOWER/My Narrow Mind
	18	16	16		BLACK HEART.../Release My Heart
	18	18	17		EMMET SWIMMING/Sunblock
			18		SMASHING PUMPKINS/Perfect
	16	15	16		CRYSTAL METHOD/Comin' Back
	14	17	18		CREEPER LAGOON/Wonderful Love
	15	16	17		EMM GRYNNE/Summerlong
	16	17	17		HUB/Eat Twin
	16	18	16		GANDHARVAS/Downtime

**MARKET #26**  
**KNRX/Kansas City**  
 (816) 254-1073  
 Smyth/Justice

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
	41	38	38		HARVEY DANGER/Flagpole Sitta
	38	38	39		STABBING WESTWARD/Save Yourself
	39	46	39		FUEL/Shimmer
	37	39	39		SMASHING PUMPKINS/Avia Adore
	16	35	38		GOO GOO DOLLS/Iris
	30	37	37		BEASTIE BOYS/Intergalactic
	9	21	23		BARENAKED LADIES/One Week
	14	19	21		SPRUNG MONKEY/Get 'Em Outta Here
	19	21	21		MARCY PLAYGROUND/Saint Joe On...
	15	14	21		ATHENAUM/What I Didn't Know
		9	21		BRIAN SETZER ORCH/Jump Jive An' Wal
	22	23	23		FOO FIGHTERS/Walking After You
	22	23	20		EVE 6/inside Out
	22	25	19		FEEDER/High
		1	17		PEARL JAM/In Hiding
	18	19	17		DAYS OF THE NEW/The Down Town
			16		EVERYTHING/Hooch
	17	14	14		LENNY KRAVITZ/Fly Away
	15	14	14		CANDLEBOX/It's Alright
			15		GARBAGE/ Think I'm Paranoid
			14		



3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	2	1	1	<b>DAVE MATTHEWS BAND</b> Stay (Wasting Time) (RCA)	729	780	678	651	37/0
13	5	4	2	<b>GRANT LEE BUFFALO</b> Truly, Truly (Slash/WB)	622	586	477	376	36/0
3	3	3	3	<b>GOO GOO DOLLS</b> Iris (Warner Sunset/Reprise)	611	649	645	616	27/0
11	6	5	4	<b>BARENAKED LADIES</b> One Week (Reprise)	584	559	469	378	30/0
1	1	2	5	<b>NATALIE MERCHANT</b> Kind & Generous (Elektra/EEG)	531	663	696	746	31/0
6	4	6	6	<b>JOHN FOGERTY</b> Premonition (Reprise)	523	495	481	435	32/0
7	8	7	7	<b>EVERYTHING</b> Hooch (Blackbird/Sire)	474	490	428	435	26/0
8	7	8	8	<b>COWBOY JUNKIES</b> Miles From Our Home (Geffen)	462	469	440	415	31/0
15	9	9	9	<b>PATTY GRIFFIN</b> One Big Love (A&M)	446	447	406	341	31/1
16	13	11	10	<b>BRIAN SETZER ORCHESTRA</b> Jump Jive An' Wail (Interscope)	372	364	331	280	31/2
9	10	10	11	<b>SEMISONIC</b> Closing Time (MCA)	309	373	405	398	20/1
—	—	20	12	<b>EAGLE-EYE CHERRY</b> Save Tonight (Work)	308	259	155	81	28/0
25	17	14	13	<b>AGENTS OF GOOD ROOTS</b> Upspin (RCA)	302	278	253	205	25/2
<b>BREAKER</b>			14	<b>NEIL FINN</b> Sinner (Work)	291	247	207	178	25/1
21	19	19	15	<b>SCOTT THOMAS BAND</b> Black Valentine (Elektra/EEG)	278	268	231	230	26/1
5	12	12	16	<b>MATCHBOX 20</b> Real World (Lava/Atlantic)	277	356	346	436	11/0
28	18	16	17	<b>FOO FIGHTERS</b> Walking After You (Elektra/Roswell/Capitol)	274	273	247	189	20/1
26	20	17	18	<b>MARC COHN</b> Lost You In The Canyon (Atlantic)	272	269	227	201	25/1
<b>BREAKER</b>			19	<b>SMASHING PUMPKINS</b> Perfect (Virgin)	264	230	153	151	24/2
—	23	21	20	<b>LUCINDA WILLIAMS</b> Right In Time (Mercury)	256	252	202	176	24/0
<b>BREAKER</b>			21	<b>BONNIE RAITT</b> Spit Of Love (Capitol)	251	218	109	62	23/1
14	16	15	22	<b>FASTBALL</b> The Way (Hollywood)	247	278	292	348	12/0
4	11	13	23	<b>ERIC CLAPTON</b> She's Gone (Duck/Reprise)	229	351	386	454	19/0
—	—	26	24	<b>SHAWN COLVIN</b> When The Rainbow Comes (Columbia)	211	215	106	12	20/0
12	15	18	25	<b>WALLFLOWERS</b> Heroes (Epic)	209	269	320	378	15/0
<b>DEBUT</b>			26	<b>SONIA DADA</b> Zachary (Capricorn/Mercury)	196	168	142	139	24/5
27	24	27	27	<b>BUDDY GUY / JONNY LANG</b> Midnight Train (Silvertone)	193	214	199	193	20/0
—	30	—	28	<b>WHY STORE</b> When You're High (Way Cool Music/MCA)	191	181	166	134	21/0
<b>DEBUT</b>			29	<b>STORYVILLE</b> Born Without You (Atlantic)	188	179	128	138	20/2
<b>DEBUT</b>			30	<b>SMASH MOUTH</b> Can't Get Enough Of You Baby (Elektra/EEG)	182	170	122	82	9/0

This chart reflects airplay from July 3-19. Songs ranked by total plays. Highlighted songs indicate Breaker. 39 Adult Alternative reporters. 39 current playlists. © 1998, R&R Inc.

**NEW & ACTIVE**

**WILLIAM TOPLEY** Wake Up (Your Dream Sounds...) (Mercury)  
Total Plays: 171, Total Stations: 20, Adds: 2

**NATALIE IMBRUGLIA** Wishing I Was There (RCA)  
Total Plays: 145, Total Stations: 12, Adds: 0

**BILLY BRAGG & WILCO** California Stars (Elektra/EEG)  
Total Plays: 144, Total Stations: 17, Adds: 2

**JIMMY PAGE/ROBERT PLANT** Shining In The Light (Atlantic)  
Total Plays: 137, Total Stations: 12, Adds: 0

**LITTLE FEAT** Loco Motives (CMC)  
Total Plays: 129, Total Stations: 14, Adds: 0

**ERIC CLAPTON** Pilgrim (Duck/Reprise)  
Total Plays: 114, Total Stations: 11, Adds: 3

**JEFFREY GAINES** Right My Wrong (Rykodisc)  
Total Plays: 100, Total Stations: 11, Adds: 0

**KENNY WAYNE SHEPHERD** Somehow, Somewhere... (Revolution/Reprise)  
Total Plays: 91, Total Stations: 11, Adds: 3

**GUSTER** Airport Song (Hybrid/Sire)  
Total Plays: 90, Total Stations: 10, Adds: 0

**NATALIE MERCHANT** Break Your Heart (Elektra/EEG)  
Total Plays: 84, Total Stations: 17, Adds: 11

Songs ranked by total plays

**BREAKERS**

<b>NEIL FINN</b> Sinner (Work)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
291/44	25/1	14
<b>SMASHING PUMPKINS</b> Perfect (Virgin)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
264/34	24/2	19
<b>BONNIE RAITT</b> Spit Of Love (Capitol)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
251/33	23/1	21

**MOST ADDED**

ARTIST TITLE LABEL(S)	ADDS
NATALIE MERCHANT Break Your Heart (Elektra/EEG)	11
TRAIN Free (Aware)	10
FASTBALL Fire Escape (Hollywood)	8
MORCHEEBA Part Of The Process (China/Sire)	6
VERVE Sonnet (Hut/Virgin)	6
SONIA DADA Zachary (Capricorn/Mercury)	5
LIZ PHAIR Polyester Bride (Matador/Capitol)	5
EMMYLOU HARRIS All My Tears (Eminent)	4
ERIC CLAPTON Pilgrim (Duck/Reprise)	3
KENNY WAYNE SHEPHERD Somehow... (Revolution/Reprise)	3
SOUL ASYLUM Close (Columbia)	3
THIRD EYE BLIND Jumper (Elektra/EEG)	3
TRAGICALLY HIP Poets (Sire)	3

**MOST INCREASED PLAYS**

ARTIST TITLE LABEL(S)	PLAY INCREASE TOTAL
EAGLE-EYE CHERRY Save Tonight (Work)	+49
ERIC CLAPTON Pilgrim (Duck/Reprise)	+47
NEIL FINN Sinner (Work)	+44
NATALIE MERCHANT Break Your Heart (Elektra/EEG)	+40
KENNY WAYNE SHEPHERD Somehow... (Revolution/Reprise)	+39
SOUL ASYLUM Close (Columbia)	+38
GRANT LEE BUFFALO Truly, Truly (Slash/WB)	+36
SMASHING PUMPKINS Perfect (Virgin)	+34
BONNIE RAITT Spit Of Love (Capitol)	+33
SONIA DADA Zachary (Capricorn/Mercury)	+28
JOHN FOGERTY Premonition (Reprise)	+28

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.

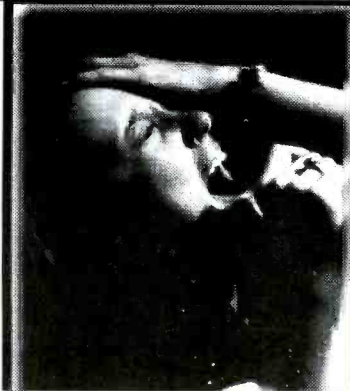
**SUSAN TEDESCHI ON TOUR**

...with Jonny Lang & Buddy Guy!

- 7/23 Trump Marina Atlantic City, NJ
- 7/24 Private Engagement Farmingdale, NJ
- 7/25 Mann Music Center Philadelphia, PA
- 7/26 Wolf Trap Vienna, VA
- 7/28 Hammerstein Ballroom New York, NY
- 7/29 Waterloo Village Stanhope, NJ
- 7/30 Pines Theatre Florence, MA
- 7/31 Oakdale Theatre Wallingford, CT
- 8/1 Charles Ives Center Danbury, CT
- 8/3 Harborlights Boston, MA
- 8/4 Molson Amphitheatre Toronto, Ont
- 8/6 Phoenix Plaza Pontiac, MI
- 8/7 Brewery District Columbus, OH
- 8/8 Aragon Ballroom Chicago, IL

...with BB King, Dr. John and Jonny Lang!

- 9/15 Cherokee Casino Cherokee, KC
- 9/16 Greensboro Coliseum Greensboro, NC
- 9/18 Vinoy Park St. Petersburg, FL
- 9/19 Pompano Beach Amphitheatre Pompano Beach, FL
- 9/20 Hard Rock Orlando, FL
- 9/24 Arena Theatre Houston, TX
- 9/25 Starplex Amphitheatre Dallas, TX
- 9/26 Texas Sky Park Corpus Christi, TX
- 9/27 South Park Meadows Austin, TX



**"It Hurt So Bad"**

the new single from  
**Susan Tedeschi**

Add Date: July 28th

Couldn't wait:

KMTT, WMMM, WCLZ, WERI, WKZE, Kfan, WMWV

"Okay...okay...okay...you were right...the phones absolutely blew up...and I even got a call from the morning jock from one of our competitors (!!!) wanting to know how to find the cd...how often does that happen??? Wow. Let me know when she'll tour."

—Dean Carlson, KMTT

"Susan Tedeschi's voice is incredible, phones burning up." —Mike Wolf, KTCZ

"Great listener response to Susan Tedeschi! We haven't had this many calls since we debuted Kenny Wayne Shepard's first album three years ago." —Tom Teuber, WMMM

"Big bluesy voice, rockin' tunes, constant phones." —Leslie Stewart, WFPK

"The phones light up every time Susan gets spun." —Bill Bowker, KRSH



From the Tone-Cool Records CD  
**Susan Tedeschi - Just Won't Burn**

JULY 24, 1998

Table with columns: 3W, 2W, LW, TW, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, EMPHASIS TRACKS (PLAYS). Lists albums like Dave Matthews Band, Soundtrack, Grant Lee Buffalo, etc.

MOST ADDED®

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists albums like Train (Aware), Fastball, Sonia Dada, etc.

MOST INCREASED PLAYS

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists albums like Kenny Wayne Shepherd, Eagle-Eye Cherry, etc.

This chart reflects airplay from July 13-19. Albums ranked by total plays, with plays from all cuts from an album combined. 39 Adult Alternative reporters. 39 current playlists. © 1998, R&R Inc.

REPORTERS

Stations and their adds by track listed alphabetically by market

Grid of reporter information for various markets including Albany, Boston, Chicago, Denver, Detroit, etc. Includes station call letters and reporter names.

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## EAST

Top-three radio ownership company in northeast seeks promotions director w/ 4+ years' experience. Competitive pay & benefits. Radio & Records, 10100 Santa Monica Blvd., #627, 5th Floor, Los Angeles, CA 90067. EOE

Heavily promoted suburban New York station looking for promotions director. We're looking for an experienced, aggressive, honest team-player. Send resume to: Radio & Records, 10100 Santa Monica Blvd., #632, 5th Floor, Los Angeles, CA 90067. EOE

**TWO OPENINGS: PROGRAM DIRECTOR & MORNINGS**

1) Northeast CHR is looking for a program director to lead a great staff to the next level. If you have strong imaging & management skills and can create and package a product that is fun & exciting for today's Top 40 listener, we want to talk to you. Send your resume and samples of your station mornings, afternoons, and station promos & imaging to: Radio & Records, 10100 Santa Monica Blvd., #630, 5th Floor, Los Angeles, CA 90067. EOE

2) We also have a rare opening in morning drive. We're looking for a team player with a winning attitude. If you'd like to work for a great company and one of the best CHRs in the country, send your most creative stuff to: Radio & Records, 10100 Santa Monica Blvd., #631, 5th Floor, Los Angeles, CA 90067. EOE

**www.ronline.com**

**DOWN-SIZING? RIGHT-SIZING? FANTASIZING ABOUT A GREAT NEW GIG? DUNPHY STRATEGIC MEDIA** seeks warm, driven, fun loving adult morning show stars for immediate and future openings in quality Top 75 markets. Must know how to reflect the market, lead a team, and attract a crowd on-air and in person. Winning candidates receive top-notch support and TLC, stable ownership, and very competitive compensation. Females encouraged to apply. Overnight T&R, compensation history, goals and what makes you a winner to: Bob Dunphy, 394 Rittenhouse Court, North Brunswick, NJ 08902, or e-mail text and .wav audio files to: [DSMedia@msn.com](mailto:DSMedia@msn.com) EOE M/F

## SOUTH

**WOPO seeks announcer** for afternoons on hot top 40. T&R: Steve Williams, Box 752, Harrisonburg, VA 2280. No calls. EOE (7/24)

**Operations/Programming types.** T&R plus salary history to: Personnel, Curtis Media Group, 3012 Highwoods Blvd., Raleigh, NC 27604 EOE (7/24)

**FREE!**

for former registrants this week. Never called us? It's time you did. WE PLACE TALENT and have openings to fill. Jocks, news, all levels needed now. Consultants and stations, thanks for the openings.

**NETWORK**

**(407) 977 2900**

Want to work for an alternative station that actually has listeners? WRAX/Birmingham has immediate openings for a promotions director and a creative services director. Talented individuals send your package ASAP to Dave Rossi, WRAX 244, Goodwin Crest Dr., Suite 300 Birmingham, AL 35209

## MIDWEST

**New Hit Country** WGRL/Indianapolis seeks high energy evening talent. T&R: John Q. Morris, 8120 Knue Rd., Indianapolis, IN 46250 EOE (7/24)

**Chicago Sportsradio** seeks entertaining, compelling sports talk talents and reporters. T&R: Ron Gleason, WSCR, 4949 W. Belmont, Chicago, IL 60641 EOE (7/24)

**WGIL/WAAG/WLSR** seeks entry-level news reporter. Digital editing and computer knowledge a plus. T&R: Allison Bartlett, News Director, 154 East Simmons, Galesburg, IL 61401 EOE (7/24)

**CHR AM Drive** partner. Creativity, fun, prod a must. Real humor, no egos. T&R: Patrick Kucera, KRCS, 2100 South 7th, Rapid City, SD 57701 EOE (7/24)

**PD morning talent.** Good benefits. Pay depends on talent & experience. (308) 345-1981. T&R: Box 939 McCook, NE 69001 EOE (7/24)

**PD/MORNING TALENT AC** in N. Illinois, has immediate opening. Minimum 3 years on-air experience. No liner-card readers. People and computer skills a must. T&R to: Ron Kruse WDKB, 2201 N. First St., DeKalb, IL 60115. EOE

Be a big fish. Outstanding little pond. PD/morning talent with southwest Nebraska's best broadcasters. Great working environment, good benefits, pay commensurate with talent, experience. EOE (308) 345-1981 Tapes & Resumes to: Box 939, McCook, NE 69001.

**KZNN, Mid-Missouri's Country Powerhouse** seeks full-service PD. Airshift, production, remotes, staff direction in job mix. DCS knowledge a plus. Fax resume: Arlene Olander @573-364-5161 or call 800-999-1053. EOE

**SPORTS:** If you're the BEST radio sports talk host, sports reporter, sports producer, sports imaging producer... the BEST RADIO SPORTS TALENT IN AMERICA (M&F) with at least 3 years' experience... your time has come. Send T&R to: Radio & Records, 10100 Santa Monica Blvd., #626, 5th Floor, Los Angeles, CA 90067. EOE

**Morning co-anchor:** One of the nation's top all-News stations is seeking a first-class journalist and effective communicator to co-anchor morning drive and take us from a consistent #2 to #1. Strong writing and technical skills required. Send tapes and resumes ASAP to: Georgeann Herbert, WBBM Newsradio 78, 630 N. McClurg Court, Chicago, IL 60611. EOE

If you consider yourself a "radio journalist" don't read this. We're looking for a morning newsperson who can deliver news with personality, style, an understanding of what is news to the average 28-year-old, and can hold up their end on the morning show when the news isn't on. Tape, resume and a brief critique of Ally McBeal to: Radio & Records, 10100 Santa Monica Blvd., #628, 5th Floor, Los Angeles, CA 90067. EOE

Attention: Opportunity knocks... twice. Jacor Communications Stations WMVX-FM Cleveland and WVOR-FM Rochester have immediate morning show openings. If you are willing to do whatever it takes to win, we want to talk to you. No vaudeville acts please. Jacor Communications, WMVX-FM Cleveland and WVOR-FM Rochester are Equal Opportunity Employer, Send tape, resume, and anything else you think could help to Randy James, Director/Mix Programming, East Region, Jacor/Cleveland, 1468 W. 9th Street, Cleveland, OH 44113. No Phone Calls Please.

**STUDIO TRAFFIC ANCHOR**

Can you explain freeway problems in an energetic and relatable style? We need a traffic reporter/sidekick with personality-plus for a top-rated AC affiliate in our market. 1-3 yrs. exp. desirable.

**NewsWriter**

Our operation is growing! We have an immediate opening for a news writer who is an effective self-starter w/strong writing skills. Our newswriters feed our national wire service, so good news judgement is a must. 1-3 years' exp. preferred. Tapes and Resume to: Charlie Weirauch, Director of Operations, Metro Networks, Inc. 633 W. Wisconsin Ave., #1910 Milwaukee, WI 53203. EOE

If you are looking to spread your wings and fly and help take an upstart Classic Rocker to the top, this is the opportunity you've been waiting for. Strong Midwest company is starting up a Classic Rocker and looking for all dayparts, including the possibility PD position. All candidates, must be proactive planners and thinkers, love to be in the community, and not afraid to work. Send your tapes and resume ASAP to: Radio & Records, 10100 Santa Monica Blvd., #634, 5th Floor, Los Angeles, CA 90067. EOE

The new 104.1 Extreme Radio, St. Louis, is searching for qualified air talent. The person(s) selected will be responsible for on-air formatics, assigned commercial production, live appearances and remotes. Qualifications include, but are not limited to, three (3) years of "on-air" experience, have knowledge of digital production software and have experience with digital delivery systems (i.e. Scott Studios). Send tape and resume, postmarked no later than July 31, 1998 to: Emmis Communications/ Extreme 104.1 c/o George Depper, 800 Union Station/Powerhouse Bldg., St. Louis, MO 63103. Emmis Communications is an Equal Opportunity Employer. Minorities are encouraged to apply.

**620 WTMJ**

Rare news anchor/reporter opening at the top-rated station in market #30. You must have a college degree or equivalent and 1-3 years' experience anchoring and reporting radio news in medium or large markets. Convince us you're the one! Send tape, resume, writing samples, and cover letter to: Dan Shelley, News Director, WTMJ Radio, 720 E Capitol Drive, Milwaukee WI, 53212. 414-967-5486. WTMJ Radio, 720 E Capitol Drive, Milwaukee WI, 53212. 414-967-5486. WTMJ is part of Journal Broadcast Group, a growing employee-owned company committed to diversity in the workplace.

## OPENINGS

Major radio group in medium market is looking for the next great Classic Rock morning show host. Must be topical, have good production skills, and not afraid to work. If you are looking for a great place to live and an incredible company to work for, rush your T&R to: Radio & Records, 10100 Santa Monica Blvd., #635, 5th Floor, Los Angeles, CA 90067. EOE

## WEST

Sought: Air Talent for KBLL-FM, Hot Country format. Production duties included. Send T&R: Mike Kandilas, KBLL, 1400-11th Ave., Helena, MT 59601 EOE (7/24)

## Operations Manager in the Wine Country!

Seeking OM for four-station cluster (Country, Rock, Oldies, and N/T) 45 minutes north of San Francisco. Must be "get it done" person who knows programming and promotions. GM background helpful too. Enjoy stability of family ownership. Fax to: Lawrence Amature, 707-523-0682. EOE



First we lost our competitor, then we lost our program director. Our PD is moving on and we need to find a successor. Suggested skills include: talent development, strategic planning, positioning. A solid understanding of both the Alternative and Active Rock formats is a plus. Send programming package to: KXTE-FM, c/o Human Resources, Attn: PD1077.8, 6655 W. Sahara Ave., Suite D-208, Las Vegas, NV 89146.

CBS RADIO, Inc. is an equal opportunity employer. Women and minorities are encouraged to apply.

Morning Host Wanted at 104.7 KDUK in Eugene, OR. Great phones. Overnight T&R: 104.7 KDUK, 1345 Olive St., Eugene, OR 97401. EOE

anchors/reporters: major Western U.S. News operation wants T&Rs for future openings. Writing, sound, creativity, energy, passion. Possible opportunity to work with the best. Radio & Records, 10100 Santa Monica Blvd., #629, 5th Floor, Los Angeles, CA 90067. EOE

**HERE'S YOUR DREAM JOB!** A chance to be part of the growing team at one of America's PREMIERE Christian Music Stations! We need a morning show information GURU... Multitrack digital production on the fly a must. Christian AC targeted writing skills. AM Drive delivery. THERE'S NOTHING LIKE THE GREAT NORTHWEST DURING THE FALL BOOK! T&R to: Kip Johns-KCMS Radio, 19303 Fremont Ave. N., Seattle, WA 98133. EOE

## OPENINGS

Large Market Top-40 station looking for our next winning morning drive talent with a successful track record. If your show is typical, don't bother. We love unique reality-based talent. Great company with a history of great morning radio. Send your stuff to: Radio & Records, 10100 Santa Monica Blvd., #633, 5th Floor, Los Angeles, CA 90067. EOE

## STEVE SMITH

Steve Smith Radio and Ratings Consultants are looking for top-notch air personalities for all dayparts to fill positions in our Top-5 markets as well as other medium and large markets. Positions are available for mornings, afternoons, and nights. Please send T&R to: Steve Smith Radio and Ratings, 3437 E. Wildwood Dr., Phoenix, AZ 85044. No Phone Calls Please. EOE

The Oldies Station K-DES 104.7/Palm Springs has an opening for someone who can continue to keep our "Nighttime Request & Dedication Show" alive! Can you relate to the listeners, handle heavy phones, pretty good in the production room? Most of all, do you dig Oldies? If so, we would like to hear from you now! Send T&R to: Danny Fox, K-DES, 2100 Tahquitz Canyon Way, Palm Springs, CA 92262. EOE

## POSITIONS SOUGHT

Midwest/Houston area! Mold me into what you want. Still desperate. Call my voicemail. BOB: (815) 240-1223 (7/24)

Available: Young, cheap superstar. Quit dreaming. Better choice: Seasoned, believable, affordable AT, news anchor, production talent, engineer. ALEX: (513) 777-8423 (7/24)

Broadcast school grad with experience. On-air, production, copywriting, and board-ops. Put me on your team! CRYSTAL: (405) 736-6971 (7/24)

Come get me! On-air/music director seeking to join a new team in Houston area. Contact BRIAN: (405) 642-3276 (7/24)

Steve Allison is one of America's premier announcers. Working part-time in Portland. Seeking to rev up your morning ratings. STEVE: (503) 282-4845 (7/24)

I give love. Ready to pull fat numbers for your Rock station. SCOTT SANFORD: (770) 453-9610, HireThatDJ@aol.com (7/24)

Our love, like our morning radio chops, is for sale. We'll rock your world! PIMP POPPA and HAPPY HO: (502) 361-4718 (7/24)

Excellent pro seeks full-time home! Ten-plus years as morning man, natural sound, top ratings. All formats, markets considered. STEVE: (503) 282-4845 (7/24)

## OPENINGS

A witty and humorous love doctor who understands women is the only one who can whip Dr. Laura. DOCTOR LOVE: (800) 404-2644, www.doctlove.com (7/24)

America's best available football play by play. Twelve years experience. College/pro only. JOHN EMMETT: (509) 943-2439 (7/24)

Get ready for the fall book now! Eighteen-year pro seeks next gig in any rock format: STEVE: (614) 457-6823 (7/24)

South Florida...Michael Taylor! Five years morning voice of Miami. Love appearances. Call now. MICHAEL: (305) 538-0395 (7/24)

Super Joe Kelly...honest, hard-working, intelligent. Make the call. PD/MD/Prod/AT/Mgmt. JOE: (888) 368-4487 (7/24)

Please listen to my aircheck and see my handsome photo at www.onairjobs.com TOMMY WECK: (516) 421-0315, dedfire@aol.com (7/24)

Young "out of the box" female talent. Seeking a gig. Production, promotion, research and on-air experience. SHADY KATIE: (602) 667-6678 (7/24)

Multi-talented Talk radio host seeking S.E. KS area job. Politics, humor, sports. LARRY: (512) 353-4056, LH33113@swt.edu (7/24)

Talk tyrant tramples Tampa! And you thought Godzilla was bad? RadioFree Rocky D! tells the truth. ROCKY: (727) 772-ROCK, rockyd@gte.net (7/24)

Will sacrifice first born for right gig. Six-year veteran for hire. Many formats, will relocate. KEVIN: (781) 641-1471, GMAN77777@AOL.COM (7/24)

26-year radio vet seeking to return to the airwaves in Central PA. or Maryland. Former morning/evening man. GREG: (814) 539-3584 (7/24)

Michigan Country Radio veteran seeking to stay in the general area. Experienced in all dayparts and many duties. JOE: (517) 347-5049 (7/24)

Searching for a Rock/Alternative station. Can make the phones ring. Love doing appearances. Digital production experience. RACHEL: (508) 224-4547, spirit\_dancer@hotmail.com (7/24)

Popular morning show host in Wabash Valley searching for new opportunities in Florida or California. Five+ years experience. BUSTER BODEAN: (765) 739-8031, buster@crrc.com (7/24)

Young entertainer currently working afternoons in Kansas City area seeks evening or overnight shift in medium market. DAN: (816) 233-4352 (7/24)

Defensive driving school drop out wants to drag! Seeking a driver? All formats. CLEVELANDWHEELER: (727) 391-9169, hotair98@hotmail.com (7/24)

Love Psychic, Arielle Love will amze and make your phones ring! Visit www.arielle.com and call ARIELLE: (301) 570-5677 (7/24)

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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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10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

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# MARKETPLACE

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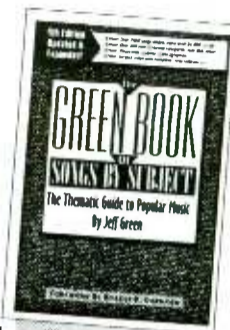
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### CHR/POP

- LW TW
- 1 ① **GOO GOO DOLLS** Iris (Warner Sunset/Reprise)
- 2 ② **ALANIS MORISSETTE** Uninvited (Warner Sunset/Reprise)
- 8 ③ **AEROSMITH** I Don't Want To Miss A Thing (Columbia)
- 6 ④ **BRANDY & MONICA** The Boy Is Mine (Atlantic)
- 7 ⑤ **MATCHBOX 20** Real World (Lava/Atlantic)
- 4 6 **FASTBALL** The Way (Hollywood)
- 3 7 **NATALIE IMBRUGLIA** Torn (RCA)
- 9 ⑧ **NEXT** Too Close (Arista)
- 5 9 **SHANIA TWAIN** You're Still The One (Mercury)
- 11 ⑩ **JENNIFER PAIGE** Crush (Edel America/Hollywood)
- 10 11 **K-CI & JOJO** All My Life (MCA)
- 12 ⑫ **WILL SMITH** Just The Two Of Us (Columbia)
- 14 ⑬ **SEMISONIC** Closing Time (MCA)
- 13 14 **NATALIE MERCHANT** Kind & Generous (Elektra/EEG)
- 18 ⑮ **ALL SAINTS** Never Ever (London/Island)
- 19 ⑯ **SAVAGE GARDEN** To The Moon And Back (Columbia)
- 20 ⑰ **SMASH MOUTH** Can't Get Enough Of You Baby (Elektra/EEG)
- 17 18 **SARAH MCLACHLAN** Adia (Arista)
- 21 ⑲ **FIVE** When The Lights Go Out (Arista)
- 15 20 **BRIAN MCKNIGHT** Anytime (Motown)
- 22 ⑳ **ACE OF BASE** Cruel Summer (Arista)
- 16 22 **MARCY PLAYGROUND** Sex And Candy (Capitol)
- 23 ㉑ **'N SYNC** Tearin' Up My Heart (RCA)
- 27 ㉒ **BACKSTREET BOYS** I'll Never Break Your Heart (Jive)
- 25 ⑳ **EDWIN MCCAIN** I'll Be (Lava/Atlantic)
- 24 26 **CELINE DION** To Love You More (550 Music)
- 28 ㉔ **PRAS MICHEL I/ODB & MYA** Ghetto Supastar... (Interscope)
- 32 ㉕ **EVERCLEAR** I Will Buy You A New Life (Capitol)
- 35 ㉖ **SWIRL 360** Hey Now Now (Mercury)
- 26 30 **MADONNA** Ray Of Light (Maverick/WB)

CHR begins on Page 43.

### HOT AC

- LW TW
- 3 ① **GOO GOO DOLLS** Iris (Warner Sunset/Reprise)
- 2 2 **FASTBALL** The Way (Hollywood)
- 1 3 **NATALIE IMBRUGLIA** Torn (RCA)
- 5 ④ **NATALIE MERCHANT** Kind & Generous (Elektra/EEG)
- 4 5 **ALANIS MORISSETTE** Uninvited (Warner Sunset/Reprise)
- 7 ⑥ **MATCHBOX 20** Real World (Lava/Atlantic)
- 6 7 **SHANIA TWAIN** You're Still The One (Mercury)
- 8 ⑧ **SARAH MCLACHLAN** Adia (Arista)
- 9 ⑨ **EDWIN MCCAIN** I'll Be (Lava/Atlantic)
- 11 ⑩ **SEMISONIC** Closing Time (MCA)
- 10 11 **MATCHBOX 20** 3am (Lava/Atlantic)
- 10 12 **SMASH MOUTH** Can't Get Enough Of You Baby (Elektra/EEG)
- 20 ⑬ **AEROSMITH** I Don't Want To Miss A Thing (Columbia)
- 13 14 **SAVAGE GARDEN** Truly Madly Deeply (Columbia)
- 16 ⑮ **GREEN DAY** Time Of Your Life (Good...) (Reprise)
- 14 16 **MARCY PLAYGROUND** Sex And Candy (Capitol)
- 15 17 **EVERCLEAR** I Will Buy You A New Life (Capitol)
- 18 ⑰ **CELINE DION** To Love You More (550 Music)
- 21 ⑱ **NATALIE IMBRUGLIA** Wishing I Was There (RCA)
- 24 ⑲ **SAVAGE GARDEN** To The Moon And Back (Columbia)
- 19 21 **BILLIE MYERS** Tell Me (Universal)
- 27 ㉒ **BARENAKED LADIES** One Week (Reprise)
- 22 ㉓ **DAVE MATTHEWS BAND** Stay (Wasting Time) (RCA)
- 23 ㉔ **ALANA DAVIS** Crazy (Elektra/EEG)
- 17 25 **VONDA SHEPARD** Searchin' My Soul (550 Music)
- 29 ㉖ **ANGGUN** Snow On The Sahara (Epic)
- 26 27 **ROD STEWART** Ooh La La (Warner Bros.)
- 28 28 **K-CI & JOJO** All My Life (MCA)
- ㉘ **JENNIFER PAIGE** Crush (Edel America/Hollywood)
- ㉙ **EVERYTHING** Hooch (Blackbird/Sire)

AC begins on Page 77.

### CHR/RHYTHMIC

- LW TW
- 1 1 **BRANDY & MONICA** The Boy Is Mine (Atlantic)
- 3 ② **WILL SMITH** Just The Two Of Us (Columbia)
- 2 3 **PRAS MICHEL I/ODB & MYA** Ghetto Supastar... (Interscope)
- 4 4 **NEXT** Too Close (Arista)
- 5 ⑤ **USHER** My Way (LaFace/Arista)
- 7 ⑥ **AALIYAH** Are You That Somebody? (Atlantic)
- 6 7 **BIG PUNISHER I/JOE** Still Not A Player (Loud)
- 12 ⑧ **LAURYN HILL** Can't Take My Eyes Off You (Ruffhouse/Columbia)
- 14 ⑨ **NICOLE** Make It Hot (EastWest/EEG)
- 11 ⑩ **JON B.** They Don't Know (Yab Yum/550 Music)
- 9 11 **JANET** Go Deep (Virgin)
- 8 12 **VOICES OF THEORY** Dimelo (Say It) (H.O.L.A./Red Ant)
- 10 13 **SPARKLE** Be Careful (Rock Land/Interscope)
- 15 ⑭ **BRANDY I/MASE** Top Of The World (Atlantic)
- 13 15 **MYA I/SISQO OF DRU HILL** It's All About Me (University/Interscope)
- 18 ⑯ **TATYANA ALI** Daydreamin' (MJJ/Work)
- 17 17 **BRIAN MCKNIGHT** The Only One For Me (Motown)
- 24 ⑰ **INOJ** Time After Time (Columbia)
- 33 ⑱ **MONICA** The First Night (Arista)
- 19 20 **K-CI & JOJO** All My Life (MCA)
- 16 21 **MARIAH CAREY** My All (Columbia)
- 30 ㉒ **BACKSTREET BOYS** I'll Never Break Your Heart (Jive)
- 21 23 **BRIAN MCKNIGHT** Anytime (Motown)
- 23 24 **MASTER P I/SONS OF FUNK** I Got The Hook Up (No Limit/Priority)
- 22 25 **K-CI & JOJO** Don't Rush (Take Love Slowly) (MCA)
- 20 26 **LINK** Whatcha Gone Do? (Relativity)
- 26 27 **ALL SAINTS** Never Ever (London/Island)
- 27 28 **MO THUGS FAMILY** All Good (Relativity)
- 29 ㉙ **KELLY PRICE** Friend Of Mine (T-Neck/Island)
- 37 ㉚ **CAM'RON I/MASE** Horse & Carriage (Untertainment/Epic)

CHR begins on Page 43.

### AC

- LW TW
- 1 ① **CELINE DION** To Love You More (550 Music)
- 2 2 **SHANIA TWAIN** You're Still The One (Mercury)
- 3 3 **SARAH MCLACHLAN** Adia (Arista)
- 5 ④ **ROD STEWART** Ooh La La (Warner Bros.)
- 4 5 **LEANN RIMES** Looking Through Your Eyes (Curb/Atlantic)
- 6 ⑥ **NATALIE IMBRUGLIA** Torn (RCA)
- 7 7 **ERIC CLAPTON** My Father's Eyes (Duck/Reprise)
- 8 8 **SAVAGE GARDEN** Truly Madly Deeply (Columbia)
- 10 ⑨ **LIONEL RICHIE** Time (Mercury)
- 9 ⑩ **GLORIA ESTEFAN** Heaven's What I Feel (Epic)
- 11 11 **BONNIE RAITT** One Belief Away (Capitol)
- 12 12 **BACKSTREET BOYS** As Long As You Love Me (Jive)
- 13 13 **JOHN TESH I/JAMES INGRAM** Give Me Forever... (GTSP/Mercury)
- 15 ⑭ **CHICAGO** All Roads Lead To You (Reprise)
- 17 ⑮ **BRIAN WILSON** Your Imagination (Giant/WB)
- 14 16 **OLIVIA NEWTON-JOHN** I Honestly Love You (MCA/Universal)
- 16 17 **ELTON JOHN** Recover Your Soul (Rocket/Island)
- 21 ⑰ **GARTH BROOKS** To Make You Feel My Love (Capitol)
- 18 ⑱ **BOB SEGER & MARTINA MCBRIDE** Chances Are (Capitol)
- 19 ⑲ **ANNE COCHRAN AND JIM BRICKMAN** After All... (Windham Hill)
- 22 ㉒ **CHRISTINA AGUILERA** Reflection (Walt Disney)
- 20 22 **MARILYN SCOTT** Starting To Fall (Warner Bros.)
- 23 23 **K-CI & JOJO** All My Life (MCA)
- 27 ㉔ **BACKSTREET BOYS** I'll Never Break Your Heart (Jive)
- 26 ㉕ **GEORGE BENSON** Standing Together (GRP)
- 24 ㉖ **DARYL HALL & JOHN OATES** Throw The Roses Away (Push)
- 25 ㉗ **RINGO STARR** La De Da (Mercury)
- ㉘ **SAVAGE GARDEN** To The Moon And Back (Columbia)
- 30 ㉙ **FAITH HILL** This Kiss (Warner Bros.)
- 28 ㉚ **NATALIE MERCHANT** Kind & Generous (Elektra/EEG)

No Songs Qualified For Breaker Status This Week.

AC begins on Page 77.

### URBAN

- LW TW
- 1 ① **AALIYAH** Are You That Somebody? (Atlantic)
- 3 ② **KELLY PRICE** Friend Of Mine (T-Neck/Island)
- 4 ③ **NICOLE** Make It Hot (EastWest/EEG)
- 5 ④ **JANET** Go Deep (Virgin)
- 12 ⑤ **BRANDY I/MASE** Top Of The World (Atlantic)
- 2 6 **BRIAN MCKNIGHT** The Only One For Me (Motown)
- 6 ⑦ **MAXWELL** Luxury: Cococure (Columbia)
- 10 ⑧ **GERALD LEVERT** Thinkin' Bout It (EastWest/EEG)
- 9 ⑨ **VOICES OF THEORY** Dimelo (Say It) (H.O.L.A./Red Ant)
- 17 ⑩ **PUBLIC ANNOUNCEMENT** It's About Time (A&M)
- 11 ⑪ **K-CI & JOJO** Don't Rush (Take Love Slowly) (MCA)
- 14 ⑫ **WILL SMITH** Just The Two Of Us (Columbia)
- 15 ⑬ **ARETHA FRANKLIN** Here We Go Again (Arista)
- 19 ⑭ **MO THUGS FAMILY** All Good (Relativity)
- 18 ⑮ **SILKK THE SHOCKER** It Ain't My Fault (No Limit/Priority)
- 42 ⑯ **MONICA** The First Night (Arista)
- 16 ⑰ **LINK** Whatcha Gone Do? (Relativity)
- 8 18 **BRANDY & MONICA** The Boy Is Mine (Atlantic)
- 26 ⑱ **MECHALIE JAMISON** Keep It Real (Red Eye/Priority)
- 31 ⑳ **NEXT** I Still Love You (Arista)
- 20 21 **JON B.** They Don't Know (Yab Yum/550 Music)
- 21 22 **BLACKSTREET I/KAFI & CROWDER** I Can't... (Yab Yum/550 Music)
- 7 23 **USHER** My Way (LaFace/Arista)
- 33 ㉒ **TAMIA** So Into You (Qwest/WB)
- 34 ㉓ **JERMAINE DUPRI I/JAY-Z** Money Ain't... (So So Def/Columbia)
- 25 ㉔ **MYRON** Destiny (Island)
- 32 ㉕ **LUTHER VANDROSS** Nights In Harlem (LV/Virgin)
- 27 ㉖ **TAMI DAVIS** How Do I Say I'm Sorry (Red Ant)
- 35 ㉗ **MONTELL JORDAN** I Can Do That (Def Jam/RAL/Mercury)
- 29 ㉘ **NATE DOGG I/WARREN G** Nobody... (Dogg Foundation/Breakaway)
  
- 49 ㉙ **MARY J. BLIGE** Missing You (MCA)
- 45 ㉚ **PRESSHA** Splackavellie (Tony Mercedes/LaFace/Arista)
- 50 ㉛ **BOYZ II MEN** Doin' Just Fine (Motown)
- 48 ㉜ **JESSE POWELL** I Wasn't With It (Silas/MCA)

URBAN begins on Page 55.

### ACTIVE ROCK

- LW TW
- 1 ① **DAYS OF THE NEW** The Down Town (Outpost/Geffen)
- 2 ② **MONSTER MAGNET** Space Lord (A&M)
- 3 3 **STABBING WESTWARD** Save Yourself (Columbia)
- 5 ④ **CANDLEBOX** It's Alright (Maverick/WB)
- 7 ⑤ **CREED** What's This Life For (Wind-up)
- 6 ⑥ **JERRY CANTRELL** My Song (Columbia)
- 4 7 **SMASHING PUMPKINS** Ava Adore (Virgin)
- 9 ⑧ **FUEL** Shimmer (550 Music)
- 8 9 **CREED** Tom (Wind-up)
- 10 10 **METALLICA** Fuel (Elektra/EEG)
- 12 ⑪ **AEROSMITH** I Don't Want To Miss A Thing (Columbia)
- 13 ⑫ **SEVEN MARY THREE** Over Your Shoulder (Mammoth/Atlantic)
- 11 13 **ADDICT** Monsterside (Big Cat/V2)
- 14 ⑬ **MEGADETH** A Secret Place (Capitol)
- 15 ⑭ **GOO GOO DOLLS** Iris (Warner Sunset/Reprise)
- 20 ⑮ **RAMMSTEIN** Du Hast (Slash/London/Island)
- 18 ⑯ **GIRLS AGAINST BOYS** Park Avenue (DGC/Geffen)
- 19 18 **JIMMY PAGE/ROBERT PLANT** Shining In The Light (Atlantic)
- 24 ⑰ **KENNY WAYNE SHEPHERD** Somehow... (Revolution/Reprise)
- 16 20 **KENNY WAYNE SHEPHERD** Blue On Black (Revolution/Reprise)
- 22 ㉒ **DRAIN S.T.H.** Crack The Liars Smile (Mercury)
- 27 ㉓ **EVE 6** Inside Out (RCA)
- 37 ㉔ **AEROSMITH** What Kind Of Love Are You On (Columbia)
- 21 24 **SEMISONIC** Closing Time (MCA)
- ㉕ **METALLICA** Better Than You (Elektra/EEG)
- 25 26 **MARCY PLAYGROUND** Saint Joe On The School Bus (Capitol)
- 17 27 **BROTHER CANE** I Lie In The Bed I Make (Virgin)
- 28 28 **GRAVITY KILLS** Falling (TVT)
- 31 ㉘ **RAGE AGAINST THE MACHINE** No Shelter (Epic)
- 43 ㉙ **PEARL JAM** In Hiding (Epic)

ROCK begins on Page 90.

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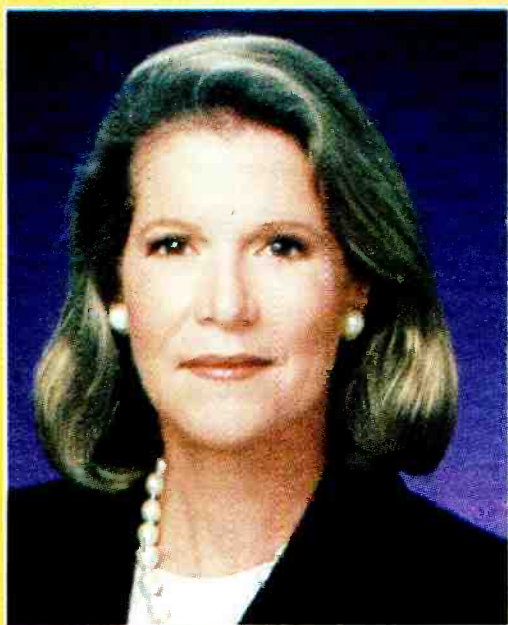
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# Publisher's Profile

By Erica Farber



## LYN ANDREWS

President, ABC Radio Networks

**T**he national RADA network radio ratings were just released, and once again ABC Radio Networks was in the No. 1 position, a position it has enjoyed for many years.

The landscape of this side of the business has seen some major changes in the last 12 months involving totally new networks as well as companies with stables of prominent national talent that are redefining the very concept of networks.

Another major announcement was the appointment of Lyn Andrews to the position of President of ABC Radio Networks, the grandfather of them all.

Andrews is responsible for all aspects of the company, whose programming ranges from 24-hour music formats, news and sports (including ESPN) to 24-hour children's programming. Her company has also developed and markets a strong and diverse lineup of talent that includes Paul Harvey, Tom Joyner, Bob Kingsley, and the Fabulous Sports Babe, to name a few.

**The state of network radio:** "I think it's never been a better time for network radio, because we've got more people interested in building the business, and I think that's terrific. Clearly, we need to focus our energies on bringing new people into the medium. With the introduction of new networks and new product, it's tremendous to have new offerings for advertisers or listeners, but you have to find the money to support them. With more players, standardizing how we all report and present becomes more critical, and we need to make the medium easy for both agencies and advertisers to understand. To me, it's going to be all about product. In the foundation of network radio, we're really providing programs and services to stations that they either couldn't provide or couldn't afford to provide for themselves. I think that need still exists."

**Questions a station should ask when thinking of affiliating with a network:** "Will we deliver what we promise? And I mean that from a customer-service point of view, from a marketing assistant's point of view — all of those levels. They clearly should be asking, 'What am I going to be getting in exchange for the inventory that I'm going to give up?' Frankly, I think there's a lot of room for improvement on how networks focus on the need of their affiliate customers. So we deliver what we say we're going to deliver — are we going to be receptive

to their needs and wants over time? It should be all about how we can help them better meet their challenges as opposed to what we want from them. Will we be innovative and flexible? Can we constantly look at different ways that our business can be of value to them and provide innovations that help us to satisfy them, whether it's looking at different levels of inventory, daypart programming, or filling a specific need in overnight? Will this be a company that's going to listen to what the affiliates need and want and then respond with speed and integrity?"

**Determining new products:** "First of all, you have to ask good questions of the radio stations, and then you have to listen to what they tell you. Then you have to have the creative talent and imagination to put a product against a need. Listen to what your customers needs are and always keep your ear to the ground for what's capturing the imagination and interest of the listeners. We have to be like any new-product developer, whether it's on the packaged goods side or on the entertainment side. What's out there in the landscape that would lead us to think a certain kind of talent would make sense to the listener? It's as much of a challenge to develop new product as it is to keep existing product evergreen."

**Commitment to children's radio:** "Radio Disney addresses a need that has existed in the marketplace for a very long time. We had the good fortune of having one of the most recognizable brand names when it comes to children and family to associate with developing a phenomenal 24-hour format, and we had the financial resources to go out and build it. I'm very proud of Radio Disney because it respects kids, and I think any medium that respects kids is good for our society. It provides them with listening that's fun and informational and contemporary and clean. The other benefit that we were less clear would actually occur is that it's also a family listening experience because of the car. The challenge was to create a format that kids believed was really designed for them, but that didn't make the adult in the car want to drive off the road. The format can really celebrate all the great things that kids are doing."

**One thing that would surprise our readers about her company:** "Innovation and creativity. Sometimes, because we have a very solid and long-standing reputation with very recognizable brands, there may be the perception that we're not really willing to take risks, press our thinking, and do out-of-the-box kinds of ideas. But that's happening here all the time, whether it's on the program-development front, the technology front, or on alternative forms of distribution and marketing. We just tend to be quiet about those things. We wait to have the goods, and we don't spend a lot of time talking publicly about all the activity that's taking place. We're very aggressive in our own way on that front."

**Management philosophy:** "Team-driven. I believe in creating collaborative and shared agendas and then having people be held accountable for getting their part of that agenda done. We come together as a group, make

decisions about how we want the business to run, and then I hold people accountable for making sure they play their position. That would be No. 1. I set a very high standard and give people the time and the resources to meet it. I put out a high bar for people, and that has all of us operating at the highest levels as often as humanly possible. I believe in creating very clear-cut expectations as to what's rewarded."

**Individual she most admires:** "My dad. I'm the only girl in the family, with three brothers. My dad had the same message for all of us, which was that we could do anything that we really wanted to do. He created an atmosphere of sort of a genderless society within the family. He is a man of incredible integrity and honesty, two attributes that I hold very dear and respect in other people and want to encourage within my own organization. He also gave me the opportunity to follow some of my dreams."

**Career highlight:** "I think it was finding my way into the communications/entertainment/media world. I came upon it by chance, not by design. It's been where I've spent the last 25 years of my career, and I love it. I like the competitiveness and the immediacy of it. I like the sense of having a responsibility to the public at large to put out good and different products. It is highly creative and very entrepreneurial."

**Favorite radio format:** "I'm very eclectic in my listening. I wake up to Classical, then spend time with News/Talk formats. I'll listen to play-by-play sports and Smooth Jazz and Oldies stations."

**Favorite song:** "Imagine" by John Lennon."

**Favorite television show:** "Two programs that I try to watch with regularity are *NYPD Blue* and *ER*."

**Favorite book:** "Lonesome Dove."

**Favorite movie:** "Probably *Chariots Of Fire*."

**Favorite restaurant:** "Gabriel's, in New York."

**Beverage of choice:** "Coffee. Starbuck's Latte Vente, the one where you need a wagon to carry it around."

**Hobbies:** "The most important thing that I do in my discretionary time is spend time with my husband and daughter. Gardening, golf, theater. I love to go to concerts and reading."

**Stock recommendations:** "I feel like Paul Harvey — I don't want to be held responsible for anybody listening to what I might have to say. Disney."

**On the Internet:** "I think that those who predicted the Internet wouldn't become a significant part of how people learned and conducted commerce were very wrong. I think we're just on the lip of really understanding how powerful an appliance a computer is because of its ability to interconnect in so many ways in real time."

**Issues facing her company:** "It's clear that distribution is the single biggest issue facing the ABC Radio Networks. The way to address that is, if you have products that people need to make their radio station sound great and draw listeners, you'll have a business. It really becomes quite simple: We have to provide the best products, services, and customer attention of anybody out there."

# LIFEbeat's Breakfast with Special Guest Frankie Blue

## Host Committee:

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**LIFEbeat**, The Music Industry Fights AIDS and our guest host, **WKTU's Frankie Blue** invite you to learn more about what the music industry is doing to help

**Please Join Us for Breakfast on July 30, 1998**

## Asia de Cuba

237 Madison Avenue  
New York City  
July 30, 1998  
9-10:30 a.m.

## \$250 Per Person Includes:

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Please **R.S.V.P.** to Barri Cillié by July 22 at 212-965-8900 or fax your R.S.V.P to reserve a space (Visa, Mastercard or American Express)

LIFEbeat is a non-profit AIDS resource and awareness organization dedicated to mobilizing the talent of the music industry in order to provide grants to community-based service organizations and establish innovative ways to disseminate information on HIV/AIDS and AIDS-related services.

**This Event is Generously Underwritten by Denise Rich and the G&P Foundation**

LIFEbeat, Inc. is a 501(c)3 organization.

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### \$250

1 ticket to the breakfast and a listing in the event program

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\$30 from each ticket purchased is a non-tax deductible fee for food and beverages. The remaining balance from each ticket is a tax-deductible donation to LIFEbeat, Inc. to the extent allowable by law.

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