

AIRPLAY

Monitor

• We Listen To Radio •

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No. 52

SPECIAL YEAR-END COMBINED ISSUE THE BEST OF '97

FEATURING

EXCLUSIVE INTERVIEWS WITH

1997'S BIGGEST ACTS: DRU HILL,

ALAN JACKSON, KENNY LATTIMORE,

TIM MCGRAW, METALLICA, PUFF DADDY,

SPICE GIRLS, THIRD EYE BLIND, THE WALLFLOWERS AND MORE!

STARRING:



TIM MCGRAW
(WITH FAITH HILL)'S
"IT'S YOUR LOVE"
AS THE NO. 1 COUNTRY SINGLE



DRU HILL'S
"IN MY BED"
AS THE
NO. 1 MAINSTREAM R&B SINGLE



KENNY LATTIMORE'S
"FOR YOU"
AS THE
NO. 1 ADULT R&B SINGLE



THE NOTORIOUS B.I.G.
(FEAT. PUFF DADDY & MASE)'S
"NO MONEY NO PROBLEMS"
AS THE NO. 1 RAP SINGLE



TONIC'S
"IF YOU COULD ONLY SEE"
AS THE
NO. 1 MAINSTREAM ROCK TRACK



THIRD EYE BLIND'S
"SEMI-CHARMED LIFE"
AS THE
NO. 1 MODERN ROCK TRACK



THE WALLFLOWERS'
"ONE HEADLIGHT"
AS THE
NO. 1 TRIPLE-A TRACK



NO DOUBT'S
"DON'T SPEAK"
AS THE
NO. 1 MAINSTREAM TOP 40 SINGLE



MARK MORRISON'S
"RETURN OF THE MACK"
AS THE
NO. 1 RHYTHMIC TOP 40 SINGLE



DUNCAN SHEIK'S
"BARELY BREATHING"
AS THE
NO. 1 ADULT TOP 40 SINGLE



TONI BRAXTON'S
"UN-BREAK MY HEART"
AS THE
NO. 1 ADULT CONTEMPORARY SINGLE

**“Anybody can have one great season...
what excellence is, is sustained excellence.”
- Pat Riley**

TOP 40 MAINSTREAM

**#1 Label Of The Year (3 Years In A Row)
#2 Artist Of The Year: Jewel
#2 Song Of The Year: “You Were Meant For Me”**

ADULT TOP 40

**#1 Label Of The Year
#1 Artist Of the Year: Jewel
#1 Song Of The Year: “Barely Breathing”**

MAINSTREAM ROCK

#1 Label Of The Year (2 Years In A Row)

RHYTHMIC TOP 40

**#2 Label Of The Year
#1 Song Of The Year: “Return Of The Mack”**

MODERN ROCK

**#2 Label Of The Year
#2 Song Of The Year: “Fly”**

ADULT CONTEMPORARY

#3 Label Of The Year

**Thank You Radio For
A Great Year!**



**We dedicate this year to our “buddy” Joe Ianello,
who epitomized Atlantic promotion at its best.**

AIRPLAY Monitor BEST OF '97

1997: The Year In Radio Programming

Are We Already 'Listening To Prozac'?

By Sean Ross

Last December, when Airplay Monitor looked at the year in radio, we suggested that the medium's often manic nature was giving way to "rapid cycling"—the vacillation between optimism and panic that is often the gateway to total insanity. And 1997 certainly held the promise that radio users could indeed find themselves literally "Listening To Prozac" as mega-group-run "virtual radio" stations offer not only centralized music decisions for hundreds of markets—something that the record industry greatly fears—but centralized personalities doing "local" breaks from hundreds of miles away through the "miracle" of ISDN lines and hard-drive automation.

Even radio's most fervent believers would have had a hard time putting an optimistic spin on all this. In November's issue of Duncan's Radio Comments, J.T. Anderton and Thom Moon, two radio junkies who usually rival us in their enthusiasm for the business, note a decline from 17.5% of the population listening to radio during any given quarter hour in 1990 to 15.9% last spring, the lowest level of radio listening since 1981, when there were fewer stations and many music formats were just beginning their move from AM to FM.

The Duncan folks cite several potential causes for this listening loss: increased spotloads; cutbacks in marketing and promotion dollars; a "disturbing trend away from localness"; over-fragmented stations that target too narrowly; and a related failure to serve anybody younger than 25 or older than 54.

Most of these concerns are certainly justified, but there's one piece of good news. Even if the industry didn't shake off its 25-54 obsession once and for all, its eyes did flicker open long enough to recognize some folks who were 24 and under. Consider the amount of hip-hop now played at mainstream R&B. Sometimes it's because consolidation has allowed mainstream stations to concede 25-54 to an adult R&B duopoly partner. But some stand-alones have also made the move, just so they wouldn't be vulnerable to a younger-targeted station. If anybody was disenfranchised on the R&B side, it was actually the 25- to 34-year-olds—the ones who still liked hip-hop, just not in the doses offered to them in some markets.

The resurgence of top 40 in 1997 was also good news for 12-24 listeners. Most of the obvious market holes for the format were filled by year's end. And thanks to Spice Girls, Backstreet Boys, and Hanson, top 40 got some of its youth appeal back in 1997. If PDs still got nervous about a really young-leaning record like "Barbie Girl" this year, they *did* treat the upper-demo novelty "Butterfly Kisses" the same way—pounding it briefly, then moving on. If this was 1991, "Butterfly Kisses" would still be in power recurrent at top 40. Anybody who remembers how long the "ghost" of "Unchained Melody" stayed there will back me up on that one.

Some developments *do* seem to reflect 25-54-itis at radio. When several prominent moderns left the format this year, the demos were indeed sometimes cited as a concern. (It also supports Duncan's "narrowcasting" theory that modern rock, once clearly a niche format, was now considered too broad by many operators.) But there were also new moderns at year's end. So it's hard to tell how much of the format's flux was driven by demos and what was just a function of PDs seeking a place in a rock spectrum that's now as crowded as AC used to be.

Ironically, if 18-24 hadn't been so well-served by modern rock two years ago, modern adult, 1997's most-beloved "new" format, might never

have been developed. Anderton and Moon worry that older listeners are being disenfranchised by an increasingly hot AC format. And indeed in 1997, the refocusing of any number of longtime hot ACs as modern AC—again, to head off the competition—suggested that some operators would protect the younger end of their target at any cost.

At first it looked like modern adult radio would work best in markets without a mainstream top 40. But as the format became more current, it began to show 12-plus muscle in some unexpected places. That said, the mark of any hot format is that some market always ends up with more of it than the audience needs, and that was certainly true in St. Louis; Boston; Houston; or Greensboro, N.C., which are now having too much fun in the modern AC world.

So was AC's upper end completely disenfranchised? If adult top 40 outlets were taking modern AC's lead and rockin' harder than ever, most mainstream ACs made their own musical way this year; at least on currents. And if not every AC exclusive sold records, well, there are still a few million Fleetwood Mac and James Taylor buyers who'd like a word with you.

What else was there for the upper-demo listener? M Street format data shows the adult standards format growing rapidly, as did classic rock, which had been all but pronounced dead 18 months ago. And the long-thwarted country gold format finally had a few major-market, major group FMs of its own to point to this year.

In fact, country is one format where you could argue that the upper-end, the one most disenfranchised in 1990-94, was too well served in '97. Some stations launched a country gold partner this year; most just re-added enough gold to cover that base themselves. The good news is that today's PDs are a little more likely to remember the past and less doomed to repeat it. About the time that country started to sound as MOR-ish as it had in the mid-'80s, some PDs noticed that something was wrong and compensated accordingly.

That we've found any good news this year might suggest that we've taken this Prozac analogy too literally. There is, of course, plenty to be alarmed about, as anybody who's lived through three owners in 18 months will confirm. At last fall's National Association of Broadcasters meet, one well-respected group head encouraged the audience to see the upside of consolidation. At this fall's NAB, his group was sold.

The ongoing consolidation brought us the odd spectacle of a group head flying into a market to pry two rival staffs off each other. There were also two recent instances of soon-to-be-co-owned stations sniping at each other on air, with particularly nasty racial overtones in one case. And, no, we don't take from this any positive implication that even co-owned stations can remain competitive; merely that nobody learned anything from the station wars that damaged radio's reputation over the past decade.

What about the oft-cited fear that some groups would start flexing their muscle with labels? Well, Chancellor, which has seemed pretty upfront about its intentions for some time, first held a joint label reception on behalf of two stations' Christmas concerts, then made a surprisingly overt concert date-for-airplay deal throughout its group. This was followed by the news that CBS was pitching labels on the concept of a syndicated country show in which some airplay slots would be for sale. We have, it should be noted, seen both these concepts before. Now the question is whether any of the records involved will break.



DEDICATED TO
HESTON HOSTEN

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A Message From The Editor

'Continuing To Evolve With Your Input'

When the Airplay Monitor publications began adding editorial in 1994, they were designed as a quick read for busy programmers. Through our ongoing expansion, we've tried to keep that in mind. But, we're sorry; this issue is so big that you may just have to take it home over the holidays.

Elsewhere in the same envelope you've already received the regular Dec. 19 issue of Airplay Monitor for your specific format. This special combined issue of Airplay Monitor features the year-end info from all four of our publications. Our next regular issue will be dated Jan. 9, 1998.

Our special issue spotlights the biggest hits, artists, and labels for most Airplay Monitor formats (more about the exceptions in a second) and for all those formats combined, based on our exclusive information from Broadcast Data Systems. It also features analysis of the year in music from Airplay Monitor's chart managers and interviews with the artists and label executives who brought you the year's biggest hits. We've added a few new things, like a "most-played video" list on our all-format page and a convenient list of all our reporting stations at the back of the issue. And, again this year, we bring you lists of 1997's most-played songs not only by format, but for more than 200 reporting stations from all formats.

All charts and playlists represent the Airplay Monitor chart year that began with the Nov. 29, 1996, issue of Airplay Monitor and ended with the Nov. 21 issue. (One technical note: The label of the year category now recognizes all those imprints worked by a promotion label as one entity rather than counting imprints separately.)

Even by our previous standards, 1997 was a tumultuous year. We staged our fourth and largest

Billboard/Airplay Monitor Radio Seminar and Awards in Orlando, Fla. We debuted active rock and heritage rock BDS custom charts in Rock Airplay Monitor to augment our mainstream rock chart. We added regional charts to both Country and R&B Airplay Monitors and launched a national audience chart in Country Airplay Monitor.

And there's more. In 1996, when few trades were willing to acknowledge the modern AC format, we created the first modern adult chart for BDS subscribers. This year, we added it to Top 40 and Rock Airplay Monitors. And the introduction of Top 40 and R&B Airplay Monitor's crossover chart helped settle a decade-old industry controversy over format definitions that no other

trade was willing to confront. Rather than continuing to struggle with the question of where top 40 radio ended and the R&B format began, we decided to measure that area on the cusp as a BDS custom chart unto itself.

(We've added Power Playlists for the modern adult format to this year's book. We'll add full year-end info for that chart, as well as modern adult and our new rock charts next year, when they've had a full calendar year in our publications.)

That we were able to accomplish so much in the space of a year is due, in large part, to the work of our late editor in chief Heston Hosten, who not only contributed a limitless supply of ideas but used his personal reservoir of goodwill to help build consensus on issues where none had seemed likely, despite a serious illness. Those of us who put in long hours on Airplay Monitor already know how much mundane stress is involved; the additional stress that Heston faced is unfathomable for most of us. Billboard and Airplay Monitor are establishing a fellowship in Heston's name with the T.J. Martell Foundation to benefit colon-cancer research. This year-end issue is dedicated to him with our immense love and gratitude.

Many other people deserve our thanks, too, from those in all departments at Airplay Monitor and Billboard for the immense effort that goes into producing four magazines a week to every reader who looks at Airplay Monitor first each week. Having made good on last year's promise to "continue and evolve with your input" in 1997, Airplay Monitor issues a renewed call for your feedback in 1998 at 212-536-5264. Thanks for your support in 1997.

SEAN ROSS



Ross

INSIDE YOUR YEAR-END SPECIAL

CHARTS

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Metallica	25
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Third Eye Blind	25
The Wallflowers	25

Nationwide's chain add for Carly Simon's "Let The River Run" got a lot of publicity. So did RKO's chain add for "If" by Telly Savalas. Anybody heard those lately?

As for Virtual Radio (actually the name of one company's multimarket ISDN automation system), yeah, it could indeed make radio kind of generic, and if that doesn't scare you, digital satellite radio is coming in the next year or two. Then again, some local radio is kinda generic, already.

And operators have long had a wide variety of automation tools that allowed them to use something other than a full local staff. Even before DARS, we already seem headed back to radio's pre-TV era of a few national networks with celebrity morning hosts (think Steve Allen and Arthur Godfrey instead of Howard Stern and Tom Joyner). People remember that as "the golden age," and nobody seemed inclined to head its return off until now, so why is everybody so worried?

AIRPLAY Monitor BEST OF '97

Most Played Artists Of 1997

- 1 GEORGE STRAIT
- 2 ALAN JACKSON
- 3 THE WALLFLOWERS
- 4 BROOKS & DUNN
- 5 GARTH BROOKS
- 6 JEWEL
- 7 REBA MCENTIRE
- 8 TONI BRAXTON
- 9 TRACY LAWRENCE
- 10 SHERYL CROW
- 11 JOHN MICHAEL MONTGOMERY
- 12 U2
- 13 VINCE GILL
- 14 NO DOUBT
- 15 LEANN RIMES
- 16 ALABAMA
- 17 LIVE
- 18 SPICE GIRLS
- 19 COLLIN RAYE
- 20 COLLECTIVE SOUL
- 21 ALANIS MORISSETTE
- 22 TOBY KEITH
- 23 BLACKSTREET
- 24 THE SMASHING PUMPKINS
- 25 PATTY LOVELESS
- 26 STONE TEMPLE PILOTS
- 27 CLAY WALKER
- 28 MARIAH CAREY
- 29 EN VOGUE
- 30 DEANA CARTER
- 31 MARK CHESNUTT
- 32 TIM MCGRAW
- 33 TRACE ADKINS
- 34 PEARL JAM
- 35 COUNTING CROWS
- 36 CLINT BLACK
- 37 DIAMOND RIO
- 38 THIRD EYE BLIND
- 39 DAVE MATTHEWS BAND
- 40 TRISHA YEARWOOD
- 41 HOOTIE & THE BLOWFISH
- 42 BRYAN WHITE
- 43 BUSH
- 44 TRACY BYRD
- 45 MATCHBOX 20
- 46 TRAVIS TRITT
- 47 PAULA COLE
- 48 KEVIN SHARP
- 49 CELINE DION
- 50 KENNY CHESNEY



George Strait

Most Played Songs Of 1997

- 1 ONE HEADLIGHT—THE WALLFLOWERS
- 2 YOU WERE MEANT FOR ME—JEWEL
- 3 DON'T SPEAK—NO DOUBT
- 4 SEMI-CHARMED LIFE—THIRD EYE BLIND
- 5 LOVEFOOL—THE CARDIGANS



The Wallflowers

- 6 UN-BREAK MY HEART—TONI BRAXTON
- 7 PUSH—MATCHBOX 20
- 8 SUNNY CAME HOME—SHAWN COLVIN
- 9 BARELY BREATHING—DUNCAN SHEIK
- 10 THE FRESHMEN—THE VERVE PIPE
- 11 FOR YOU I WILL—MONICA
- 12 IF YOU COULD ONLY SEE—TONIC
- 13 DON'T LET GO (LOVE)—EN VOGUE
- 14 RETURN OF THE MACK—MARK MORRISON
- 15 ALL FOR YOU—SISTER HAZEL
- 16 I WANT YOU—SAVAGE GARDEN
- 17 HOW BIZARRE—OMC
- 18 EVERYDAY IS A WINDING ROAD—SHERYL CROW
- 19 WHERE HAVE ALL THE COWBOYS GONE?—PAULA COLE
- 20 FLY—SUGAR RAY
- 21 BITCH—MEREDITH BROOKS
- 22 CRASH INTO ME—DAVE MATTHEWS BAND
- 23 A LONG DECEMBER—COUNTING CROWS
- 24 DON'T LEAVE ME—BLACKSTREET
- 25 I BELIEVE I CAN FLY—R. KELLY
- 26 QUIT PLAYING GAMES (WITH MY HEART)—BLACKSTREET BOYS
- 27 EVERY TIME I CLOSE MY EYES—BABYFACE
- 28 MMMBOP—HANSON
- 29 FOOLISH GAMES—JEWEL
- 30 I'LL BE MISSING YOU—PUFF DADDY & FAITH EVANS (FEAT. 112)
- 31 MEN IN BLACK—WILL SMITH
- 32 THE DIFFERENCE—THE WALLFLOWERS
- 33 THE IMPRESSION THAT I GET—THE MIGHTY MIGHTY BOSSTONES
- 34 YOUR WOMAN—WHITE TOWN
- 35 WANNABE—SPICE GIRLS
- 36 IT'S YOUR LOVE—TIM MCGRAW (WITH FAITH HILL)
- 37 I LOVE YOU ALWAYS FOREVER—DONNA LEWIS
- 38 BUILDING A MYSTERY—SARAH MCLACHLAN
- 39 SAY YOU'LL BE THERE—SPICE GIRLS
- 40 NOBODY—KEITH SWEAT FEAT. ATHENA CAGE
- 41 ONE NIGHT AT A TIME—GEORGE STRAIT
- 42 IN MY BED—DRU HILL
- 43 DO YOU KNOW (WHAT IT TAKES)—ROBYN
- 44 NO DIGGITY—BLACKSTREET (FEAT. DR. DRE)
- 45 STARING AT THE SUN—U2
- 46 (THIS AIN'T) NO THINKIN' THING—TRACE ADKINS
- 47 HARD TO SAY I'M SORRY—AZ YET FEAT. PETER CETERA
- 48 RUMOR HAS IT—CLAY WALKER
- 49 ON THE VERGE—COLLIN RAYE
- 50 COUNTING BLUE CARS—DISHWALLA
- 51 HOW DO I LIVE—LEANN RIMES
- 52 A CHANGE WOULD DO YOU GOOD—SHERYL CROW
- 53 CARRYING YOUR LOVE WITH ME—GEORGE STRAIT
- 54 WALKIN' ON THE SUN—SMASH MOUTH
- 55 OOH AAH . . . JUST A LITTLE BIT—GINA G
- 56 HEAD OVER FEET—ALANIS MORISSETTE
- 57 SHE'S SURE TAKING IT WELL—KEVIN SHARP
- 58 SHE'S TAKEN A SHINE—JOHN BERRY
- 59 BETTER MAN, BETTER OFF—TRACY LAWRENCE
- 60 2 BECOME 1—SPICE GIRLS
- 61 WHEN I CLOSE MY EYES—KENNY CHESNEY
- 62 IF IT MAKES YOU HAPPY—SHERYL CROW
- 63 HOW WAS I TO KNOW—REBA MCENTIRE
- 64 LOVED TOO MUCH—TY HERNDON
- 65 MO MONEY MO PROBLEMS—THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
- 66 SITTING ON GO—BRYAN WHITE
- 67 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)—ROME
- 68 I GO BLIND—HOOTIE & THE BLOWFISH
- 69 I LEFT SOMETHING TURNED ON AT HOME—TRACE ADKINS
- 70 COME CRYIN' TO ME—LONESTAR

- 71 SHE'S GOT IT ALL—KENNY CHESNEY
- 72 SAD LOOKIN' MOON—ALABAMA
- 73 WE DANCED ANYWAY—DEANA CARTER
- 74 DON'T TAKE HER SHE'S ALL I GOT—TRACY BYRD
- 75 HOLDIN'—DIAMOND RIO
- 76 THE LIGHT IN YOUR EYES—LEANN RIMES
- 77 I DON'T WANT TO WAIT—PAULA COLE
- 78 LAKINI'S JUICE—LIVE
- 79 ANOTHER YOU—DAVID KERSH
- 80 I'D RATHER RIDE AROUND WITH YOU—REBA MCENTIRE
- 81 IT'S A LITTLE TOO LATE—MARK CHESNUTT
- 82 A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)—MINDY MCCREADY
- 83 GONE AWAY—THE OFFSPRING
- 84 GOOD AS I WAS TO YOU—LORRIE MORGAN
- 85 WHO'S CHEATIN' WHO—ALAN JACKSON
- 86 G.H.E.T.T.O.U.T.—CHANGING FACES
- 87 DRINK, SWEAR, STEAL & LIE—MICHAEL PETERSON
- 88 HOW YOUR LOVE MAKES ME FEEL—DIAMOND RIO
- 89 HONEY—MARIAH CAREY
- 90 A LITTLE MORE LOVE—VINCE GILL
- 91 COUNT ME IN—DEANA CARTER
- 92 DESPERATELY WANTING—BETTER THAN EZRA
- 93 NOBODY KNOWS—KEVIN SHARP
- 94 STOMP—GOD'S PROPERTY
- 95 RUNNING OUT OF REASONS TO RUN—RICK TREVINO
- 96 ALL THE GOOD ONES ARE GONE—PAM TILLIS
- 97 HOW DO I LIVE—TRISHA YEARWOOD
- 98 ME TOO—TOBY KEITH
- 99 PLACES I'VE NEVER BEEN—MARK WILLIS
- 100 AMEN KIND OF LOVE—DARYLE SINGLETARY

Most Played Artists Of The Mid-'90s (1995-1997)

- 1 ALAN JACKSON
- 2 GEORGE STRAIT
- 3 GARTH BROOKS
- 4 BROOKS & DUNN
- 5 JOHN MICHAEL MONTGOMERY
- 6 HOOTIE & THE BLOWFISH
- 7 TRACY LAWRENCE
- 8 VINCE GILL
- 9 PEARL JAM
- 10 REBA MCENTIRE
- 11 CLINT BLACK
- 12 STONE TEMPLE PILOTS
- 13 MARIAH CAREY
- 14 TONI BRAXTON
- 15 COLLIN RAYE
- 16 TIM MCGRAW
- 17 ALANIS MORISSETTE
- 18 COLLECTIVE SOUL
- 19 CLAY WALKER
- 20 ALABAMA
- 21 BOYZ II MEN
- 22 TOBY KEITH
- 23 PATTY LOVELESS
- 24 MARK CHESNUTT
- 25 GIN BLOSSOMS
- 26 THE SMASHING PUMPKINS
- 27 LIVE
- 28 MADONNA
- 29 U2
- 30 TRACY BYRD
- 31 SHERYL CROW
- 32 TRAVIS TRITT
- 33 NEAL MCCOY
- 34 DIAMOND RIO
- 35 TRISHA YEARWOOD
- 36 GREEN DAY
- 37 PAM TILLIS
- 38 R.E.M.
- 39 SAWYER BROWN
- 40 JOE DIFFIE
- 41 TLC
- 42 BUSH
- 43 JANET
- 44 SHANIA TWAIN
- 45 SOUNDGARDEN
- 46 MELISSA ETHERIDGE
- 47 FAITH HILL
- 48 BLACKHAWK
- 49 R. KELLY
- 50 COUNTING CROWS

Top Distributing Labels

- 1 WEA
- 2 BMG
- 3 SONY
- 4 POLYGRAM
- 5 EMD

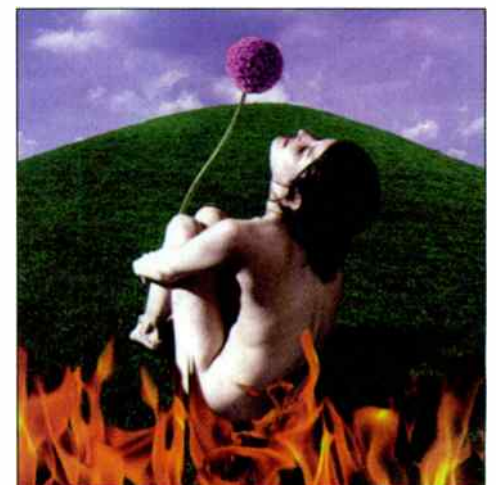
Most Played Video Artists Of 1997

- 1 THE WALLFLOWERS
- 2 JEWEL
- 3 TRACY LAWRENCE
- 4 U2
- 5 SPICE GIRLS
- 6 SHERYL CROW
- 7 REBA MCENTIRE
- 8 JOHN MICHAEL MONTGOMERY
- 9 LEANN RIMES
- 10 MARK CHESNUTT
- 11 ALAN JACKSON
- 12 SAWYER BROWN
- 13 VINCE GILL
- 14 CLAY WALKER
- 15 LORRIE MORGAN
- 16 EN VOGUE
- 17 BROOKS & DUNN
- 18 TRISHA YEARWOOD
- 19 PAULA COLE
- 20 PATTY LOVELESS

Most Played Videos Of 1997



- 1 ONE HEADLIGHT—THE WALLFLOWERS
- 2 WHERE HAVE ALL THE COWBOYS GONE?—PAULA COLE
- 3 YOU WERE MEANT FOR ME—JEWEL
- 4 SEMI-CHARMED LIFE—THIRD EYE BLIND
- 5 SUNNY CAME HOME—SHAWN COLVIN
- 6 BUILDING A MYSTERY—SARAH MCLACHLAN
- 7 EVERYDAY IS A WINDING ROAD—SHERYL CROW
- 8 SAY YOU'LL BE THERE—SPICE GIRLS
- 9 THE FRESHMEN—THE VERVE PIPE
- 10 PUSH—MATCHBOX 20
- 11 BITCH—MEREDITH BROOKS
- 12 LOVEFOOL—THE CARDIGANS
- 13 FOOLISH GAMES—JEWEL
- 14 DON'T SPEAK—NO DOUBT
- 15 BARELY BREATHING—DUNCAN SHEIK
- 16 DON'T LET GO (LOVE)—EN VOGUE
- 17 MMMBOP—HANSON
- 18 I WANT YOU—SAVAGE GARDEN
- 19 FLY—SUGAR RAY
- 20 THE DIFFERENCE—THE WALLFLOWERS
- 21 CRASH INTO ME—DAVE MATTHEWS BAND
- 22 WE DANCED ANYWAY—DEANA CARTER
- 23 VIRTUAL INSANITY—JAMIROQUAI
- 24 HONEY—MARIAH CAREY
- 25 THE IMPRESSION THAT I GET—THE MIGHTY MIGHTY BOSSTONES
- 26 2 BECOME 1—SPICE GIRLS
- 27 ON & ON—ERYKAH BADU
- 28 455 ROCKET—KATHY MATTEA
- 29 CRIMINAL—FIONA APPLE
- 30 DON'T TAKE HER SHE'S ALL I GOT—TRACY BYRD



Paula Cole

WE ARE BACK!

naked

salt
in pepa

MILITIA

MEXICO 70

SYMPOSIUM

AIRPLAY
Monitor

BEST OF '97

#1

LABEL SPOTLIGHT

MCA Tops Country Labels For 7th Year

"What we all need to remember as promotion people is we're not paid for our effort; we're paid for results," says MCA VP of national promotion **David Haley**. That comment comes on the heels of being told MCA is the No. 1 label for the seventh year in a row, thanks to the promotion department's ability to achieve a million spins with current product, according to Broadcast Data Systems.

Although he's been part of the MCA promotion team for the six previous wins, this is Haley's first victory as head of the promotion department. Being No. 1 again, he says, "feels great. I'd be lying if I said it wasn't important to me, but I'm not going to sit here and take credit for everything. We had a team that was pulling together. We knew we had to work smarter, harder, [and] more together than we probably ever had. We didn't meet every challenge that we had this year with the results we might have wanted, but I feel like in the long run we did well."

In 1997, Haley says, **George Strait** "proved again what a major artist he is for the country format and for this label." Strait's string of hits culminated with his picking up the Country Music Assn. Award for album of the year. MCA will work one more single, "Round About Way," off Strait's current album and will begin working a new album next year.

Trisha Yearwood also had a breakthrough year, Haley says, thanks to finally winning the CMA female vocalist of the year award and "the impact of 'How Do I Live' at country radio." The cover battle that pitted Yearwood against **LeAnn Rimes** was "one of the biggest challenges any promotion department has had to face," particularly since some stations were mixing the two songs together. "There were several people that needed to be convinced to put our single on instead of the 'duet.' We were faced with some interesting challenges out there, where I was reminded that radio is sometimes not interested in record sales," he says.



Haley

On the new artist side, Haley is proud of the success the label has had so far with **Chely Wright**. "Being able to break the top 15 with her first single—we were just ecstatic over that. We feel like she can be a major star in this format," Haley says. "She is her [own] best PR and publicity person out there, and she has done everything we have asked her to do. She's got a great attitude and a great spirit... [and] the music to back it up."

On the flip side, the year had a handful of disappointments. Haley cites **the Raybon Bros.** with **Olivia Newton-John's** "Falling," which performed where played but "never seemed to break through." Another was **Big House**, which scored with "Cold Outside" but didn't follow up successfully. "They did sell a lot of product, [and] they made a lot of friends and contacts at country radio," Haley says. "We will be getting their second album in the spring, and I feel like we have some kind of direction to go in terms of getting songs that are a little more country radio-friendly without compromising what the band is about artistically. Their heads are all in the right place as far as where they want to be. They want to work with country stations, and they understand that it's a building process. I feel like they are doing all the right things for this format."

Haley began working at WJQS Jackson, Miss., when he was 17 and spent a decade there, most recently as PD. He moved to Nashville in 1984 and worked briefly at an independent label called the Alternative Group. He joined MCA later that year and worked his way up the ranks from secondary promoter to regional, then to national director of promotion. In March, he was named VP of promotion immediately following **Scott Borchetta's** departure.

His promotion set in motion a series of changes that ended in a near-total restructuring of his department over the course of the year. Despite those changes, Haley says, "we have proved that we were able to rise to the occasion several times. That's a credit to a great team."

Although MCA has more superstars on its roster than any other label, Haley is still concerned about the development of the next generation of major stars and particularly radio's role in that development. "What radio people sometimes don't understand is [that] the bottom line is, if we don't have superstars in this format, we are in big trouble," he says. "They finance what we do on both ends. That's how we all stay in business."

PHYLLIS STARK

Jackson, Year's No. 1 Country Artist, Remains Here In The Real World

For **Alan Jackson**, staying in tune with the real world has played a crucial role in the kind of success that made him this year's No. 1 country artist.

"It's real easy once you get real successful [to] start making records for the music industry more than you do your fans," says Jackson. "The hardest thing is trying to keep that connection with real people out there that listen to the songs and buy the records. I see a lot of artists that, next thing you know, are doing songs that are preaching to [the fans] or trying to change the world. Those aren't the songs that usually brought you there, and you end up trying to write a song that'll win you a Grammy instead of win you a Kmart shopper."

For Jackson, the way to keep that connection to the fans is to steer clear of the music business



Jackson

as much as possible. "I try to live a normal life as much as I can," he says. "That helps me remember who I was 10 years ago. I was more of a fan than an artist then, so you can kind of keep in touch with who you're relating your music to out there."

Another thing that has kept Jackson at the top of the charts since he signed his record deal with Arista in 1989 is consistency. "I think I've had a song out every day of my career that's been on the charts; one right after another is the way they do it," says Jackson. "There's hardly been a break. And they've all pretty much gone to the top."

Although the range of songs he has recorded varies from spare, acoustic-sounding numbers to what he calls "swing things" to "R&B kind of stuff" to "hard-driving country stuff" to covers of old rock songs, Jackson's songs always carry his trademark traditional country sound. As a result, he has sometimes been called the standard-bearer of traditional country. But that's a mantle he's not entirely comfortable with.

"There are people who have said that to me in the last couple of years," Jackson says. "I appreciate the compliment, but I don't feel quite right about it, because there's a lot of artists that do real traditional stuff, like **Mark Chesnut**. He's made country records for years. And [**George Strait**] still does some, [although] some of his stuff's a little slick, but there's a lot of new artists that have come out [with a traditional sound]. Some of them have tried to break through that are doing songs and productions that would be more country than what I do, and some of them are having trouble getting airplay, but... I've been lucky from that standpoint."

But Jackson refuses to be pigeonholed into a particular style classification. "I'm not scared to do anything that doesn't have a steel guitar and fiddle on it," he says. "I'm a fan of a lot of different kinds of productions on songs. I don't feel like I'm bound by anything really."

Although he clearly prefers traditional country, as a songwriter Jackson says he is drawn to quality songs, regardless of style. "If it's a good song or a good record, I don't care what type of music it is," he says. "I prefer the more traditional sound," Jackson adds, but "you can't expect everybody on the radio to sound like **Hank Williams**."

Jackson is quick to recognize that he owes a lot of his success to radio, which, he says, will "play everything we put out there, pretty much. I appreciate them supporting me all these years." Perhaps for that reason, Jackson stays away from the radio bashing that's so popular on Music Row. "A lot of people are always fussing: 'I'm tired of what they're playing on radio, same old stuff.' They just play what they get



COUNTRY

BY PHYLLIS STARK

from the record labels. If there's been a decline in record sales or a decline in good music, it's [because] that's what the record labels are giving them. Radio has to play what they get."

He does have one small quibble with programmers. "Anybody will tell you it's easier to get an uptempo, positive song played because they think that's going to make the listener out there happy, but I disagree with them sometimes on that, because a lot of people out there like to relate to sad songs, too. But I think [from] what they get from Nashville, they do a pretty good job trying to pick it out."

Although Jackson doesn't have as much contact with radio as "some new artists do or some other artists that really enjoy talking about themselves all the time," he says, "I've always stayed fairly close to most of the stations as much as I can."

Jackson went into the studio Dec. 4 with producer **Keith Stegall** and will be working on a new album throughout the winter. He also plans approximately 70-80 tour dates in 1998.

'It's Your Love' That Gave McGraw The Year's No. 1 Song

Tim McGraw can remember the precise moment when he knew "It's Your Love" had the potential to be a smash. He was in Texas playing at a **George Strait** show at the Alamo Dome in front of 60,000 people.

"When you're at a George Strait show, everyone is there to see George; there ain't much you can do for 'em to get 'em excited," says McGraw. "I remember playing, and nobody's really into it, and we played that song, and the whole place just erupts."

But McGraw says it was his wife, **Faith Hill**, who put the "magic" into the song when she added her harmony vocals at the last minute before the album was mixed. Hill, then seven months pregnant with their daughter, **Gracie**, McGraw recalls, "could barely catch her breath," but "from the moment she put her vocal on there, we knew we had something special."

The resulting single topped the Country Airplay chart for six weeks and has now become the year's No. 1 song. McGraw will return the favor by singing harmony on a track from Hill's next album, due in the spring.

"It's Your Love" was the lead track from McGraw's fourth Curb album. "Everywhere," McGraw says that set, which he co-produced with **Byron Gallimore** and **James Stroud**, "is the album I see as me coming into my own. It's really being comfortable in the studio, being comfortable with my surroundings, being comfortable with doing this for a living and not thinking I'm going to be kicked out any minute. 'Everywhere' just brings everything to

#1
SINGLE SPOTLIGHT

a head for me."

McGraw believes his success came in through the back door: His self-titled first album didn't ignite much interest, but when his second album, "Not A Moment Too Soon," produced back-to-back hits "Indian Outlaw" and "Don't Take The Girl," McGraw got the industry's attention, if not its respect at first.

"To be successful in this business, you can't just have your label support you; you have to have almost the entire industry support you," says McGraw. "Every label, every publishing company, every magazine, everybody out there that's involved in the industry has to support you in order to be successful, especially very successful. What's strange about that is we didn't have that with 'Indian Outlaw' [or] with our first whole album. It seems like just now, with 'Everywhere,' we're starting to get industry support.

McGraw credits radio for "kick-starting my career" by taking a chance on "Indian Outlaw."

"You have to admire people that would do that," he says. "Nobody in the business was sure. They thought we were crazy to put that song out, that radio would never play it. If radio hadn't played that song, who knows where I'd be. I'd probably be standing in a corner holding a sign that says 'will play for food.'"

Returning the favor, McGraw makes himself unusually accessible to radio. He generally spends several hours a day, two days a week, doing on-air phone interviews and meets PDs and their contest winners backstage at every show.



McGraw

The Only Country Label With Over One Million Spins In One Year.

MILLION-AIRS



BIG HOUSE
TRACY BYRD
VINCE GILL
GEORGE JONES
THE MAVERICKS
REBA MCENTIRE
DAVID LEE MURPHY
RAY STEVENS
GEORGE STRAIT
MARTY STUART
CHELY WRIGHT
TRISHA YEARWOOD

1,000,000
PLUS SPINS IN 1997

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The #1 Top Country Label

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World Radio History

AIRPLAY Monitor BEST OF '97



Tim McGraw

Country Singles

- Pos. TITLE—Artist—Imprint/Label**
- 1 IT'S YOUR LOVE—Tim McGraw (With Faith Hill)—Curb
 - 2 ONE NIGHT AT A TIME—George Strait—MCA Nashville
 - 3 CARRYING YOUR LOVE WITH ME—George Strait—MCA Nashville
 - 4 ON THE VERGE—Collin Raye—Epic
 - 5 HOW YOUR LOVE MAKES ME FEEL—Diamond Rio—Arista Nashville
 - 6 RUMOR HAS IT—Clay Walker—Giant
 - 7 (THIS AIN'T) NO THINKIN' THING—Trace Adkins—Capitol Nashville
 - 8 BETTER MAN, BETTER OFF—Tracy Lawrence—Atlantic
 - 9 SHE'S GOT IT ALL—Kenny Chesney—BNA
 - 10 I LEFT SOMETHING TURNED ON AT HOME—Trace Adkins—Capitol Nashville
 - 11 COME CRYIN' TO ME—Lonestar—BNA
 - 12 SAD LOOKIN' MOON—Alabama—RCA
 - 13 A LITTLE MORE LOVE—Vince Gill—MCA Nashville
 - 14 I'D RATHER RIDE AROUND WITH YOU—Reba McEntire—MCA Nashville
 - 15 HOW WAS I TO KNOW—Reba McEntire—MCA Nashville
 - 16 DRINK, SWEAR, STEAL & LIE—Michael Peterson—Reprise
 - 17 THERE GOES—Alan Jackson—Arista Nashville
 - 18 HOW DO I LIVE (FROM CON AIR)—Trisha Yearwood—MCA Nashville
 - 19 SITTING ON GO—Bryan White—Asylum
 - 20 WHO'S CHEATIN' WHO—Alan Jackson—Arista Nashville
 - 21 WE DANCED ANYWAY—Deana Carter—Capitol Nashville
 - 22 EVERYWHERE—Tim McGraw—Curb
 - 23 HOW DO I GET THERE—Deana Carter—Capitol Nashville
 - 24 WE WERE IN LOVE—Toby Keith—Mercury
 - 25 SHE'S SURE TAKING IT WELL—Kevin Sharp—143/Asylum
 - 26 A MAN THIS LONELY—Brooks & Dunn—Arista Nashville
 - 27 HOW A COWGIRL SAYS GOODBYE—Tracy Lawrence—Atlantic
 - 28 ALL THE GOOD ONES ARE GONE—Pam Tillis—Arista Nashville
 - 29 THE LIGHT IN YOUR EYES—LeAnn Rimes—Curb
 - 30 COUNT ME IN—Deana Carter—Capitol Nashville
 - 31 PRETTY LITTLE ADRIANA—Vince Gill—MCA Nashville
 - 32 HOW WAS I TO KNOW—John Michael Montgomery—Atlantic
 - 33 LOVED TOO MUCH—Ty Herndon—Epic
 - 34 THE FOOL—Lee Ann Womack—Decca
 - 35 SHE DREW A BROKEN HEART—Patty Loveless—Epic
 - 36 IS THAT A TEAR—Tracy Lawrence—Atlantic
 - 37 DON'T TAKE HER SHE'S ALL I GOT—Tracy Byrd—MCA Nashville
 - 38 SHE'S TAKEN A SHINE—John Berry—Capitol Nashville
 - 39 WHAT THE HEART WANTS—Collin Raye—Epic
 - 40 WHEN I CLOSE MY EYES—Kenny Chesney—BNA
 - 41 A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)—Mindy McCready—BNA

- 42 GO AWAY—Larrie Margan—BNA
- 43 ME TOO—Toby Keith—Mercury
- 44 I MISS YOU A LITTLE—John Michael Montgomery—Atlantic
- 45 DANCIN', SHAGGIN' ON THE BOULEVARD—Alabama—RCA
- 46 WHERE CORN DON'T GROW—Travis Tritt—Warner Bros.
- 47 RUNNING OUT OF REASONS TO RUN—Rick Trevino—Columbia
- 48 HALF WAY UP—Clint Black—RCA
- 49 GOOD AS I WAS TO YOU—Larrie Margan—BNA
- 50 IF YOU LOVE SOMEBODY—Kevin Sharp—143/Asylum
- 51 NOBODY KNOWS—Kevin Sharp—143/Asylum
- 52 ANOTHER YOU—David Kersh—Curb
- 53 IT'S A LITTLE TOO LATE—Mark Chesnut—Decca
- 54 EVERYBODY KNOWS—Trisha Yearwood—MCA Nashville
- 55 HOLDIN'—Diamond Rio—Arista Nashville
- 56 LOVE IS THE RIGHT PLACE—Bryan White—Asylum
- 57 THE SHAKE—Neal McCoy—Atlantic
- 58 IN ANOTHER'S EYES—Trisha Yearwood And Garth Brooks—MCA Nashville
- 59 FRIENDS—John Michael Montgomery—Atlantic
- 60 WHY WOULD I SAY GOODBYE—Brooks & Dunn—Arista Nashville
- 61 YOU AND YOU ALONE—Vince Gill—MCA Nashville
- 62 I ONLY GET THIS WAY WITH YOU—Rick Trevino—Columbia
- 63 LITTLE BITTY—Alan Jackson—Arista Nashville
- 64 UNCHAINED MELODY—LeAnn Rimes—Curb
- 65 AMEN KIND OF LOVE—Daryle Singletary—Giant
- 66 THANK GOD FOR BELIEVERS—Mark Chesnut—Decca
- 67 HONKY TONK TRUTH—Brooks & Dunn—Arista Nashville
- 68 PLACES I'VE NEVER BEEN—Mark Wills—Mercury
- 69 THIS NIGHT WON'T LAST FOREVER—Sawyer Brown—Curb
- 70 LITTLE THINGS—Tanya Tucker—Capitol Nashville
- 71 EVERYTHING I LOVE—Alan Jackson—Arista Nashville
- 72 EMOTIONAL GIRL—Terri Clark—Mercury
- 73 LET IT RAIN—Mark Chesnut—Decca
- 74 ONE WAY TICKET (BECAUSE I CAN)—LeAnn Rimes—Curb
- 75 SOMETHING THAT WE DO—Clint Black—RCA
- 76 IF SHE DON'T LOVE YOU—The Buffalo Club—Rising Tide
- 77 I CAN'T DO THAT ANYMORE—Faith Hill—Warner Bros.
- 78 WHATEVER COMES FIRST—Sans Of The Desert—Epic
- 79 SIX DAYS ON THE ROAD—Sawyer Brown—Curb
- 80 MAYBE WE SHOULD JUST SLEEP ON IT—Tim McGraw—Curb
- 81 WATCH THIS—Clay Walker—Giant
- 82 LOVE GETS ME EVERY TIME—Shania Twain—Mercury
- 83 SHUT UP AND DRIVE—Chely Wright—MCA Nashville
- 84 THE FEAR OF BEING ALONE—Reba McEntire—MCA Nashville
- 85 DAY IN, DAY OUT—David Kersh—Curb
- 86 PLEASE—The Kinleys—Epic
- 87 BIG LOVE—Tracy Byrd—MCA Nashville
- 88 STILL HOLDING ON—Clint Black & Martina McBride—RCA
- 89 THAT OL' WIND—Garth Brooks—Capitol Nashville
- 90 HE LEFT A LOT TO BE DESIRED—Ricochet—Columbia
- 91 THAT'S ANOTHER SONG—Bryan White—Asylum
- 92 TODAY MY WORLD SLIPPED AWAY—George Strait—MCA Nashville
- 93 THE TROUBLE WITH THE TRUTH—Patty Loveless—Epic
- 94 WHAT IF IT'S YOU—Reba McEntire—MCA Nashville
- 95 HEARTBROKE EVERY DAY—Lonestar—BNA
- 96 I WILL, IF YOU WILL—John Berry—Capitol Nashville
- 97 HELPING ME GET OVER YOU—Travis Tritt Featuring Lari White—Warner Bros.
- 98 SHE WANTS TO BE WANTED AGAIN—Ty Herndon—Epic
- 99 THE REST OF MINE—Trace Adkins—Capitol Nashville
- 100 LAND OF THE LIVING—Pam Tillis—Arista Nashville



This Was The Year Of The Big Reality Check For Country PDs, Labels

by Wade Jessen

1997 should go down in country music history as the year of the big reality check, as the industry began trying on its old britches after its rapid weight gain of the "Suburban Cowboy" period. At the close of 1996, many industry observers identified an overabundance of young, good-looking, Wrangler-clad male artists who sing well enough but don't evoke any stylistic images, something that remained an issue throughout the year.

During 1997, radio audiences were treated to upper-crust material by several superstars, including Alan Jackson, who was the year's top artist, and George Strait, who again reassured us that he's a formidable force in the format. Jackson's "There Goes" became his biggest song all year, with more than 63,000 spins during its chart run, reinforcing what country's forefathers proclaimed in the '20s—country music's magic kicks in when it speaks to everyday issues in a joyfully simple way, regardless of how complicated the circumstance might be. Jackson's follow-up, "Between The Devil And Me," required a bit more concentration but reaffirmed listener appetites for everyday messy emotional predicaments.

Country programmers took shelter from the onslaught of the cookie-cutter syndrome by buoying other established acts, most notably Tim McGraw and Faith Hill with "It's Your Love," which offered the first country single in 20 years to dominate our airplay chart for six consecutive weeks. Waylon Jennings and Willie Nelson's 1977 hit, "Luckenbach, Texas (Back To The Basics Of Love)," was the last track to wear that crown. Strait's award for the Country Music Ass'n's male vocalist of the year hurled several catalog titles back onto Billboard's Top Country Catalog Albums, and his current titles enjoyed a post-awards show hike. Strait's biggest offerings, "One Night At A Time" and "Carrying Your Love With Me," bit off 151,794 spins from the year-end pie.

In other highlights, Alabama made notable impressions with "Sad Lookin' Moon" and "Dancin' Shaggin' On The Boulevard," and Diamond Rio scored its first No. 1 song since

its 1991 debut, "Meet In The Middle," when "How Your Love Makes Me Feel" controlled that position for three consecutive weeks in June. Meanwhile, Trisha Yearwood reminded us of her clout when country radio chose her version of "How Do I Live," leaving LeAnn Rimes to collect a blockbuster AC and top 40 hit with her reading of the song.

It was an exceptional year for Collin Raye, whose "On The Verge" finished the race inside the top five on our year-end recap. "On The Verge" was his "countryest" contribution since his jaunty hit "Every Second," which peaked at No. 2 during the chilly months of 1992.

Country Airplay Monitor did its first-ever midyear recaps this year and found that midtempo material was the newly prevalent flavor at the format. In the final tally, 52 of the 100 most-played country singles are medium tempo, ballads account for 27 most-played titles, followed by 21 uptempo songs.

While music critics are trumpeting the return of the format's women as a stylistic force, and the alternative or insurgent "roots-based" movement began to simmer, radio still appears to champion mainstream country, particularly our male artists. Not a single alternative country artist appears among the most-played singles of '97. Females accounted for only three of the year's top 10 artists.

Michael Peterson and Lee Ann Womack were the only powerful new artists to emerge, as Peterson swipes the top new artist roses on our airplay recaps. Although Womack came in at No. 2 on that new artist airplay tally, the two played musical chairs when we combined album sales with airplay. In that category (printed only in Billboard), Womack edged Peterson out of the new artist cup. New artists represented less than 8% of '97's top 100 artists.

The year closes with new material by Garth Brooks and Shania Twain. Industry analysts are watching reactions from consumers, while radio sifts through dense hype to identify winning songs on both sets that could provide superstar ammunition throughout 1998.

Country Artists

- Pos. ARTIST (No. Of Charted Singles) Imprint/Label**
- 1 ALAN JACKSON (6) Arista Nashville
 - 2 GEORGE STRAIT (8) MCA Nashville
 - 3 DEANA CARTER (5) Capitol Nashville
 - 4 TRACY LAWRENCE (5) Atlantic
 - 5 REBA MCENTIRE (5) MCA Nashville
 - 6 TRACE ADKINS (4) Capitol Nashville
 - 7 JOHN MICHAEL MONTGOMERY (5) Atlantic (1) Warner Bros.
 - 8 LEANN RIMES (7) Curb
 - 9 VINCE GILL (3) MCA Nashville
 - 10 BROOKS & DUNN (5) Arista Nashville
 - 11 KEVIN SHARP (4) 143/Asylum
 - 12 TRISHA YEARWOOD (4) MCA Nashville
 - 13 BRYAN WHITE (4) Asylum (1) Mercury
 - 14 TIM MCGRAW (4) Curb
 - 15 MARK CHESNUTT (4) Decca
 - 16 COLLIN RAYE (5) Epic
 - 17 CLAY WALKER (4) Giant
 - 18 CLINT BLACK (6) RCA
 - 19 TRACY BYRD (4) MCA Nashville
 - 20 DIAMOND RIO (4) Arista Nashville
 - 21 ALABAMA (4) RCA
 - 22 KENNY CHESNEY (3) BNA
 - 23 PATTY LOVELESS (4) Epic
 - 24 TOBY KEITH (3) Mercury
 - 25 LONESTAR (5) BNA
 - 26 TRAVIS TRITT (6) Warner Bros.
 - 27 LORRIE MORGAN (4) BNA
 - 28 DAVID KERSH (3) Curb
 - 29 RICK TREVINO (3) Columbia
 - 30 TY HERNDON (3) Epic
 - 31 JOHN BERRY (4) Capitol Nashville
 - 32 PAM TILLIS (2) Arista Nashville
 - 33 MICHAEL PETERSON (2) Reprise
 - 34 SAWYER BROWN (2) Curb
 - 35 LEE ANN WOMACK (3) Decca

- 36 MINDY MCCREADY (3) BNA
- 37 FAITH HILL (1) Curb (1) Warner Bros.
- 38 RICOCHET (5) Columbia
- 39 TERRI CLARK (3) Mercury
- 40 NEAL MCCOY (4) Atlantic
- 41 GARTH BROOKS (2) Capitol Nashville (1) Capitol/Capitol Nashville (1) MCA Nashville
- 42 THE BUFFALO CLUB (3) Rising Tide
- 43 MARTINA MCBRIDE (4) RCA (1) I.R.S./RCA (1) Windham Hill/RCA
- 44 MARK WILLS (2) Mercury
- 45 DARYLE SINGLETARY (4) Giant
- 46 SONS OF THE DESERT (2) Epic
- 47 TANYA TUCKER (2) Capitol Nashville
- 48 SAMMY KERSHAW (4) Mercury
- 49 GARY ALLAN (5) Decca
- 50 SHANIA TWAIN (7) Mercury

Country Labels

- Pos. LABEL (No. Of Charted Singles)**
- 1 MCA NASHVILLE (40)
 - 2 ARISTA NASHVILLE (32)
 - 3 CAPITOL NASHVILLE (30)
 - 4 CURB (30)
 - 5 EPIC (25)
 - 6 ATLANTIC (22)
 - 7 BNA (19)
 - 8 MERCURY (27)
 - 9 ASYLUM (12)
 - 10 RCA (22)
 - 11 REPRIS (19)
 - 12 DECCA (15)
 - 13 COLUMBIA (19)
 - 14 WARNER BROS. (20)
 - 15 RISING TIDE (10)



our Stockings
were
Stuffed with
Hits this
year

Thanks
Country Radio

TOM BALDRICA • KEN VAN DURAND

JOE DEVINE • RO JONES • Scot Michaels • TONY Morreale

Joe O'Donnell • Tom Sgro • Christian Svendsen • Chuck Thagard • Britta DAVIS • Mike Wilson

Keith Gale • Scott Hoffman • Cindy Heath • Sam Harrell • Adrian Michaels • Chris DeCarlo

Gussie Thomson • DALE TURNER

Suzette Tucker • DAN NELSON

ALABAMA

CLINT BLACK

KENNY CHESNEY

LONESTAR

MARTINA

MINDY

LOTTIE MYGAN

JASON SELLERS

JIM LAUDERDALE

THE THOMPSON BROTHERS BAND

SARA EVANS



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POWER PLAYLISTS

Most-Played Records From Nov. 18, 1996-Nov. 17, 1997



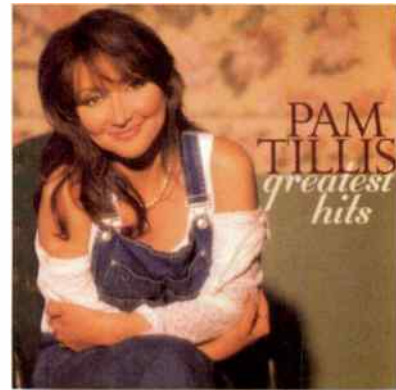
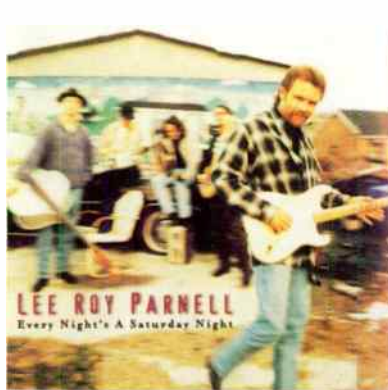
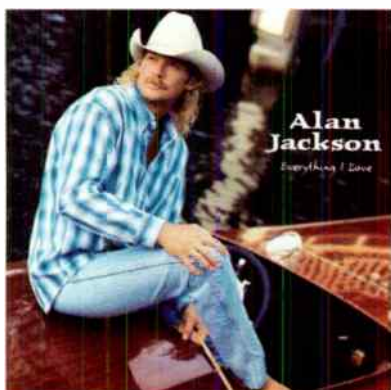
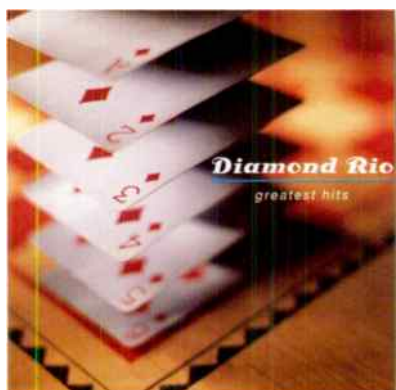
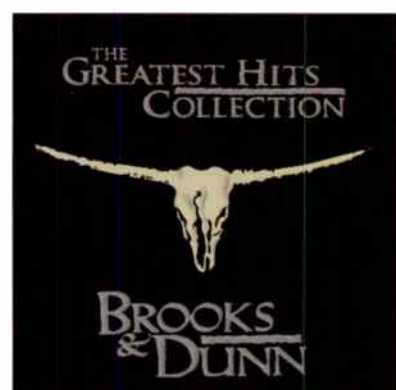
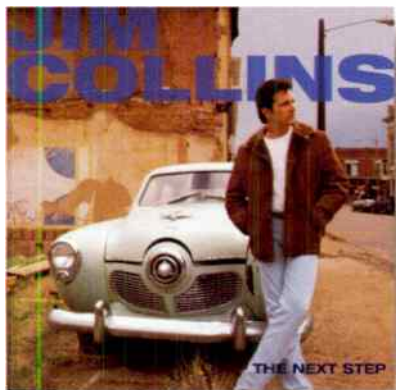
Playlists supplied by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TSA weekly chart, beginning with the highest-charting station. Cumans are updated twice yearly following the release of the Spring and Fall Arbitron surveys.

Grid of 48 radio station playlists (e.g., KZLA, WUSN, KSCS, WKHX, WXTU, WMZQ, KILT, KKBQ, KEYE, KPLX, WWWW, WIL, WYCD, WGAR, WIVK, WFMS, KMPS, KYNG, WTQR, KNIX, WDSY, KFRG, WYAY, WKLB) with columns for station name, PD, APD/MD, and a list of 30 songs with play counts.

happy holidays and a great new year * happy holidays and a great new year * happy holidays and a great new year * happy holidays and a great new year * happy holidays and a great new year *



may your life's playlist
be filled with the joys
of the holiday season
...and may your station
be filled with the sounds
of these GREAT ARTISTS.



our thanks to radio for a stellar '97!
happy holidays from all of us at



happy holidays and a great new year * happy holidays and a great new year * happy holidays and a great new year * happy holidays and a great new year * happy holidays and a great new year *

happy holidays and a great new year * happy holidays and a great new year * happy holidays and a great new year * happy holidays and a great new year * happy holidays and a great new year *

Wynonna

the other side

She's one-of-a-kind,
an original, and a person that we
at Curb/Universal are very proud of.

"She's still the one to beat. Hands down!"

Ben Wener, Orange County Register

"She's one multi-faceted Mama!"

Elysa Gardner, L.A. Times

"She's real and warm and inviting."

Charlene Blevins, Music Row

"Come Some Rainy Day"

the current single that's destined to be a career hit.

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#1 LABEL SPOTLIGHT

'Total Domination' For Arista In R&B

With 25 titles on its own or on distributed imprints all successfully launched on R&B mainstream radio in 1997, Arista Records is hands down the No. 1 R&B label in Airplay Monitor's year-end tally.

At this writing, the label also has six records in the top 10 on Billboard's Hot R&B Singles chart (Billboard, Dec. 13): **Next's** "Butta Love"; **Dru Hill's** "We're Not Making Love No More" and **Total's** "What About Us," both from the "Soul Food" soundtrack, and "You Make Me Wanna" and "Nice And Slow" by **Usher**, all on LaFace; and "All About The Benjamins" by **Puff Daddy & the Family** and "Feel So Good" by **Mase**, both on the Bad Boy Entertainment imprint.

"What made this year so special was starting off with a Puffy Combs, where a lot of people were saying he couldn't do it, where nobody was taking him seriously as a rapper," says Arista senior VP of black music **Lionel Ridenour**. "Just being a part of his overall vision and being down with him has been a major experience in all of our careers."

Arista's promotion and marketing machine helped Bad Boy to its position as the No. 1 rap label for 1997, a new distinction for a label with a flair for pop-mainstreaming its R&B fare. "Even though the rap stuff has been very successful, I think we had a pretty good balance," notes Ridenour, pointing to R&B success with **112**, **Usher**, and "Soul Food." He adds, "L.A. Reid and **Babyface** definitely did a tremendous job, especially their work on the **Toni Braxton** project, and everything that's gone into 'Soul Food.'"

Arista's chart consistency is paralleled by the relative consistency of its staff. **David Linton** continues as VP of black music, **Vanessa Barryer** remains as national promotion director; regionals are **Craig Davis**, Washington, D.C.; **Ife Green**, Atlanta; **Butch Hartfield**, New Orleans; **John Hall Jr.**, Chicago; **Mike Avery**, West Coast; **Caryn Thomas**, Northeast; **James Wilson**, the Carolinas; and **Simone Hollingsworth**, Detroit. Explains Ridenour, "This year the battle cry was, 'Total world domination!' If we could break a **Next**, a **Sam Salter**, and a second project from **Usher** with all the heavyweight stuff we have, we could have six records in the top 10." Scheduled for '98: new albums by **Aretha Franklin**, **Monica**, **Faith**, **Total**, **Deborah Cox**, **TLC**, **Andrea Martin**, LaFace group **Choice**, and **Goodie Mob**.



Ridenour

Columbia Tops R&B Adult Labels

Vocalist **Kenny Lattimore's** sensitive love ballad "For You" was embraced by R&B adult listeners, who kept it on the airplay charts for close to a year and helped it rack up enough spins to become the most-played adult title of 1997. The single was a slow build, but Columbia stuck it out, a strategy the label had learned in 1996 by building another adult-format champion, **Maxwell**. Columbia's R&B roster leaned heavily adult this year, with Lattimore, a live album from **Maxwell**, the "Love Jones: The Music" soundtrack, and **Mariah Carey's** "Butterfly," making Columbia the No. 1 R&B adult label of the year.

"It was the nature of the cards we were dealt here in the promotion department; they were adult-leaning records," says **Roland Lewis**, senior VP of R&B promotion for Columbia. The burgeoning progressive R&B scene at R&B adult radio was a factor, he says. "[Programmers] are recognizing that and willing to give an artist a shot. It blends in well with the classic artists that they play, and the songs are very positive in nature," Lewis continues. "The format is not that open in terms of the number of artists, so when you do have an artist they take hold of, it really gets a good run because it takes a long time to develop. Adults can be a little more passive, and they stick with it a little longer."

Columbia looks to continue its streak in 1998 with new studio albums from Lattimore, **Dionne Farris**, and **Maxwell** and is looking to break newcomers **Destiny's Child**, **Jagged Edge**, and **Kimberly Scott**.

Lewis, who joined Columbia three years ago after a stint as a national promotion director at Arista, credits his regional staff: **John Green**, Southeast; **Joe Bullock**, Florida; **Darryl J. Smith**, Memphis; **David Lawrence**, D.C.; **James Brown**, Dallas; **Michie Benjamin**, New York; **Karen Clark**, the Carolinas; **Jay Michael McKay**, Detroit; and **Avonelle Simons**, West Coast. The label also has a trio of national directors: **Cynthia Johnson** in the Midwest, **Steve Washington** in New York, and **Herb Jones** in L.A.



Lewis

Kenny Lattimore Serenades Airwaves 'For You'

"My friend **Kenny Lerum** wrote it, and when he and his wife, **Ellen**, were getting married, he asked me to sing it at his wedding reception," explains vocalist **Kenny Lattimore** of his long-running ballad hit, "For You." "I thought the song was so beautiful I asked if I could do a demo of it for my album, and the rest is history... I thought it would be more of a pop song, but R&B radio really embraced it. I always knew that the song itself was very powerful musically and lyrically."

Though the song's sentiments of long-lasting love gained it acclaim from radio listeners, the

video's gorgeous imagery of Lattimore and a lady love set against the French Quarter of New Orleans spread its romantic appeal. "I got a lot of comments that the video was classy and different," he says, adding that **Arnelle Simpson**, daughter of **O.J.**, and the **Dion Perraneau** agency carefully styled the clothes and the look for the clip, directed by **Okawuh Aaron Hall's** "I Miss You"). "I wanted it to be a real



'97 Was The Best And Worst Year For Puff Daddy

Mainstream R&B/rap crowned a new king this year: **Sean "Puff Daddy" Combs** earned street credibility as an artist, in addition to a sales and airplay reign as hip-hop's biggest producer. Combs produced and appeared on the top three rap airplay records of the year: "Mo Money Mo Problems" by the late **Notorious B.I.G.**; "I'll Be Missing You" with **Faith Evans**; and the **Biggie** single "Hypnotize."

For Combs, 1997 was both the best and worst year ever. "Unfortunately, I remember '97 as the year **Biggie** passed," he says. "We had a great year businesswise; at the end of the day I'm grateful for that, but it doesn't make anything better. I'm grateful for the support of the fans, though."



Puff Daddy

After **Biggie** was shot down in March, Combs took some time off to think. "When it happened I definitely retired for three months. I couldn't breathe, talk, or make a record," Combs recalls. "But then it started to be revealed to me that I don't have no choice, I can't just give up and die without a fight."

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Combs' idea of fighting is to keep **Biggie's** spirit alive. "Biggie was a lyrical genius, a poet; he was an incredible producer and just an all-around good person. It's important in the studio that you get a chance to work with people that give off a good vibe, and the vibe with him was always good," he says.

After releasing his **Puff Daddy & the Family** album "No Way Out" earlier this year, Combs has successfully launched an all-star hip-hop tour that as of this writing has completed three sold-out dates in New York. Combs is quick to point out that they have all been unblemished by violence. The tour will take Combs into the new year, and then he will go back into the studio. "The next project is the **Lox** album on Jan. 13, and the next album I will go into the studio with is the **Faith [Evans]** album and the **Total** and **112** albums," Combs says. He adds that he has not abandoned the all-gospel album he first mentioned in R&B Airplay Monitor last June. "We're dropping our gospel album this summer," he says.



Island Records And Dru Hill Celebrate Successful 'Year Of The Dru'

Just as the label's own dragon-emblazoned advertising campaign had predicted, 1997 was the "year of the Dru." Four-man Baltimore group **Dru Hill** had delivered for Island, with the single "In My Bed" in both its original and remixed versions, racking up the most spins at R&B mainstream radio.

Dru Hill's success has far exceeded the group members' expectations. "When people say that we're big, it's wild, because we don't see it—we've been moving so many places," explains platinum-topped **Sisqo**. "We did not expect to be doing this good."

Working with producer **Darryl Simmons** on "In My Bed" and "Never Make A Promise" was a positive. "Darryl made us as comfortable as he possibly could, gave us whatever we needed," says **Jaz**. "He listened to a lot of our ideas as we recorded both songs. He always gave us creative freedom."



Dru Hill

Doug Daniels, Island Black Music senior VP of promotion, attributes the success to the group's marketing and talent as well as to the structure of the now-autonomous black music division, led by president **Hiriam Hicks**.

"The guys really have talent," says Daniels. "The second thing was the image and the makeup: **Sisqo** and that blond hair—that stood out from every other group—plus with **Jaz** being a little heavy, but yet he's agile, and he can

sing. They look good, so for them it worked."

"People have received us from all over, from all different nationalities, [in] places we go where we didn't think we even have fans," says **Woody**, while **Nokia** adds that the group has been "able to travel to a lot of places that most people our age don't even get to see and... work with a lot of the people we've listened to and admired, like **Darryl Simmons**, **Babyface**, **Keith Sweat**, **R. Kelly**, and a lot of people we got to go on tour with, like **Mary J. Blige**."



BY JANINE COVENEY

Island's promotion team includes **Rodney Shealey** as national director of promotion, and a regional staff that includes **Kim Ferguson**, Northeast; **Wayne Lewis**, Midwest; **Anita Cloud**, Southeast; **Myra Weston**, mid-Atlantic; **Ric Ross**, the Carolinas; **Bronwyn Webber-Gregg**, West Coast; and **Danny Harris**, Southwest.

Arista & Bad Boy:

**AN UNPRECEDENTED
1997 SUCCESS STORY:**

#1 R&B Mainstream Promotion Label - Arista

#1 R&B Mainstream Label - Bad Boy

#1 Rap Singles Promotion Label/BDS - Arista

#1 Rap Singles Label - Bad Boy

#1 Rap Singles Artist/BDS - The Notorious B.I.G.

#2 Rap Singles Artist/BDS - Puff Daddy

#3 Rap Singles Artist/BDS - Mase

#1 Rap Singles Title/BDS
The Notorious B.I.G.
(featuring Puff Daddy & Mase)
"Mo Money Mo Problems"

#2 Rap Singles Title/BDS
Puff Daddy & Faith Evans (featuring 112)
"I'll Be Missing You"

#4 Rap Singles Title/BDS
The Notorious B.I.G.
"Hypnotize"

#5 Rap Singles Title/BDS
Puff Daddy (featuring Mase)
"Can't Nobody Hold Me Down"

**OUR SINCERE THANKS TO
OUR FRIENDS AT RADIO
AND RETAIL FOR ANOTHER
TRULY AMAZING YEAR!**



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World Radio History

BEST OF '97



Dru Hill

R&B/Mainstream Singles

- Pos. TITLE—Artist—Imprint/Label
- 1 IN MY BED—Dru Hill—Island
 - 2 G.H.E.T.T.O.U.T.—Chonging Faces—Big Beat/Atlantic
 - 3 ONE IN A MILLION—Aaliyah—Blackground/Atlantic
 - 4 DON'T LEAVE ME—BLACKstreet—Interscope
 - 5 YOU MAKE ME WANNA...—Usher—LaFace/Arista
 - 6 I BELONG TO YOU [EVERY TIME I SEE YOUR FACE]—Rome—Grand Jury/RCA
 - 7 MO MONEY MO PROBLEMS—The Notorious B.I.G. (Feat. Puff Daddy & Mase)—Bad Boy/Arista
 - 8 STOMP—God's Property—B-Rite/Interscope
 - 9 CAN WE—SWV—Jive
 - 10 CUPID—112—Bad Boy/Arista
 - 11 THE SWEETEST THING—Refugee Camp All-Stars Featuring Laurn Hill—Columbia
 - 12 GET IT TOGETHER—702—Biv 10/Motown
 - 13 FOR YOU I WILL—Monica—Rowdy/Warner Sunset/Atlantic
 - 14 NEVER MAKE A PROMISE—Dru Hill—Island
 - 15 NEXT LIFETIME—Erykah Badu—Kedar/Universal
 - 16 I'LL BE MISSING YOU—Puff Daddy & Faith Evans (Featuring 112)—Bad Boy/Arista
 - 17 ON & ON—Erykah Badu—Kedar/Universal
 - 18 I CAN LOVE YOU—Mary J. Blige—MCA
 - 19 BIG DADDY—Heavy D—Uptown/Universal
 - 20 EVERYTHING—Mary J. Blige—MCA
 - 21 LET'S GET DOWN—Tony Toni Tone—Mercury
 - 22 RETURN OF THE MACK—Mark Morrison—Atlantic
 - 23 MY LOVE IS THE SHHH!—Somethin' For The People Featuring Trina & Tamara—Warner Bros.
 - 24 I BELIEVE I CAN FLY—R. Kelly—Warner Sunset/Atlantic/Jive
 - 25 WHAT ABOUT US—Total—LaFace/Arista
 - 26 HYPNOTIZE—The Notorious B.I.G.—Bad Boy/Arista
 - 27 DON'T LET GO (LOVE)—En Vogue—EastWest/EEG
 - 28 WHAT'S ON TONIGHT—Montell Jordan—Def Jam/Mercury
 - 29 THE LOVE SCENE—Joe—Jive
 - 30 LOVE IS ALL WE NEED—Mary J. Blige—MCA
 - 31 NOBODY—Keith Sweat Featuring Athena Cage—Elektra/EEG
 - 32 NOT TONIGHT—Lil' Kim Feat. Da Brat, Left Eye, Missy Elliott & Angie Martinez—Undeas/Tommy Boy/Atlantic

- 33 FOR YOU—Kenny Lattimore—Columbia
- 34 PONY—Ginuwine—550 Music/Epic
- 35 CAN'T NOBODY HOLD ME DOWN—Puff Daddy (Featuring Mase)—Bad Boy/Arista
- 36 PUT YOUR HANDS WHERE MY EYES COULD SEE—Busta Rhymes—Elektra/EEG
- 37 IT'S ALL ABOUT THE BENJAMINS—Puff Daddy & The Family (Feat. The Notorious B.I.G., Lil' Kim & The Lox)—Bad Boy/Arista
- 38 HONEY—Mariah Carey—Columbia
- 39 DON'T WANNA BE A PLAYER—Joe—Jive
- 40 I'LL DO ANYTHING/I'M SORRY—Ginuwine—550 Music/Epic
- 41 THE RAIN (SUPA DUPA FLY)—Missy "Misdemeanor" Elliott—EastWest/EEG
- 42 GOT 'TIL IT'S GONE—Janet (Featuring Q-Tip And Jani Mitchell)—Virgin
- 43 UN-BREAK MY HEART—Toni Braxton—LaFace/Arista
- 44 4 SEASONS OF LONELINESS—Boyz II Men—Motown
- 45 GET ME HOME—Foxy Brown Featuring BLACKstreet—Violator/Def Jam/Mercury
- 46 TELL ME DO U WANNA—Ginuwine—550 Music/Epic
- 47 5 MILES TO EMPTY—Brownstone—MJJ/WORK/Epic
- 48 BIG BAD MAMMA—Foxy Brown Featuring Dru Hill—Violator/Def Jam/Mercury
- 49 MEN IN BLACK—Will Smith—Columbia
- 50 4 PAGE LETTER—Aaliyah—Blackground/Atlantic
- 51 CRUSH ON YOU—Lil' Kim Featuring Lil' Cease—Undeas/Big Beat/Atlantic
- 52 YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)—Brian McKnight Featuring Mase—Mercury
- 53 WHATEVER—En Vogue—EastWest/EEG
- 54 WHAT KIND OF MAN WOULD I BE—Mint Condition—Perspective/A&M
- 55 YOU BRING ME UP—K-Ci & Jojo—MCA
- 56 BUTTA LOVE—Next—Arista
- 57 EVERY TIME I CLOSE MY EYES—Babyface—Epic
- 58 SOMEONE—SWV (Featuring Puff Daddy)—RCA
- 59 I'M STILL IN LOVE WITH YOU—New Edition—MCA
- 60 UP JUMPS DA BOOGIE—Magoo And Timbaland—Blackground/Atlantic
- 61 I BELIEVE IN YOU AND ME—Whitney Houston—Arista
- 62 NO TIME—Lil' Kim Featuring Puff Daddy—Undeas/Big Beat/Atlantic
- 63 DO YOU LIKE THIS—Rome—Grand Jury/RCA
- 64 WHEN YOU TALK ABOUT LOVE—Patti LaBelle—MCA



Hip-Hop Sound Takes A Bigger Slice Of The R&B Radio Pie In '97

by Datu Faison

In an effort to be more palatable, rappers took the sampling of beats and song melodies to an all-time high this year. As a result, 1997 was the year hip-hop moved beyond the 12-24 realm and found greater acceptance among 25-34 listeners. A quick comparison between our most-played 1996 and 1997 R&B mainstream singles shows that last year there were 15 rap titles in the top 100, while 1997 finds 22 rap titles on that same list.

Rapper/producer/CEO Puff Daddy ruled the R&B genre with his remake-driven style, producing 19 of the year's biggest radio hits, while penning 11 of the songs on Billboard's producer/writer recaps. As a producer, Puff Daddy was involved with 10 titles in the top 40 of our rap recap alone. Meanwhile New Orleans-based No Limit CEO Master P turned his brand of Southern funk into a national craze using many of the same techniques. Although Master P may not have received the same level of airplay, the demand he and his artists created at retail forced many stations to take note, even outside the mid-South.

Although many artists found success by recycling older hits, those that came with a new flavor proved to be the year's most notable breakthroughs. Missy Elliott and Timbaland, whose trademark writing/production was dominant on some of the year's biggest hits, provided much of that new flavor. Those hits included Aaliyah's "One In A Million" at No. 3; SWV's "Can We" at No. 8; Elliott's "The Rain (Supa Dupa Fly)" at No. 37; and Total's "What About Us" at No. 34 on our R&B Mainstream recap.

While hip-hop will always remain a part of

black culture and music, 1997 saw top 40 once again embrace a genre it had strayed from. A year ago, WHITZ (Z100) New York's No. 1 song was "I Go Blind" by Hootie & the Blowfish, and furthermore, there was not one rap song in the top 25 of the station's playlist. At this writing, its No. 1 record is the Notorious B.I.G.'s "Mo Money Mo Problems" at 65 spins. The catalyst was Puff Daddy & Faith Evans (Featuring 112)'s "I'll Be Missing You," No. 16 on our mainstream list, which spent eight weeks atop Billboard's Hot R&B Singles, while spending 11 weeks at No. 1 on Billboard's Hot 100.

The charge toward "neo-soul" provided adult programmers with a much-needed shot in the arm for their playlists. Leading the charge was Erykah Badu, whose double-platinum album charted two hits, which rank in the top 20 of both lists. Her "Next Lifetime" and "On & On" post at No. 6 and No. 17, respectively, on our Adult recap, while holding down No. 14 and No. 17, respectively, in the Mainstream rankings. Other artists like Dionne Farris (No. 4), Eric Benét (No. 39), Myron, and Rahsaan Patterson continue to develop as the next retro stars.

Lastly, one of the year's biggest winners, God's Property, took gospel to a new audience and a new generation with its own brand of praise. "Stomp" ranks in the top 10 on both the Mainstream and Adult tallies, showing that the genre's newfound flavor can cater to younger and older demos. Since listeners have proved there is a demand for this music, there is sure to be a strong push at radio from gospel labels and newly created divisions looking to follow that same success in the new year.

- 65 REQUEST LINE—Zhane—Illtown/Motown
- 66 NO DIGGITY—BLACKstreet (Featuring Dr. Dre)—Interscope
- 67 I CARE 'BOUT YOU—Milestone—LaFace/Arista
- 68 YOU DON'T HAVE TO HURT NO MORE—Mint Condition—Perspective/A&M
- 69 SUMTHIN' SUMTHIN'—Maxwell—Columbia
- 70 THIS IS FOR THE LOVER IN YOU—Babyface Feat. LL Cool J, Howard Hewett, Jody Watley & Jeff Daniels—Epic
- 71 NEVER GONNA LET YOU GO—BLACKstreet—Interscope
- 72 ALL CRIED OUT—Allure Featuring 112—Track Masters/Crave
- 73 THINKING OF YOU—Tony Toni Tone—Mercury
- 74 SOMEBODY'S SOMEBODY—K—NPG/EMI
- 75 YOU DON'T HAVE TO WORRY—New Edition—MCA
- 76 FEEL SO GOOD—Mase—Bad Boy/Arista
- 77 SOCK IT 2 ME—Missy "Misdemeanor" Elliott Featuring Da Brat—EastWest/EEG
- 78 STEELO—702—Biv 10/Motown
- 79 BETCHA BY GOLLY WOW!—K—NPG/EMI
- 80 HAIL MARY—Makaveli—Death Row/Interscope
- 81 GOTHAM CITY—R. Kelly—Jive
- 82 MY BODY—LSG—EastWest/EEG
- 83 FIX—BLACKstreet With Special Guests Ol' Dirty Bastard & Slash—Interscope
- 84 I'M NOT FEELING YOU—Yvette Michele—Loud
- 85 WATCH ME DO MY THING—Immature Featuring Smooth And Ed From Good Burger—Loud/RCA
- 86 I'LL BE—Foxy Brown Featuring Jay-Z—Violator/Def Jam/Mercury
- 87 OTHERSIDE OF THE GAME—Erykah Badu—Kedar/Universal
- 88 LAST NIGHT'S LETTER—K-Ci & Jojo—MCA
- 89 SMILE—Scarface Featuring 2Pac & Johnny P—Rap-A-Lot/Noo Trybe/Virgin
- 90 PHENOMENON—LL Cool J—Def Jam/Mercury
- 91 KNOCKS ME OFF MY FEET—Donell Jones—LaFace/Arista
- 92 YOU ARE THE ONLY ONE—God's Property—B-Rite/Interscope
- 93 JUST A TOUCH—Keith Sweat—Elektra/EEG
- 94 COLD ROCK A PARTY—MC Lyte—EastWest/EEG
- 95 AS WE LAY—Dana—Tony Mercedes/LaFace/Arista
- 96 LAST NIGHT—Az Yet—LaFace/Arista
- 97 I CAN MAKE IT BETTER—Luther Vandross—LV/Epic
- 98 IT'S YOUR BODY—Johnny Gill Featuring Roger Troutman—Motown
- 99 MY BABY DADDY—B-Rock & The Bizz—Tony Mercedes/LaFace/Arista
- 100 TEARS—The Isley Brothers—T-Neck/Island

R&B/Mainstream Artists

- Pos. ARTIST (No. Of Charted Singles) Imprint/Label
- 1 DRU HILL (4) Island
(1) LaFace/Arista
 - 2 MARY J. BLIGE (3) MCA
(1) Arista
 - 3 ERYKAH BADU (4) Kedar/Universal
 - 4 AALIYAH (5) Blackground/Atlantic
 - 5 BLACKSTREET (5) Interscope
(1) Violator/Def Jam/Mercury
 - 6 112 (3) Bad Boy/Arista
(1) Track Masters/Crave
 - 7 GINUWINE (3) 550 Music/Epic
 - 8 PUFF DADDY (5) Bad Boy/Arista
(1) RCA
(1) Undeas/Big Beat/Atlantic
 - 9 SWV (4) RCA
(1) Jive
 - 10 ROME (2) Grand Jury/RCA
 - 11 THE NOTORIOUS B.I.G. (5) Bad Boy/Arista
 - 12 702 (2) Biv 10/Motown
 - 13 CHANGING FACES (1) Big Beat/Atlantic
 - 14 GOD'S PROPERTY (2) B-Rite/Interscope
 - 15 MASE (4) Bad Boy/Arista
(1) Mercury
 - 16 JOE (3) Jive
 - 17 EN VOGUE (3) EastWest/EEG
 - 18 TONY TONI TONE (3) Mercury
 - 19 R. KELLY (1) Bad Boy/Arista
(1) Jive
(1) Warner Sunset/Atlantic/Jive
 - 20 USHER (2) LaFace/Arista

R&B/Mainstream Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 ARISTA (27)
 - 2 ATLANTIC (14)
 - 3 MCA (16)
 - 4 EEG (15)
 - 5 MERCURY (14)
 - 6 INTERSCOPE (15)
 - 7 COLUMBIA (12)
 - 8 EPIC (11)
 - 9 JIVE (9)
 - 10 UNIVERSAL (9)
 - 11 ISLAND (7)
 - 12 MOTOWN (8)
 - 13 RCA (7)
 - 14 VIRGIN (4)
 - 15 WARNER BROS. (4)



Featuring Boyz II Men, Tops, Temptations & Smokey Robinson



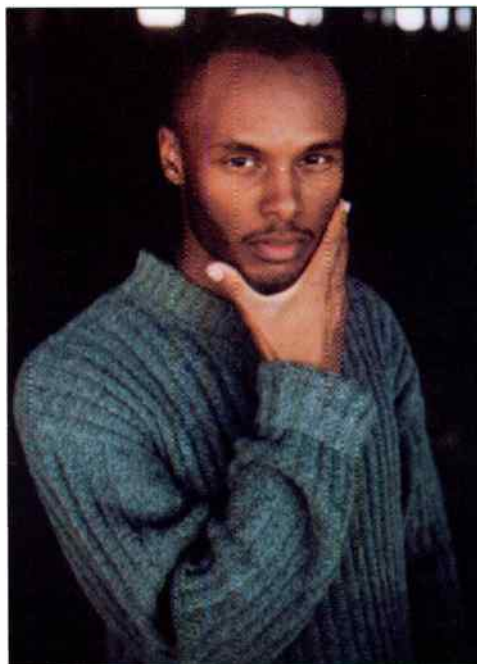
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1998

**Get Ready To Dance
In The Streets Super Bowl
Sunday January 25th
Halftime Show**

MOTOWN 40 FOREVER

BEST OF '97



Kenny Lattimore

R&B/Adult Singles

- Pos. TITLE—Artist—Imprint/Label
- 1 FOR YOU—Kenny Lattimore—Columbia
 - 2 I CAN MAKE IT BETTER—Luther Vandross—LV/Epic
 - 3 EVERY TIME I CLOSE MY EYES—Babyface—Epic
 - 4 HOPELESS—Dionne Farris—Columbia
 - 5 THINKING OF YOU—Tony Toni Tone—Mercury
 - 6 NEXT LIFETIME—Erykah Badu—Kedar/Universal
 - 7 STOMP—God's Property—B-Rite/Interscope
 - 8 WHEN YOU TALK ABOUT LOVE—Patti LaBelle—MCA
 - 9 FOR YOU I WILL—Monica—Rowdy/Warner Sunset/Atlantic
 - 10 WHAT KIND OF MAN WOULD I BE—Mint Condition—Perspective/A&M
 - 11 I BELIEVE IN YOU AND ME—Whitney Houston—Arista
 - 12 TEARS—The Isley Brothers—T-Neck/Island
 - 13 I LOVE ME SOME HIM—Toni Braxton—LaFace/Arista
 - 14 DON'T LEAVE ME—BLACKstreet—Interscope
 - 15 IN MY BED—Dru Hill—Island
 - 16 I BELIEVE I CAN FLY—R. Kelly—Warner Sunset/Atlantic/Jive
 - 17 ON & ON—Erykah Badu—Kedar/Universal
 - 18 UN-BREAK MY HEART—Toni Braxton—LaFace/Arista
 - 19 THE SWEETEST THING—Refugee Camp All-Stars Featuring Lauryn Hill—Columbia
 - 20 G.H.E.T.T.O.U.T.—Changing Faces—Big Beat/Atlantic



Luther Vandross

- 21 THE LOVE SCENE—Joe—Jive
- 22 SARA SMILE—After 7—Virgin
- 23 WHAT'S STOPPING YOU—The O'Jays—Global Soul/Freeworld
- 24 THIS WEEKEND—Ann Nesby—Perspective/A&M
- 25 DON'T LET GO (LOVE)—En Vogue—EastWest/EEG
- 26 5 MILES TO EMPTY—Brownstone—MJJ/WORK/Epic
- 27 4 SEASONS OF LONELINESS—Boyz II Men—Motown
- 28 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)—Rome—Grand Jury/RCA
- 29 SUMTHIN' SUMTHIN'—Maxwell—Columbia
- 30 NOBODY—Keith Sweat Featuring Athena Cage—Elektra/EEG
- 31 BETCHA BY GOLLY WOW!—NPG/EMI
- 32 SHOE WAS ON THE OTHER FOOT—Patti LaBelle—MCA
- 33 MISSING YOU—Brandy, Tamia, Gladys Knight & Chaka Khan—EastWest/EEG
- 34 YOUR SECRET LOVE—Luther Vandross—LV/Epic
- 35 NEVER MAKE A PROMISE—Dru Hill—Island
- 36 NEVER GONNA LET YOU GO—BLACKstreet—Interscope
- 37 HONEY—Mariah Carey—Columbia
- 38 OTHERSIDE OF THE GAME—Erykah Badu—Kedar/Universal
- 39 WHAT'S ON TONIGHT—Montell Jordan—Def Jam/Mercury
- 40 I CARE 'BOUT YOU—Milestone—LaFace/Arista
- 41 SOMEBODY'S SOMEBODY—NPG/EMI
- 42 WHEN YOU CALL ON ME/BABY THAT'S WHEN I COME RUNNIN'—Luther Vandross—LV/Epic
- 43 I'M STILL WEARING YOUR NAME—Ann Nesby—Perspective/A&M
- 44 LAST NIGHT—Az Yet—LaFace/Arista
- 45 FEMININITY—Eric Benet—Warner Bros.
- 46 EVERYTHING—Mary J. Blige—MCA
- 47 YOU DON'T HAVE TO HURT NO MORE—Mint Condition—Perspective/A&M
- 48 DO YOU LIKE THIS—Rome—Grand Jury/RCA
- 49 I DON'T WANT TO—Toni Braxton—LaFace/Arista
- 50 LOVE IS ALL WE NEED—Mary J. Blige—MCA

R&B/Adult Artists

- Pos. ARTIST (No. Of Chorted Singles) Imprint/Label
- 1 LUTHER VANDROSS (4) LV/Epic
 - 2 ERYKAH BADU (4) Kedar/Universal
 - 3 TONI BRAXTON (4) LaFace/Arista
 - 4 KENNY LATTIMORE (1) Columbia
 - 5 BABYFACE (3) Epic
 - 6 DRU HILL (3) Island (1) LaFace/Arista
 - 7 PATTI LABELLE (2) MCA
 - 8 BLACKSTREET (5) Interscope
 - 9 MINT CONDITION (3) Perspective/A&M
 - 10 TONY TONI TONE (2) Mercury
 - 11 DIONNE FARRIS (1) Columbia
 - 12 WHITNEY HOUSTON (4) Arista
 - 13 MAXWELL (4) Columbia
 - 14 GOD'S PROPERTY (2) B-Rite/Interscope
 - 15 ANN NESBY (2) Perspective/A&M
 - 16 R. KELLY (1) Jive (1) Warner Sunset/Atlantic/Jive
 - 17 MONICA (1) Rowdy/Warner Sunset/Atlantic
 - 18 NPG/EMI (2)
 - 19 EN VOGUE (3) EastWest/EEG
 - 20 THE ISLEY BROTHERS (2) T-Neck/Island

R&B/Adult Labels

- Pos. LABEL (No. Of Chorted Singles)
- 1 COLUMBIA (11)
 - 2 EPIC (15)
 - 3 ARISTA (19)
 - 4 MCA (14)
 - 5 A&M (10)
 - 6 INTERSCOPE (7)
 - 7 UNIVERSAL (4)
 - 8 ATLANTIC (10)
 - 9 ISLAND (5)
 - 10 MERCURY (9)
 - 11 EEG (10)
 - 12 JIVE (5)
 - 13 MOTOWN (9)
 - 14 VIRGIN (6)
 - 15 WARNER BROS. (10)

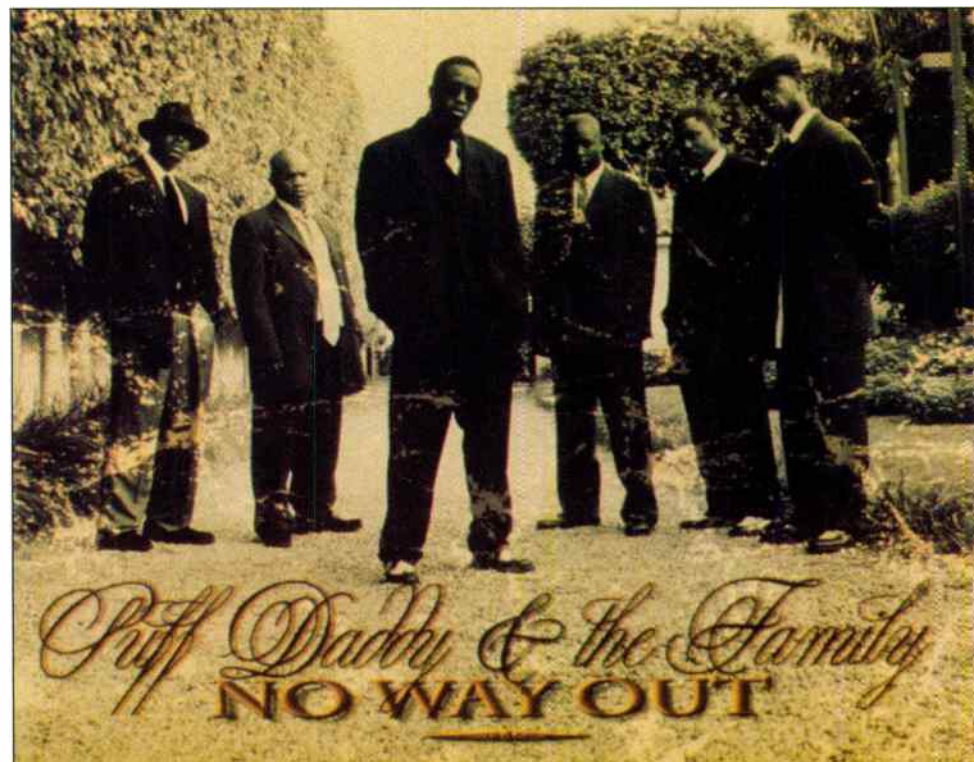
COLUMBIA

Rap Singles

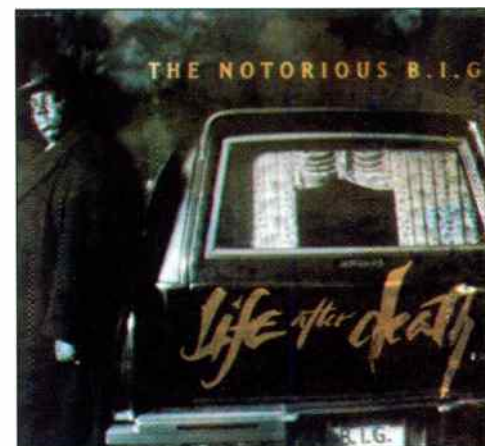
- Pos. TITLE—Artist—Imprint/Label
- 1 MO MONEY MO PROBLEMS—The Notorious B.I.G. (Feat. Puff Daddy & Mase)—Bad Boy/Arista
 - 2 I'LL BE MISSING YOU—Puff Daddy & Faith Evans (Featuring 112)—Bad Boy/Arista
 - 3 MEN IN BLACK—Will Smith—Columbia
 - 4 HYPNOTIZE—The Notorious B.I.G.—Bad Boy/Arista
 - 5 CAN'T NOBODY HOLD ME DOWN—Puff Daddy (Featuring Mase)—Bad Boy/Arista
 - 6 DA' DIP—FreakNasty—Hard Hood/Power/Triad
 - 7 NOT TONIGHT—Lil' Kim Feat. Da Brat, Left Eye, Missy Elliott & Angie Martinez—Undeas/Tommy Boy/Atlantic
 - 8 BIG DADDY—Heavy D—Uptown/Universal
 - 9 GET ME HOME—Foxy Brown Featuring BLACKstreet—Violator/Def Jam/Mercury
 - 10 THE RAIN (SUPA DUBA FLY)—Missy "Misdemeanor" Elliott—EastWest/EEG
 - 11 BIG BAD MAMMA—Foxy Brown Featuring Dru Hill—Violator/Def Jam/Mercury
 - 12 PUT YOUR HANDS WHERE MY EYES COULD SEE—Busta Rhymes—Elektra/EEG
 - 13 IT'S ALL ABOUT THE BENJAMINS—Puff Daddy & The Family (Feat. The Notorious B.I.G., Lil' Kim & The Lox)—Bad Boy/Arista
 - 14 CRUSH ON YOU—Lil' Kim Featuring Lil' Cease—Undeas/Big Beat/Atlantic
 - 15 I'LL BE—Foxy Brown Featuring Jay-Z—Violator/Def Jam/Mercury
 - 16 COLD ROCK A PARTY—MC Lyte—EastWest/EEG
 - 17 UP JUMPS DA BOOGIE—Magoo And Timbaland—Blackground/Atlantic
 - 18 HAIL MARY—Makaveli—Death Row/Interscope
 - 19 FEEL SO GOOD—Mase—Bad Boy/Arista
 - 20 SMILE—Scarface Featuring 2Pac & Johnny P—Rap-A-Lot/Noo Trybe/Virgin
 - 21 LOOK INTO MY EYES—Bone Thugs-N-Harmony—Ruthless/Relativity
 - 22 MY BABY DADDY—B-Rock & The Bizz—Tony Mercedes/LaFace/Arista
 - 23 C'MON N' RIDE IT (THE TRAIN)—Quad City DJ's—QuadraSound/Big Beat/Atlantic
 - 24 NO TIME—Lil' Kim Featuring Puff Daddy—Undeas/Big Beat/Atlantic
 - 25 PHENOMENON—LL Cool J—Def Jam/Mercury

Rap Artists

- Pos. ARTIST (No. Of Chorted Singles) Imprint/Label
- 1 THE NOTORIOUS B.I.G. (8) Bad Boy/Arista
 - 2 PUFF DADDY (6) Bad Boy/Arista (1) Undeas/Big Beat/Atlantic
 - 3 MASE (4) Bad Boy/Arista
 - 4 WILL SMITH (3) Columbia
 - 5 FOXY BROWN (4) Violator/Def Jam/Mercury (1) No Limit/Priority (1) Roc-A-Fella/Def Jam/Mercury
 - 6 LIL' KIM (2) Undeas/Big Beat/Atlantic (1) Arista (1) Bad Boy/Arista (1) Jive (1) Undeas/Tommy Boy/Atlantic
 - 7 HEAVY D (3) Uptown/Universal



Puff Daddy



The Notorious B.I.G.

- 8 LL COOL J (4) Def Jam/Mercury (1) Geffen
- 9 FREAKNASTY (1) Hard Hood/Power/Triad
- 10 BONE THUGS-N-HARMONY (3) Ruthless/Relativity (1) Ruthless/EastWest/EEG
- 11 MAKAVELI (4) Death Row/Interscope
- 12 BUSTA RHYMES (2) Elektra/EEG (1) The DAS Label/Mercury (1) Warner Sunset/Atlantic
- 13 MISSY "MISDEMEANOR" ELLIOTT (1) EastWest/EEG
- 14 QUAD CITY DJ'S (2) QuadraSound/Big Beat/Atlantic (1) Warner Sunset/Big Beat/Atlantic
- 15 FAITH EVANS (1) Bad Boy/Arista (1) Jive (1) Rap-A-Lot/Noo Trybe/Virgin
- 16 112 (2) Bad Boy/Arista
- 17 TIMBALAND AND MAGOO (2) Blackground/Atlantic
- 18 JAY-Z (1) Freeze/Roc-A-Fella/Priority (1) Qwest/Warner Bros. (1) Roc-A-Fella/Def Jam/Mercury (1) Violator/Def Jam/Mercury
- 19 MC LYTE (1) EastWest/EEG
- 20 SNOOP DOGGY DOGG (4) Death Row/Interscope (1) Columbia

Rap Labels

- Pos. LABEL (No. Of Chorted Singles)
- 1 ARISTA (19)
 - 2 MERCURY (22)
 - 3 ATLANTIC (12)
 - 4 COLUMBIA (13)
 - 5 EEG (6)
 - 6 INTERSCOPE (16)
 - 7 PRIORITY (13)
 - 8 UNIVERSAL (11)
 - 9 VIRGIN (13)
 - 10 RELATIVITY (7)

ARISTA

And I heard him exclaim
as he drove out of sight...

"...Check us in the
98'... cause our
budget is tight."



a PolyGram company

Happy Holidays to all & to all
a good night!

POWER PLAYLISTS

Most-Played Records From Nov. 18, 1996-Nov. 17, 1997



Playlists supplied by Broadcast Data Systems. Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TBA weekly count, beginning with the highest-counting station. Counts are updated twice yearly following the release of the Spring and Fall Arbitron surveys.



Table for HOT 97 station (WQHT New York). PD: Steve Smith. APD/MD: Tracy Cloherty. MC: Deneen Womack. Lists top 40 songs with play counts.

Table for POWER 106 station (KPWR Los Angeles). PD: Michelle Mercer. MD: Damion Young. Lists top 40 songs with play counts.

Table for THE BEAT station (KKBT Los Angeles). PD: Michelle Santosuosso. MD: Mariama Snider. Lists top 40 songs with play counts.

Table for WBL5 station (New York). PD: Lee Michaels. MD: Michelle Campbell. Lists top 40 songs with play counts.

Table for WGCI station (Chicago). PD: Elroy R.C. Smith. Lists top 40 songs with play counts.

Table for POWER 99 station (WUSL Philadelphia). OM: Helen Little. MD: Glenn Cooper. Lists top 40 songs with play counts.

Table for WPGC station (Washington, DC). PD: Jay Stevens. APD: Bob Holmcrans. MD: Maurice De Voce. Lists top 40 songs with play counts.

Table for WJLB station (Detroit). PD: Michael Saunders. MD: Janet Gee. Lists top 40 songs with play counts.

Table for KMEL station (San Francisco). APD/MD: Joey Arbagey. AMD: Larry Jackson. Lists top 40 songs with play counts.

Table for V103 station (Atlanta). PD: Tony Brown. MD: Rajeevah Shabazz. Lists top 40 songs with play counts.

Table for WKYS station (Washington, DC). PD/Pgm: Steve Hegwood. MC: Lisa Lisa. Lists top 40 songs with play counts.

Table for THE BOX station (Houston). PD: Robert Scorpio. MD: Kashon Powell. Lists top 40 songs with play counts.

Table for K104 station (Dallas). PD: Skip Cheatham. Lists top 40 songs with play counts.

Table for PHILLY 103.9 station (Philadelphia). PD/MD: Mic Fox. Lists top 40 songs with play counts.

Table for 99 JAMZ station (Miami). PD: James Thomas. Lists top 40 songs with play counts.

Table for 92Q station (Baltimore). PD: Tom Calococci. MD: Buttahman. Lists top 40 songs with play counts.

Table for WCHB station (Detroit). PD: James Alexander. APD/MD: Vicki Preston. Lists top 40 songs with play counts.

Table for HOT 97.5 station (Atlanta). PD: Sean Taylor. MD: Chaka Zulu. Lists top 40 songs with play counts.

**“Butta Love”
Got ‘Em Open.
Their New Hit
Gets ‘Em Bumpin’.**

**Next
too
close**

**The new single and video – the follow-up
to their Gold smash, “Butta Love.”**

From their debut album, RATED NEXT.

Official Impact Date: January 5th

EXECUTIVE PRODUCERS: KAYGEE & CLIVE DAVIS

ARISTA

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**a HARD groove
is good to find.**

EMI

World Radio History

1997 Year of the Dru

WINNER OF 4 BILLBOARD AWARDS!

#1 R&B SINGLE OF THE YEAR

#1 AIRPLAY RECORD OF THE YEAR — "IN MY BED"

#1 R&B ARTIST DUO OR GROUP

#1 NEW R&B ARTIST

AND THE AWARD SEASON IS JUST BEGINNING!

Executive Producer: Hiram Hicks



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DRU HILL



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3 #1 SINGLES

2 GOLD SINGLES

1 PLATINUM SINGLE

<http://www.islandblackmusic.com>



Playlists compiled by Broadcast Data Systems Radio Track service. Songs ranked by number of spins in monitored period. Playlists are based on order of stations' weekly charts, beginning with the highest-ranking station. Charts are updated twice weekly following the release of the Spring and Fall Arbitron surveys.

R & B / MAINSTREAM

R & B / ADULT

WZAK PD: Bobby Rush MD: Lankford Stephens. Playlist for WZAK Cleveland with 40 tracks.

Q93 DM: Gerod Stevens MD: Angela Harrison. Playlist for WQVE New Orleans with 40 tracks.

K97 PD: Bobby O'Jay MD: Stan Bell. Playlist for WHRK Memphis with 40 tracks.

98.7 KISS FM PD/MD: Toya Beasley. Playlist for WRKS New York with 30 tracks.

V103 OM: Maxx Myrick APD/MD: Jamilla Muhammad. Playlist for WVAX Chicago with 30 tracks.

WHUR PD: Hector Hannibal MD: David A. Dickinson. Playlist for WHUR Washington, DC with 30 tracks.

102 JAMZ DM: Adam Cook PD: Russ Allen MD: Cedric Hollywood. Playlist for WHHM Orlando with 40 tracks.

103 JAMZ OM: Maxine Todd MD: Heart Attack. Playlist for WWOI Norfolk with 40 tracks.

POWER 98 PD: Andre Carson MD: Nate Quick. Playlist for WPEG Charlotte with 40 tracks.

WDAS PD: Joe "Butterball" Tamburro APD/MD: Daisy Davis. Playlist for WDAS Philadelphia with 30 tracks.

HOT 105 PD: Tony Kidd APD: Phil Michaels. Playlist for WHQT Miami with 30 tracks.

KISS 104 Interim PD: Jim Kennedy. Playlist for WALR Atlanta with 30 tracks.

MAJIC 105 VP/Operations: Chuck Atkins. Playlist for KMJM St. Louis with 40 tracks.

K97.5 PD: Hozie Mack MD: Jodi Berry. Playlist for WQOK Raleigh with 40 tracks.

102 JAMZ PD: Brian Douglas MD: Mary K. Playlist for WJMH Greensboro with 40 tracks.

MAJIC 102 PD: Carl Conner MD: Carla Boatner. Playlist for KMJQ Houston with 30 tracks.

MIX 92.3 PD: Monica Starr MD: Tony Rankin. Playlist for WMXD Detroit with 30 tracks.

MAJIC 102.3 PD/MD: Doug Gilmore APD: Ron Thompson. Playlist for WMMJ Washington with 30 tracks.

MAJIC 105 VP/Operations: Chuck Atkins. Playlist for KMJM St. Louis with 40 tracks.

K97.5 PD: Hozie Mack MD: Jodi Berry. Playlist for WQOK Raleigh with 40 tracks.

102 JAMZ PD: Brian Douglas MD: Mary K. Playlist for WJMH Greensboro with 40 tracks.

RHYTHM 102.3 PD/MD: Cliff Winston. Playlist for KULH Los Angeles with 30 tracks.

V100 PD: Thomas Bacote APD: Keith Solis. Playlist for KRBV Dallas with 30 tracks.

SMOOTH 101 PD: Bobby O'Jay. Playlist for KJMS Memphis with 30 tracks.

MAJIC 105 VP/Operations: Chuck Atkins. Playlist for KMJM St. Louis with 40 tracks.

K97.5 PD: Hozie Mack MD: Jodi Berry. Playlist for WQOK Raleigh with 40 tracks.

102 JAMZ PD: Brian Douglas MD: Mary K. Playlist for WJMH Greensboro with 40 tracks.

RHYTHM 102.3 PD/MD: Cliff Winston. Playlist for KULH Los Angeles with 30 tracks.

V100 PD: Thomas Bacote APD: Keith Solis. Playlist for KRBV Dallas with 30 tracks.

SMOOTH 101 PD: Bobby O'Jay. Playlist for KJMS Memphis with 30 tracks.

#1 LABEL SPOTLIGHT

Atlantic Is No. 1 In Rock-Label Recap

How did director of rock promotion **Lea Pisacane** engineer Atlantic's placement atop our year-end rock-label recap? "I owe it all to **Danny Buch** and **Andrea Ganis**," she quips. And while she does work under their direction, she's got a **matchbox 20** success story under her belt that makes her very proud.

"We started **matchbox 20** at the very beginning of the year. When we came back from vacation, that was the first thing we attacked," she says. The planned second single was "Real World," which was the favorite among everyone at Atlantic. **WRAX** Birmingham, Ala.'s **Dave Rossi** was playing "Push" just because he liked "Push," and it was the No. 17 selling record in Birmingham. And Danny called him and quizzed him. "Were they just through there?" We knew the record wasn't on deal or anything. There were no extraneous circumstances that you could attribute that No. 17-selling record to. So, we said, "Guess what? We're not going with "Real World." We're going with "Push." "



Pisacane

Working a ballad, however, brought its own complications. "We were certainly loath to relinquish any rock image that we had," Pisacane says. "And it was not easy, man. Active rock did not embrace it right away at all. They were into playing **Tool** at the time. But I go back to this all the time. It's becoming a cliché, and people will disagree with me. Active rock is not necessarily a tempo-driven format ideology. Active means 'engaging of the listener.' Do you engage the listener? Do you make people call and ask for it? And do you make people buy the record? If so, then it's an active record."

To overcome resistance, Pisacane says, "we forged ahead. Heritage was quicker to catch on, but at active, we just kept gleaming stations week after week." *Continued on page 32*

Interscope Tops Modern Rock Labels

Interscope nabbed the top modern rock label honors for 1997 with acts that stretched from the **Wallflowers**, **Bush**, and **No Doubt** to **Smash mouth** and **Nine Inch Nails**. That wide variety is just right for how Interscope modern rock diva **Lynn McDonnell** works with radio. "There's always an angle, and there's always somebody that's going to play it," she says. "If I have a great variety of music, then I can usually find something for everyone."

The **Wallflowers**, in particular, were a challenge for McDonnell. When "Sixth Avenue Heartache" was being worked, there were those in radio who said the band wouldn't cut it as modern rock. "Everyone was trying to define what alternative is, and they said the **Wallflowers** weren't that," she says. "It was hard to convince them of that, but once we got to "One Headlight," that was a No. 1 single, and it still researches... It not only established them as an alternative act but a great band that anyone could lay claim to."



McDonnell

After all the hard work on the road in 1996, **Bush** had created enough momentum to last through its new album. "It actually seemed like the hiatus they took between albums never really happened at radio," McDonnell says. "From a listener standpoint, aside from the fact that they were [in the studio] doing a new album, the average person wouldn't have known that they took a break. They'd always been a very active, radio-friendly band."

Some modern rock stations are currently cutting their mix with hard rock acts. McDonnell sees that as somewhat of a backlash to modern rock's flirtation with pop and one-hit wonders, but also as modern's way of cutting through the clutter of other formats co-opting modern acts. "There's always an angle, and there's always somebody that's going to play it," she says. *Continued on page 32*

A&M Named No. 1 Triple-A Label Of '97

Ask A&M VP of alternative/triple-A **Mark Tindle** about the high point of the year at 1997's No. 1 triple-A label, and he says, "It would undoubtedly be the success of **Jonny Lang**... To be able to go gold on the first stages of a rollout of a project that doesn't involve top 40 or alternative and specifically was rock and triple-A is a great and satisfying accomplishment... It kind of took everybody by surprise, the quick acceptance of this kid; 16 years old, and you have on your résumé that you opened for **Aerosmith**, **Blues Traveler**, and the **Rolling Stones**, that just blows your mind. He can retire at 17, and that's it."



Tindle

While he savors the rise of **Lang**, Tindle worries that triple-A is "very splintered," even for today's fragmented marketplace. "Depending on the marketplace, you could be calling a modern AC-leaning radio station or an AC-leaning station a triple-A, a rock station considered a triple-A, a modern rock station considered a triple-A. There's a station on the triple-A panel that was contemplating adding **Soundgarden**. That would be a totally off-limits band in the guise of other triple-A stations around America."

The common thread, Tindle says, lies in something **Dennis Constantine** wrote last year: The veteran triple-A programmer suggested that one think of radio not by formats but by target demos, "so that all musical genres that [target] females 24-35 [are] one thing. Every male 18-24 station is one thing. They're targets. Because that's really how we're breaking records now."

As format lines blur, "the emphasis lies on our local people understanding the dynamics of a marketplace," says Tindle. "To understand what niches their radio stations serve in the marketplaces and then know what records they can go into the door with to see if we can go somewhere." *Continued on page 32*

Metallica Reloads And Locks Mainstream

If you were to tell **Metallica's** many fanatical followers in the mid-'80s—the guys who lived in ragged "metal up your ass" black T-shirts—that the torchbearers of the underground-thrash-metal movement were one day going to be cozy bed partners with rock radio, you probably would have gotten beat up. "It would have been like, 'What kind of drugs are you on? And do you have any more?'" quips **Metallica** drummer **Lars Ulrich** at the notion of being **Rock Airplay Monitor's** mainstream rock artist of the year.



Metallica

For some years now **Metallica** has been recognized as one of the biggest rock bands in the world, but its rendezvous with radio didn't happen until the band had already been hammering away at it for a decade. "It says more about radio and people than it says about us. What it proves is that radio has come a long way and

opened up," says Ulrich. Forming in Los Angeles in 1981 but defecting to its home base of San Francisco when the Sunset Strip glam-metal movement began to take shape, **Metallica** broke "through what I call the classic European, traditional way, which is just touring and touring and touring and touring, pounding what we do down people's throats," says Ulrich. In those days, "I would even say that radio was our enemy... We were sitting there in 1983, '84, '85, and radio was the big evil dark force that was keeping potential exposure away from people."

As remote as **Metallica's** eventual acceptance at radio seemed at the time, a gradual awareness began to take shape when some of the more daring stations began to reflect the street buzz, although by no means was that number in the multitudes. "It started with [the former] *Continued on page 34*



Third Eye Blind Looks Ahead

From the looks of its third single, "How's It Going To Be," **Third Eye Blind** appears poised to transcend the one-hit-wonder jinx that befalls many new acts with hits the size of "Semi-Charmed Life." It has charted three modern-rock tracks from its soon-to-be-certified-platinum debut and has been busy on the road all year, including playing more than a dozen stadium shows in support of **U2** and the **Rolling Stones**.



Third Eye Blind

Third Eye Blind's multifaceted front man, **Stephan Jenkins**, who not only wrote or co-wrote all of the songs but produced, played guitar, and sang on the band's debut, credits **Elektra** for affording the group "an enormous amount of control. The fears of signing with a major label and having these things crushed just haven't been realized at all. **Sylvia Rhone** was a really supportive A&R element in this record."

Jenkins can't forget the across-the-board support **Third Eye Blind** received out of the

box by the modern radio community. "**KROQ** [Los Angeles], [**KITS**] Live 105 [San Francisco], [**KNDD**] The End in Seattle, **WHFS** [Washington, D.C.]—those are the stations that very early on believed in this band. I think that [**KROQ PD**] **Kevin Weatherly** was just a huge force in making **Third Eye Blind**, solely because he was excited by the music."

It's been more than two years since **Third Eye Blind** first began putting together its debut record. Jenkins formed the band in the Bay Area years ago, after moving to the Lower Haight at the turn of the '90s, a place and time that informs his writing. "For a period of time, there was a feeling that this was going to turn into a great place. It was an exciting time to be there," Jenkins recalls. "The Berlin Wall was coming down; all these world events were happening. People were getting out of college and sort of shaking off the last decade." *Continued on page 34*



Wallflowers Rule The Triple-A Chart

"I don't know how to write a hit song," says **Jakob Dylan**. It's a surprising comment from the leader of the **Wallflowers**, a band that topped the triple-A artist chart this year and also placed "One Headlight" atop the year-end triple-A songs chart. "I don't know one when I hear one, really, so I don't want to pretend to anybody that I would be able to make those calls." For that reason, **Dylan** leaves singles choices up to his label, **Interscope**. "I don't get really involved in that. If I do things well, I'll write a record like this one, and I'm proud of all the songs. So, as far as what the record company feels the strengths are toward radio, I'm just happy they find anything. It doesn't really matter to me what they pick. Because I do like all the songs obviously. And the other thing is, that's what these people do for a living. It's not what I do for a living."



Wallflowers

What he seemingly has been doing for a living over the past two years is roadwork. Aside from the normal gigs, "we did every radio station anywhere, a couple a day. I did them all

the way up 'til recently," **Dylan** says. "It's a great promotion... The chance to get on the air and talk about yourself and play your music is nothing but a good thing... You need every bit of help you can get in this business."

At home, **Dylan** will tune through the radio dial and says it's certainly turned him on to new music, but he notes, "I honestly don't refer to the radio for all of my musical education. I hear more on the

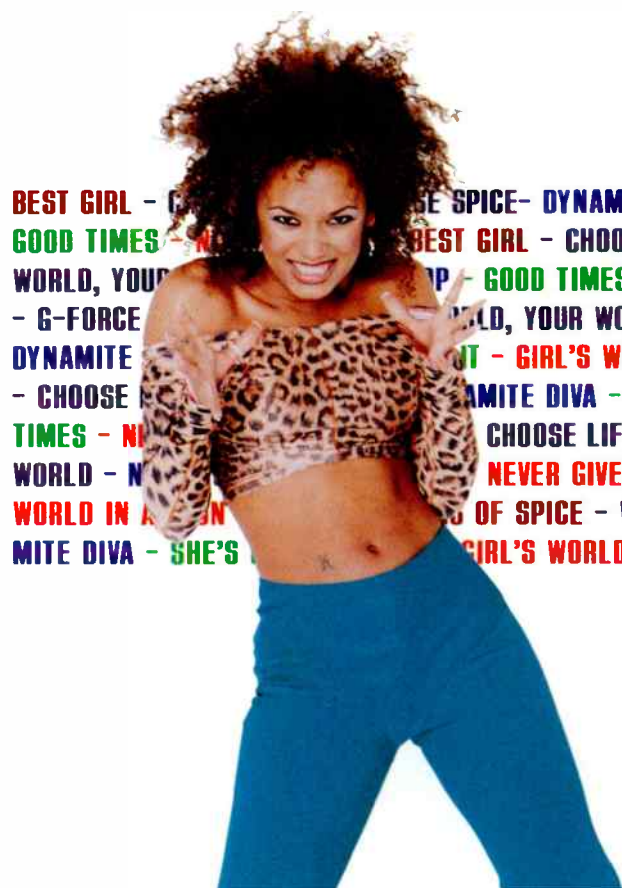


BY MARC SCHIFFMAN

street than the radio." He says part of that stems from what's available. "For me, there's sometimes when I want to listen to some bluegrass *Continued on page 34*

TOO MUCH SPICE

1997 #1 MOST PLAYED,



BEST GIRL - CHOOSE LIFE, CHOOSE SPICE- DYNAMITE DIVA - SHE'S GOTTA HAVE IT - GIRL'S WORLD, YOUR WORLD - NEVER STOP - GOOD TIMES - NEVER GIVE UP - BEST GIRL - CHOOSE LIFE, CHOOSE SPICE- DYNAMITE DIVA - SHE'S GOTTA HAVE IT - GIRL'S WORLD IN ACTION - UNITED COLOURS OF SPICE - WHO'S "SHE", I'M ME - I'M A GIRL, I CAN DO IT - HAPPINESS IS A STATE OF MIND - WIPE OUT THE BLUES - SHARPEX - I'M A GIRL, I CAN DO IT - HAPPINESS IS A STATE OF MIND - STAT



Spiceworld, the new album with 10 million albums sold worldwide so far featuring "Spice Up Your Life" and the new single and video "Too Much," coming in January

AIRPLAY Monitor BEST OF '97



Tonic

Mainstream Rock Tracks

- Pos. TITLE—Artist—Imprint/Label
- 1 IF YOU COULD ONLY SEE—Tonic—Polydor/A&M
 - 2 GONE AWAY—The Offspring—Columbia
 - 3 ONE HEADLIGHT—The Wallflowers—Interscope
 - 4 PUSH—Matchbox 20—Lava/Atlantic
 - 5 PRECIOUS DECLARATION—Collective Soul—Atlantic
 - 6 LAKINI'S JUICE—Live—Radioactive/MCA
 - 7 FALLING IN LOVE (IS HARD ON THE KNEES)—Aerosmith—Columbia
 - 8 TOUCH, PEEL AND STAND—Days Of The New—Outpost/Geffen
 - 9 LISTEN—Collective Soul—Atlantic
 - 10 PINK—Aerosmith—Columbia
 - 11 KING NOTHING—Metallica—Elektra/EEG
 - 12 HERO OF THE DAY—Metallica—Elektra/EEG
 - 13 BLOW UP THE OUTSIDE WORLD—Soundgarden—A&M
 - 14 THE DIFFERENCE—The Wallflowers—Interscope
 - 15 GREEDY FLY—Bush—Trauma/Interscope
 - 16 TRUST—Megadeth—Capitol
 - 17 SIGN OF THE TIMES—Queensryche—EMI/Virgin
 - 18 LADY PICTURE SHOW—Stone Temple Pilots—Atlantic
 - 19 STARING AT THE SUN—U2—Island
 - 20 LITTLE WHITE LIE—Sammy Hagar—The Track Factory/MCA
 - 21 BLEEDING ME—Metallica—Elektra/EEG
 - 22 VOLCANO GIRLS—Veruca Salt—Minty Fresh/Outpost/Geffen
 - 23 ABUSE ME—Silverchair—Epic
 - 24 THE FRESHMEN—The Verve Pipe—RCA
 - 25 CAROLINA BLUES—Blues Traveler—A&M
 - 26 LIVE THROUGH THIS (FIFTEEN STORIES)—Mighty Joe Plum—Atlantic
 - 27 SWALLOWED—Bush—Trauma/Interscope
 - 28 ME WISE MAGIC—Van Halen—Warner Bros.
 - 29 DESPERATELY WANTING—Better Than Ezra—Swell/Elektra/EEG
 - 30 EVERLONG—Foo Fighters—Roswell/Capitol
 - 31 I CHOOSE—The Offspring—Columbia
 - 32 TURN MY HEAD—Live—Radioactive/MCA
 - 33 HOLE IN MY SOUL—Aerosmith—Columbia
 - 34 MONKEY WRENCH—Foo Fighters—Roswell/Capitol
 - 35 HAVE YOU SEEN MARY—Sponge—Columbia
 - 36 MY OWN PRISON—Creed—Wind-up
 - 37 JUST ANOTHER DAY—John Mellencamp—Mercury
 - 38 LIE TO ME—Jonny Lang—A&M
 - 39 ANYBODY SEEN MY BABY?—The Rolling Stones—Virgin
 - 40 LAST CUP OF SORROW—Faith No More—Slash/Reprise
 - 41 LOOKING FOR—Stir—Aware/Capitol
 - 42 BOUND FOR THE FLOOR—Local H—Island
 - 43 BATON ROUGE—The Dixons—MCA
 - 44 A LONG DECEMBER—Counting Crows—DGC/Geffen
 - 45 MARCHING TO MARS—Sammy Hagar—The Track Factory/MCA
 - 46 WHAT I GOT—Sublime—Gasoline Alley/MCA
 - 47 SUPERMAN'S DEAD—Our Lady Peace—Columbia
 - 48 LONG DAY—Matchbox 20—Lava/Atlantic
 - 49 FREAKS—Live—Radioactive/MCA
 - 50 HALF THE WORLD—Rush—Anthem/Atlantic
 - 51 SLOW RIDE—Kenny Wayne Shepherd Band—Revolution

- 52 TUMBLE IN THE ROUGH—Stone Temple Pilots—Atlantic
- 53 LAZY EYE—Goo Goo Dolls—Warner Sunset/Warner Bros.
- 54 CASUAL AFFAIR—Tonic—Polydor/A&M
- 55 HITCHIN' A RIDE—Green Day—Reprise
- 56 OPEN UP YOUR EYES—Tonic—Polydor/A&M
- 57 HOPE IN A HOPELESS WORLD—Widespread Panic—Capricorn/Mercury
- 58 AFRAID—Motley Crue—Elektra/EEG
- 59 STINKFIST—Tool—Freeworld
- 60 MANN'S CHINESE—Naked—Red Ant
- 61 RESIGNATION SUPERMAN—Big Head Todd & The Monsters—Revolution
- 62 CAN'T GET THIS STUFF NO MORE—Van Halen—Warner Bros.
- 63 SOUL OF LOVE—Paul Rodgers—Eaglerock/Velvet
- 64 DISCOTHEQUE—U2—Island
- 65 WALKIN' ON THE SUN—Smash Mouth—Interscope
- 66 H.—Tool—Freeworld
- 67 YOU—Queensryche—EMI/Virgin
- 68 WOULD?—Alice In Chains—Columbia
- 69 DON'T WANNA BE HERE—Cool For August—Warner Bros.
- 70 WALKING IN A HURRICANE—John Fogerty—Warner Bros.
- 71 BLAME—Collective Soul—Atlantic
- 72 HIGH—Jimmie's Chicken Shack—Rocket/A&M
- 73 HELLO HELLO—Talk Show—Atlantic
- 74 RHINOSAUR—Soundgarden—A&M
- 75 BITTERSWEET ME—R.E.M.—Warner Bros.
- 76 CLIMB THAT HILL—Tom Petty And The Heartbreakers—Warner Bros.
- 77 GROW YOUR OWN—Darlhood—Reprise
- 78 EVERYTHING TO EVERYONE—Everclear—Capitol
- 79 LOCKED & LOADED—Jackyl—Epic
- 80 AENEMA—Tool—Freeworld
- 81 THE END IS THE BEGINNING IS THE END—The Smashing Pumpkins—Warner Sunset/Warner Bros.
- 82 ALMOST HONEST—Megadeth—Capitol
- 83 CHANGE THE LOCKS—Tom Petty And The Heartbreakers—Warner Bros.
- 84 JUNGLE—Kiss—Mercury
- 85 ANGELS OF THE SILENCES—Counting Crows—DGC/Geffen
- 86 BACK ON EARTH—Ozzy Osbourne—Epic
- 87 BANG BANG—ZZ Top—RCA
- 88 COME DOWN—Toad The Wet Sprocket—Columbia
- 89 THE WORLD TONIGHT—Paul McCartney—MPL/Capitol
- 90 TRIP FREE LIFE—The Hazies—EMI
- 91 SEMI-CHARMED LIFE—Third Eye Blind—Elektra/EEG
- 92 COLD CONTAGIOUS—Bush—Trauma/Interscope
- 93 DAYLIGHT FADING—Counting Crows—DGC/Geffen
- 94 SUGARCANE—Cry Of Love—Columbia
- 95 THE PERFECT DRUG—Nine Inch Nails—Nothing/Interscope
- 96 DIRTY EYES—AC/DC—EastWest/EEG
- 97 SONG 2—Blur—Food/Parlophone/Virgin
- 98 ONE MORE TIME—Corey Stevens—Eureka/Discovery
- 99 THIRTY-THREE—The Smashing Pumpkins—Virgin
- 100 THREE MARLENAS—The Wallflowers—Interscope

Mainstream Rock Artists

- Pos. ARTIST (No. Of Charted Singles) Imprint/Label
- 1 METALLICA (5) Elektra/EEG
 - 2 AEROSMITH (4) Columbia
 - 3 COLLECTIVE SOUL (3) Atlantic
 - 4 THE WALLFLOWERS (4) Interscope
 - 5 TONIC (3) Polydor/A&M
 - 6 LIVE (4) Radioactive/MCA
 - 7 THE OFFSPRING (3) Columbia
 - 8 MATCHBOX 20 (3) Lava/Atlantic
 - 9 BUSH (3) Trauma/Interscope (1) Trauma/Interscope/Hollywood
 - 10 SAMMY HAGAR (3) The Track Factory/MCA
 - 11 SOUNDGARDEN (5) A&M
 - 12 U2 (3) Island
 - 13 STONE TEMPLE PILOTS (2) Atlantic
 - 14 QUEENSRYCHE (2) EMI/Virgin
 - 15 FOO FIGHTERS (2) Roswell/Capitol
 - 16 MEGADETH (2) Capitol
 - 17 DAYS OF THE NEW (1) Outpost/Geffen
 - 18 COUNTING CROWS (4) DGC/Geffen
 - 19 TOOL (4) Freeworld
 - 20 VAN HALEN (2) Warner Bros.



Mainstream And Modern Rock Begin Minding Their Own Music . . . Maybe

by Anthony Colombo

1997 marked an apparent reversal of a trend from past years, as mainstream rock and modern rock began to share a little less music. Only 50 of the top 100 mainstream rock tracks also charted at modern rock. In 1996, 73 of the top 100 mainstream rock tracks charted at modern rock.

In 1997, mainstream rock had music from such format stalwarts as AC/DC, Aerosmith, John Fogerty, Genesis, Sammy Hagar, Led Zeppelin, Lynyrd Skynyrd, Paul McCartney, Megadeth, Queensryche, Paul Rodgers, the Rolling Stones, and many others. These acts alone accounted for more than 25% of 1997's 100 biggest tracks. Add to that list Cool For August, Cry Of Love, Jackyl, Jonny Lang, Kenny Wayne Shepherd Band, and Corey Stevens, and that makes for a significant amount of exclusive or near-exclusive material for mainstream rock. Beyond the product itself, another reason for the broader scope of music is the ongoing radio station ownership shuffle that has meant less sharing of music between co-owned stations within markets.

While the two formats have spent most of 1997 splitting apart, maybe 1998 will see modern rockers chasing their active rock counterparts. Several modern rock stations, most notably WXRK New York, have added non-modern gold and a handful of currents from several prominent hard rock artists (AC/DC, Kiss, Metallica).

Congratulations are in order for this year's

mainstream chart-toppers. Tonic's "If You Could Only See" copped No. 1 track honors. Metallica was the top-ranked artist of the year, and Atlantic was 1997's top label. Honorable mention goes to "Touch, Peel And Stand" by Days Of The New, which held No. 1 for the last nine weeks of the chart year, the year's longest run.

Meanwhile, triple-A radio continued to be a springboard to multi-format success, playing a role in breaking new artists such as Fiona Apple, Paula Cole, matchbox 20, Abra Moore, Sister Hazel, and Third Eye Blind. Clearly, the format is seeing some effects from modern AC's growth. While many triple-A stations remain true to the format's original concept and rotate tracks sparingly, preferring to spin several tracks from an album, others are now rotating tracks up to five times a day.

Perhaps that's why only nine songs topped the triple-A chart in 1997, six fewer than in 1996. Of those nine, six spent five or more weeks at No. 1. In fact "One Headlight" by the Wallflowers had two stints at No. 1 of eight and six weeks, placing it at the top of the most played tracks list and making the band the year's No. 1 artist. A&M picked up the No. 1 label award.

In a bizarre footnote, consider the case of "All For You" by Sister Hazel. It ends the year as the No. 4 triple-A track but never got higher than No. 5 on the chart (it spent six nonconsecutive weeks there).

Mainstream Rock Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 ATLANTIC (18)
 - 2 COLUMBIA (22)
 - 3 A&M (16)
 - 4 INTERSCOPE (12)
 - 5 MCA (13)
 - 6 EEG (13)



Triple A Tracks

- Pos. TITLE—Artist—Imprint/Label
- 1 ONE HEADLIGHT—The Wallflowers—Interscope
 - 2 CRASH INTO ME—Dave Matthews Band—RCA
 - 3 SUNNY CAME HOME—Shawn Colvin—Columbia
 - 4 ALL FOR YOU—Sister Hazel—Universal
 - 5 BUILDING A MYSTERY—Sarah McLachlan—Arista
 - 6 A LONG DECEMBER—Counting Crows—DGC/Geffen
 - 7 PUSH—Matchbox 20—Lava/Atlantic
 - 8 THE DIFFERENCE—The Wallflowers—Interscope
 - 9 THE FRESHMEN—The Verve Pipe—RCA
 - 10 SEMI-CHARMED LIFE—Third Eye Blind—Elektra/EEG
 - 11 EVERYDAY IS A WINDING ROAD—Sheryl Crow—A&M
 - 12 A CHANGE WOULD DO YOU GOOD—Sheryl Crow—A&M
 - 13 FOUR LEAF CLOVER—Abra Moore—Arista
 - 14 SHAME ON YOU—Indigo Girls—Epic
 - 15 CRIMINAL—Fiona Apple—Clean Slate/WORK
 - 16 STARING AT THE SUN—U2—Island
 - 17 MOST PRECARIOUS—Blues Traveler—A&M
 - 18 WHERE HAVE ALL THE COWBOYS GONE?—Paula Cole—Imago/Warner Bros.
 - 19 COME DOWN—Toad The Wet Sprocket—Columbia
 - 20 I DON'T WANT TO WAIT—Paula Cole—Imago/Warner Bros.
 - 21 JUST ANOTHER DAY—John Mellencamp—Mercury
 - 22 YOU WERE MEANT FOR ME—Jewel—Atlantic
 - 23 TRIPPING BILLIES—Dave Matthews Band—RCA
 - 24 ELEGANTLY WASTED—INXS—Mercury
 - 25 IF YOU COULD ONLY SEE—Tonic—Polydor/A&M
 - 26 HURT BY LOVE—Bodeans—Slash/Reprise
 - 27 ANYBODY SEEN MY BABY?—The Rolling Stones—Virgin
 - 28 RESIGNATION SUPERMAN—Big Head Todd & The Monsters—Revolution
 - 29 DAYLIGHT FADING—Counting Crows—DGC/Geffen
 - 30 SLEEP TO DREAM—Fiona Apple—Clean Slate/WORK

- 7 CAPITOL (9)
- 8 WARNER BROS. (13)
- 9 GEFLEN (12)
- 10 VIRGIN (8)
- 11 ISLAND (5)
- 12 EPIC (9)
- 13 MERCURY (10)
- 14 REPRIS (8)
- 15 RCA (4)



Dave Matthews Band

- 31 THE WORLD TONIGHT—Paul McCartney—MPL/Capitol
- 32 BARELY BREATHING—Duncan Sheik—Atlantic
- 33 HOPE IN A HOPELESS WORLD—Widespread Panic—Capricorn/Mercury
- 34 SOMEONE WHO'S COOL—Odds—Elektra/EEG
- 35 THREE MARLENAS—The Wallflowers—Interscope
- 36 WAIT—Huffamoose—Interscope
- 37 BLUEBOY—John Fogerty—Warner Bros.
- 38 BITTERSWEET ME—R.E.M.—Warner Bros.
- 39 WONDER—Freddie Jones Band—Capricorn/Mercury
- 40 SUMMERTIME—The Sundays—DGC/Geffen

Triple A Artists

- Pos. ARTIST (No. Of Charted Tracks) Imprint/Label
- 1 THE WALLFLOWERS (3) Interscope
 - 2 DAVE MATTHEWS BAND (2) RCA
 - 3 SHERYL CROW (3) A&M
 - 4 SHAWN COLVIN (3) Columbia
 - 5 COUNTING CROWS (2) DGC/Geffen
 - 6 FIONA APPLE (3) Clean Slate/WORK
 - 7 SARAH MCLACHLAN (3) Arista
 - 8 PAULA COLE (2) Imago/Warner Bros.
 - 9 SISTER HAZEL (1) Universal
 - 10 U2 (3) Island

Triple A Labels

- Pos. LABEL (No. Of Charted Tracks)
- 1 A&M (11)
 - 2 INTERSCOPE (6)
 - 3 RCA (4)
 - 4 COLUMBIA (7)
 - 5 WARNER BROS. (7)
 - 6 ATLANTIC (9)
 - 7 GEFLEN (6)
 - 8 ARISTA (4)
 - 9 MERCURY (5)
 - 10 EEG (6)



POWER PLAYLISTS

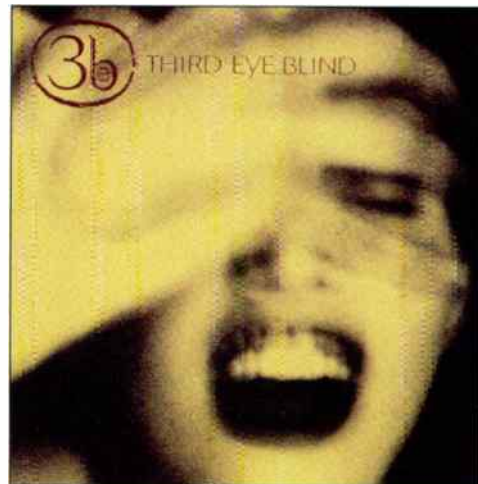
Most-Played Records From Nov. 18, 1996-Nov. 17, 1997



Playlists supplied by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TSS weekly score, beginning with the highest-scoring station. Scores are updated twice weekly following the release of the Spring and Fall Arbitron surveys.

Grid of 48 radio station playlists (KLOS, WYSP, WRCX, WMMR, KQRS, WWDC, WRIF, WFBQ, WAAF, KEGF, WKLS, KXXR, KTXQ, WMMS, KSHE, WZTA, KSJO, WIYY, WEBN, KISW, WHJY, WXTB, WONE, KBPI) with columns for station name, PD, MD, and a list of songs with play counts.

AIRPLAY Monitor BEST OF '97

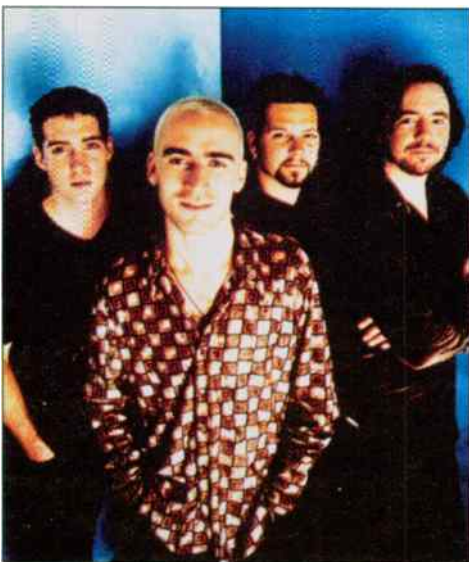


Third Eye Blind

Modern Rock Tracks

- Pos. TITLE—Artist—Imprint/Label
- SEMI-CHARMED LIFE—Third Eye Blind—Elektra/EEG
 - FLY—Sugar Ray—Lava/Atlantic
 - THE IMPRESSION THAT I GET—The Mighty Mighty Bosstones—Big Rig/Mercury
 - WALKIN' ON THE SUN—Smash Mouth—Interscope
 - PUSH—Matchbox 20—Lava/Atlantic
 - ONE HEADLIGHT—The Wallflowers—Interscope
 - IF YOU COULD ONLY SEE—Tonic—Polydor/A&M
 - THE FRESHMEN—The Verve Pipe—RCA
 - SANTERIA—Sublime—Gasoline Alley/MCA
 - WRONG WAY—Sublime—Gasoline Alley/MCA
 - #1 CRUSH—Garbage—Capitol
 - NOT AN ADDICT—K's Choice—550 Music
 - EVERLONG—Foo Fighters—Roswell/Capitol
 - SONG 2—Blur—Foad/Parlophone/Virgin
 - 6 UNDERGROUND—Sneaker Pimps—Clean Up/Virgin
 - LAKINI'S JUICE—Live—Radioactive/MCA
 - VOLCANO GIRLS—Veruca Salt—Minty Fresh/Outpost/Geffen
 - GREEDY FLY—Bush—Trauma/Interscope
 - TURN MY HEAD—Live—Radioactive/MCA
 - BUILDING A MYSTERY—Sarah McLachlan—Arista
 - ALL MIXED UP—311—Capricorn/Mercury
 - THIRTY-THREE—The Smashing Pumpkins—Virgin
 - THE DIFFERENCE—The Wallflowers—Interscope
 - GONE AWAY—The Offspring—Columbia
 - CRASH INTO ME—Dave Matthews Band—RCA
 - CRIMINAL—Fiona Apple—Clean Slate/WORK
 - STARING AT THE SUN—U2—Island
 - IT'S NO GOOD—Depeche Mode—Mute/Reprise
 - DESPERATELY WANTING—Better Than Ezra—Swell/Elektra/EEG
 - A LONG DECEMBER—Counting Crows—DGC/Geffen
 - BITCH—Meredith Brooks—Capitol
 - YOUR WOMAN—White Town—Brilliant!/Chrysalis/EMI
 - DON'T SPEAK—No Doubt—Trauma/Interscope
 - SELL OUT—Reel Big Fish—Mojo/Universal
 - SWALLOWED—Bush—Trauma/Interscope
 - ABUSE ME—Silverchair—Epic
 - TUBTHUMPING—Chumbowamba—Republic/Universal
 - THE NEW POLLUTION—Beck—DGC/Geffen
 - D' YOU KNOW WHAT I MEAN?—Oasis—Epic
 - EVERYTHING TO EVERYONE—Everclear—Capitol
 - LADY PICTURE SHOW—Stone Temple Pilots—Atlantic
 - THE RASCAL KING—The Mighty Mighty Bosstones—Big Rig/Mercury
 - THE DISTANCE—Coke—Capricorn/Mercury
 - BOUND FOR THE FLOOR—Local H—Island
 - HITCHIN' A RIDE—Green Day—Reprise
 - PRECIOUS DECLARATION—Collective Soul—Atlantic
 - EYE—The Smashing Pumpkins—Nothing/Interscope
 - LOVEFOOL—The Cardigans—Trampolene/Stockholm/Mercury
 - MONKEY WRENCH—Foo Fighters—Roswell/Capitol
 - WHAT I GOT—Sublime—Gasoline Alley/MCA
 - HELL—Squirrel Nut Zippers—Mammoth
 - DISCOTHEQUE—U2—Island

- BLOW UP THE OUTSIDE WORLD—Soundgarden—A&M
- SUPERMAN'S DEAD—Our Lady Peace—Columbia
- NAKED EYE—Luscious Jackson—Grand Royal/Capitol
- THE END IS THE BEGINNING IS THE END—The Smashing Pumpkins—Warner Sunset/Warner Bros.
- DON'T GO AWAY—Oasis—Epic
- BREATHE—Prodigy—XL Mute/Maverick/Warner Bros.
- THE PERFECT DRUG—Nine Inch Nails—Nothing/Interscope
- LISTEN—Collective Soul—Atlantic
- GRADUATE—Third Eye Blind—Elektra/EEG
- WHERE YOU GET LOVE—Matthew Sweet—Zoo/Volcano
- SUMMERTIME—The Sundays—DGC/Geffen
- EVERYDAY IS A WINDING ROAD—Sheryl Crow—A&M
- COME DOWN—Toad The Wet Sprocket—Columbia
- JACK-ASS—Beck—DGC/Geffen
- HELLO—Poe—Modern/Atlantic
- TRIPPING BILLIES—Dave Matthews Band—RCA
- RADIATION VIBE—Fountains Of Wayne—Scratchie/TAG/Atlantic
- ELEGANTLY WASTED—INXS—Mercury
- LAST NIGHT ON EARTH—U2—Island
- SICK & BEAUTIFUL—Artificial Joy Club—Crunchy/Interscope
- FEMALE OF THE SPECIES—Space—Gut Reaction/Universal
- LOVE ROLLERCOASTER—Red Hot Chili Peppers—Geffen
- TRANSISTOR—311—Capricorn/Mercury
- TATVA—Kula Shaker—Columbia
- TOUCH, PEEL AND STAND—Days Of The New—Outpost/Geffen
- THIS LONELY PLACE—Goldfinger—Mojo/Universal
- FREAKS—Live—Radioactive/MCA
- BARREL OF A GUN—Depeche Mode—Mute/Reprise
- I WAS WRONG—Social Distortion—550 Music
- DREAM—Forest For The Trees—DreamWorks/Geffen
- BATTLE OF WHO COULD CARE LESS—Ben Folds Five—550 Music
- BITTER SWEET SYMPHONY—The Verve—VC/Hut/Virgin
- WRONG NUMBER—The Cure—Fiction/Elektra/EEG
- SLEEP TO DREAM—Fiona Apple—Clean Slate/WORK
- FIRE WATER BURN—Bloodhound Gang—Republic/Geffen
- ALL I WANT—The Offspring—Columbia
- EXCUSE ME MR.—No Doubt—Trauma/Interscope
- DRAWER—Summercamp—Maverick/Reprise
- 3 AM—Matchbox 20—Lava/Atlantic
- STINKFIST—Tool—Freeworld
- COLD CONTAGIOUS—Bush—Trauma/Interscope
- LUCKY—Seven Mary Three—Mammoth/Atlantic
- SUPER BON BON—Soul Coughing—Slash/Warner Bros.
- MOUTH—Bush—Trauma/Interscope/Hollywood
- BITTERSWEET ME—R.E.M.—Warner Bros.
- PRISONER—311—Capricorn/Mercury
- LAZY EYE—Goo Goo Dolls—Warner Sunset/Warner Bros.
- HELLO HELLO—Talk Show—Atlantic



Live



Guitar Rock, Hip-Hop, Ska All Define Modern Radio In 1997

by Mark Marone

Spurred by the success last year of the **Wallflowers**, one of the biggest trends at modern rock in 1997 was the acceptance of more mainstream-sounding guitar rock. In past years, such acts as **matchbox 20**, **Tonic**, and the **Verve Pipe** would probably have been deemed too "AOR"; now, modern relies on them to help fill its own guitar-rock quotient. In addition to the Wallflowers, two other acts with a triple-A lean, **Counting Crows** and the **Dave Matthews Band**, continue to flourish, finishing in the format's top 20.

The top of the charts, again, were dominated by hip-hop/dance- or ska-inflected songs, lending further credence to the theory that modern remains radio's most diverse format. Including **Third Eye Blind's** song of the year, rhythmic-leaning hits ruled the charts for 34 of 51 weeks. There were first-time No. 1's by **Sugar Ray**, **Smash Mouth**, and **Chumbowamba** as well as ones by more established acts, such as **Garbage** and **U2**, who added rhythmic elements into the groove or vocal (or both). **Sneaker Pimps** and **Luscious Jackson** also deserve honorable mentions for providing some sultry female flavor.

However, if there was one style of music for which 1997 was to be remembered, it would be ska. Relatively dormant in recent years, despite being one of the defining sounds in the early days of modern rock, ska proved to be a durable commodity this year, led by the **Mighty Mighty Bosstones**, **Sublime**, **Buck O'Nine**, **Reel Big Fish**, and **Goldfinger**. Until this year, the Bosstones had charted only one track three years ago before landing two top 10 hits this year, with

the No. 1 "The Impression That I Get" spending more time on the chart (29 weeks) than any song but "Semi-Charmed Life." And no one spent more time on the chart in '97 than act of the year **Sublime**, which holds the distinction of having appeared with a track on every single chart published during 1997.

And what about the ballyhooed electronica movement? **Prodigy** and the **Chemical Brothers** showed they were for real at retail. At radio, Prodigy fared better with the No. 58 offering on the year-end tracks chart. Veteran acts got caught up in the flurry as well, with **Nine Inch Nails**, **U2**, and **Jane's Addiction** experimenting with varying results. We'll have to wait and see if there will be emerging new acts to carry the genre forward.

While many wondered about the longevity of grunge, another emerging wave of acts kept the fire burning. The speculation was understandable, especially with guitar-alt's protagonists in idle. The year saw **Soundgarden** call it quits, **Alice In Chains** and **Stone Temple Pilots** still on seemingly interminable hiatuses—both spawning offshoot bands and forthcoming solo albums—and **Pearl Jam** back at work in the studio after last year's diverse "No Code" album failed to live up to commercial expectations. Amid this state of affairs, **Bush** continued to score, with enough radio support to indicate it may have been accepted as one of the torchbearers of the genre. Thanks to tracks by **Our Lady Peace**, **Days Of The New**, **Local H**, and even **Blur**, the pundits were quieted, or perhaps just drowned out, for another year.



Sublime

Modern Rock Artists

- Pos. ARTIST (No. Of Charted Tracks) Imprint/Label
- SUBLIME (4) Gasoline Alley/MCA
 - LIVE (4) Radioactive/MCA
 - THE WALLFLOWERS (4) Interscope
 - BUSH (3) Trauma/Interscope (1) Trauma/Interscope/Hollywood
 - THIRD EYE BLIND (3) Elektra/EEG
 - THE SMASHING PUMPKINS (2) Virgin (1) Nothing/Interscope (1) Warner Sunset/Warner Bros.
 - THE MIGHTY MIGHTY BOSSTONES (2) Big Rig/Mercury
 - U2 (4) Island
 - 311 (4) Capricorn/Mercury
 - FOO FIGHTERS (2) Roswell/Capitol
 - MATCHBOX 20 (2) Lava/Atlantic
 - SUGAR RAY (1) Lava/Atlantic
 - THE VERVE PIPE (2) RCA
 - TONIC (2) Polydor/A&M
 - SMASH MOUTH (1) Interscope
 - THE OFFSPRING (3) Columbia
 - BECK (3) DGC/Geffen (1) London/Island
 - COUNTING CROWS (4) DGC/Geffen
 - DAVE MATTHEWS BAND (2) RCA
 - FIONA APPLE (3) Clean Slate/WORK



The Wallflowers

Modern Rock Labels

- Pos. LABEL (No. Of Charted Tracks)
- INTERSCOPE (15)
 - ATLANTIC (13)
 - MCA (10)
 - GEFFEN (17)
 - MERCURY (10)
 - CAPITOL (11)
 - A&M (12)
 - EEG (6)
 - VIRGIN (5)
 - ISLAND (9)
 - COLUMBIA (8)
 - EPIC (12)
 - WARNER BROS. (12)
 - RCA (6)
 - UNIVERSAL (5)



THE
WALLFLOWERS
INTERSCOPE
RECORDS

WHAT A GREAT YEAR!!

- MODERN ROCK LABEL OF THE YEAR
- MOST PLAYED SONG OF THE YEAR
"ONE HEADLIGHT" THE WALLFLOWERS
- TRIPLE-A SONG OF THE YEAR
"ONE HEADLIGHT" THE WALLFLOWERS
- TRIPLE-A ARTIST OF THE YEAR
THE WALLFLOWERS
- VIDEO ARTIST OF THE YEAR
THE WALLFLOWERS

Atlantic Is No. 1 In Rock-Label Recap

Continued from page 25

week, and, of course, it started succeeding. I remember 'MMS [Cleveland saying], 'It's not for me. It's not for me. C'mon, I play **Metallica**.' And he played it, and it immediately became one of his best performing records. Now they're all converts. We forged ahead. It went to No. 4 [according to Broadcast Data Systems]."

The other side of that coin was the band **Piston**. "We had the exact same story as matchbox 20, but we had it in Colorado Springs, Colo.," Piscane says. This time it was **KILO**, picking up on "Grey Flap" and yielding top 20 sales activity in the market. As the band traveled from indie distribution to WEA distribution, it ran into some red tape. By that time "we had been working the record for months, literally months," she says. "Everywhere this record got on in 10-plus spins a week, the record became top five or No. 1 phones at the station. It was insane. And no one's heard of them. There was no other reason. But it was too lateral. We lost the front end. It was too long. I was still working it in September. And it started in January, but between all the red tape and bureaucracy, it was just the way the chips fell that it wasn't our record from the very start. And we couldn't just turn on a dime and get the records out there like WEA certainly can do. The record would have been a rock monster. Ask [KEGL] the Eagle [Dallas], No. 1 phones for months. Ask **KQRC** [Kansas City], ask **WAAF** [Boston], ask [WRAT] the Rat [Monmouth, N.J.]. Ask **KILO**. They played it for nine months."

Evaluating album rock radio, Piscane says, "It's pretty obvious; heavy rock is coming back. I was in misery, because—and I know that this is probably politically incorrect—but I am a metal head." After repeating that last statement four times, she adds, "I follow the philosophy of **Judas Priest**. All during the **Pearl Jam** era and all during the grunge and all during the pinhead English haircut time, Judas Priest got onstage every night and said, 'Long live metal!' And why not? If you are metal, say you're metal . . . There was a time when you could not hear a heavy song in New York on the radio . . . And when **WAXQ** came on as an active, they had their flaws, and we all know them. But you know what? There are people that want to rock. And they range from 18 to 45. And why would you not want to provide for those people? There is a love affair of the American public and rock music fans in general with guitars. It will never die . . . Hopefully, programmers are waking up to a constant that never went away."

Piscane's respect for radio programmers is deep. "They have the worst job in the world. Like Danny always says, hockey players say, 'You don't have to be where the puck is, you have to be where the puck is going.' I worked on Wall Street for 10 years. The market doesn't fluctuate on events, it fluctuates on expectations of events or perceptions of events. So programmers are wondering all the time. They have a book every three months or six months, and they have to worry, and they have to know what listeners are going to want and going to like, and it's the hardest job in the world. I have the same job. I have to figure out what they're going plunk down \$15 for."

Interscope Tops Modern Rock Labels

Continued from page 25

has to be some element to keep them from blending in with a top 40 station or a hot AC station," she says. "Typically, listeners of alternative music are looking for something new. And if you don't provide that, then the tune-out factor is higher."

Although some companies have put a new gatekeeper in her world via the group PD, McDonnell is not fazed. She sees each market battle as individual and feels that no one person can track the nuances of every market in his or her portfolio. But that doesn't mean she ignores them. "You talk to them, and then you talk to the local programmers. It's not unlike dealing with a consultant."

In 1998, Interscope has **Rocket From The Crypt**, the **Toadies**, and **Marilyn Manson** in the studio. "**Trent [Reznor]** is doing something, but I don't know when it's going to be ready," says McDonnell. "I would imagine that we're going to find something that's going to be dumped in our lap right away, and we just take the ball and run with it."

It's the Interscope way, and the method that brought you **Smash Mouth**. McDonnell says that project was "so much fun. That came together like glue. It really did. We signed them real fast. We put it out real fast it, and it zoomed up the chart."

She says her A&R staff has a knack for finding bands quickly and turning them around for radio. "It makes my job more difficult in that I don't have the preparation time," she says. Pre-releases, teaser campaigns, and other setup goes "right out the window. But in a lot of ways, if it's that active off the bat, then the music speaks for itself."

And radio is listening. She cites bands such as the **Wallflowers**, **matchbox 20**, and **Third Eye Blind** as acts that modern has taken a vested interest in. "They're getting a little more selective," she admits, but "I think they are artist-driven. I think there's a big volume of mediocre music out there, and what they have to do is weed out and gear their energies toward ones they feel are going to be a little more successful than others." And, McDonnell adds, "lucky for me, they're mostly mine."

A&M Named No. 1 Triple-A Label Of '97

Continued from page 25

That doorway has gotten narrower, says Tindle, as more and more triple-A's turn to classic rock to feather their musical bed. "When the playlist's tight and the percentage of new music deteriorates, it's a concern for anybody trying to break a new act," he says. "It slows down the process fourfold. But I can't blame radio for doing it. They're after their agenda. They've got to pull their numbers in their demos. The problem therein lies in that's just another case of the format itself being fragmented to the point of no return. There has to be a point at which we become honest with ourselves and identify which ones are the classic rock stations and identify them as a classic rock station."

While it's given A&M great success for the past two years in Monitor's year-end wrap-ups, is triple-A moving product? "There are triple-A radio stations that can sell records in their markets. There are others that can't," says Tindle. "We have to be honest with ourselves, being on this side of the table, that it's not just about shooting something up a chart, though that's gratifying to the ego. The reality is we're in this business to break and sell records, and I think we get a good handle at A&M on what impacts record sales, what triple-A radio stations impact sales, and, at another level, what triple-A radio stations impact the marketplace, and it may not be on a sales level. It could be on a concert-ticket level. It could be other radio stations in the marketplaces. That's where I find the strength of triple-A. There are many triple-A radio stations that can get on a record, image the artist, image a song, [provide] a foothold in the marketplace, and really break it out of a market. And then we see sales spaw from that after we cluster airplay in a market."

MARC SCHIFFMAN

MODERN ROCK

POWER PLAYLISTS

AIRPLAY Most-Played Records
From Nov. 18, 1996-
Nov. 17, 1997

AAA
Broadcast Data Systems
Radio Track Service

Playlists supplied by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TSA weekly curve, beginning with the highest-ranking station. Curves are updated twice yearly following the release of the Spring and Fall Arbitron surveys.

WXRK New York PD: Steve Kingston MD: Mike Peer			KROQ Los Angeles VP/Pgm: Kevin Weatherly APD: Gene Sandblom			WKQX Chicago PD: Alex Luke MD: Mary Shumins		
PLAYS			PLAYS			PLAYS		
1	Bush, Groovy Fly	888	1	The Smashing Pumpkins, Eye	802	1	Mighty Mighty Bosstones, The Impression	828
2	Mighty Mighty Bosstones, The Impression	881	2	Sublime, Santia	964	2	Sublime, Santia	807
3	Sublime, Santia	861	3	Sublime, Wrong Way	824	3	Veruca Salt, Volcano Girls	773
4	The Offspring, Gone Away	849	4	Blair, Song 2	811	4	Wise Tech Health, The Perfect Drug	754
5	Blair, Song 2	844	5	Mighty Mighty Bosstones, The Impression	807	5	Smash Mouth, Walkin' On The Sun	731
6	Metallica, Hero Of The Day	828	6	Third Eye Blind, Semi-Charmed Life	787	6	Third Eye Blind, Semi-Charmed Life	720
7	Soundgarden, Blow Up The Outside World	795	7	Sneaker Pimps, 6 Underground	749	7	K's Choice, Not An Addict	716
8	Alice In Chains, Again	790	8	Foo Fighters, Everlong	739	8	Dave Matthews Band, Crash Into Me	711
9	The Wallflowers, One Headlight	754	9	Garbage, #1 Crush	726	9	Tonic, If You Could Only See	686
10	The Smashing Pumpkins, Eye	747	10	Sugar Ray, Fly	716	10	The Verve Pipe, The Freshmen	684
11	Sublime, Wrong Way	746	11	Third Eye Blind, Graduate	695	11	Matchbox 20, Push	678
12	Foo Fighters, Monkey Wrench	739	12	The Wallflowers, One Headlight	688	12	Sugar Ray, Fly	662
13	Metallica, Hero Of The Day	728	13	Smash Mouth, Walkin' On The Sun	768	13	The Smashing Pumpkins, Eye	648
14	Matchbox 20, Push	681	14	Reel Big Fish, Sell Out	676	14	The Wallflowers, One Headlight	646
15	Foo Fighters, Everlong	678	15	White Town, Your Woman	658	15	Sublime, Wrong Way	642
16	Veruca Salt, Volcano Girls	670	16	Beck, The New Pollution	643	16	Blair, Song 2	613
17	Beck, The New Pollution	663	17	311, All Mixed Up	612	17	Sneaker Pimps, 6 Underground	608
18	Dave Matthews Band, Crash Into Me	653	18	The Offspring, Gone Away	610	18	Sarah McLachlan, Building A Mystery	601
19	311, Down	653	19	Depeche Mode, It's No Good	572	19	Foo Fighters, Everlong	584
20	Soundgarden, Rhinoceros	614	20	Dave Matthews Band, Crash Into Me	572	20	Underworld, Born Slippy	583
21	U2, Staring At The Sun	614	21	Stone Temple Pilots, Triffin' On A Hole	536	21	311, All Mixed Up	579
22	Sugar Ray, Fly	604	22	No Doubt, Sunday Morning	522	22	DMC, How Bizarre	450
23	Soundgarden, Rhinoceros	601	23	The Verve Pipe, The Freshmen	519	23	Fiona Apple, Criminal	485
24	Luscious Jackson, Naked Eye	599	24	Sublime, Don't Time	510	24	Chumbawamba, Tubthumping	436
25	Live, Lakin's Juice	597	25	Bash, Groovy Fly	492	25	The Cardigans, Lovefool	433
26	311, All Mixed Up	572	26	311, Down	481	26	White Town, Your Woman	429
27	Stone Temple Pilots, Triffin' On A Hole	563	27	Squirrel Nut Zippers, Hell	467	27	Counting Crows, Long December	402
28	Tool, Aenema	513	28	Luscious Jackson, Naked Eye	459	28	Beck, The New Pollution	402
29	The Smashing Pumpkins, Muzzle	507	29	Sublime, What I Got	434	29	Meredith Brooks, Bitch	400
30	Live, Turn My Head	481	30	The Smashing Pumpkins, -1979-	429	30	Everclear, Everything To Everyone	397

WBCN Boston VP/Pgm: Oedipus MD: Carter Alan			WPLY Philadelphia PD: Jim McGuinn APD: Doug Kubinski			KLYY Los Angeles VP/Pgm: Steve Blatter		
PLAYS			PLAYS			PLAYS		
1	Mighty Mighty Bosstones, The Impression	890	1	Third Eye Blind, Semi-Charmed Life	1200	1	The Verve Pipe, The Freshmen	864
2	Sublime, Santia	854	2	Sublime, Santia	1164	2	Mighty Mighty Bosstones, The Impression	858
3	Dave Matthews Band, Crash Into Me	787	3	Dave Matthews Band, Crash Into Me	1142	3	Garbage, #1 Crush	816
4	Sneaker Pimps, 6 Underground	767	4	Beck, The New Pollution	1037	4	Dave Matthews Band, Crash Into Me	807
5	Prodigy, Breathie	683	5	Mighty Mighty Bosstones, The Impression	1012	5	The Wallflowers, One Headlight	799
6	Live, Lakin's Juice	655	6	Matchbox 20, Push	946	6	Luscious Jackson, Naked Eye	782
7	K's Choice, Not An Addict	643	7	Better Than Ezra, Desperately Wanting	823	7	Sublime, Santia	756
8	Veruca Salt, Volcano Girls	640	8	The Wallflowers, One Headlight	803	8	Sublime, Wrong Way	755
9	Third Eye Blind, Semi-Charmed Life	612	9	Tonic, If You Could Only See	820	9	Sneaker Pimps, 6 Underground	714
10	Stone Temple Pilots, Triffin' On A Hole	604	10	The Verve Pipe, The Freshmen	802	10	Tonic, If You Could Only See	708
11	Miranda, Dream You	608	11	Collective Soul, Precious Declaration	768	11	The Smashing Pumpkins, Thirty-Three	674
12	Blair, Song 2	576	12	Sheryl Crow, Everyday Is A Winding Road	762	12	U2, Staring At The Sun	674
13	Our Lady Peace, Superman's Dead	575	13	Sugar Ray, Fly	734	13	Fiona Apple, Sleep To Dream	654
14	Tonic, If You Could Only See	574	14	Luscious Jackson, Naked Eye	729	14	DMC, How Bizarre	638
15	Sugar Ray, Fly	560	15	Reel Big Fish, Sell Out	728	15	Duncan Sheik, Barely Breathing	608
16	Soundgarden, Burden In My Hand	549	16	The Cardigans, Lovefool	710	16	Depeche Mode, It's No Good	594
17	Soundgarden, Blow Up The Outside World	541	17	Live, Lakin's Juice	696	17	Sublime, Don't Time	585
18	Fiona Apple, Criminal	538	18	Beck, The New Pollution	688	18	Smash Mouth, Walkin' On The Sun	573
19	Smash Mouth, Walkin' On The Sun	528	19	Sublime, What I Got	686	19	Third Eye Blind, Semi-Charmed Life	568
20	Sublime, Wrong Way	524	20	Stone Temple Pilots, Triffin' On A Hole	678	20	Shawn Colvin, Sunny Came Home	550
21	Foo Fighters, Monkey Wrench	485	21	Meredith Brooks, Bitch	673	21	Depeche Mode, Useless	544
22	Dave Matthews Band, Tripping Belies	484	22	U2, Staring At The Sun	669	22	Sarah McLachlan, Building A Mystery	543
23	The Verve Pipe, The Freshmen	488	23	Sneaker Pimps, 6 Underground	652	23	Save Ferris, The World Is New	535
24	Mighty Mighty Bosstones, The Rascal King	460	24	Beck, Where It's At	633	24	Sugar Ray, Fly	534
25	Prodigy, Super Bon Bon	438	25	Smash Mouth, Walkin' On The Sun	632	25	Matchbox 20, Push	524
26	The Smashing Pumpkins, The End Is The Beginn	438	26	The Wallflowers, The Difference	614	26	Foo Fighters, Everlong	517
27	Fiona Apple, Sleep To Dream	437	27	White Town, Your Woman	614	27	Everclear, Santa Monica	471
28	Foo Fighters, Everlong	431	28	Squirrel Nut Zippers, Hell	600	28	Fiona Apple, Criminal	462
29	Porno For Pyros, Hard Charger	415	29	Live, Turn My Head	589	29	Counting Crows, A Long December	452
30	Matchbox 20, Push	413	30	Lead The Wet Sprocket, Come Down	574	30	Beck, Come Down	446

WHFS Washington, DC PD: Robert Benjamin APD: Bob Waugh			WNNX Atlanta OM: Brian Phillips PD: Leslie Fram			WPLT Detroit PD: Garrett Michaels APD/MD: Alex Tear		
PLAYS			PLAYS			PLAYS		
1	Mighty Mighty Bosstones, The Impression	881	1	Tonic, If You Could Only See	747	1	Dave Matthews Band, Crash Into Me	1483
2	Sublime, Santia	863	2	Third Eye Blind, Semi-Charmed Life	741	2	Third Eye Blind, Semi-Charmed Life	1309
3	Third Eye Blind, Semi-Charmed Life	846	3	Sneaker Pimps, 6 Underground	718	3	Duncan Sheik, Barely Breathing	1289
4	Sneaker Pimps, 6 Underground	816	4	Mighty Mighty Bosstones, The Impression	687	4	The Verve Pipe, The Freshmen	1283
5	Smash Mouth, Walkin' On The Sun	779	5	Blair, Song 2	608	5	The Wallflowers, One Headlight	1257
6	311, All Mixed Up	743	6	Matchbox 20, Push	602	6	Tonic, If You Could Only See	1228
7	Sugar Ray, Fly	731	7	Smash Mouth, Walkin' On The Sun	597	7	Barenaked Ladies, The Old Apartment	1116
8	The Wallflowers, One Headlight	729	8	Better Than Ezra, Desperately Wanting	581	8	Shawn Colvin, Sunny Came Home	1054
9	Dave Matthews Band, Crash Into Me	711	9	Sublime, Santia	578	9	Better Than Ezra, Desperately Wanting	1001
10	Sublime, Wrong Way	673	10	K's Choice, Not An Addict	578	10	Matchbox 20, Push	986
11	Blair, Song 2	672	11	Sugar Ray, Fly	575	11	Mighty Mighty Bosstones, The Impression	947
12	Luscious Jackson, Naked Eye	632	12	Matthew Sweet, Where You Get Love	562	12	White Town, Your Woman	938
13	Depeche Mode, It's No Good	602	13	Sublime, Wrong Way	559	13	Paula Cole, Where Have All The Cowboys G	925
14	Tonic, If You Could Only See	598	14	Cowboy Mouth, Jenny Says	543	14	The Cardigans, Lovefool	907
15	Foo Fighters, Everlong	594	15	The Offspring, Gone Away	542	15	Jewel, You Were Meant For Me	902
16	Bash, Groovy Fly	570	16	Live, Lakin's Juice	528	16	Sublime, What I Got	879
17	Beck, The New Pollution	568	17	Matchbox 20, 3 Am	491	17	Luscious Jackson, Naked Eye	790
18	White Town, Your Woman	550	18	INXS, Elegantly Wasted	484	18	DMC, How Bizarre	767
19	Reel Big Fish, Sell Out	517	19	Foo Fighters, Everlong	475	19	Sarah McLachlan, Building A Mystery	746
20	Sublime, What I Got	495	20	Sarah McLachlan, Building A Mystery	454	20	Indigo Girls, Shame On You	733
21	Squirrel Nut Zippers, Hell	485	21	Collective Soul, Precious Declaration	437	21	Meredith Brooks, Bitch	728
22	The Verve Pipe, The Freshmen	485	22	Memory Dean, So Complicated	437	22	Sublime, Santia	724
23	Fiona Apple, Criminal	472	23	Depeche Mode, It's No Good	432	23	Sheryl Crow, Everyday Is A Winding Road	721
24	The Smashing Pumpkins, Eye	461	24	Live, Turn My Head	425	24	Sissy Haack, All For You	724
25	Third Eye Blind, Graduate	448	25	Sundays, Summerize	417	25	Counting Crows, A Long December	713
26	Prodigy, Breathie	444	26	Dave Matthews Band, Crash Into Me	414	26	Barenaked Ladies, Brian Wilson	700
27	311, Down	423	27	Foo Fighters, Monkey Wrench	412	27	No Doubt, Don't Speak	682
28	Chumbawamba, Tubthumping	412	28	Chumbawamba, Tubthumping	406	28	Sugar Ray, Fly	633
29	Beck, Jack-Ass	410	29	The Verve Pipe, The Freshmen	401	29	Paula Cole, I Don't Want To Wait	628
30	Sarah McLachlan, Building A Mystery	401	30	Monaco, What Do You Want From Me?	398	30	Tori Amos, Silent All These Years	624

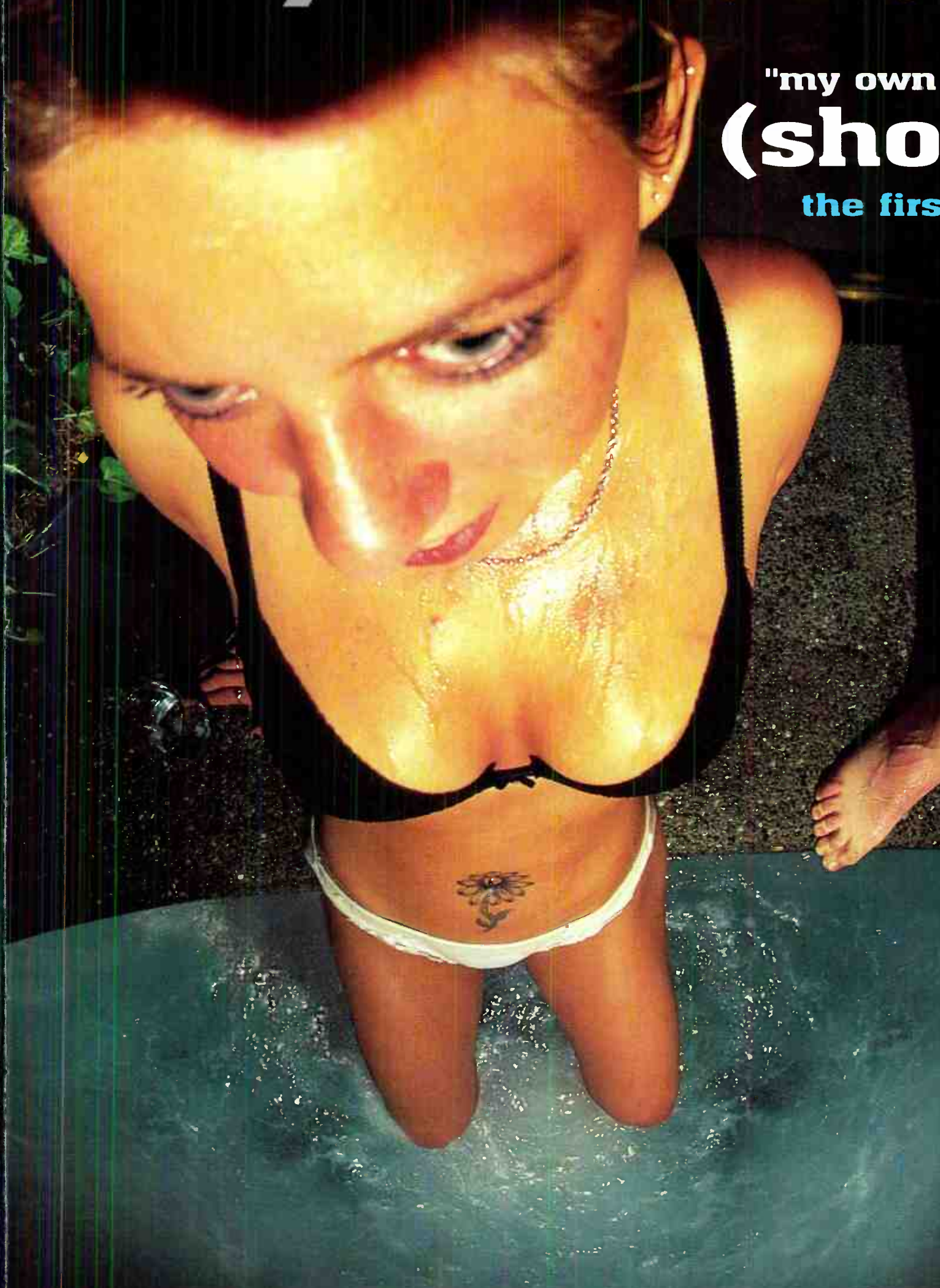
KDGE Dallas VP/Pgm: John Larson			KITS San Francisco VP/Pgm: Richard Sands APD: Roland West			KNDD Seattle PD: Phil Manning MD: Kim Monroe		
PLAYS			PLAYS			PLAYS		
1	The Wallflowers, One Headlight	1143	1	Sublime, Wrong Way	837	1	Blair, Song 2	996
2	DMC, How Bizarre	1047	2	Depeche Mode, It's No Good	833	2	Mighty Mighty Bosstones, The Impression	990
3	Third Eye Blind, Semi-Charmed Life	1044	3	Mighty Mighty Bosstones, The Impression	802	3	The Offspring, Gone Away	962
4	Matchbox 20, Push	947	4	Foo Fighters, Everlong	734	4	Sublime, Santia	957
5	The Verve Pipe, The Freshmen	945	5	Luscious Jackson, Naked Eye	662	5	Beck, The New Pollution	930
6	Beck, The New Pollution	927	6	Sneaker Pimps, 6 Underground	658	6	The Wallflowers, One Headlight	886
7	Mighty Mighty Bosstones, The Impression	903	7	Blair, Song 2	643	7	The Verve Pipe, The Freshmen	859
8	K's Choice, Not An Addict	885	8	Third Eye Blind, Semi-Charmed Life	626	8	K's Choice, Not An Addict	830
9	Sugar Ray, Fly	839	9	Smash Mouth, Walkin' On The Sun	625	9	The Smashing Pumpkins, Eye	829
10	Bush, Groovy Fly	829	10	311, All Mixed Up	624	10	Third Eye Blind, Semi-Charmed Life	807

deftones

around the fur

"my own summer"
(shove it)

the first single



produced by terry dale and deftones. career direction: warren entner and john vassiliou for w.e.m. www.deftones.com

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World Radio History

Metallica Reloads And Locks Mainstream

Continued from page 25

ABC network] Z-Rock in '84-'85, then KNAC Los Angeles in late '85, early '86; we've had a lot of friends and real strong support," Ulrich recalls. "When I think back to even 'Ride The Lightning' [1984], there was a station up in Milwaukee that was the first station to play 'Fade To Black.' Joe Anthony in San Antonio, Texas—there were people on to what we were doing."

Eventually the groundswell of support from fans over the years would translate into some airplay for Metallica, but it's no secret that radio's initial turnaround toward the band was prompted by a change in the band's philosophy toward recording. "We felt that we had pushed what we had done with [the first four of] those records as far as we could take it, and we wanted something different in the sound of the record. I heard this **Motley Crue** record on the radio all the time called 'Dr. Feelgood,' and I just thought, 'Our material would sound so much more powerful if it had a different kind of production,'" says Ulrich.

Metallica had its first brush with the mainstream when it broke the underground code of ethics and released a videoclip for "One" in 1989. Two years later the breakthrough "Black" album thrust the band into rock consciousness for good with "Enter Sandman," perhaps the band's best-known track at radio. Recently topping the 10 million mark in sales, the self-titled 1991 album remains Metallica's best seller.

While some fans may lament Metallica's textural transformation, Ulrich says, "We've always seemed to have been the band that has really been difficult for people to pinpoint. Like I said before, if you get 10 Metallica fans together, they're going to have 10 different views of us, and

I think that holds true as much today as it did 10 years ago. It hasn't changed much. I thrive on the fact that people don't take us for granted. It's something important to me that people don't have us kind of pigeonholed."

Nor was there ever a plan to endear the band specifically to a modern rock audience, which happened during the promotional push of "Load." "Obviously, it would be stupid from [the label's] point of view to not try and get a band played at whatever potential mediums, whether it's rock or modern rock or whatever 12 other names you have for it this week, but it was never something we as a band rested our laurels on," asserts Ulrich. The irony of Metallica on modern radio is no small source of entertainment for the group. "I think it's kind of fun to poke a little bit, because I think there is a little bit of a snotty attitude at certain modern rock stations like, 'Oh, our little precious alternative bands, and here comes this big mighty Metallica.' There's a little bit of an elitist way of thinking. Does it really matter to me? No. Is it kind of fun to fuck with these people a little bit? Sure it is," Ulrich says, cracking up. "But that's just a kind of kindergarten mentality. That's the whole thing with what happened with Lollapalooza. 'Here comes these big bad heavy metal guys running our little alternative festival.'"

"Re-Load" recently debuted at the top spot on The Billboard 200, with just shy of a half a million copies sold in its first week out. "I don't think I've artistically ever felt as free as I do now," says Ulrich. "The projects that we have in the back of our minds for the next couple of years are going to be all over the map, dude." **MARK MARONE**

Third Eye Blind Looks Ahead

Continued from page 25

Though he is the main creative force, Jenkins attributes a lot of Third Eye Blind's sound to the originality of guitarist **Kevin Cadogan**. "Every once in a while a guy comes along and resets the clock for the reference point, and then after that, you have to take him into account," says Jenkins, explaining the guitarist's penchant for different tunings and big soundscapes. "You know, like **Andy Summers** came along and then the **Edge**; they sort of become part of your vocabulary. I believe that Kevin is one of these guys."

Jenkins is influenced by hip-hop, the **Police**, early **David Bowie**, the **Cocteau Twins**, **Jane's Addiction**, and **Camper Van Beethoven**, "one of the great unsung bands of all time." Jenkins gives it credit for inspiring Third Eye Blind's name. "It came from liking their smart-ass name and the wordplay it had, a certain wit. The other aspect, not to be taken so seriously, is that music is really the only thing in our society that takes you to an exalted place. Drugs don't really do that for me."

Of course, drugs did have a substantial role in the lyrics of 1997's single of the year. When the single first started getting play in late February of

this year, Jenkins was virtually begging to be found out. "Everybody's missing it. The lyrics are about this girl turning into a speed junkie," the singer explained at the time. "At this time in my life, everybody was dropping out on speed... It's about getting head when you're on speed." He also says, "I try and let myself express what's going on without judging it, without second-guessing it. Sometimes the things I say aren't necessarily flattering to myself, but if it comes from an honest place it will travel and connect with people."

"It's a really cool time to be doing music right now because you have guys like **Beck**, who's shown that we don't have to respect all these lines of division in music," he says. Describing a time when he heard his song on Live 105 between **Beck** and **Squirrel Nut Zippers**, Jenkins recalls the undeniability of the melding of various types of music. "I was like, 'That's rad.' This is like, 'Fuck it.' It's music in which the only criterion is that it's real and it just makes you want to go off."

MARK MARONE and **CHUCK TAYLOR** of **Billboard** magazine

Wallflowers Rule The Triple-A Chart

Continued from page 25

music—you can't find it."

But that's not a problem. "Radio sometimes gets a bad rap for whatever reasons, but they're playing what the climate of music is. I don't think it's ever been radio's responsibility to play the most eclectic and the most startling music. I don't think that's really its job, because middle America doesn't care about that stuff, anyway. Whatever they're playing is what people want to hear... As much as it seems that it's actually the reverse of that, that radio decides what people are going to listen to. I think it's kind of the other way around. From the small knowledge I do have of the radio business, they're not going to sit there and keep pummeling a record if no one wants to hear it. So, people react, and they approve, and they like the material, then they continue to play it."

Growing up in L.A., Dylan tuned in to **KROQ** and **KLOS** but says, as the son of **Bob Dylan**, "I was always aware of avoiding trends and things like that, because I was aware that my dad was not just considered, but he was very partly responsible for what was considered very strong music. So something like **Kiss** kind of went over my head. I never went that way. It was hard for me to go that way when I was able to be around people like **Eric Clapton**... who were playing a different style. When you're that age, what you look up to are the adults that are around you... Through the house, I figured out that **Bill Monroe** was an incredible artist, but through my radio I figured out that 'Should I Stay Or Should I Go?' kicked ass. I saw both sides."

MODERN ROCK

POWER PLAYLISTS

AIRPLAY
Monitor

Most-Played Records
From Nov. 18, 1996–
Nov. 17, 1997

Playlists supplied by Broadcast Data Systems Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TSA weekly curve, beginning with the highest-cumulative station. Curves are updated twice yearly following the release of the Spring and Fall Arbitron surveys.

Station	PD	City	PD	City	PD	City																																																																																																																																																																																																																																																																															
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THANK YOU RADIO FOR MAKING THESE HITS IN 1997...



FOO FIGHTERS
"Everlong"
#13 Modern
Rock Title

**MEREDITH
BROOKS**
"Bitch"
#31 Modern
Rock Title

RADIOHEAD
"Let Down"
"Karma Police"

FOO FIGHTERS
"Monkey Wrench"
#49 Modern
Rock Title

GARBAGE
"#1 Crush"
#11 Modern
Rock Title

EVERCLEAR
"Everything
To Everyone"
#40 Modern
Rock Title

**MARCY
PLAYGROUND**
"Sex & Candy"



BEASTIE BOYS

EVERCLEAR
"I Will Buy
You A
New Life"

1000 CLOWNS

**BRAN VAN
3000**

FOO FIGHTERS
"My Hero"

LIZ PHAIR

RADIOHEAD
NEXT SINGLE

**BUTTHOLE
SURFERS**

**KOTTONMOUTH
KINGS**

SUPERGRASS

**DANDY
WARHOLS**



LOOK FOR HITS FROM THESE ARTISTS IN 1998.

Playlists compiled by Broadcast Data Systems. Radio track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TSS weekly curve, beginning with the highest-cumulative station. Curves are updated twice yearly following the release of the Spring and Fall Arbitron surveys.

TRIPLE-A

NEW

MODERN ADULT

NEW

WXRT Chicago VP/Pgm: Norm Winer MD: Patty Martin PLAYS 1 Widespread Panic, Hope In A Hopeless Wor 352

KFOG San Francisco PD: Paul Marszalek APD/MD: Bill Evans PLAYS 1 The Wallflowers, One Headlight 383

WBOS Boston PD: Jim Herron MD: Cliff Nash PLAYS 1 Sister Hazel, All For You 1326

STAR 98.7 KYSR Los Angeles PD: Angela Perelli APD/MD: Chris Ebbott PLAYS 1 Dave Matthews Band, Crash Into Me 1494

MIX 101.9 WTMX Chicago VP/Pgm: Barry James APD/MD: Jaime Kartek PLAYS 1 Shawn Colvin, Sunny Came Home 1292

MIX 98.5 WBMX Boston PD: Greg Strassel MD: Michelle Buczynski PLAYS 1 Sister Hazel, All For You 1588

KTCZ Minneapolis PD: Lauren MacLeash MD: Jane Fredericksen PLAYS 1 Sister Hazel, All For You 580

WHPT Tampa PD: Chuck Beck PLAYS 1 Sister Hazel, All For You 873

WVRV St. Louis MD: Mike Richter PLAYS 1 Dave Matthews Band, Crash Into Me 1236

ALICE 97.3 KLLC San Francisco PD: Louis Kaplan MD: Julie Stoekel PLAYS 1 Dave Matthews Band, Crash Into Me 1236

MIX 102.9 KDMX Dallas PD: Jimmy Steal MD: Lisa Thomas PLAYS 1 Duncan Sheik, Barely Breathing 1532

ALICE 104 WALC St. Louis PD: Bob Davis APD/MD: Tommy Mattern PLAYS 1 Duncan Sheik, Barely Breathing 1971

KBCO Denver PD: Dave Benson MD: Scott Arburgh PLAYS 1 Eric Johnson, S.R.V. 678

KMTT Seattle SM: Chris Mays MD: Dean Carlson PLAYS 1 Shawn Colvin, Sunny Came Home 434

CIDR Detroit PD: Wendy Duff MD: Ann Delisi PLAYS 1 Dave Matthews Band, Crash Into Me 711

STAR 100.7 KFMB San Diego OM/PD: Tracy Johnson MD: Greg Simms PLAYS 1 The Wallflowers, One Headlight 1719

96.5 TIC WTIC Hartford OM: Steve Salhany MD: David Simpson PLAYS 1 Duncan Sheik, Barely Breathing 1808

THE ZONE KZZO Sacramento PD: Carmy Ferreri MD: Dave Daniels PLAYS 1 Jewel, You Were Meant For Me 1756

KKZN Dallas PLAYS 1 Counting Crows, Daylight Fading 722

KINK Portland, OR PD: Dennis Constantine APD: Anita Garlock PLAYS 1 Duncan Sheik, Barely Breathing 220

WXRV Boston PD: Joanne Doody MD: Mike Mullaney PLAYS 1 Sister Hazel, All For You 366

KZZP Phoenix PD: Dan Persigehl MD: Dave Cooper PLAYS 1 The Wallflowers, One Headlight 1255

PLANET 103.5 WPLL Miami PD: Rob Roberts APD: Robert Archer PLAYS 1 Shawn Colvin, Sunny Came Home 1451

WSHE Orlando PD: Katherine Brown MD: Shark PLAYS 1 Jewel, You Were Meant For Me 1236

AIRPLAY
Monitor

BEST OF '97

#1

LABEL SPOTLIGHT

Third Time In A Row For Atlantic Records

It's a three-peat for Atlantic Records, which is again the No. 1 label in both mainstream and adult top 40 for the third straight year.

"This is especially gratifying, because usually in the middle of the year we think we suck," says executive VP of promotion **Andrea Ganis**. This after starting 1997 with three top five success stories, including **Jewel**, as well as the carryover of **Donna Lewis** from 1996. Atlantic also ended the year on a high note with the success of Jewel (again), as well as its latest breakout acts, **matchbox 20** and **Sugar Ray**.

Atlantic also enjoyed midyear success with **Duncan Sheik's** "Barely Breathing" (the No. 1 adult top 40 title), as well as **Mark Morrison's** "Return Of The Mack," which copped the No. 1 title of the year honors in rhythmic top 40.

"We're now facing ultra-fragmentation, due to these new radio conglomerates," says senior VP of promotion **Danny Buch**. "Records used to go on a bunch of formats at the same time. Today, many songs filter from rock or modern rock to modern adult to mainstream." Not to mention the plethora of other media choices available to today's music consumer. "Potential listeners are literally all over the dial. It's now taking the consumer longer to latch on to music."

One artist who successfully filtered through multiple formats was Jewel, who, Ganis says, "became very close to our hearts. Her success propelled not only the promotion department, but the entire company." "It's taken time, but it was time worth taking," Buch adds. "By the time an artist like Jewel was kicking in with airplay, the listener and consumer were right there with us," he says, reminding us that it took a solid year for the Jewel project to catch fire.

"We ended up turning one of the most eclectic albums of the year into one of the biggest mass-appeal success stories," Buch adds. "If you told me three years ago that Jewel would have crossed to almost every format, I would have initially guessed that she wouldn't have made any format."

Fragmentation and the multi-format success of artists like Jewel meant a new promotional approach for many labels in 1997. Ganis notes, "We're promoting not just by format but also by market. When we sense any sales or requests in a particular market . . . we feel it's our job to alert the stations in that market, regardless of format." Says Buch, "This geographic marketing approach has basically rendered traditional impact dates a thing of the past. That was designed on a national level, where this is now being done locally."

"We're also layering formats to maximize airplay," he adds. "If we just ran every record through all the available formats simultaneously, they would make a nice bang and be gone." "We've also had to learn how to read the records, so we can intelligently decide which ones we should lie down in front of a truck for," adds Ganis.

"We've had to ignore politics, ignore artist management, and go with our gut," says Buch, who notes Atlantic also had to learn to ignore some previously popular mind-sets as well: "Look how much we spent on this project," "but it's a superstar act," "but the songwriter also wrote this Grammy-winning song," "the album producer had 5 million sales on his last project," "the A&R guy who signed them also signed so and so," etc."

"PDs love to play a No. 1 record that they happen to like personally, but if that record ends up



Buch and Ganis

Columbia Tops Adult Contemporary List

Columbia Records was 1997's No. 1 AC label, with 19 titles charted. It's held that honor eight of the past 10 years with a heritage roster that includes **Michael Bolton**, **Mariah Carey**, **Shawn Colvin**, **Harry Connick Jr.**, **Billy Joel**, **Journey**, **Kenny Loggins**, **Bruce Springsteen**, **Barbra Streisand**, and **James Taylor**.

Senior VP of national promotion **Jerry Blair** calls it "a tribute to the legacy of this label that the artists signed here continue to make great music. Streisand has had No. 1 albums over four decades and in 1997 charted her first top 10 pop hit in almost 20 years. Billy Joel is celebrating his 25th anniversary with Columbia, Mariah Carey has sold over 90 million albums worldwide in eight short years, and Shawn Colvin has been with the label for 10 years.

"We have a very diverse artist roster in an age of specialization, a roster strong enough to stand on its own and sell records independently of that," Blair adds. "Bob Dylan saw his first new album enter the top 10 for the first time since 1979 and become the highest chart debut in his 36-year career."

"[The Fugees'] **Wyclef Jean** sold over a million units without a signature pop hit; **Maxwell** sold 2 million, also without a classic pop hit. **Kenny Lattimore** went gold without a true pop/crossover hit," he adds. Another case in point is the continuing retail success of Connick. "Whether Harry does or doesn't have chart hits, he will sell a lot of records with airplay and will also sell a lot of records without a lot of airplay. It's all based on the marketing of these artists that they can consistently sell at least a million or more records."

Dealing with an AC audience isn't exactly like working the mainstream crowd, says Blair. "With adults, their lives don't completely revolve around radio airplay."

The label's heritage artists aside, Blair introduces Columbia—the Next Generation. "**Chantal Kreviazuk**, with legendary producer **Peter Asher**, has made great strides with the modern adult panel," he says. There's also new stuff coming from **Sinéad O'Connor**, **Peter Stewart** of **dog's eye view**, and **Imani Coppola**. "Watch for **Ricky Martin** to cross over from his Latino success, and watch for **John Forte** from the **Refugee Camp All Stars**, new projects from **Maxwell**, **Lattimore**, **Soul Asylum**, as well as new bands **Dag** and the **Getaway People**."



Blair

It's A Spice World After All At Top 40

Despite incessant rumors at year-end about the group's future, it was indeed a Spice World in 1997, at least as far as top 40 radio was concerned, as Virgin Records' own **Melanie B.**, **Melanie C.**, **Victoria**, **Emma**, and **Jeri** (aka **Spice Girls**) racked up No. 1 rankings at both mainstream and rhythmic top 40 radio, while further cementing their status as pop-culture icons. According to *The Hollywood Reporter*, the Girls' recent TV special garnered the highest Tuesday ratings on UPN in more than a year.



Spice Girls

Beyond their own success, Spice Girls represented a larger move at mainstream top 40 toward hits from "teen idol" acts such as **Hanson** and the **Backstreet Boys** that somehow appealed to both moms and daughters. And by year's end, several female acts with at least a hint of spice were either on the charts or in the wings at top 40 radio.

We caught up to **Melanie Chisholm** (aka **Sporty Spice**) as the girls were rehearsing for their December appearance at the **Billboard Music Awards** in Las Vegas. "We're so excited about our acceptance in America; we're just over the moon," she says. "We always hoped we would be successful, but we could never have imagined it would go as well as it has. It's been an absolute whirlwind, and, after being on the road for two years, we're just taking each day as it comes."

The Spice machine is set to hit overdrive in December and January, as the Girls head to Europe for a quick whistle-stop promo tour in London, Paris, and Brussels, a short holiday

break at home with family, then into rehearsals for an upcoming world tour that takes them to America from May through August. The next major Spice Girls event is "Spiceworld—The Movie," which opens in January.

"We've had a few showings back home that have been well received, plus we've had some test screenings in America that were also very positive," says Chisholm. "It's very strange to sit in a theater and see your own face up on a movie screen. But it's a good movie, and there are some other fantastic actors in it as well."

The Girls' 1997 was also marked by numerous endorsement deals, including their well-publicized Pepsi spots. And back home in England, you'll see the Girls' faces adorning bags of Walkers potato chips and many other fine products. In a strange way, this product placement helps the Girls' parents during their



TOP 40

BY KEVIN CARTER

prolonged absences, Chisholm says. "It's great, because our parents don't seem to miss us as much when they can walk through a store and see a bunch of products with our faces on it."

not testing, selling, or requesting, a year from now they won't even remember playing it," says Buch. "However, if you happen to force them on a song they may not initially like, and it ends up selling like crazy and blowing out their phones, they'll end up thanking you for it."

"Our mantra is, 'We know nothing,'" adds Ganis. "Sure, we know how to do our jobs, but we never know what music will capture the attention of the consumer—that's always the X factor. We may have our own opinions about what's good or not, but we've had to de-egoize ourselves in the process and listen more closely to the consumer. When the record talks, or, in some cases, doesn't talk, we have to know how to react."

"No one, even the so-called superstar artists, has guarantees anymore," she adds. "All the rules have changed, and that's scary for us. We're fortunate that we've been able to create artists this year who have sold and requested. We're driven to working these artists longer than before, and, in turn, radio is keeping them on longer, and consumers are using them longer."

Arista Records Rules Rhythmic Top 40

Arista was the No. 1 rhythmic top 40 label by a wide margin, with 23 charted titles, heavily powered by the LaFace and Bad Boy Entertainment camps. Label mainstay **Toni Braxton** also achieved No. 1 AC status, both by title and artist, while new acts **Mase**, **Next**, **Az Yet**, **Usher**, and **No Mercy** made their presence felt in 1997.

Senior VP of promotion **Richard Palmese** praises "the artists who consistently give us hit records and our promotion team that consistently delivers those hits at radio." He stresses that "they accomplish that feat without setting boundaries or limitations of where we take our artists' music."



Palmese

"Toni Braxton is a true superstar, and that message was sent to the world with 'Un-Break My Heart,'" says Palmese. "Clive Davis gave her the song that was written by **Diane Warren** and produced by **David Foster**, and, along with **L.A. Reid** in the mix, it was a can't-lose proposition."

"The rhythmic format has become the expressway to mainstream," Palmese adds. "Look at the mainstream success enjoyed by **Puff Daddy**, the **Notorious B.I.G.**, **Mase**, etc. They broke big at rhythmic radio, and then we brought them to mainstream. The perfect example: At press time, LaFace artist **Usher** held No. 1 status for eight weeks on the rhythmic chart with

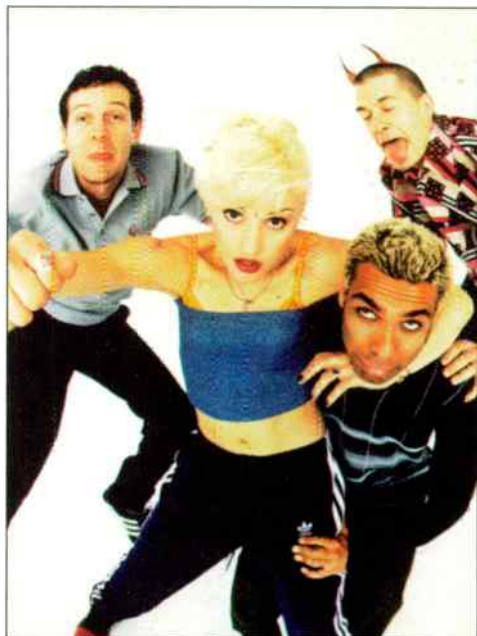
"You Make Me Wanna . . ." which, at the same time, was also breaking into the top 10 on the mainstream chart.

However, Palmese adds, "if you look at the top 30 of the mainstream chart today, we still don't see a lot of crossover artists represented there yet, but we are making inroads. We're endeavoring to open the minds of mainstream programmers that these artists are pop in the sense that they're popular, and their audience wants to hear them. I hope that they will follow the lead set by the programmers on the rhythmic panel who are aggressive and very much in touch with what their listeners want."

Coming in early 1998 from the Arista family: new albums from **Aretha Franklin**, **Gary Barlow**, **Monica**, **Deborah Cox**, and Norwegian all-girl pop group the **Tuesdays**, as well as the debut effort from singer/songwriter **Andrea Martin**, who wrote "Don't Let Go (Love)" for **En Vogue** and "Before You Walk Out Of My Life" by **Monica**.

KEVIN CARTER

AIRPLAY Monitor BEST OF '97



No Doubt

Top 40/Mainstream Singles

- | Pos. | TITLE—Artist—Imprint/Label |
|------|---|
| 1 | DON'T SPEAK—No Doubt—Trauma/Interscope |
| 2 | YOU WERE MEANT FOR ME—Jewel—Atlantic |
| 3 | SEMI-CHARMED LIFE—Third Eye Blind—Elektra/EEG |
| 4 | LOVEFOOL—The Cardigans—Trampolene/Stockholm/Mercury |
| 5 | HOW BIZARRE—OMC—Huh!/Mercury |
| 6 | DON'T LET GO (LOVE)—En Vogue—EastWest/EEG |
| 7 | QUIT PLAYING GAMES (WITH MY HEART)—Backstreet Boys—Jive |
| 8 | ONE HEADLIGHT—The Wallflowers—Interscope |
| 9 | MMMBOP—Hanson—Mercury |
| 10 | I WANT YOU—Savage Garden—Columbia |
| 11 | ALL FOR YOU—Sister Hazel—Universal |
| 12 | BITCH—Meredith Brooks—Capitol |
| 13 | DO YOU KNOW (WHAT IT TAKES)—Robyn—RCA |
| 14 | UN-BREAK MY HEART—Toni Braxton—LaFace/Arista |
| 15 | RETURN OF THE MACK—Mark Morrison—Atlantic |
| 16 | WANNABE—Spice Girls—Virgin |
| 17 | FOOLISH GAMES—Jewel—Atlantic |
| 18 | SAY YOU'LL BE THERE—Spice Girls—Virgin |
| 19 | SUNNY CAME HOME—Shawn Colvin—Columbia |
| 20 | MEN IN BLACK—Will Smith—Columbia |
| 21 | PUSH—Matchbox 20—Lava/Atlantic |
| 22 | OOH AAH... JUST A LITTLE BIT—Gina G—Eternal/Warner Bros. |
| 23 | WHERE HAVE ALL THE COWBOYS GONE?—Paula Cole—Imago/Warner Bros. |
| 24 | 2 BECOME 1—Spice Girls—Virgin |
| 25 | FLY—Sugar Ray—Lava/Atlantic |
| 26 | THE FRESHMEN—The Verve Pipe—RCA |
| 27 | BARELY BREATHING—Duncan Sheik—Atlantic |
| 28 | FOR YOU I WILL—Monica—Rawdy/Warner Sunset/Atlantic |
| 29 | YOUR WOMAN—White Town—Brilliant!/Chrysalis/Capitol |
| 30 | EVERYDAY IS A WINDING ROAD—Sheryl Crow—A&M |
| 31 | HARD TO SAY I'M SORRY—Az Yet Featuring Peter Cetera—LaFace/Arista |
| 32 | I'LL BE MISSING YOU—Puff Daddy & Faith Evans (Featuring 112)—Bad Boy/Arista |
| 33 | A LONG DECEMBER—Caunting Crows—DGC/Geffen |
| 34 | I BELIEVE I CAN FLY—R. Kelly—Warner Sunset/Atlantic/Jive |
| 35 | HOW DO I LIVE—LeAnn Rimes—Curb |
| 36 | NO DIGGITY—BLACKstreet (Featuring Dr. Dre)—Interscope |
| 37 | MOUTH—Merril Bainbridge—Universal |
| 38 | EVERY TIME I CLOSE MY EYES—Babyface—Epic |
| 39 | IF IT MAKES YOU HAPPY—Sheryl Crow—A&M |

- | | |
|----|---|
| 40 | NOBODY—Keith Sweat Featuring Athena Cage—Elektra/EEG |
| 41 | HEAD OVER FEET—Alanis Marisette—Maverick/Reprise |
| 42 | I DON'T WANT TO WAIT—Paula Cole—Imago/Warner Bros. |
| 43 | INVISIBLE MAN—98 Degrees—Motown |
| 44 | IF YOU COULD ONLY SEE—Tonic—Polydor/A&M |
| 45 | HONEY—Mariah Carey—Columbia |
| 46 | WHERE'S THE LOVE—Hanson—Mercury |
| 47 | CRASH INTO ME—Dave Matthews Band—RCA |
| 48 | A CHANGE WOULD DO YOU GOOD—Sheryl Crow—A&M |
| 49 | TUBTHUMPING—Chumbawamba—Republic/Universal |
| 50 | THIS IS YOUR NIGHT—Amber—Tommy Boy |
| 51 | I WANNA BE THERE—Blessid Union Of Souls—EMI/Capitol |
| 52 | ALL BY MYSELF—Celine Dion—550 Music |
| 53 | DON'T CRY FOR ME ARGENTINA—Madonna—Warner Bros. |
| 54 | DON'T LEAVE ME—BLACKstreet—Interscope |
| 55 | SHOW ME LOVE—Robyn—RCA |
| 56 | BUILDING A MYSTERY—Sorah McLachlan—Arista |
| 57 | 4 SEASONS OF LONELINESS—Boyz II Men—Motown |
| 58 | I GO BLIND—Hootie & The Blowfish—Reprise |
| 59 | I LOVE YOU ALWAYS FOREVER—Donna Lewis—Atlantic |
| 60 | TWISTED—Keith Sweat—Elektra/EEG |
| 61 | THE IMPRESSION THAT I GET—The Mighty Mighty Bosstones—Big Rig/Mercury |
| 62 | IT'S ALL COMING BACK TO ME NOW—Celine Dion—550 Music |
| 63 | I'M STILL IN LOVE WITH YOU—New Edition—MCA |
| 64 | ALL CRIED OUT—Allure Featuring 112—Track Masters/Crave |
| 65 | SECRET GARDEN—Bruce Springsteen—Columbia |
| 66 | WHEN YOU LOVE A WOMAN—Journey—Columbia |
| 67 | WALKIN' ON THE SUN—Smash Mouth—Interscope |
| 68 | COCO JAMBOO—Mr. President—Warner Bros. |
| 69 | THE GREASE MEGA-MIX—John Travolta & Olivia Newton-John—Polydor/A&M |
| 70 | THE DIFFERENCE—The Wallflowers—Interscope |
| 71 | WHERE DO YOU GO—No Mercy—Arista |
| 72 | LOVE ROLLERCOASTER—Red Hot Chili Peppers—Geffen |
| 73 | MY BOO—Ghost Town DJ's—So So Def/Columbia |
| 74 | BARBIE GIRL—Aqua—MCA |
| 75 | NAKED EYE—Luscious Jackson—Grand Royal/Capitol |
| 76 | ON MY OWN—Peach Union—Mute/Epic |
| 77 | LEGEND OF A COWGIRL—Imani Coppala—Columbia |
| 78 | FLY LIKE AN EAGLE—Seal—ZTT/Warner Sunset/Atlantic |
| 79 | WHATEVER—En Vogue—EastWest/EEG |
| 80 | BUTTERFLY KISSES—Bob Carlisle—Diadem/Jive |
| 81 | PONY—Ginuwine—550 Music |
| 82 | TAKES A LITTLE TIME—Amy Grant—A&M |
| 83 | TO THE MOON AND BACK—Savage Garden—Columbia |
| 84 | ONE MORE TIME—Real McCoy—Arista |
| 85 | MORE THAN THIS—10,000 Maniacs—Geffen |
| 86 | WITHOUT LOVE—Donna Lewis—Atlantic |



Spice Girls



Girl Power: Top 40 Radio Celebrates A Diverse, And Distaff, 1997

by Theda Sandiford-Waller

The consumer press will again mark 1997 as the musical year of the woman. And who could blame them? From "Bitch" to rap's all-star "Ladies Night," from Girl Power to the re-emergence of female singer/songwriters, many of whom were associated with the Lilith Fair tour, the evidence was overwhelming.

That notwithstanding, 1997 also marked a rebirth of variety at top 40. Beyond girls with guitars, we saw a healthy teen pop idol revival, a steady flow of Euro-pop imports, and a number of novelty hits (i.e., "Barbie Girl," "Men In Black," even the "Jerry Maguire" mix of "Secret Garden"). Oh yeah, a couple of guys with guitars also got some airplay. Among them, **Third Eye Blind**, the **Wallflowers**, the **Verve Pipe**, and **Chumbawamba's** "Tubthumping," which despite being released late in the chart year ranked No. 49 on the mainstream top 40 year-end singles chart because of its rapid climb.

Looking at this year's leading artists and titles, female singer/songwriters do figure prominently at mainstream. **Jewel** is the No. 2 artist, and "You Were Meant For Me" was the No. 2 song, with 98,142 spins registered during the song's chart life. **Sheryl Crow** is the No. 5 artist and has three songs in the mainstream top 50. **Paula Cole**, **Meredith Brooks**, and **Shawn Colvin** all have hits in the top 20 of the mainstream list.

Spice Girls—who are female singer/songwriters, too, actually—topped both the mainstream and rhythmic top 40 lists of top artists and can be credited for reviving the teen pop idol craze dormant since **New Kids On The Block** were old news and **Boyz II Men** first arrived on the scene. Among the new kids of 1997 on the mainstream and rhythmic top artist lists: **Hanson**, **Backstreet Boys**, **Dru Hill**, **Robyn**, and relative veterans **Aaliyah** and **Monica**. Only **Monica** made last year's list.

This year, a number of imports found new audiences here. **Mark Morrison's** "Return Of The Mack" was the No. 1 rhythmic title, while several retro-sounding modern imports, like the **Cardigans' "Lovefool,"** and **White Town's**

"Your Woman," crossed to top 40. Pure pop imports, besides **Robyn** and **Spice Girls**, included **Savage Garden's "I Want You,"** **Gina G's "Ooh Aah... Just A Little Bit,"** **Merril Bainbridge's "Mouth,"** and **Mr. President's "Coco Jamboo."**

The top 100 mainstream singles also show the diversity of top 40. Consider that the format made room for **OMC's** retro-flavored "How Bizarre," **LeAnn Rimes' "How Do I Live"** (the first major country crossover since "When She Cries"), and **Bob Carlisle's** Christian AC "Butterfly Kisses," which would have been orphaned by the format a couple of years ago. Even **Puff Daddy's** elegy to the **Notorious B.I.G., "I'll Be Missing You,"** reached middle America.

Truly, mourning moved millions this year: **Elton John's** tribute to the late **Diana, Princess of Wales, "Candle In The Wind 1997,"** ignited retail cash registers, if not the airwaves, winning **Billboard's** Hot 100 Single of the Year and selling nearly 7 million units in eight weeks. Incidentally, "Candle" ranked at No. 129 on the mainstream top 40 recaps.

Despite a perception that there have been fewer modern crossovers because top 40 now prefers artists exclusive to the format, there are roughly the same number of modern crossovers as last year. By my tally, there are approximately 28 modern/triple-A crossovers, 30 if you include **Sister Hazel's "All for You"** and **10,000 Maniacs' "More Than This,"** which are perhaps associated more with modern adult than modern rock these days.

It is interesting to note the number of top 50 titles on the mainstream year-end chart that were not giant chart hits but tested well enough to hang around for months. **Duncan Sheik's "Barely Breathing,"** **Dave Matthews Band's "Crash Into Me,"** **Babyface's "Every Time I Close My Eyes,"** and **98 Degrees' "Invisible Man"** didn't combust instantly. Those songs ultimately peaked at Nos. 10, 18, 12, and 12, respectively, on the mainstream chart but amassed more than 157,121 spins between them while they charted. Not surprisingly, 34% of those points belong to Sheik.

Top 40/Mainstream Artists

- | Pos. | ARTIST (No. Of Charted Singles) Imprint/Label |
|------|--|
| 1 | SPICE GIRLS (4) Virgin |
| 2 | JEWEL (2) Atlantic |
| 3 | NO DOUBT (3) Trauma/Interscope |
| 4 | HANSON (3) Mercury |
| 5 | SHERYL CROW (3) A&M |
| 6 | EN VOGUE (3) EastWest/EEG |
| 7 | THE WALLFLOWERS (4) Interscope |
| 8 | ROBYN (2) RCA |
| 9 | SAVAGE GARDEN (3) Columbia |
| 10 | PAULA COLE (2) Imago/Warner Bros. |
| 11 | THIRD EYE BLIND (1) Elektra/EEG |
| 12 | THE CARDIGANS (1) Trampolene/Stockholm/Mercury |
| 13 | BACKSTREET BOYS (2) Jive |
| 14 | TONI BRAXTON (3) LaFace/Arista |
| 15 | OMC (1) Huh!/Mercury |
| 16 | MEREDITH BROOKS (2) Capitol |
| 17 | SISTER HAZEL (1) Universal |
| 18 | GINA G (2) Eternal/Warner Bros. |
| 19 | MARK MORRISON (1) Atlantic |
| 20 | SHAWN COLVIN (1) Columbia |

Top 40/Mainstream Labels

- | Pos. | LABEL (No. Of Charted Singles) |
|------|--------------------------------|
| 1 | ATLANTIC (12) |
| 2 | COLUMBIA (15) |
| 3 | MERCURY (12) |
| 4 | INTERSCOPE (11) |
| 5 | ARISTA (15) |
| 6 | EEG (8) |
| 7 | WARNER BROS. (11) |
| 8 | A&M (11) |
| 9 | RCA (8) |
| 10 | VIRGIN (6) |
| 11 | CAPITOL (7) |
| 12 | JIVE (6) |
| 13 | UNIVERSAL (3) |
| 14 | GEFFEN (6) |
| 15 | EPIC (6) |



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World Radio History



POWER PLAYLISTS

Most-Played Records From Nov. 18, 1996-Nov. 17, 1997



Playlists updated by Broadcast Data Systems. Radio track, see vice. Songs ranked by number of plays in monitored period. Playlists are listed in order of TSA weekly chart, beginning with the highest charting station. Cumulative are updated twice yearly following the release of the Spring and Fall Arbitron surveys.

Z100 WHZT New York PD: Tom Poleman APD: Kid Kelly MD: Paul Bryant. Playlist table with 40 entries including Jewel, The Cardigans, and En Vogue.

KIIS Los Angeles PD: Dan Kielely APD/MD: Tracy Austin. Playlist table with 40 entries including The Cardigans, Ginie G, and En Vogue.

KISS 108 WXKS Boston PD: John Ivey MD: Kid David Corey. Playlist table with 40 entries including Jewel, The Cardigans, and En Vogue.

KRBE Houston PD: John Peake APD: Scott Sparks MD: Jay Michaels. Playlist table with 40 entries including The Cardigans, Jewel, and En Vogue.

KISS 106.1 KHKS Dallas DM: John Cook PD: Mr. Ed Lambert MD: John Reynolds. Playlist table with 40 entries including En Vogue, The Cardigans, and Jewel.

Z104 WWZ Washington, DC PD: Dale D'Brian APD/MD: Ron Ross. Playlist table with 40 entries including En Vogue, The Cardigans, and Jewel.

STAR 94 WSTR Atlanta PD: Dan Bowen MD: J.R. Ammons. Playlist table with 40 entries including The Wallflowers, Jewel, and En Vogue.

WFLZ Tampa DM: B.J. Harris MD: Domino. Playlist table with 40 entries including Mark Morrison, En Vogue, and The Cardigans.

KDWB Minneapolis PD: Rob Morris APD/MD: Rich Davis. Playlist table with 40 entries including Jewel, The Cardigans, and En Vogue.

B94 WBZZ Pittsburgh DM: Keith Clark PD: David Edgar MD: Laura Lilley. Playlist table with 40 entries including Jewel, The Cardigans, and En Vogue.

Y100 WHYI Miami PD: Rob Roberts APD: Al Chio MD: Deidre Poyner. Playlist table with 40 entries including Savage Garden, The Cardigans, and Jewel.

KISS 95.7 WKSS Hartford PD: Jay Beau Jones MD: Mike McGowan. Playlist table with 40 entries including En Vogue, Jewel, and The Cardigans.

WPST Trenton Sr. VP/Pgmng: Michelle Stevens PD: Dave McKay MD: Andy West. Playlist table with 40 entries including The Cardigans, Savage Garden, and Jewel.

WNCI Columbus PD: John Dimick APD/MD: Neal Sharpe. Playlist table with 40 entries including Jewel, The Cardigans, and En Vogue.

Q102 WKQR Cincinnati PD: Bill Klapproth APD: Race Taylor. Playlist table with 40 entries including Jewel, The Cardigans, and En Vogue.

Z100 KKRZ Portland PD: Ken Benson APD/MD: Tommy Austin. Playlist table with 40 entries including Mark Morrison, The Cardigans, and En Vogue.

MIX 93.3 KMXV Kansas City PD: Jon Zellner MD: Dylan. Playlist table with 40 entries including The Wallflowers, Jewel, and En Vogue.

JAMMIN' 92 WZJM Cleveland PD: Dave Eubanks MD: Action Jackson. Playlist table with 40 entries including Blackstreet, Mark Morrison, and Jewel.

POWER PLAYLISTS

Most-Played Records From Nov. 18, 1996-Nov. 17, 1997



Playlists compiled by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TSP weekly count, beginning with the highest-cumulative station. Cumulative counts are updated twice yearly following the release of the Spring and Fall Arbitration surveys.

Main content table with 12 columns representing different radio stations (e.g., XL106.7, ALICE 106, PRO-FM, G105, KISS 95.1, WZPL, MIX 104.1, KISS 106, WBLI, KJ103, THE RIVER, WXYV, WIXX, KISS 98.5, KHFI, WKRZ, FLY 92, Z93) and rows of song titles and play counts.

AIRPLAY Monitor BEST OF '97



Mark Morrison

Rhythmic Top 40 Singles

- Pos. TITLE—Artist—Imprint/Label
- 1 RETURN OF THE MACK—Mark Morrison—Atlantic
 - 2 DON'T LEAVE ME—BLACKstreet—Interscope
 - 3 NOBODY—Keith Sweat Featuring Athena Cage—Elektra/EEG
 - 4 I'LL BE MISSING YOU—Puff Daddy & Faith Evans (Featuring 112)—Bad Boy/Arista
 - 5 DON'T LET GO (LOVE)—En Vogue—EastWest/EEG
 - 6 UN-BREAK MY HEART—Toni Braxton—LoFace/Arista
 - 7 MEN IN BLACK—Will Smith—Columbia
 - 8 MO MONEY MO PROBLEMS—The Notorious B.I.G. (Feat. Puff Daddy & Mase)—Bad Boy/Arista
 - 9 NO DIGGITY—BLACKstreet (Featuring Dr. Dre)—Interscope
 - 10 FOR YOU I WILL—Monico—Rowdy/Warner Sunset/Atlantic
 - 11 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)—Rome—Grand Jury/RCA
 - 12 WANNABE—Spice Girls—Virgin

- 13 ONE IN A MILLION—Aaliyah—Blackground/Atlantic
- 14 CAN WE—SWV—Jive
- 15 EVERY TIME I CLOSE MY EYES—Babyface—Epic
- 16 LET'S GET DOWN—Tony Toni Tone—Mercury
- 17 DA' DIP—FreakNasty—Hard Hood/Power/Triad
- 18 QUIT PLAYING GAMES (WITH MY HEART)—Backstreet Boys—Jive
- 19 HONEY—Mariah Carey—Columbia
- 20 HARD TO SAY I'M SORRY—Az Yet Featuring Peter Cetera—LaFace/Arista
- 21 HYPNOTIZE—The Notorious B.I.G.—Bad Boy/Arista
- 22 CUPID—112—Bad Boy/Arista
- 23 IN MY BED—Dru Hill—Island
- 24 I BELIEVE I CAN FLY—R. Kelly—Worner Sunset/Atlantic/Jive
- 25 YOU MAKE ME WANNA...—Usher—LaFace/Arista
- 26 PONY—Ginuwine—550 Music
- 27 CAN'T NOBODY HOLD ME DOWN—Puff Daddy (Featuring Mase)—Bad Boy/Arista
- 28 SAY YOU'LL BE THERE—Spice Girls—Virgin
- 29 I'M STILL IN LOVE WITH YOU—New Edition—MCA
- 30 DON'T SPEAK—No Doubt—Traumo/Interscope
- 31 LOVE YOU DOWN—Inoj—So So Def/Columbia
- 32 G.H.E.T.T.O.U.T.—Changing Faces—Big Beat/Atlantic
- 33 2 BECOME 1—Spice Girls—Virgin
- 34 DO YOU KNOW (WHAT IT TAKES)—Robyn—RCA
- 35 GET IT TOGETHER—702—Biv 10/Motown
- 36 SWEET SEXY THING—Nu Flavor Featuring Roger—Reprise
- 37 ALL CRIED OUT—Allure Featuring 112—Track Masters/Crave
- 38 OOH AAH... JUST A LITTLE BIT—Gina G—Eternal/Warner Bros.
- 39 4 SEASONS OF LONELINESS—Boyz II Men—Motown
- 40 INVISIBLE MAN—98 Degrees—Motown
- 41 HEAVEN—Nu Flavor—Reprise
- 42 TWISTED—Keith Sweat—Elektra/EEG
- 43 WHATEVER—En Vogue—EastWest/EEG
- 44 MY LOVE IS THE SHHH!—Somethin' For The People Featuring Trina & Tamara—Warner Bros.
- 45 I LIKE IT—The Blackout Allstars—Columbia
- 46 EVERYTHING—Mary J. Blige—MCA
- 47 WHAT KIND OF MAN WOULD I BE—Mint Condition—Perspective/A&M
- 48 NOT TONIGHT—Lil' Kim Feat. Da Brat, Left Eye, Missy Elliott & Angie Martinez—Undeas/Atlantic/Tommy Boy



BLACKstreet

- 49 GET ME HOME—Foxy Brown Featuring BLACKstreet—Violator/Def Jam/Mercury
- 50 TELL ME DO U WANNA—Ginuwine—550 Music
- 51 LOVEFOOL—The Cardigans—Trampoline/Stockholm/Mercury
- 52 COLD ROCK A PARTY—MC Lyte—EastWest/EEG
- 53 LAST NIGHT—Az Yet—LaFace/Arista
- 54 STOMP—God's Property—B-Rite/Interscope
- 55 LOVE IS ALL WE NEED—Mary J. Blige—MCA
- 56 THIS IS FOR THE LOVER IN YOU—Babyface Feat. LL Cool J, Howard Hewett, Jody Watley & Jeff Daniels—Epic
- 57 MY BOO—Ghost Town DJ's—So So Def/Columbia
- 58 I FELL IN LOVE—Rockell—Robbins
- 59 THE ONE I GAVE MY HEART TO—Aaliyah—Blackground/Atlantic
- 60 MMMBOP—Hanson—Mercury
- 61 GOT 'TIL IT'S GONE—Janet (Featuring Q-Tip And Joni Mitchell)—Virgin
- 62 BARBIE GIRL—Aqua—MCA
- 63 IT'S ALL COMING BACK TO ME NOW—Celine Dion—550 Music
- 64 I BELIEVE IN YOU AND ME—Whitney Houston—Arista
- 65 COME ON—Billy Lawrence Featuring MC Lyte—EastWest/EEG
- 66 WITHOUT YOUR LOVE—Angelina—Upstairs
- 67 DON'T CRY FOR ME ARGENTINA—Madonna—Warner Bros.
- 68 JUST A TOUCH—Keith Sweat—Elektra/EEG
- 69 BIG BAD MAMMA—Foxy Brown Featuring Dru Hill—Violator/Def Jam/Mercury
- 70 BETCHA BY GOLLY WOW!—NPG/EMI
- 71 I DON'T NEED YOUR LOVE—Angelina—Upstairs
- 72 I'LL BE—Foxy Brown Featuring Jay-Z—Violator/Def Jam/Mercury
- 73 HEAD OVER HEELS—Allure Featuring NAS—Track Masters/Crave
- 74 FLY—Sugar Ray—Lava/Atlantic
- 75 BUTTERFLY—Mariah Carey—Columbia
- 76 MOUTH—Merrill Bainbridge—Universal
- 77 CAN'T LET GO—Laurnea—Yab Yum/Epic
- 78 IF YOUR GIRL ONLY KNEW—Aaliyah—Blackground/Atlantic
- 79 WHERE DO YOU GO—No Mercy—Arista
- 80 LOOK INTO MY EYES—Bone Thugs-N-Harmony—Ruthless/Relativity
- 81 TELL ME—Dru Hill—Island
- 82 HOW BIZARRE—OMC—Huhl/Mercury
- 83 FEEL SO GOOD—Mase—Bad Boy/Arista
- 84 DO YOU MISS ME—Jocelyn Enriquez—Classified/Timberl/Tommy Boy
- 85 I LOVE YOU ALWAYS FOREVER—Donna Lewis—Atlantic
- 86 SHOW ME LOVE—Robyn—RCA
- 87 REQUEST LINE—Zhané—Illtown/Motown
- 88 SAY... IF YOU FEEL ALRIGHT—Crystal Waters—Mercury
- 89 A LITTLE BIT OF ECSTASY—Jocelyn Enriquez—Classified/Timberl/Tommy Boy
- 90 SPACE JAM—Quad City DJ's—Warner Sunset/Big Beat/Atlantic
- 91 PUT YOUR HANDS WHERE MY EYES COULD SEE—Busta Rhymes—Elektra/EEG
- 92 PHENOMENON—LL Cool J—Def Jam/Mercury
- 93 WHEN DOVES CRY—Ginuwine—550 Music
- 94 THE RAIN (SUPA DUPA FLY)—Missy "Misdemeanor" Elliott—EastWest/EEG
- 95 IF TOMORROW NEVER COMES—Joose—Flavor Unit/EastWest/EEG
- 96 THIS IS YOUR NIGHT—Amber—Tommy Boy
- 97 HOW COME, HOW LONG—Babyface—Epic
- 98 SUMMERTIME SUMMERTIME—Corina—So So Def/Columbia
- 99 ONE MORE TIME—Real McCoy—Arista
- 100 DOWN FOR YOURS—Nastyboy Klick Featuring Roger Troutman—NastyBoy/GlassNote/Mercury



Puff Daddy

Rhythmic Top 40 Artists

- Pos. ARTIST (No. Of Charted Singles) Imprint/Label
- 1 SPICE GIRLS (4) Virgin
 - 2 BLACKSTREET (3) Interscope (1) Violator/Def Jam/Mercury
 - 3 EN VOGUE (3) EastWest/EEG
 - 4 MARK MORRISON (1) Atlantic
 - 5 AALIYAH (4) Blackground/Atlantic
 - 6 112 (3) Bad Boy/Arista
 - 7 KEITH SWEAT (3) Elektra/EEG
 - 8 TONI BRAXTON (3) LaFace/Arista
 - 9 GINUWINE (3) 550 Music
 - 10 WILL SMITH (2) Columbia
 - 11 PUFF DADDY (3) Bad Boy/Arista (1) RCA
 - 12 THE NOTORIOUS B.I.G. (3) Bad Boy/Arista
 - 13 DRU HILL (3) Island (1) Violator/Def Jam/Mercury
 - 14 BABYFACE (3) Epic
 - 15 SWV (2) RCA (1) Jive
 - 16 MONICA (1) Rowdy/Worner Sunset/Atlantic
 - 17 ROME (1) Grand Jury/RCA
 - 18 MARIAH CAREY (2) Columbia
 - 19 MASE (3) Bad Boy/Arista (1) Mercury
 - 20 BACKSTREET BOYS (2) Jive

Rhythmic Top 40 Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 ARISTA (23)
 - 2 ATLANTIC (15)
 - 3 EEG (16)
 - 4 COLUMBIA (12)
 - 5 INTERSCOPE (8)
 - 6 MERCURY (14)
 - 7 VIRGIN (8)
 - 8 JIVE (8)
 - 9 RCA (10)
 - 10 MCA (7)
 - 11 MOTOWN (6)
 - 12 EPIC (7)
 - 13 550 MUSIC (7)
 - 14 WARNER BROS. (6)
 - 15 ISLAND (5)



Spice Girls

R

RELATIVITY ENTERTAINMENT



Antoinette, The Beatnuts, **Bizzy Bone**, Black Rose, **Common**, DJ Honda, **E-A-Ski**, Fatal, **Gangsta Boo**, Graveyard Shift, **H-Town**, Ka-Nut, **Ken Dawg**, Krayzie Bone, **Link**, Mac Mall, **Mag G**, Michelle Mitchell, **M.O.P.**, No I.D., **Poetic Hustla'z**, Souljah Boy, **Stacked Deck**, Syndicate, **Teflon**, Three 6 Mafia, **TomSkee**, Tre, **II Tru**

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Adult Top 40 Artists

Pos. ARTIST (No. Of Charted Singles) Imprint/Label
 1 JEWEL (3) Atlantic
 2 SHERYL CROW (3) A&M

12 VALENTINE—Jim Brickman With Martina McBride—Windham Hill
 13 ALL BY MYSELF—Celine Dion—550 Music
 14 I BELIEVE I CAN FLY—R. Kelly—Warner Sunset/Atlantic/Jive
 15 BUTTERFLY KISSES—Bob Carlisle—Diadem/Jive

Pos. ARTIST (No. Of Charted Singles) Imprint/Label
 1 TONI BRAXTON (3) LaFace/Arista
 2 CELINE DION (3) 550 Music
 (1) 550 Music/Epic/Columbia
 (1) MMI

11 MERCURY (9)
 12 CURB (1)
 13 EPIC (3)
 14 CAPITOL (2)
 15 INTERSCOPE (2)



Continued from previous page

ROCK

MAINSTREAM ROCK (105)

- | | |
|-------------------------|------|
| Akron, Ohio | WONE |
| Albany, N.Y. | WPYX |
| Albuquerque, N.M. | KZRR |
| Allentown, Pa. | WZZO |
| Atlanta | WKLS |
| Austin, Texas | KLBJ |
| Bakersfield, Calif. | KRAB |
| Baltimore | WIYY |
| Boston | WAAF |
| Burlington, Vt. | WIZN |
| Charleston, W.Va. | WKLC |
| Charlotte, N.C. | WXRC |
| Chicago | WRXC |
| Cincinnati | WEBN |
| Cleveland | WMMS |
| Colorado Springs, Colo. | KILO |
| Columbia, S.C. | WARQ |
| Columbus, Ga. | WVRK |
| Columbus, Ohio | WBZX |
| Corpus Christi, Texas | KNCN |
| Dallas, Texas | KRAD |
| Dayton, Ohio | KEGL |
| Denver | WTUE |
| Des Moines, Iowa | KBPI |
| Detroit | KAZR |
| El Paso, Texas | KGGO |
| Ft. Myers, Fla. | WRIF |
| Fresno, Calif. | KLAX |
| Grand Rapids, Mich. | KRZR |
| Green Bay, Wis. | WKLQ |
| Greensboro, N.C. | WAPL |
| Greenville, S.C. | WXRA |
| Harrisburg, Pa. | WROQ |
| Hartford, Conn. | WTPT |
| Indianapolis | WQXA |
| Jackson, Miss. | WTPA |
| Jacksonville, Fla. | WCCC |
| Kansas City | WFBQ |
| Knoxville, Tenn. | WSTZ |
| Las Vegas | WFYV |
| Lexington, Ky. | KQRC |
| Little Rock, Ark. | WIMZ |
| Long Island, N.Y. | KOMP |
| Los Angeles | WKQK |
| Louisville, Ky. | KMJX |
| McAllen, Texas | WBAB |
| Memphis | KLOS |
| Miami | WTFX |
| Milwaukee | KFRQ |
| Minneapolis | WEGR |
| Monterey, Calif. | WMFS |
| Montgomery, Ala. | WZTA |
| Morristown, N.J. | WLZR |
| New Bern, N.C. | KQRS |
| New Haven, Conn. | KXXR |
| New Orleans | WRQC |
| Norfolk, Va. | KMBY |
| Oklahoma City | WXFX |
| Omaha, Neb. | WDHA |
| Orlando, Fla. | WSFL |
| Philadelphia | WPLR |
| Phoenix | WCKW |
| Portland, Maine | WNOR |
| Portland, Ore. | KATT |
| Providence, R.I. | KEZO |
| Raleigh, N.C. | WJRR |
| Richmond, Va. | WMMR |
| Roanoke, Va. | WYSP |
| Rochester, N.Y. | KDKB |
| Sacramento, Calif. | KUPD |
| St. Louis | WFLM |
| Salt Lake City | KUFO |
| San Antonio, Texas | WHJY |
| San Bernardino, Calif. | WRDU |
| San Diego | WRXJ |
| San Jose, Calif. | WROV |
| Santa Barbara, Calif. | WCMF |
| Savannah, Ga. | KRXQ |
| Seattle | KSHE |
| Shreveport, La. | KBER |
| Springfield, Mo. | KISS |
| Syracuse, N.Y. | KCAL |
| Tampa, Fla. | KIOZ |
| | KSJO |
| | KTYD |
| | WIXV |
| | WZAT |
| | KISW |
| | KTAL |
| | KTUX |
| | KXUS |
| | WAQX |
| | WXTB |

- | | |
|-----------------------|------|
| Toledo, Ohio | WIOT |
| Tucson, Ariz. | KLPX |
| Tulsa, Okla. | KMOD |
| Washington, D.C. | WWDC |
| West Palm Beach, Fla. | WZZR |
| Wichita, Kan. | KRZZ |
| Wilkes-Barre, Pa. | WEZX |
| Youngstown, Ohio | WZMT |
| | WNCD |

ACTIVE ROCK (50)

- | | |
|-------------------------|------|
| Austin, Texas | KLBJ |
| Bakersfield, Calif. | KRAB |
| Baltimore | WIYY |
| Boston | WAAF |
| Charlotte, N.C. | WXRC |
| Chicago | WRCX |
| Cleveland | WMMS |
| Colorado Springs, Colo. | KILO |
| Columbia, S.C. | WARQ |
| Columbus, Ohio | WBZX |
| Corpus Christi, Texas | KNCN |
| Dallas, Texas | KRAD |
| Dayton, Ohio | KEGL |
| Denver | WTUE |
| Des Moines, Iowa | KBPI |
| Detroit | KAZR |
| Fresno, Calif. | WRIF |
| Grand Rapids, Mich. | KRZR |
| Greensboro, N.C. | WKLQ |
| Greenville, S.C. | WXRQ |
| Harrisburg, Pa. | WTPT |
| Hartford, Conn. | WQXA |
| Kansas City | WTPA |
| Memphis | WCCC |
| Miami | WFBQ |
| Milwaukee | WSTZ |
| Minneapolis | WFYV |
| Norfolk, Va. | KQRC |
| Oklahoma City | WIMZ |
| Orlando, Fla. | KOMP |
| Philadelphia | WKQK |
| Phoenix | KMJX |
| Portland, Ore. | WBAB |
| Sacramento, Calif. | KLOS |
| Salt Lake City | WTFX |
| San Antonio, Texas | KFRQ |
| San Diego | WEGR |
| San Jose, Calif. | WMFS |
| Santa Barbara, Calif. | WZTA |
| Savannah, Ga. | WLZR |
| Seattle | KQRS |
| Shreveport, La. | KXXR |
| Tampa, Fla. | WRQC |
| Toledo, Ohio | WNOR |
| Washington, D.C. | KATT |
| Wilkes-Barre, Pa. | WJRR |
| | WYSP |
| | KUPD |
| | KUFO |
| | KRXQ |
| | KBER |
| | KISS |
| | KIOZ |
| | KSJO |
| | KTYD |
| | WZAT |
| | KISW |
| | KTUX |
| | WXTB |
| | WIOT |
| | WWDC |
| | WZMT |

HERITAGE ROCK (55)

- | | |
|--------------------|------|
| Akron, Ohio | WONE |
| Albany, N.Y. | WPYX |
| Albuquerque, N.M. | KZRR |
| Allentown, Pa. | WZZO |
| Atlanta | WKLS |
| Burlington, Vt. | WIZN |
| Charleston, W.Va. | WKLC |
| Cincinnati | WEBN |
| Columbus, Ga. | WVRK |
| Columbus, Ohio | WBZX |
| Des Moines, Iowa | KBPI |
| El Paso, Texas | KGGO |
| Ft. Myers, Fla. | KLAX |
| Green Bay, Wis. | WKLQ |
| Greenville, S.C. | WAPL |
| Indianapolis | WROQ |
| Jackson, Miss. | WFBQ |
| Jacksonville, Fla. | WSTZ |
| Knoxville, Tenn. | WFYV |
| Las Vegas | WIMZ |
| Lexington, Ky. | KOMP |
| Little Rock, Ark. | WKQK |
| Long Island, N.Y. | KMJX |
| Los Angeles | WBAB |
| Los Angeles, Ky. | KLOS |
| McAllen, Texas | WTFX |
| Memphis | KFRQ |
| Minneapolis | WEGR |
| Monterey, Calif. | WMFS |
| Montgomery, Ala. | WZTA |
| Morristown, N.J. | WLZR |
| New Bern, N.C. | KQRS |
| New Haven, Conn. | KXXR |
| New Orleans | WRQC |
| Omaha, Neb. | KMBY |
| Philadelphia | WXFX |
| Portland, Maine | WDHA |
| Providence, R.I. | WSFL |
| Raleigh, N.C. | WPLR |
| Richmond, Va. | WCKW |
| | KEZO |
| | WMMR |
| | KDKB |
| | WBLM |
| | WHJY |
| | WRDU |
| | WRXL |

- | | |
|------------------------|------|
| Roanoke, Va. | WROV |
| Rochester, N.Y. | WCMF |
| St. Louis | KSHE |
| San Bernardino, Calif. | KCAL |
| Savannah, Ga. | WIXV |
| Shreveport, La. | KTAL |
| Springfield, Mo. | KXUS |
| Syracuse, N.Y. | WAQX |
| Tucson, Ariz. | KLPX |
| Tulsa, Okla. | KMOD |
| West Palm Beach, Fla. | WZZR |
| Wichita, Kan. | KRZZ |
| Wilkes-Barre, Pa. | WEZX |
| Youngstown, Ohio | WZMT |
| | WNCD |

MODERN ROCK (81)

- | | |
|-----------------------|-------|
| Albany, N.Y. | WEQX |
| Albuquerque, N.M. | WQBK |
| Atlanta | KTEG |
| Augusta, Ga. | WNNX |
| Austin, Texas | WRXR |
| Birmingham, Ala. | KROX |
| Boston | WRAX |
| Buffalo, N.Y. | WBCN |
| Burlington, Vt. | WFNX |
| Charleston, S.C. | WEDG |
| Charlotte, N.C. | WBTZ |
| Chicago | WAVF |
| Cincinnati | WEND |
| Cleveland | WKQX |
| Columbus, Ohio | WAQZ |
| Dallas | WENZ |
| Dayton, Ohio | WWCD |
| Daytona Beach, Fla. | KDGE |
| Denver | WXEG |
| Des Moines, Iowa | WKRO |
| Detroit | KTCL |
| Fresno, Calif. | KXPK |
| Grand Rapids, Mich. | KKDM |
| Hartford, Conn. | CIMX |
| Honolulu | WPLT |
| Houston | KFRR |
| Indianapolis | WGRD |
| Jacksonville, Fla. | WMRQ |
| Kansas City | KPOI |
| Las Vegas | KTBB |
| Lexington, Ky. | WRZX |
| Long Island, N.Y. | WPLA |
| Los Angeles | KCCX |
| Memphis | KCHZ |
| Milwaukee | KLZR |
| Minneapolis | KFTF |
| Nashville | KEDG |
| New Bern, N.C. | KXTE |
| New Orleans | WXZZ |
| New York | WLIR |
| Norfolk, Va. | KLYY |
| Philadelphia | KROQ |
| Phoenix | WRXQ |
| Pittsburgh | WLUM |
| Portland, Maine | KZNX |
| Portland, Ore. | WKDF |
| Providence, R.I. | WXNR |
| Richmond, Va. | KKND |
| Riverside, Calif. | WXRK |
| Rochester, N.Y. | WROX |
| Sacramento, Calif. | WPLY |
| St. Louis | KEDJ |
| Salt Lake City | KZON |
| San Diego | WXDX |
| San Francisco | WCYV |
| San Jose, Calif. | KNRK |
| Santa Barbara, Calif. | WBRU |
| Seattle | WXEX |
| Spokane, Wash. | WBZU |
| Springfield, Mo. | KCCX |
| Syracuse, N.Y. | WNVE |
| Toronto | KWOD |
| Tucson, Ariz. | KPNT |
| Tulsa, Okla. | KENZ |
| Washington, D.C. | KXRX |
| West Palm Beach, Fla. | XHRM |
| Wichita, Kan. | XETRA |
| | KITS |
| | KOME |
| | KHTY |
| | KJEE |
| | KNDD |
| | KAEP |
| | KTOZ |
| | WKRL |
| | CFNY |
| | KFMA |
| | KMYZ |
| | WHFS |
| | WPBZ |
| | KICT |
| | WXLE |
| | KGSR |
| | WBOS |
| | WXRV |
| | WNCS |
| | WDOD |
| | WXRT |

TRIPLE-A (23)

- | | |
|--------------------|------|
| Albany, N.Y. | WEQX |
| Austin, Texas | WRXR |
| Boston | WRAX |
| Burlington, Vt. | WFNX |
| Chattanooga, Tenn. | WEDG |
| Chicago | WRCX |

- | | |
|------------------|------|
| Dallas | KKZN |
| Denver | KBCO |
| Detroit | CIDR |
| Ft. Myers, Fla. | WJBX |
| Indianapolis | WTTT |
| Las Vegas | KXPT |
| Minneapolis | KTCZ |
| Monterey, Calif. | KPIG |
| Nashville | WRLT |
| Norfolk, Va. | WKOC |
| Portland, Ore. | KINK |
| Rochester, N.Y. | WMAX |
| St. Louis | WVRV |
| San Francisco | KFOG |
| Seattle | KMTT |
| Tampa, Fla. | WHPT |

- | | |
|-------------------|------|
| Tampa, Fla. | WFLZ |
| Toledo, Ohio | WTWR |
| Trenton, N.J. | KYLZ |
| Tucson, Ariz. | WPST |
| Tulsa, Okla. | KRQQ |
| Washington, D.C. | KHTT |
| Wichita, Kan. | WQZZ |
| Wilkes-Barre, Pa. | KKRD |
| Wilmington, Del. | WBHT |
| York, Pa. | WKRZ |
| Youngstown, Ohio | WSTW |
| | WYCR |
| | WHOT |

RHYTHMIC TOP 40 (33)

- | | |
|-----------------------|------|
| Albuquerque, N.M. | KKSS |
| Bakersfield, Calif. | KYLZ |
| Boston | KKXX |
| Chattanooga, Tenn. | WJMN |
| Chicago | WKXJ |
| Corpus Christi, Texas | WBBM |
| Denver | KZFM |
| Detroit | KQKS |
| El Paso, Texas | WDRQ |
| Fresno, Calif. | KPRR |
| Honolulu | KBOS |
| Indianapolis | KIKI |
| Las Vegas | WQMQ |
| Miami | WHHH |
| Monterey, Calif. | KLUC |
| New Bedford, Mass. | WPOW |
| New York | KDON |
| Norfolk, Va. | WFHN |
| Oxnard, Calif. | WKTU |
| Philadelphia | WNVZ |
| Phoenix | KCAQ |
| Providence, R.I. | WIOQ |
| Riverside, Calif. | KKFR |
| Roanoke, Va. | WVSR |
| Sacramento, Calif. | WNKS |
| San Antonio, Texas | WKRQ |
| San Diego | WZJM |
| San Francisco | KKMG |
| Seattle | WNOK |
| Tucson, Ariz. | WNCI |
| Wichita, Kan. | KHKS |
| | WGTZ |
| | KALC |
| | WWCK |
| | WXKB |
| | WSNX |
| | WIXX |
| | WKSZ |
| | WFBC |
| | WNNK |
| | WKSS |
| | KRBE |
| | WZYP |
| | WZPL |
| | WYOY |
| | WAPE |
| | WXIS |
| | KMXV |
| | WWST |
| | KSMB |
| | WLAN |
| | WLKT |
| | KESR |
| | WBLI |
| | KIIS |
| | WDJX |
| | KBFM |
| | WHYI |
| | KDWB |
| | WABB |
| | WQZQ |
| | WRVW |
| | WQSL |
| | WRHT |
| | WKCI |
| | KHOM |
| | WHTZ |
| | KJYO |
| | KQKQ |
| | WXXL |
| | WDDJ |
| | WBZZ |
| | WJBQ |
| | KKRZ |
| | WPRO |
| | WDCG |
| | WRVQ |
| | WXLK |
| | WPXY |
| | KSLZ |
| | KZHT |
| | KKLQ |
| | KZQZ |
| | KBKS |
| | KRUF |
| | KHTQ |
| | KZTU |
| | KHTO |
| | WNTQ |
| | WWHT |

CROSSOVER (52)

- | | |
|--------------------|------|
| Albuquerque, N.M. | KYLZ |
| Atlanta | WHTA |
| Augusta, Ga. | WFXA |
| Baltimore | WERQ |
| Birmingham, Ala. | WBHJ |
| Boston | WJMN |
| Charlotte, N.C. | WPEG |
| Charleston, S.C. | WWWZ |
| Chattanooga, Tenn. | WKXJ |
| Chicago | WGCI |
| Cincinnati | WIZF |
| Columbus, Ohio | WCXK |
| Dallas | KKDA |
| Dayton, Ohio | WBTT |
| Denver | WROU |
| Detroit | KQKS |
| Fresno, Calif. | WJLB |
| Greenville, S.C. | KBOS |
| Greensboro, N.C. | WJMZ |
| Honolulu | WJMH |
| Houston | KIKI |
| Indianapolis | KQMQ |
| Jackson, Miss. | KBXX |
| Jacksonville, Fla. | WHHH |
| Lafayette, La. | WJMI |
| Las Vegas | WJBT |
| Los Angeles | KRRQ |
| Louisville, Ky. | KLUC |
| Miami | KKBT |
| Milwaukee | KPWR |
| Mobile, Ala. | WGZB |
| Monterey, Calif. | WPOW |
| New Orleans | WKKV |
| New York | WYOK |
| Orlando, Fla. | KDON |
| Oxnard, Calif. | WQUE |
| Philadelphia | WQHT |
| Phoenix | WJHM |
| Providence, R.I. | KCAQ |
| Raleigh, N.C. | WPHI |
| Roanoke, Va. | WUSL |
| San Diego | KKFR |
| San Francisco | WVSR |
| Seattle | WVSR |
| Washington, D.C. | WVSR |
| Wichita, Kan. | WVSR |



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