Revisit "a decade of change" through the eyes and ears of those who lived through it. It's the stories of record label chiefs (Larry Butler, Rick Blackburn), artists (Don Williams, Ronnie Milsap, Kenny Rogers), and the songwriters, musicians, managers, and others who helped steer country music through 10 turbulent years. Celebrate country music's past and its present, with two pages of CMA pix.

Begins Page 37

THE KEEPERS OF THE CALLS
Screeners are Talk radio's last line of defense against the kooks and conspiracy theorists who want to commander your airwaves. Jeffrey Yorks got through to hosts, producers, and programmers to learn the tricks of the trade. Page 30

IN THE NEWS
* August radio revenues jump 12%
* Jeff Diniz to Connoisseur Communications as VP
* Dave Kerr becomes WKQX/Detroit Station Mgr.
* Brian Ongaro tapped as kDGE & KZPs/Dallas VP/GM

Page 3

THIS #1 WEEK

CBS/POP
* JEWEL Frozen Games (Atlantic)

CNM/HIDING
* AMERICA You Make Me Wanna... (Laface/Interscope)

URBAN
* MARVIN CAREY Honey (Columbia)

URBAN AC
* BOBZ IN MIND 4 Seasons Of Loneliness (Motown)

COUNTRY
* DEANA CARTER How Do I Get There (Capitol)

NAC/SMOOTH JAZZ
* AVENUE BLUES Nightlife (Mega/Bluespoon)

NOT AC
* JEWEL Folish Games (Atlantic)

AC
* ELTON JOHN Something (A&M/Associated)

ACTIVE ROCK
* DAYS OF THE NEW Touch, Peel And... (Outpost/Sdden)

ROCK
* ROLLING STONES Anybody Seen My Baby? (Virgin)

ALTERNATIVE
* SMASH MOUTH Hits! On The Sun (Interscope)

ADULT ALTERNATIVE
* BLUES TRAVELER More Precarious (A&M)

NEWSSTAND PRICE $6.50

Chancellor Enters National Radio Arena With AMFM Net
Kantor set to lead operations as a Sr. VP

Chancellor's announcement last week that it plans to set up a radio network sends a message to the radio industry that it intends to make a run at the half-billion-dollar piece of the network revenue pie. With its 99-station lineup in 21 large markets - most of which are not currently affiliated with a network, yet serve up large numbers of young, urban listeners - the company sends an opportunity to deliver a desirable audience to current network advertisers and perhaps attract some new ones to grow the pie.

CHANCELLOR/See Page 11

ABC Radio Networks' Andrews 'Will Be A Terrific President,' Callahan Says
ABC Radio President Robert Callahan wasted no time filling David Kantor's shoes. As first reported in R&R last week (9/26), he elevated Sr. VP/Advertising Sales & Marketing Lynn Andrews to President of ABC Radio Networks. "Lynn has been a huge asset to ABC Radio Networks and has demonstrated a tremendous ability to lead and generate new business," Callahan said. "Her team-building and knowledge of the client and advertising community has led to five record years in sales. Lyn is a formidable and experienced sales and marketing executive.

ANDREWS/See Page 12

DreamWorks Debut Unites Country Dream Team
A country music industry "Who's Who" welcomed DreamWorks Records executives to Music City last week, as the L.A.-based label launched its new Country division. On hand were (l-r) NARAS President Michael Greene, WB-Rep/Reprise/Nashville President Jim Ed Norman, MCA/Nashville Chairman Bruce Hinton, Capitol/Nashville President Scott Hendrick, MCA/Nashville President Tony Brown, Arista & Career/Nashville President Tim DuBosis, DreamWorks/Michael Ostin, DreamWorks/Nashville President James Stroud, BMI President/CEO Frances Preston, DreamWorks Publishing head Chuck Kaye, DreamWorks Records chief Mo Ostin, DreamWorks/Nashville's Wayne Haupetr, DreamWorks' Lenny Waronker, RCA Label Group/Nashville President Joe Gallante, Asylum co-President Kyle Lehring, and Curb Group President Mike Curb.

Put it on your calendar: R&R Convention '98, June 11-13 in Century City, CA!
take a trip to a place you’ve never been before

pat metheny group

imaginary day

the first single “follow me”

the new recording from the only group in history to win 7 consecutive grammy® awards.

Tour 1997-1998:

11/5 Kalamazoo, MI
11/6 St. Louis, MO
11/8 Milwaukee, WI
11/9 Minneapolis, MN
11/11 Ann Arbor, MI
11/12 Cleveland, OH
11/13 Columbus, OH
11/15 Detroit, MI
11/16 Toronto, CAN
11/19 Montreal, CAN
11/21 Boston, MA
11/22 Philadelphia, PA
11/23-24 Washington, DC
11/25 New Brunswick, NJ
11/26 New York, NY
11/27 Chicago, IL
11/28 Kansas City, KS
11/29 St. Louis, MO
11/30 Detroit, MI
12/1 San Diego, CA
12/2 Los Angeles, CA
12/3 San Francisco, CA
12/4 Seattle, WA
12/5 Portland, OR

More dates to follow...
Ongaro In As VP/GM At Dallas Duo
Chancellor Media has named Brian Ongaro VP/GM of Alternative Classics Rock stations KIDGE-FM & KZPS-FM/Dallas. He succeeds Tom Glade, who recently exited.

Ongaro remarked, "I'm thrilled to have the opportunity to join KIDGE/KZPS. These are great stations, and we have high expectations to take them to the next level."

A 17-year veteran, Ongaro most recently was VP/GM of WLVL & WOKY/Milwaukee. He began his broadcast career with Sundance Broadcasting in 1981.

WKQI Lifts Kerr To Station Manager
WKQI/Detroit has elevated Dave Kerr to Station Manager. He had been serving as GSM at the Hot AC station "As my responsibilities in the newly formed Chancellor Media grow, I'm pleased to promote Dave Kerr to Q 93.5's Station Manager," said Chancellor Media Sr VP/Operations and WKQI GM Larry Wett. "Dave's past performance has earned him this important position."

Added Kerr, "Under Larry Wett's leadership, Q 93.5 just posted its best year ever. My challenge is to help make sure we can continue saying that." KERR/See Page 11

Wolfe Scores As WEEI/Boston PD
WEEI-AM/Boston Asst. PD Jason Wolfe has risen to PD at the American Radio Systems sports station.

"Jason has demonstrated his abilities and has earned this promotion," ARS VP/AM Operations Brad Murray said. "I am very pleased we were able to promote one of our outstanding contributors."

Wolfe added, "WEEI has successfully built a tremendous product over the past two years, and I am really looking forward to continuing the growth process. I'm very pleased that Brad has the confidence in me to handle that challenge; I'll be working extremely hard to ensure that success."

Wolfe began his career at "EIEI in WOLFE/See Page 21

12% Jump Marks Fifth Year Of Radio Revenue Increases
A bogus 97 marked the 60th consecutive month — or the fifth straight year — that radio industry revenues have increased, according to the RAB. Even combined year-to-date revenue figures jumped 11% over the comparable period last year, spurred by a whopping national year-to-date increase of 17%. RAB President/CEO Gary Fries enthused, "Everyone associated with our industry should be proud of this accomplishment and commended for their hard work."

Connoisseur Names Dinetz VP
Connoisseur Communications has appointed former WHIZ (Z100)/New York VP/GM Jeffrey Dinetz as a VP of its 30-station chain. With Gary Rosynke, Dinetz becomes the second Connoisseur VP; a third is expected to be announced by the company in the near future.

"We are thrilled to bring Jeff into the company," said Connoisseur CEO Jeffrey Warshaw. "As we continue our expansion, we recognize the need to focus on operations. Jeff is one of the bright young stars of our industry, and he adds real depth to our management team. During the 18 months of his tenure at WHIZ, the station improved from 19th in the ratings to seventh."

Dinetz told R&R, "With the many opportunities presented to me in the past few weeks, my overwhelming desire was to partner up with Connoisseur. It is one of the last of the true entrepreneurial radio companies, and I am eager to get in and help make a difference."

Before joining Z100, Dinetz was Director/Sales, Emmis Radio New York, for WRLS-FM & WQHT-AM. He's also been GSM and LSM at WQHT as well as LSM and NSM at Z100. Connoisseur Communications/See Page 11

KQRC (The Rock)/Kansas City
KQRC has named KKND (The End)/New Orleans PD Vince Richards as its new PD. He replaces Greg Stevens, who exited for the same post at KZGL/Dallas (R&R 9/26). Richards' first day at the Rock is October 20. "Melanie Knight will handle interim programming duties until then. We have a long list of candidates for this position, and Vince surfaced as the lead prospect," KQRC GM Bill Newman told Richards 'Rocks' Again In Kansas City/See Page 21

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R&R • ISSUE NUMBER 1217

Bad rhyming aside, it was a once-in-a-lifetime evening when more than 160 former WLS-Chicago staffers converged for a reunion. All attendees who had once worked at the station between 1960 and 1965 — the CHY years. Here, a few of the past GMs reminisced about old times. (l-r) Doris Boutoukos, Marty Greenberg, Jeff Trumpey, and John Gehron. Legends Unite For WLS Night/See Page 12

Richards told R&R, "I feel very fortunate to be able to inherit such a great radio station. I look forward to working hand-in-hand with the staff and reaching new heights."
DAB Battle Dwindles Down To IBOC vs. L-Band

BY MARY SINNERS
R & R Washington Bureau

At a forum on digital audio broadcasting (DAB) at last week's Audio Engineering Society convention in New York that featured a global mix of panelists, one thing was apparent: The United States is lagging far behind the rest of the world in the implementation of a national standard. The reason why? Too much bureaucracy.

The FCC's International Bureau has asked various representative organizations to recommend a standard, which has proven to be a formidable task. The Consumer Electronics Manufacturers Association, which represents the manufacturers that would make DAB receivers, wrapped up tests late last year that showed the USA Digital Radio IBOC (in-band, on-channel) system as a poor performer, and the Eureka-147 L-Band (satellite-delivered) system as the best. The NAB DAB Task Force, consisting of over 60 broadcasting executives, is backing an IBOC solution. Don't expect to be tuning into CD-quality radio anytime soon.

FCC Has No Authority To Ban Alcohol, Says Media Institute

BY JEFFREY TÖRÖK
R & R Washington Bureau (Reprinted From April 17)

The FCC has no statutory authority to regulate broadcast advertising of alcohol products, according to the Media Institute, a DC-based think tank that last week released a report on the issue. Written by First Amendment scholar and University of Virginia law professor Robert O'Neil, the study concludes that attempts to restrict alcohol advertising by any government branch would be found unconstitutional if brought before the Supreme Court.

O'Neil notes that authority to regulate advertising "of all types continues to reside with the Federal Trade Commission, which has the power to regulate deceptive and unfair advertising — including ads that target young people for adult products — in all media."

Outgoing FCC Chairman Reed Hundt has been strongly opposed to distilled spirits advertising and ads for some other alcohol products, and has called for a ban against advertising liquor. The Media Institute's report notes that Hundt has asserted that "the FCC has the power to regulate liquor advertising as part of its statutory mandate to protect the public interest." (See Page 8)

The Real Winners!

20 years ago...

WLOQ debuted a new contemporary Jazz format. We salute those who helped make Smooth Jazz the hottest format in Radio!

This Marconi is your award...

To Our Colleagues at WLOQ Eastman Radio & Smooth Jazz Radio across America

WLOQ Orlando
Marconi Award Winner
1997 NAC/Jazz Station of the Year

Gross Communications Corporation

Bloomberg

Studies Donated For Broadcasting School

The facilities and equipment of WOLL-FM/West Palm Beach, which belonged to a new studio in the same town, are going to the Children's Home Society of Florida, South Coastal Division, and will be used as a broadcasting school for at-risk girls aged 13-16. The "Communications Learning Center of the Palm Beaches" will begin operating this fall and be run by the society through a grant from the State of Florida Department of Juvenile Justice Female Initiative Program. Chancellor picked up WOLL as part of its recent merger with West Palm Beach's Omnimedia Group. The advisory board to the project includes Omni President Carl Hirsch and Sr VP/ treasurer Anthony O'Connell. Chancellor President/CEO Scott Grinberg and COO Jim de Castro, and Capstar Broadcasting COO Steven Dinetz.

25 ABC Stations Now Have Programs On Internet

T elevision Systems Inc. and Olympia On-Line Inc. announced Tuesday that 25 ABC stations, including KABC-AM/L.A., WMVP-Chicago, and WABC-AM/NY, will broadcast their programs over the Internet using Audiorunge.com. WABC has already begun its transmission on Audiorunge. Currently, more than 500 stations broadcast their programs over the Internet.

Radio's Annual Growth At 8% Through 2000

That's the prediction made by Montgomery Securities analyst Gordon Hodge at the company's 27th Annual Investment Conference in San Francisco last week. It's the largest annual investment conference devoted exclusively to growth stocks and was attended by more than 1000 institutional investors. Hodge noted that passage of the Telecommunications Act of 1996 has spurred a massive consolidation wave, while radio advertising has remained solid. With cash-flow multiples at all-time highs, it's important for investors to choose radio stocks carefully, Hodge said. Among his recommendations were Clear Channel Communications, Channel Media, Emmis Broadcasting, and Heliot Broadcasting.

Chancellor Media Extends Katz Cash Offer

Chancellor (Nasdaq: AM/FM) has extended the expiration date of the cash tender offer to acquire any and all outstanding shares of common stock of Katz Media Group (AMEX: KTZ) at $11 per share to 5pm ET October 24. The original offer expired September 25, and the company said nearly 13 million shares of Katz Media common stock had been validly tendered at that time.

Westinghouse-Gaylord Deal Gets Tax-Free Status

Westinghouse (NYSE: WX) will now proceed to close the merger by which it will acquire Gaylord Entertainment Co.'s (NYSE: GET) two major cable networks, TNN and CMT. The acquisition includes the domestic and international operations of TNN and the U.S. and Canadian operations of CMT. Gaylord's remaining operations will be spun off to Gaylord's stockholders immediately prior to the merger with Westinghouse. Gaylord stockholders will also receive $1.55 billion in Westinghouse common stock tax-free. Closing was set for September 30. The two networks will continue to be based in Nashville.

Paaxon Sued By Partner

Paaxon Communications Corp. and its chairman, Bud Paaxon, are being sued for fraud and breach of contract by Bruce Frey, a business partner who owns several sports teams with Paaxon. Frey claims that Paaxon agreed to sell its stake in several Florida-based teams to Clear Channel Communications without Frey's knowledge or consent. In June, San Antonio-based Clear Channel agreed to purchase Paaxon's 46 radio station for $930 million acquisition that included Paaxon's minor league sports teams, which include the Florida Bobcats arena football club and a hockey franchise owned in part by both Frey and Paaxon. Clear Channel said in August it did not wish to purchase the sports teams. Frey filed the lawsuit in a Palm Beach County circuit court.

ARS Declares Dividend

A dividend of 52.64 per share will be paid on October 15, to each ARS record share of its 11 3/4% cumulative exchangeable preferred stock (as of close of business on October 1). The dividend will be paid in cash.

New York Times Co. Changes Exchanges

The New York Times Co. began trading its Class A common shares on the New York Stock Exchange (NYSE) under the ticker symbol "NYT" (BK5). The stock had been trading on the American Stock Exchange under the symbol"NYT.A." Times Class B stock is not publicly traded. The diversified media company, which also owns the Boston Globe, owns such stations as WOEW-AM & WOJR-FM/New York.

Sinclair Completes Public Offering

Sinclair offered $150 million in Class A common stock and $150 million aggregate liquidation worth of convertible exchangeable preferred stock to the public at $36.50 and $50 per share, respectively. Additionally, Continued on Page 8
Could you use a 1/2 POINT GAIN in 25-54 Share next book?

It’s a fact. Going into Spring 97 we converted 53 stations from auditorium testing to Music Technologies INTERACTIVE Music Testing. The results are in. Those 53 stations realized an average of a full half-point gain in their 25-54 Adult (Mon.-Sun. 6:00 a.m.-Mid) Arbitron Share after switching to our tests. We can document that. Why are they doing better? Because our digital interactive tests put an end to the respondent fatigue problems that plague all forms of auditorium group tests and avoid having to use local recruiters who recruit their usual “professional test takers”...and their friends. As a result, our INTERACTIVE tests give you better data. How much better? Enough better to get, on average, a half-point improvement in adult share in the very first book after these 53 stations switched from the old approach.

Can you expect more than a half-point improvement over time? Well, here’s what the smart stations are doing. At Music Technologies we can usually give our clients three INTERACTIVE music tests per year for about the same price people used to pay for two auditorium tests. For those who move from two tests to three a year (instead of pocketing the savings) their music is freshened every 4 months instead of every 6. That makes the whole station fresher at any given moment. And research clearly indicates that, for a music-based station, nothing has a higher statistical correlation to P-1 and ratings than how good your listeners think your music is...nothing. So, if you go this route, you might boost that half-point gain significantly.

Now here’s the easiest thing about it. You can see what it’s like for yourself right now...take one of these tests for a few minutes or take a full test. And you won’t have to go to some hotel in the middle of the night to do it. All you need is an 800 number (to call into a test we have in progress) and a PIN number. Then you can take it immediately, in the comfort and privacy of your own office, home, bathtub, whatever. To get the 800 number and your own PIN, just call us. After all, what's a point worth to your ratio station?
**DEAL OF THE WEEK**

- **WBBQ-AM & FM & WZNY-FM**
  - **Augusta, GA**
  - **$14 million**

**TRANSACTIONS**

*And Cumulus Continues Accumulating...*

**Deal Of The Week**

Cumulus Broadcasting acquisitions

**WBBQ-AM & FM/ Augusta, GA**

- **PRICE:** $10.2 million
- **TERMS:** Asset sale for cash
- **BUYER:** Cumulus Broadcasting Inc., headed by President Mike Hubbard.
  - Phone: (334) 826-2929
- **SELLER:** Savannah Valley Broadcasting Co., headed by President E.B. Florie.
  - Phone: (803) 279-6610
- **FREQUENCY:** 1340 kHz; 104.3 MHz
- **POWER:** 1kw at 1001 feet
- **FORMAT:** AC, AC

**WZNY-FM/Augusta, GA**

- **PRICE:** $3.8 million
- **TERMS:** Asset sale for cash
- **BUYER:** Cumulus Broadcasting Inc.
- **SELLER:** George Weiss
- **FREQUENCY:** 105.1 MHz
- **POWER:** 10kw at 1168 feet
- **FORMAT:** CHR

**WJHO-AM/Opelika**

- **PRICE:** $135,000
- **TERMS:** Asset sale for cash
- **BUYER:** Auburn Network Inc., headed by Director/General Manager George Lombardi.
  - It owns WSHJ-FM/Fairfield, CT and WSUF-FM/Noyack, NY.

**Colorado**

**KDMN-AM/Buena Vista**

- **PRICE:** $165,000
- **TERMS:** Asset sale for cash
- **BUYER:** Pilgrim Communications, headed by President P. Gene Hood.
  - It owns KVLE-FM/Gunnison, CO and KDMN-AM/Buena Vista, CO.
- **SALER:** Alpine Broadcasting Corp., headed by President R. Don Taylor.
  - Phone: (719) 395-8666

**Kansas**

**KKY-FM/Gunnison**

- **PRICE:** $190,000
- **TERMS:** Asset sale for cash
- **BUYER:** Gunnison Broadcasting Co., L.L.C., a wholly owned subsidiary of Woodland Communications Corp., headed by President J. Stephen Glassman.
  - It owns KUCB-AM & KKOK-FM/Montrose, CO.
- **SALER:** Rocky Mountain Radio Company L.L.C., headed by President Cliff Gardner.
  - Phone: (303) 949-0266

**Connecticut**

**WMMM-AM/Westport**

- **PRICE:** $50,000
- **TERMS:** Asset sale for cash
- **BUYER:** Sacred Heart University, headed by Director/General Manager George Lombardi.
  - It owns WSJU-FM/Fairfield, CT and WSUF-FM/Noyack, NY.

**Florida**

**WJFP-FM/Fort Pierce**

- **PRICE:** No cash consideration
- **TERMS:** Stock transfer for 80%; transfer of stock is the result of new appointment to the board of directors
- **BUYER:** Raymond Kassis, Agnes Azak, and Nonie Fox, each acquiring a 20% interest in Black Media Works Inc.
  - Phone: (417) 632-1000
- **SALER:** Kimberly Holman-Kassis, Josephine Lian, and Janie Holman.
  - Phone: (417) 632-1000

**Illinois**

**WILY-AM & WRXX-FM/Centralia**

- **PRICE:** $527,500
- **TERMS:** Asset sale for cash
- **BUYER:** R. Russell Withers.
  - Phone: (618) 542-0250

**WILY-FM/Centralia**

- **PRICE:** $527,500
- **TERMS:** Asset sale for cash
- **BUYER:** Centralia Radio Communications Inc., headed by President James Warner.
  - Phone: (618) 532-6404

**Indiana**

**WWKI-FM/Kokomo**

- **PRICE:** $10.5 million (estimated)
- **TERMS:** Not disclosed
- **BUYER:** Wicks Broadcast Group L.P., headed by President/Radio Division Rex Tackett.
  - It owns or holds agreed to acquire 17 stations.
  - Phone: (212) 838-2100

**WKKD-FM/Logogotee**

- **PRICE:** $185,000
- **TERMS:** Asset sale for cash
- **BUYER:** Hennepin Communications Inc., headed by President Harry Hembree.
  - Phone: (612) 295-2626

**WMDH-AM & FM/Muncie**

- **PRICE:** $6 million
- **TERMS:** Asset sale for cash
- **BUYER:** Community Broadcasting Service of Loogootee Inc., headed by President Donna Harris.
  - Phone: (812) 323-1677

**Massachusetts**

**WCCM-AM/Lawrence (Boston)**

- **PRICE:** $405,000
- **TERMS:** Asset sale for cash
- **BUYER:** Costa Eagles Radio Ventures L.P., headed by general partner Pat Costa.
  - It owns WHAV-AM/Boston.
- **SELLER:** Dowdy Family L.P., headed by chairman Curt Dowdy.
  - Phone: (508) 686-9966

**TRANSACTIONS AT A GLANCE**

- **WJHO-AM/Opelika, AL:** $135,000
- **KDMN-AM/Buena Vista, CO:** $65,000
- **KKY-FM/Gunnison, CO:** $100,000
- **WMMM-AM/Westport, CT:** $325,000
- **WJFP-FM/Fort Pierce, FL:** No cash consideration
- **WILY-AM & WRXX-FM/Centralia, IL:** $527,500
- **WWKI-FM/Kokomo, IN:** $10.5 million (est.)
- **WKMD-FM/Loogotee, IN:** $185,000
- **WMDH-AM & FM/Muncie, IN:** $6 million
- **WCCM-AM/Lawrence (Boston), MA:** $405,000
- **WBTV (FM) Grand Rapids, MI:** $200,000
- **WMSH-AM & FM/Surgh, MI:** $500,000
- **KKBX-FM & KESY-FM/OMaha, NE:** $475,000
- **WCAQ-AM & WZXL-FM/Winwood (Atlantic City-Cape May), NJ:** $7.1 million
- **KSCQ-FM/Clifton, NM:** $225,000
- **WMM/FM/Sioux Falls, SD:** $1.5 million
- **WSVF-FM/Shelby, SD:** $125,000
- **WOPF-AM & WCHO-FM/Washington Court House, OH:** $2.25 million
- **KSR-AM & FM/Onatario, OR (Bolse, ID): $2.1 million
- **WRSL-AM & FM/Shingokan, PA:** $400,000
- **WEMR-AM & FM/Funkhannock (Wilkes Barre-Scranton), PA:** $181,000
- **WJKI-AM/Weedruff, SC:** $70,000
- **KPSO-AM/Fallartrias, TX:** $75,000
- **WTUS-FM/Mannington (Morgantown-Clarksburg), WV:** $300,000
- **WKMD-FM/Logogotee:** $185,000
- **WMDH-AM & FM/Muncie:** $6 million

*continued on Page 8*
At Music Technologies, we'll deliver 120 Digital Interactive™ tests this year to stations all over America. So what do some of the country’s top radio people who have first-hand knowledge of these music tests say about them?

GUY ZAPOLEON, President, Zapoleon Media Strategies
"The entertainment industry is going digital and this technology has a lot of advantages over conventional music tests. It offers the convenience of allowing the respondent the ability to take the test from the comfort of their own home...and that creates a more normal and accurate environment to take the test. I have to say I’ve been very impressed with the results I’ve seen."

NORM FEUER, President, Triathlon Broadcasting Company
"We were one of the first companies to use the Digital Interactive™ test system and found it to be extremely positive for us. All of our program directors are very happy with the results they’ve gotten and because of the low cost of the test they’ve been able to have more research at their disposal. Our stations using the system continue to be in top-rated positions."

DAN VALLIE, President, Vallie/Richard’s Consulting Inc.
"Digital Interactive™ music testing minimizes fatigue, is faster, is more listener (respondent) friendly, and you can target the sampling...no more hoping that everyone shows up at the hotel to take the test. It’s the cutting edge...and it’s about time."

TERRY PATRICK, President, Patrick Programming
"The results look great and the stations I’ve worked with that use Digital Interactive™ testing—in three different formats—are doing well by it in the ratings. The best part is that the information comes on a very easy-to-use Excel file that is pre-formatted so you are ready to sort immediately. It not only saves hours of sorting time but using this methodology makes the music test sort much more thorough."

BRUCE WHEELER, Vice President Programming, Dick Broadcasting Co.
"Reliable data, quick turn around, attractive pricing, and listener acceptance. That’s why all the Dick Broadcasting stations use Music Technologies Interactive music tests. It’s a slam dunk."

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First in Fully-Digital
INTERACTIVE
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DAB
Continued from Page 4
Spectrum For L-band
One of the most important issues that the International Bureau's Plan-
ing and Negotiations Division — which is overseeing the determination of a domestic DAB standard — faces is whether or not there is spectrum available for an L-band solution. NAB Sr. Engineer David Layer said in the AES forum that the Eureka-147 DAB system is not feasible in the United States because it uses the L-band spec-
trum (1353-1593 MHz), which is used domestically by the military and the commercial airline industry for aero-
nautical telemetry. IBOC, however, utilizes the existing AM and FM spec-
trum and preserves the current indus-
try infrastructure (no new transmitters or sharing of facilities).
On the other hand, manufacturers may not be willing to produce IBOC (in-band, on-channel) receivers. In tests performed by the DAR (Digital Audio Radio) Subcommittee of the Consumer Electronic Manufacturers Association (CEMA), the perfor-
mance of the USADRB IBOC system in the lab was substandard, and the company withdrew its system from field testing, while Eureka-147 was the superior performer.
Jim Davis, an engineer with Delco, which has already produced a
prototype Eureka system for Europe, told R&R that the FM band is too crowded to consider an IBOC solu-
tion. However, Russ Johnson, VP of Product Planning for Pioneer North America's Car Electronics division, which is rolling out Eureka systems for Europe and Canada in the next year, told R&R that if the USADRB system were to meet the minimum standards of CEMA's tests, manufac-
turers would begin pushing out IBOC receivers within two years.
USADRB says it is addressing the problems of first- and second-channel interference that its system expe-
riment through the company's use of the Lucent Technologies PAC (Per-
ceptual Audio Coding) algorithm. However, CEMA Director/Engineer-
ning Ralph Justus said at the forum that USADRB must overcome its inherent multipaths and interference problems if the PAC audio quality improve-
ments are to matter.
What About DARS?
Then there is DARS (digital audio radio service), which would provide 50 channels of national, satellite-de-
delivered, mobile, subscription-based, and commercial-free programming. Bob Briskman, chief technical of-

ci
er, Liberty Media, one of the two companies tentatively granted the right to provide the service by the FCC (official granting of the licenses was expected this week), said at the forum
that his company will launch the op-
eration in December 1999. CD Radio has a simple solution if OEMs don't "subscribe" to its product. It will ini-
tially roll out as own receivers, called the "Radio Card."
However, DARS won't get "on" the ground if the FCC doesn't allow the companies to fill in gaps in coverage in
difficult propagation environments — such as urban areas — by using a network of terrestrial repeaters. Rea-

oe
l


Alcohol
Continued from Page 4
pairs, complained that the current FCC leadership is "incapable of do-
ing what it is supposed to do" and re-


The only men not listening are Amis

The Bob & Tom Show
America's Funniest Morning Show

#1 ALMOST EVERYWHERE FIND OUT WHY. CALL DREW CAREY AT (317) 257-7565.

Bloomberg
Continued from Page 4

spectrum some stockholders converted a portion of their Class B common stock
into Class A common stock. The convertible stock has a dividend of 6% and it convertible into Class A common stock. The net proceeds from the offerings were $265.7 million and will be
used to repay outstanding debt and possibly fund the purchase of the Heritage stations.
FCC Issues First CPs
Radio Property Ventures, licensee of KQXI-AM/Avrada, CO, and
KPHP Radio Inc., licensee of KPHP-AM/Lake Oswego, OR, were officially granted construction permits (CPs) to build stations on the AM expanded band, which up the available frequencies to 1705 kHz. OCR.
The FCC refused the petition to deny the expanded band applications filed jointly by Press Broadcasting Inc. and Kovas Commu-
nications Inc.
They asked the Commission to reconsider its five-year transi-
tion period that will allow stations receiving the authorization to broadcast for five years on their existing and expanded band frequencies. At the end of this period, licensees will be required to return either their existing or expanded band licenses to the FCC for cancellation. The stations were two of the 67 stations being considered for the expanded band. Peter Doyle, assistant chief of the Audio Services Division, told R&R that the Commission hoped to act on the remaining applications within the next two months.
WJDM-AM/Elizabeth, NJ; KXBT-AM/Vallie, CA; and KNOB-AM/
San Rafael, CA are already on the expanded band.
FCC Nixes Chameleon Tower Site Move
The FCC revoked the license of KFCC-AM/Bay City, TX last week for misrepresentation. Mass Media Bureau attorney Kathryn
Benhorst told R&R that licensee Chameleon Radio Corp. claimed earlier it was being forced out of its lease on its tower site in Bay City, and requested an STA (special temporary authority) to build a new tower closer to Houston. The Commission found that Chameleon actually leased out its Bay City tower so that it could move to another site. Due to the company's lack of candor, its license was re-


Continued from Page 6

continued from Page 6

Michigan

WBYY (FM CP)/Grand Rapids

TERMS: Asset sale for cash

PRICE: $200,000

TERMS: Asset sale for cash

BUYER: Lake Cities Broadcasting
Corporation, headed by President Thomas Andrews. It owns three other stations.
Phone: (219) 665-9554
SELLER: Forum Communications Inc., headed by President Robert
Brink. Phone: (616) 343-1717

HANDLING: Board of

WMSH-AM & FM/Sturgis

PRICE: $500,000

WMSH-AM & FM/Sturgis

PRICE: $5,475,000

KBBX-FM & KESY-FM/

Omaha

PRICE: $6,000,000

KBBX-FM & KESY-FM/

Omaha

PRICE: $6,475,000

KBBX-FM & KESY-FM/

Omaha

PRICE: $6,507,000

10 AM

10 AM

10 AM

10 AM

Continued on Page 21

TRANSACTIONS

Continued from Page 4
**Just Added...Albuquerque, Topeka and Washington, DC!**

**this could be your morning...**

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**Steve and D.C.**

---

**Steve Russell, PD - WZBO**

"They blew a hole through 18-34 demo that you could drive a truck through. We are #1 18-34 persons with a 21.5 share and the nearest competitor has an 8.1 share."

**John Lund - Lund Consultants**

"Nothing spikes cume better than word of mouth from a high profile morning show like Steve and D.C."

---

**Doyle Rose, President - Emmis Radio Division**

"The Steve and D.C. Morning Show is the best kept secret in the industry. It only takes one listen to realize that they can be a station's best tactical weapon in a country radio battle."

**Jeff Allen, PD - WKKX/St. Louis**

"Steve and D.C. not only get the station talked about on the street, but they win big in ratings."

**Kyle West, OM - WNSL/Hattiesburg**

"You never know what they're going to do. They raise your eyebrows every morning and they get people talking."

---

Finally...

a killer major market morning show that pulls HUGE female numbers.

Want to be number one in morning drive? Put the Steve and D.C. Morning Show on your station.

You get a proven winner with incredible ratings success in every market where they air!

Don't experiment. Let an experienced, talented seven person morning staff make your station the talk of the town. Give your sales people ratings they can sell for big bucks.

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**Steve and D.C. are coming to your market. Make sure it's on YOUR station! Call at once.**

1.508.480.9000

Arbitron metro share. 6-10AM Monday-Friday, Spring 1997
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This world."

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The Web Magazine

"...nothing shows both the power of online sound today and the potential for video tomorrow better than Tunes."

Chicago Tribune

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Radio & Records®, The Industry's Newspaper, is partnering with Tunes Network, the leader in Web music marketing. to bring you TunesCharts™ - the most innovative and cost-effective way to bring your programming and identity alive on the Internet. Tunes maintains the world's largest library of licensed song clips and images - so your listeners will be able to preview and purchase music from both R&R's Charts or your own.

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Your listeners will instantly hear previews of all the tracks on your current playlist via TunesCharts™. You can also offer click-and-play versions of the R&R National Airplay Charts® for your station's format. Your listeners will return each week to listen to your latest chart-and with just one click, they can conveniently order CDs and tapes from Tune's extensive selection of over 150,000 titles.

"Generate Revenue From The Web Now."

Create additional revenue for your station by signing up for TunesCharts™. Each time your listeners view your TunesChart, you'll be earning advertising revenues. You'll also earn CD sales commissions from music sold on your site. Best of all, we do all the work! Now YOU can immediately reach the Web's 30 million users.

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Through TunesCharts™ reporting and analysis systems, you'll gain important information about your listeners' browsing and purchasing habits in a manner never before possible. And by making your station's chart a regular part of your audience's online experience, you'll enhance listener loyalty while establishing a one-to-one relationship with each individual.

CHECK IT OUT at http://www.tunes.com/tunes/charts.html

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BirchResearch Bows 1st Ratings Study

BirchResearch has successfully completed its Des Moines pilot study, its first ratings survey since reentering the business. The result? News/Talk WHO-AM placed at the top of the 12+ and 25-54 ratings — just as it did in the most recent AccuRatings and Arbitron surveys.

BirchResearch President Tom Birch stated, “We’re pleased with the outcome of our first test-market study. There were no surprises — all of our methods and procedures are working properly and our interviews, supervisors, and key-editors did a superb job. The Des Moines pilot study has provided us with a rich database for analysis as well as a ‘shake-down cruise’ for our systems. With our Coral Springs, Florida data center up and running and dozens of trained interviewers ready to go at our new state-of-the-art computer-assisted central interviewing facility, BirchResearch is ready for roll out in 1998.

The top 15 Des Moines stations overall, BirchResearch found, are as follows:

- WHO-AM (News/Talk) 12.8
- KSTZ-FM (Hot AC) 8.4
- KDIA-FM (Oldies) 8.0
- KAZR-FM (Rock) 7.6
- KJYJ-FM (Country) 6.9
- KHKM-FM (Country) 6.3
- KHKQ-FM (Classic Rock) 5.2
- KIOM-FM (Alternative) 4.9
- KMXD-FM (B/EZ) 4.8
- KRTN-AM (Nostalgia) 4.2
- KGGO-FM (Rock) 4.1
- KLTV-FM (AC) 3.7
- KCGO-FM (Chill/Pop) 2.0
- KXTX-AM (News/Talk) 1.8
- KZGO-FM (Religious) 0.9

BirchResearch uses a radio audience measurement system that will allow retailers to collect radio listening and qualitative audience information. The Des Moines study encompassed 99 stations and 42,000 households in the city’s metropolitan area and was conducted between June 26 and September 3. Two different diaries — a radio-only diary and a qualitative and media-usage diary — were used in the study.

Chancellor

Continued from Page 1

To guide the efforts of the stock symbol named Media (LAFM Radio Networks), Chancellor hired ABC Radio Networks President David Kantor as head of its network operations, and as a Chancellor Sr. VP. Chancellor President/CEO Scott Ginsburg observed, “With 41 million weekly listeners and 90 stations in the nation’s largest markets, the creation of a national radio network presents a tremendous growth opportunity for Chancellor Media. Under David’s guidance, we plan to leverage our existing syndicated programming, broad station base, personalities, and advertising inventory to garner meaningful market share and provide a strong platform for network advertisers.”

Kantor added, “Chancellor Media is an ideal platform from which to compete in the radio network industry, as the business represents a logical, complementary, and synergistic extension of the company’s station operating activities, capable of generating strong incremental cash flow. We intend to become leaders in the field by addressing all three segments of the network business — the Radio-measured networks, syndicated programming, and news and information services.”

While the company will certainly step up the number of programs it produces, there are still a number of questions as to how it intends to draw network revenues:

- Where will the inventory come from? Each of the Chancellor stations will contribute a minute of inventory per hour. That move, incidentally, figures to add $40 million to the company’s bottom line in 1999.
- Will Capstar’s stations be included? (Undoubtedly, Capstar is already laying the foundation to interconnect its stations for the purpose of program and commercial delivery, and Capstar/Chancellor Chairman Thomas Hicks has already made it known that he is exploring the possibility of merging the two companies anyway.)
- Will Chancellor’s stations be required to carry programming? (Not necessarily. There are lots of wired networks, and many stations carry network inventory without air network programming.)
- Could Chancellor beef up its position by buying another network? (Yes. The two most likely candidates are Kantor’s old company, ABC Radio Network, and Jackson’s stable of programming, including Premiere Radio Networks, Rush Limbaugh, and Dr. Laura Schlessinger. But ABC Radio President Robert Callahan steadfastly denies his company will sell off any of its radio properties, including the ABC Radio Network. Jacor execs have not commented on any possible sale, and Chancellor officials are mum on the possibility of any acquisitions.)

And, though Chancellor has yet to sell its first minute of commercial time, Wall Street thought high enough of the idea to send the company’s stock up six points on its first day of trading (it closed at 52.62 Tuesday, 5.375 points higher than a week earlier).

Not Too ‘Shaggy’

Shaggy wowed the crowd at the House of Blues recently in support of his recent release, Mikele Lover. Getting close are (L) Neo Tyres Records President Eric Brooks, Virgin VP/R&R Gemma Corfield, Shaggy, Virgin VP/Sales Bill Lobenberg and Director/Product Management Sig Sigworth.
Hall Promoted To GM At Cox/Dayton Duo

WHIO-AM & WHKO-FM/Dayton GSM Donna Hall has been promoted to GM for the Cox News/Talk-Country combo. She succeeds Chuck Browning, who last week transferred to Cox's five Tulsa stations as VP/GM (R&R 9/26).

"I was born and raised in Dayton and couldn't be more excited about getting this opportunity in my hometown," Hall told R&R. "I have big shoes to fill; Chuck was here a long time. These stations have been part of my life for a long time, and I'm thrilled to get this chance."

Hall joined Cox as an AE with the Dayton Daily News 11 years ago. She moved to Cox Radio in 1989 as AE, was named NSM in October '92, became LSM in November '94, and was elevated to GSM in '96.

MULTIPLATINUM ALBUMS
Greatest Hits, Kenny Rogers, Capitol (12 million); Tanglewood, Kingomo, No Doubt, Trauma/Interscope (8 million); Life After Death, Notorious B.I.G., Bad Boy/Arista (8 million); The Gambler, Kenny Rogers (5 million); 20 Years Of Hits and Ten Years Of Gold, Kenny Rogers, Blizzart/ Ozzy Osborne, Epic (4 million); Wu-Tang Forever, Wu-Tang Clan, Loud/PFA; The Moment, Kenny G, Arista, Kenny, Kenny Rogers (3 million); Men In Black ST, Various Artists, Columbia, Carryin' On Your Love With Me, George Strait, MCA, Badium, Erykah Badu, Kedar/Universal; Sublime, Sublime, Gasoline Alley/MCA, No Rest For The Wicked, Ozzy Osborne, Tribute, Ozzy Osborne & Randy Rhoads, Epic, Christmas; Kenny Rogers (2 million)

PLATINUM ALBUMS

GOLD ALBUMS

PLATINUM SINGLES

GOLD SINGLES

Arbitron Revises Three Sub-100 Market Rankings
Revised are Arbitron's three sub-100 market rankings. The ratings firm has issued a correction to three below-100 markets in its Fall 1997 "Radio Market Rankings."
Santa Rosa, CA, which had previously been market No. 117, is now market No. 115, thanks to a population jump from 10,000 to 384,402. Flint, MI, which had been ranked No. 115, moves down one notch to No. 116. Portsmouth-Dover-Rochester, NH, which previously held the No. 116 position, drops to No. 117.

No other markets were affected by the error.

Bloomberg continued from Page 1
porting organization in the world. And, considering the direction the radio industry is taking these days, our readers will benefit from their superior reporting." Bloomberg has also agreed to set up and maintain the industry's first weighted radio stock index. The R&R/Bloomberg index will be a featured part of R&R ONLINE, R&R TODAY, and the R&R newspaper. It is unique among radio stock indices that companies can have weighted two ways: by their share of revenues among all publicly held group owners, and by the proportion of radio revenues to company's overall revenues.

The R&R/Bloomberg Radio Stock Index will begin appearing next week. Current "Open Bloomberg" users can access the index on their terminals by entering BRNR Index <go>.

Wolfe continued from Page 3 August 1993 as producer for the "Dale Arnold Show." He later produced other programs for the station, becoming Executive Producer in 1994.

Andrews continued from Page 1 executive who will be a terrific President."
Andrews joined ABC in 1993 in her most recent position. She previously was with CBS in various sales and marketing positions before joining Venitas Ltd., a New York consulting firm, as senior partner in 1992.

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Chuck Duncan will send you one
CARLA WILLIAMS is now Director/Marketing. She joins the label from Benson Records, where she previously served as Director/Marketing.

PAUL WRIGHT and BEN TANKARD have become Directors/A&R, Nashville. Wright had most recently been Director/A&R at Benson; Tankard was previously VP at Tribune.

Lastly, JOSEPH BURNEY has been promoted from Office Coordinator to A&R Manager. All report to Verity/VP/GM Tara Griggs-Magee.

ROBERT EMER has been hired as Sr. VP/ Business Affairs for the Warner Music Group. He formerly held the Executive VP position at Rhino Entertainment Company.

VERIL ROBERTS has been named Sr. VP/Business Affairs and HAROLD LEWIS has been appointed CFO/GM at Fully Loaded Records. Roberts previously served as VP/Manager, Entertainment Relations for First Interstate Bank. Lewis had most recently served as Sr. VP/Director for Warner Bros. Records.

STEVE BARNETT rose from Sr. VP/International to Sr. VP/Warner Records. His new role will include worldwide marketing at Epic Records.

BROADCAST PROGRAMMING has launched its second five, format-specific radio show, "Neon Nights." The five-hour, country-oriented nighttime program is hosted by KPLX/Dallas morning co-host Scott Evans. The show features interviews and features artists and audience members as listeners and viewers. For further information, call (800) 426-9302.

SONY'S SW NETWORKS has released the following schedule for its “Revue” service:

October 6: Peter Cetera
October 7: The Hollywood Handbook authors Robin Green and Sarah Reinhardt

L.A. Air Force’s Silly Show Sponsors

MILLER, KAPLAN, ARASE & CO. has enhanced its "Revenue Forecast Software" to include selective consolidation capabilities. The new version can choose stations to derive instant aggregation reports of stations, trade and graphs of 1998 revenues for any combination of stations within a cluster or the cluster as a whole. (213) 877-6171.

ABC RADIO NETWORKS

Robert Hall *(214) 591-9200

Starstation – Peter Stewart


Hot AC – Gary Leigh

Shawn Collins You And The Mona Lisa

Country

ALTERNATIVE PROGRAMMING

Steve Knoll *(800) 231-2818

Rock

CREED My Own Prison

FOO FIGHTERS Everlong

WALL FLOWERS Three Marathas

Mainstream

DARPA/HALL/JOE STONE Premiere A&E Sunday

SUMMER

Lite AC

AMERICAN I Can’t Let It Go

JIM BRICKMAN The Gift

Walters Powers *(800) 426-9302

CHR – Casey Keating

CHUMCANDAHAMA Tidhumphing

HANSON I Will Come To You

HOT AC – Casey Keating

CHUMCANDAHAMA Tidhumphing

DIGITAL AC – Mike Bettelli

JIM BRICKMAN The Gift

DIGITAL AC Mike – Mike Bettelli

AMBROSIA I Just Can’t Let It Go

Alternative

Leslie Cobias

BROOKLYN Jigs

CHUMCANDAHAMA Tidhumphing

JAMS OF CRAZY Times

EUGENE FERRIS Come On Eleen

SUMMER/CAMP Should I Walk Away?

WALLFLOWERS Three Marathas

JONES RADIO NETWORK

Phil Barry *(305) 784-8700

Adult Hit Radio – JJ McKay

Shawn Colvin You And The Mona Lisa

Robin Show Me Love

John Wright When You Were Mine

Rock Alternative – Doug Clifton

OASIS Don’t Go Away

THUMB SKULL Graduate

WESTWOOD ONE RADIO NETWORKS

Charlie Koch *(805) 294-9000

Adult Rock & Roll – Jeff Gonz

ROLLING STONES Flip The Switch

ROLLING STONES Already Over Me

Bright AC – Bill Michaels

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The Nexus ISDN codec is an ideal solution for remote talk hosts, daily features or sports feeds. The Nexus delivers 15 kHz two-way, low delay audio and contains everything needed for direct ISDN line connection. This is definitely the easiest-to-use ISDN box available!

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Phone: (330) 273-3200, EXT. 137.
Who’s Afraid Of The World Wide Web?

Radio shouldn’t be — it’s an opportunity to level the media playing field

By George Burns

It’s been more than a year since I’ve visited the subject of the Internet in this space. During that time, the size of the online community has at least doubled worldwide. The latest estimates place U.S. “Net access at 54 million users. My own studies lead me to conclude that the incidence of Internet use among heavy radio users is at least twice that of the general population.

It should not be surprising that frequent users of one medium would have an interest in other media. After all, the majority of heavy radio listeners prefer TV at night. As far as the cyber-dimension is concerned, the younger the radio listener, the more likely he or she is to be comfortable with the online world. The media is a habit not confined to one particular medium.

And yet it is shortsighted to consider the Internet as simply another competitor. There are some peculiar aspects to this newswest of media technologies. In fact, the Internet shows every sign of being a culmination of media rather than the newest player. Years from now, we may look back on the Internet as the great equalizer. The vast majority of Internet activity that might be considered competitive with existing media is being conducted by companies whose roots are in other media. The one exception is software, Microsoft in particular.

Microsoft recently bought the company known as Web TV. A new Web TV box (priced at around $300) now allows simultaneous viewing of the Internet and regular TV broadcasts with a standard television set. This means the TV program can actively refer to various Internet options open to the audience in “real time.” If a commercial is intriguing, for instance, you will be get more information without leaving the TV show. Microsoft, of course, has also joined together with NBC in MSNBC, an outright attempt to marry an existing medium with the Internet.

Visual Radio

On the radio side, I’ve recently had the opportunity to use the web page of all-News KFWB/Los Angeles for a number of specific reasons. During coverage of the Princess Diana funeral, KFWB posted audio and video of Elton John’s musical tribute, along with a lyric sheet. I’m aware of at least one AC station in Memphis that did something similar. KFWB also posted Earl Spencer’s eulogy for his sister.

When Los Angeles celebrated Mexican Independence Day, KFWB covered the story, of course. Upon checking the KFWB web site, however, I saw a more substantive section on the holiday. It was the sort of detailed information that I, personally, find very interesting, but would certainly not expect to hear on the air.

Over a recent weekend, Los Angeles underwent an unexpected hurricane scare. KFWB listeners were invited to check the web for a continuously updated map showing the progress of the storm. By utilizing the Internet, KFWB was able to provide additional details for information junkies without boring the less curious. The Internet also helped compensate somewhat for radio’s inherent inability to offer visuals.

At-Home Solution

As we consider the Internet, it might be useful to think about how other media technologies have proven to be enabling rather than competitive. The telephone comes to mind. Think how useful the telephone is to radio. Whole formats have been built around the telephone on radio and television. This type of interaction between radio and the Internet seems more and more possible.

The Internet is rapidly becoming a major adjunct to virtually every other medium. Newspapers and magazines were among the first to augment their services by creating home pages. Innovations such as Web TV now make it possible for TV to effectively utilize the Web “in real time.” It would be a shame if radio were to lag behind in this regard.

As one who frequently talks with radio listeners, I have long been aware that portability may well be the only thing that keeps our medium viable in the next millennium. Talk of “wireless communications” is all the rage these days, but that is precisely radio’s strongest attribute! In-home listening has already vanished as a primary selling point. It’s the car radio primarily, and portability in general that keep radio relevant today.

By using the World Wide Web, stations like KFWB are making it possible to reassert an in-home presence. The exciting potential lies in the fact that this new in-home mode is visual. The technology is already available to make this new audiovisual presence perfectly competitive with television or any other medium. Theoretically, there is no reason why a radio station cannot present live visual and audio entertainment 24 hours a day over the Internet. With innovations like Web TV, listeners can view it on a regular TV set. This new “radio programming” can augment, or even compete with, the “normal” radio programming.

The Internet is actually a meeting place for all other media. We in radio need to remind ourselves that this particular convergence is a level playing field. There is no reason why TV or newspapers should have any advantage over radio when it comes to online manifestations of their brands.

Brand Reinforcement

The Internet is actually a meeting place for all other media. We in radio need to remind ourselves that this particular convergence is a level playing field. There is no reason why TV or newspapers should have any advantage over radio when it comes to online manifestations of their brands.

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NOT NEARLY ENOUGH WAS INVESTED ON HOW TO SELL IT.

The on-air sound. There’s not much a station won’t do to improve it. Even if it takes (and costs) someone else’s arm and leg to do it.

But what are you doing about giving the sales and management team the tools they need to get you the billing increases you deserve?

Introducing Irwin Pollack’s In-Station Sales Training. Now, you can give your sales team the affordable, ongoing training they need to improve their billing.

The list above shows just how much focus we think your station needs for its sales and sales management team.

Certainly, our current roster of stations and broadcast groups are already very familiar with our 8-point formula.

As you perfect your on-air sound, develop a sound format for sales success—guaranteed results from Irwin Pollack.

Irwin Pollack is radio’s only hands-on, action-oriented, on-the-street sales and management trainer.

George Burns is President of Burns Media Consultants. Reach him at (714) 768-7057 or burnsmedia@earthlink.net.
How To Win Your Competitors' Advertisers

By Irwin Pollack

Salespeople On The Move

- Andy Rosen becomes GSM at WHIZ-FM/New York. He previously served as VP/Stations for Eastman Radio.
- Karen Sanchez joins the KFWB-AM/Los Angeles sales management team as NSM, effective October 1. She previously served as GSM at crosstown KBIG-FM.
- Drew Hillers is now GSM at KQGL-FM/Dallas. He joins the station from Jounal Broadcast Group's Tucson properties.
- Steve Reed joins KMTH-FM/Seattle as GSM. He previously served as Sales Mgr. at Entercom sister KFXX-AM/Portland.

Sales is a numbers game. When activity and performance levels are inspected, they can then be managed. It's amazing how much attention can be given to different elements of the job when the focus is there.

A study of 257 Fortune 500 companies found that only ... 28% of sellers do not set sales objectives for each account on their list.

49% do not determine the economical number of calls per account. 75% do not have a system for classifying customers according to sales potential.

When analyzed, you'll find that the majority of clients on an individual seller's account list are really inactive. They're either non-responders or — in most cases — spending money on other stations or in other media.

"Stealing" customers from competitors is a fact of life for salespeople. Advertisers become dissatisfied and switch.

1. Think long-term. Don't give up when you hear, "I'm happy with what I'm doing now." Satisfaction may be temporary, based on the latest "deal." Your prospect's needs may change, or you may provide a good reason for switching. Keep a log of when you see each and every prospect on your list. Track your progress as the relationship grows and as you take the prospect from "cold" to "hot" on the buying scale. Note trends and habits, then apply that knowledge to other prospects.

2. Develop a relationship. Once you've mastered relationship strategies, you'll be able to quickly determine whether or not you can develop a rapport with the prospect, sale or not.

3. Study their needs. Take your time, do research, and ask a lot of non-threatening questions so you can find out your prospects' needs and how well they are being satisfied. Obviously, you can ask questions that get closer and closer to the "nerv" as you move along in the relationship. The key is to find a need gap and offer the solution they're not getting from your competitor.

4. Sell yourself. Personal chemistry is important, but so is the knowledge that you are an enthusiastic, earnest, professional, ethical, caring expert who would be nothing but an asset to know and do business with. Come up with new ideas for your prospects. Show them that you are on their team, sale or no sale. Note: By hanging in there, you will — eventually — be a sale.

5. Add value. So many radio stations are sold as commodities, thus making differentiation difficult. That alone is why you need to sell yourself. That's also why you must sell your station as being unique. Promote superior service, more value-added sponsorships, a deeper track record of results — whatever it takes to be better in the eyes of a prospect who's on the other side.

6. Ask for a no-risk trial. Don't push for a long-term commitment. Take one sale, one event, or one weekend, and give it all you've got to show them how you can put bodies in their store. Many businessmen are loyal to their stations but would certainly grant you a trial if you ask for it.

7. Ask for just a portion of your business. "Stealing" a competitor's customer may not be an all-or-nothing deal. You may have to do it bit by bit, proving yourself slowly as you go along. Ask for a small percentage of the prospect's business, and you may find that percentage will grow. Tip: Incentivize them on a trial basis, based on the "share" of the budget you're getting.

8. Be persistent. Nothing succeeds more than persistence. All things being equal, the persistent seller will win the account every time. Think of your job as a prospecor who "grows" advertisers step by step. Keep in touch with prospects. Send them something in the mail every two to three weeks. See them twice monthly. Think long-term and be a consultant, and, you will be prepared.

9. Other Tactics To Consider

- Never refer to a competitor by his name or call letters. You're acknowledging their existence. Instead, refer to them by their weakness. Example: "the kids' station," "the format-of-the-week station," "the 'ad' paper."
- In a series of sales meetings, identify the advantages of using your station over each one of your competitors (radio stations, the newspaper, yellow pages, cable, outdoor, etc.). Make the reasons razor-sharp and specifically pointed against each competitor.
If cutting-edge radio mirrors real life, are you marketing the image you want?

Image is everything, but not all-encompassing. Without a proper foundation, the message can get lost or will not support the product. It sounds like something we have all heard at one time in our careers, but executing it (image) is an art. Radio is a communications business, yet at times we all struggle with deciding what we want to convey to our listeners or how to do it. Fear and/or lack of knowledge and research can make it difficult to "hit the mark" — whether with talent, promotions, or the station as a whole. This week, Cassandra Castellanos, a public relations consultant, discusses the balance that is needed between imaging and marketing.

How difficult is it to create an image? It's not hard at all. We do it all the time. The hard part is knowing what image to portray and understanding the repercussions of portraying it.

Let's begin with air talent. We live in an era when being politically correct has become more important than saying what you really stand for. I recall reading a trade magazine that interviewed some prominent PDs and consultants and asked them to choose between a talent who was ultra-creative but "high maintenance" and someone who was marginal in talent but easy to get along with. The invariable response was to hire the marginal talent, because getting along is more important than saying what you believe. How do you create an image with your on-air talent?

Strong imaging means taking a risk ... provoking emotion by capitalizing on a movement, belief system, paranoia, or relationship.

Original talent, because getting along was the most important part of good radio. I believe someone should tell that to Rush Limbaugh, Howard Stern, and Mancow.

What kind of image does mediocrity portray to the public? A boring one! Presence is more than just creating a strong image, it's projecting a real one. More often than not, the best talents are the best because they dance to the beat of a different drum. What's real in a world of smoke and mirrors can sometimes be difficult to ascertain.

You begin by knowing what is real inside you. Strong imaging means taking a risk and going out on a limb. It means provoking emotion by capitalizing on a movement, belief system, paranoia, or relationship, and the only way to identify any of these is by knowing what ones exist in you. Then, you can tap into your audience with the same kind of passion they tap into your radio station with. It becomes a synergistic relationship instead of the "Wizard Of Oz" behind the curtain.

That's what NASA did with the landing of Pathfinder on Mars. By broadcasting it live, they gained support. NASA knew its market, and that was — said market — were obsessed with the concept that life exists beyond our planet. They capitalized on our belief system and knew what buttons to push. Was it a coincidence that the landing fell on a patriotic holiday, the Fourth of July, and the same day Men In Black premiered at the box office? Believe me, there are no such things as coincidences. NASA would have never allowed a televised broadcast of the Pathfinder landing unless they had an idea of how they could use it to satisfy an objective.

How many times do you create an image with your on-air talent or with the promotions that you execute that lacks a clear-cut objective behind it other than to appease someone in the building?

The other night, I was watching David Letterman, and he did this bit with an awkward-looking freshman in college. Dave told the student he was going to make him the Big Man on Campus. He began by buying him an Armani suit, a Rolex watch, a bright red sports car; planning a party with lots of beer; and setting him up with a beautiful girl.

By the end of the bit, the student appeared to be rather appealing. He started to believe the role that Letterman had cast on him and acted accordingly. This freshman became the Big Man on Campus because someone took the time to envision him as such and gave him all the tools to make it happen. That's brilliant imaging.

Would you classify your sweeper as Armani? Is your talent equivalent to a Rolex watch? Are your promotions the sexy red sports car that everyone wants to drive? If you even have to think about it, the answer is obvious. Letterman knew his market: young, collegiate woman. He knew their hot buttons: prestige, wealth, and popularity.

Do you know your audience's hot buttons?

The night of Princess Diana's car accident, I sat transfixed in a state bordering on denial and disbelief. How could the death of a woman I never paid more attention to than I did to my neighbor's parked car affect me so deeply? Then, it hit me. It was the death of a Princess, not just a woman. It was the death of an image in my mind of symbiotic grace and style. I had no knowledge of her philanthropic attributes, only her royal ones. As the days progressed, her image grew with the in-depth knowledge of her strength as a caregiver and her weakness of poor self-esteem. The message of Diana's life served as a bridge connecting royalty with the commonwealth.

Is your radio station a royal with its subjects beneath its feet, or are you, like Diana, creating a bridge between your talent and your listeners? Do your promotions carry the depth of a care-taker waiting in the wings to serve the public's every want and desire, or are they empty discourses of pomp and circumstance?

As a public relations specialist, I guide my clients to enhance who they are and build upon their resources while learning from their weaknesses. That is what Princess Diana was trying to do. I constantly hear that image is more important than substance in my field, but an industry whose foundation sits on sand goes with the tide. Remember that the next time you are asked to do something that just "looks" good.

Image is the projection. It is what you want people to know. Marketing is the message that the image carries.

And the message is that you care about your audience. The Pathfinder space probe, a comedy bit on David Letterman, and the untimely death of a princess all carry elements of image, promotion, and marketing, but they all reflect the real complexity of human emotion.

The next time you listen to your radio station, ask yourself what you hear. If it seems like nothing but "dead air," chances are dead air is all you have created. How difficult is it to create an image? It's not hard at all. We do it all the time. The hard part is knowing what image to portray and understanding the repercussions of portraying it.

Cassandra Castellanos has worked as a radio air talent and is currently a public relations consultant for El Dorado Communications. She can be reached at (713) 627-9663.

When it's too cloudy for skywriting, the Goodyear blimp is cost-prohibitive, and graffiti is a misdemeanor.

Banners on a Roll* are the weatherproof, affordable and legal way to promote your event. They even come in rolls light enough to carry around. To order, call Lehrer & Van Allen at 1-800-786-7411 or (425) 883-7400.
**ZINE SCENE**

"Rock Of The Aged" is the headline for Entertainment Weekly's feature on the elder statesmen of rock, including Paul Simon, Elton John, Paul McCartney, Billy Joel, and Keith Richards, who, according to the author, haven't had much of a listen to what's around at the moment. But if the MTV (video music awards) show is any indication, "I'm not missing much." Richards also shares his blunt views on his equally aged peers Paul McCartney ("No, I'm not all interested in what he does. Unfortunately, John Lennon's dead") and Elton John and his recent involvement with the Royals ("It did jar a bit. Songs for dead blondes. But he was a personal friend, after all, I'd find it difficult to ride on the back of something like that myself, but Reg is showbiz.")

Bob Dylan graces the cover of Newsweek and is the focus of a six-page interview. His take on what's in the music today? "Weak and hopeless. The top stars of today, you never even know their names two years from now. Four, five years from now, they'll be dead. It's all fakery to me." About his recent release, Time Out Of Mind, he says, "I don't think it eclipses anything from my earlier period. But I think it might be shocking in its bluntness. There's no point playing with someone's one's bowl of rice."

"I would not make it if we were starting today. When I came up, the record company guys could snap the music to the music. Now you've got guys at the record companies, they couldn't keep time to a march."

Another disenchanted veteran, Roy Charles, speaks his mind (Rolling Stone).

**Bitter Tales**

Country singing youngsters LeAnn Rimes is the in middle of a bitter disagreement between her parents on how to raise the superstar. A country music industry exec confirms: "LeAnn's mother and father cannot agree on how to keep her success going, yet still let her be a normal teenager." At a recent TV taping in Nashville, the two engaged in a公开 physical fight when Delores buổi the MTV on how Winona Ryder fans to LeAnn too hard (National Enquirer)."

"Chicago Rocker Forced Me To Be His Sex Toy" says former babysitter 14-year-old Jamie Gross, who alleges that keyboardist Robert Lamm "subjected me to the most degrading experiences imaginable" (Globe).

And Now, Some Good News

"He's built a legitimate career for himself, which he did not have as a recording artist. There's something about Mark, a bad-boy vibe, that's very appealing." — David Geffen on hip-hop act Adam Mark. "We will do a two-page feature in Time."

**The Importance of Timing**

"The moment we were born was when fucking grunge hit. And all the promise you could see in things like Giant Step and the native-tongue hip-hop stuff and the spoken word kind of evaporated by the time we got a record out. The day I landed in L.A. to make the record was Kurt Cobain died. We were completely alone in the world." — Soul Coughing frontman M. "It's just the recollection of the early years (GC)."

**And The Problem Would Be ...**

"Barbara Walters set me up. I thought she was my friend. But she just used me to make me look stupid and get TV ratings" — Michael Jackson vents — at least according to a "family insider" (National Enquirer).

All Warm & Fuzzy

Kenny Loggins and wife Julie have written a book on how their relationship has weathered the tests of time. Loggins has achieved the Unimaginable Life: Lessons Learned On The Path Of Love. The blissful couple met in 1984 when Loggins needed a colonic (yes, you've read it right) therapist. He fell in love, reflecting, "It was intimacy on an intense level. She knew me inside and out" (thanks for sharing) (People)."

Um, Can't Wait ..."At the peak of Madonnas' career, she could have done anything. If she'd have gotten into a magazine and squashed her legs so that she had cellulite showing, there'd be a few people that would have thought cellulite was cool ... I feel like I want to do that" — Flora Apple continues to enlighten us (Allure)."
SHOW PREP

TELEVISION

TOP TEN SHOWS  
SEPTEMBER 22-28

Total Audience   (98 million households)

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COMING NEXT WEEK

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

Tube Tops

The Altman Brothers Band, Beck, the Dave Matthews Band, John Fogerty, John Mellencamp, Nelson, and Neil Young are slated to perform live from Chicago's Soldier Field and Wrigley Theatre when TNN airs six hours of Farm Aid '97 (Saturday, 10/4, 6pm ET/PT PM)

Friday, 10/3

• VH1's documentary: Stevie Ray Vaughan premieres on Thursday, October 2.
• Elvis Costello, Late Show With David Letterman (CBS, 11:35pm)
• Sister Hazel, Late Show With Conan O'Brien (NBC, 12:35am)

Saturday, 10/4

• Joe Jackson performs on PBS Sessions at West 54th (check local listings).
• Oasis, Saturday Night Live (NBC, 11:30pm)

Sunday, 10/5

• Whitney Houston performs live from Washington, DC's Constitution Hall when HBO presents the two-hour Classic Whitney (9pm).

FILMS

WEEKEND BOX OFFICE  
SEPTEMBER 26-28

1 The Peacemaker  
2 In & Out  
3 Soul Food (Fox)  
4 The Edge (Fox)  
5 Gang (PolyGram)  
6 L.A. Confidential  
7 Wishmaster  
8 The Full Monty  
9 A Thousand Acres  
10 G.I. Jane

Also opening this week is Kiss The Girls, starring Morgan Freeman and Ashley Judd. The film's Million Dollar Freeway sports John Lee Hooker's "Impleez," Little Richard's "Goodnight Irene," Fluke's "Atom Bomb," and Fimae's "1 Me Love."

VIDEO

NEW THIS WEEK

• ANACONDA (Columbia TriStar)

This feature film stars Priority recording artist Ice Cube as a member of a documentary film crew on location in Africa.

• TRAVELLER (Evergreen)
Mark Wahlberg (aka recording artist Marky Mark) stars in this feature film as a young drifter involved with a band of scammers.
sonable telephone and cable rates throughout the land. Indeed, the Commission is preparing to act on its proposed rulemaking to the extent that the current act has been lacking in many key debates. Republican nominee Powell, currently assistant attorney general of the Department of Justice, has been the First Amendment-friendly of the nominees in terms of public-interest obligations for broadcasters. "The public interest in [broadcast and cable] is best served by maximizing the number of voices in the public domain," he said. "The FCC should tread lightly in regulating the content of viewer's choices. It should take action only when it identifies a compelling governmental interest, and the

### TRANSACTIONS

**fefect**

Continued from Page 1

The terms of the transaction are as follows:

- **WCMC-AM & WXLZ-FM**
  - **Walden** (Atlantic City)
  - **Cape May**
  - **Price:** $7.1 million
  - **Terms:** Asset sale for cash
  - **BUYER:** Cumulus Communications Inc., 200 N. Polk St., Cincinnati, Ohio 45206
  - **BROKER:** Furchtgott-Roth
  - **FREQUENCY:** 1240 kHz; 98 MHz
  - **Power:** 100 kw; 38 kw at 331 feet
  - **Format:** Not available

- **KSCO-AM**
  - **Silver City**
  - **Price:** $225,000
  - **Terms:** Asset sale for cash
  - **BUYER:** John Paul Hunter, 125 S. Main, Silver City, NM 88061
  - **BROKER:** Sunbelt
  - **FREQUENCY:** 600 kHz
  - **Power:** 1500 watts
  - **Format:** Classical Rock

- **KSRV-AM & FM/Ontario**
  - **Boise, ID**
  - **Price:** $0.1 million
  - **Terms:** Asset sale for cash
  - **BUYER:** American General Media, 777 N. First St., Nashville, TN 37203
  - **BROKER:** Furchtgott-Roth
  - **FREQUENCY:** 1340 kHz; 98 MHz
  - **Power:** 50,000 watts on FM; 100 kw at 492 feet
  - **Format:** Country

- **WiMiX-FM/Gibsonburg**
  - **Toledo**
  - **Price:** $5.5 million
  - **Terms:** Asset sale for five-year promise
  - **BUYER:** Butterfield Broadcasting Co., Inc., 306 S. Main St., Sandusky, OH 44870
  - **BROKER:** Furchtgott-Roth
  - **FREQUENCY:** 91.3 MHz
  - **Power:** 65 kw
  - **Format:** Variety

- **WLSM-AM & FM/Shakopee**
  - **Price:** $40,000
  - **Terms:** Asset sale for cash
  - **BUYER:** MRJ Media Inc., 307 5th Ave., Shakopee, MN 55379
  - **BROKER:** Furchtgott-Roth
  - **FREQUENCY:** 101.3 MHz
  - **Power:** 1,000 watts
  - **Format:** Country

- **WSWR-FM/Shelby**
  - **Price:** $1,125,000
  - **Terms:** Asset sale for cash
  - **BUYER:** JMI, 2398 Main St., Shelby, OH 44875
  - **BROKER:** Furchtgott-Roth
  - **FREQUENCY:** 96.5 MHz
  - **Power:** 10 kw
  - **Format:** Classical Rock

On divestiture in broadcasting, Powell called for a study of "the experiences of minorities and women in the broadcasting industry," an investigation already being undertaken by the Office of Communications Business Opportunities and the National Telecommunications Information Administration. Tristani was more forthcoming about industry consolidation. "I am very concerned about the impact of these mergers on locally owned radio stations — it is driving them out of the market," he said. The "FCC should be concerned that the increased concentration of stations into fewer hands decreases the diversity of programming, and that the most successful and rapidly growing companies are those that serve the local community, with women and minority stations, and small and local government laws, referring specifically to a proceeding the Commission is undertaking to determine if it can prevent state and local zoning and land-use ordinances during the DTV buildout, which will affect radio stations in terms of tower space. "Despite provisions in state and local government laws, Congress recognized that there will be... in which state or local laws or practices must give way because they conflict with federal law and policy," Tristani and Furchtgott-Roth agreed that there were "issues in which state and local ordinances conflicted with federal law. The hearing on these matters was scheduled to be held in conjunction with Chairman nominee William Kennard only.
It's The Marv Albert Bandwagon

Unless you were on Mars, you probably know that the NBC sportscaster pleaded guilty to assault and battery charges as part of a plea bargain agreement and was fired by NBC Sports. Well, WIOD-AM/Miami was the first to step up to the plate with an offer for Albert. No word from Albert's camp.

• Then Jacob's WFLZ/Tampa extended its own six-month offer to Albert. For $100,000, Albert would deliver daily sports updates on the market's top station via ISDN phone lines. Again, no word from Albert's camp.

• And promotionally, KIIS/L.A. morning driver Rick Dees sent morning show sidekick The Whipping Boy to a busy intersection and offered listeners a chance to "bite back" at Marv for free money and prizes. Still no word from Albert's camp.

• Last Friday (9/26), WNOR/Norfolk intern Meat and traffic reporter Scott Ellis checked into a local hotel. Once there, the 6'4", 250 lb. intern slipped into negligeé and a hideous Albert-style wig. The pair then called room service, housekepping, and maintenance numerous times to catch the hotel workers' reactions when they came to the door. Morning hosts Tommy and Rumble caught all of the action live via cell phone. Among the day's highlights: While in the lobby, Meat and Ellis encountered attendees of a religious conference being held at the hotel, and one member of the group was overheard commenting, "Looks like that ol' boy takes it up the backside!" Isn't this Albert stuff getting a little campy?

Indy Radio Legend Opens His Heart!

Before Hoosier Radio & Television owner/VP /Country, has programmed major, medium, and small market radio morning drive legend/professional escape artist Bill Shirk went in for heart surgery Thursday (10/2) to correct a congenital condition, he commented on the operation ... and played the sound of a chainsaw when it began. WHHH-FM & WIRE-FM broadcast from outside St. Vincent Hospital during the surgery and invited listeners to sign a giant get-well card. A special phone line was set up today to let listeners know whether the surgery was successful.

Meridian Broadcasting's WPRW-FM/FL Myers-Naples got a cease-and-desist order from IQ Television Group for allegedly creating its own set of TV ads based entirely on IQ's "Lyrics" campaign. R&R's calls to Meridian management were not returned.

Premiere Radio Networks VP/Affiliate Marketing Eileen Thorgusen and husband Val welcomed daughter Kayla Michael last Saturday (9/27).

Veteran personalities Scotty Brink & Judd Otis have been tapped as the new morning team at Oldies KXGL/San Diego.

Kudos to the staff at Atlantic Records for grabbing the top three slots on the CHR/Pop Chart this week with Jewel's " Foolish Games," Sugar Ray's "Fly," and Matchbox 20's "Push."

Clear Channel's Clean Sweep

In Miami, Clear Channel has started making major changes at three of the former Paxson stations it's taking over today. Three programmers — WLVE's Shirley Maldonado, WIOD's Harry Valentine, and WPLS's Dave Stewart — were all let go, along with 30 other employees, including VP/Programming John Frost and consultant Alan Mason. The corporate staff will be retained by Paxson until the end of the year. NSM's Mary Corso will also exit. Maldonado commented, "I'm shocked and extremely disappointed, especially after all the hard work and the level of success we were able to achieve."

Continued on Page 26

McVay Media Consults Country

McVay Media, the programming experts in multiple format programming, first consulted Country radio stations in 1983. This is one consulting company that's not afraid to share their success ratings record or accomplishments.

Bob Moody, VP/Country, has programmed major, medium, and small market radio stations. McVay Media consultants have been in the trenches.

Personal Attention

The consultant you hire is the one that you get. No bait and switch. Contact Bob Moody in Nashville (615) 758-3250 or Chuck Stevens in Cleveland at (216) 892-1910, or www.mcveymedia.com on the World Wide Web for more info.
http://www.amrecords.com
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Featuring "Anybody Seen My Baby"

Over 75 stations now playing:
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WTMX  WQAL  WMGX  WDJX
WKDD  WABB  WRVW  KKRD
WAEB  WNNK  WSTW  WNTQ
plus many more

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BRIDGES TO BABYLON

the new album now available in stores

On tour now.

Executive Producers: Don Was and The Giorno Twins

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The first smash from the new album Spiceworld, the follow-up to the mega-platinum debut album Spice.

- Over 5 million copies of the debut album Spice sold nationwide so far; 17 million worldwide.
- Top ten album since its release in February including, #1 for 5 weeks
- Platinum single “Wannabe” #1 for 4 weeks; 1997 MTV Award for Best Dance Video
- Gold single “Say You’ll Be There” Top 3
- Gold single “2 Become 1” Top 5

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Management: Simon Fuller @19 Management
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PROMO OF THE WEEK — Helitar Records gives radio a taste of the Polaisters by encouraging everyone to have a scooter pie.

Continued from Page 22

One-On-One Sports debuted its syndicated Sports Talk programming on its recent acquisitions, WXLI/NY and KXMG/LA, on Tuesday (9/30). The stations are now known as WJWR-AM and KCTD-AM, respectively. One-On-One Director/Satellite Services Bob Boxer told R&R that WCMQ-AM/Miami is scheduled to drop its Spanish News/Talk programming at midnight on October 31, when it will adopt the Sports format. No GM has yet been hired for One-On-One's Miami property. Meanwhile, One-On-One Sports Exec. VP/Director of Sales Michael Gorman is named GM of the company's WEJM/Chicago.

Radio News Directors
Elected to RTNDA Board

At its International Conference & Expo in New Orleans, RTNDA named KOA/Denver ND Jerry Bell and CNNRadio GM Robert Garcia to the organization's five-member board of directors. KTRH-AM/Houston ND Joe Izbrend and WHAS-AM/Louisville ND Brian Rublein, who were elected as regional directors of RTNDA this summer, began serving their terms after the conference.

The Cleveland Plain Dealer reports that former WMMS/Cleveland morning host Liz Wilde and sidekick Sly have filed a $15 million lawsuit against the station. The suit claims Wilde was hired "to conduct as raunchy and outrageous a program format as possible" to do battle with Howard Stern. But the "raunchy" format became the reason for her firing, according to the suit. WMMS GM Bob Bellin had no comment on the matter.

With President Bill Clinton as his guest, syndicated ABC Radio host Tom Joyner broadcasted from Little Rock's Excelsior Hotel to commemorate the 40th anniversary of integration at Little Rock's Central High School.

For Ray Charles' birthday Tuesday (9/30), WFBC-FM/Greenville, SC morning drivers Hawk Harrison and Tom Steele took a blind leap of faith. After reading a People interview with Charles in which he admitted to having driven a car, ridden a motorcycle, and flown a plane, Hawk & Tom decided to torture producer Kato by making him be Steele's eyes while Steele drove the station van... blindfolded. Although Steele secretly replaced the real blindfold with one that had small holes, allowing him to see, police pulled the van over. Steele and Kato soon found themselves surrounded by six police cars at one of Greenville's busiest intersections. In the end Steele received a ticket for reckless driving (and six points on his driving record, worth an additional $1800/year to Steele's insurance company).

A special thanks goes out to R&R's guerrilla marketers at the NAB Radio Show — Carolyn Planas, Mike Pitts, Vincent Macaluso, Patrick Thompson, Buddy Wolfarth, and Jeff Burkel — who were detained by some of the Big Easy's finest for handing our R&R TODAY daily taxes without local permits.

Continued on Page 28

Rumbles, Pt. 1

* Syndicated morning duo Scott Shannon & Todd Pettingill added three more affiliates this week: W4XT/ Florence, SC; WWLO-AM/Gainesville, FL; and WVRZ-FM/Charleston, WV.
* WHTG/ Monmouth-Ocean P.O. T.J. Bryan exits.
* KMFM-AM/ San Diego's six-person news staff exits, including ND Chuck Felth and anchor Marlyn Hyder. News will now be provided by KFMB-TV.
* Former WSN/Tallahassee, FL P.O. Bob Walker becomes PD at Oldies KDOS-FM/Trona.
* Bakersfield changes: Pop/Alternative KLKY nighttimer Jason Griffin is named interim PD/MD as Russ Davidson exits; KRAB midsayer Anne Kelly joins crosstown KBBR for wake ups.
* WCHY/ Savannah, GA MD Zach Taylor segues to WKKO/Augusta, GA as APD/MD.
* Beginning October 13, WWGZ/Flint, MI's Angela Peck will be WKLT/ Northwest Michigan's new PD.
* AH2W/ Salisbury-Ocean City, MD, PD Jack Da Weck exits, APD John Allen ascends to PD, morning host Shawn Murphy is upped to APD, and nighttimer Paul McCall is now MD.
* WTB/ Panama City, FL changes calls to WYYX.
* WXYT/Lafayette, IN names midday host Gail Lewis MD.

Santa Baby
One of America's most loved Christmas Songs

Recorded by Eartha Kitt & Madonna
The follow-up to "Bitch"... The #1 most played record of the summer*

*Billboard Monitor

meredith brooks
what would happen

The new single from her platinum debut album
BLURRING THE EDGES
The Songs of Bruce Springsteen
New Versions of Springsteen Songs & Previously-Recorded Rarities

Featured Artists Include

KURT NEUMANN
"Atlantic City"

SMITHEREENS
"Downbound Train"

plus
David Bowie • Paul Cebar
John Hiatt • Nils Lofgren

MOST INCREASED PLAYS - + 25 SPINS!
Adds Include KZST-FM/WRLT-WMM
WKOS-WMNF-WFKE-WFXR-WEZI
KROB-WIIS-WEUR-WWSI-ATAO
WKZB-KYBF-WXVY-KEAV-KACY-KFU

O'NEILL GETS A GOOD WAXING
KISW/Seattle
"Twisted Radio" morning show member Spike O'Neill is paying up on a bet he made with KIBZ/Lincoln, NE APO, morning co-host Jon "The Animal" Terry over the results of the Washington/Nebraska college football game, with the loser having to remove every bit of hair from his body and parade in a public place wearing signage for the opposing team. The Cornhuskers won, and O'Neill's hair was auctioned off to benefit the Jim Lambright Medical Foundation. O'Neill then marched on the U of W's fraternity row, wearing only a "Go Huskers" sandwich board.

Rumbles, Pt. 2
- KACD-FM & KBIC-FM/Santa Monica-Newport Beach, CA, which last week flipped to CHR/Rhythmic, did an about-face and segued back to its original Dance format with an emphasis on dance hits; consultant Bob Mitchell exited.
- KHSM/New Orleans PD Bill Thomason exits; Kandy Klutch is interim PD.
- WSBB/Shoudosburg, PA PD Steve McKay replaces Kid Kelly as PD at WBHT/Niles-Barre. The station also extends its reach by simulcasting on WEMR (107.7).
- WFUN/New Bedford, MA MD Kevin Palena doubles up as PD for sister WBSM/103.3.
- KFRX/Lincoln, NE PD Sonny Valentine exits to program Woodward Communications' WYZZ/Manhattan, KS. KFRX morning driver Jerry Valletta assumes PM duties, and afternoon driver Larry Freeze is named APD.
- KNUC & KBBO/Flyerette, AR names Production Director Scott Johnson PD as Bo Shannon exits.
- WWCR/Baltimore overnighter Darrin Brilh adds interim MD duties, while KFRX-AM & KSTE-AM/Sacramento Creative Director Randy Cox joins EQR and co-owned WWIN-AM & FM & WOLB/Baltimore as Production Dir.
- WOSU/Saltisbury-Ocean City, MD PD/Director of New Media and Programming T.J. Roberts is also headed to Baltimore, this time as Creative Service Dir./Production Dir. at WWZY.
- KWMX/Kansas City morning driver Danny Douglas takes similar duties at WMMS/Cleveland.
- WXRX/NY middayer Hollywood Joe heads back to KQMR/Fishersville as PM for 97.9.
- WQHT/NY Promotion Asst. Laurence Salcura joins WBHS/Birmingham as Promotion Dir.
- W2P1/Lindanapolis overnighter Jason Addams officially gets the night slot. Addams also got married on the air last Saturday (9/27) to new bride Jessica.

Records
- Columbia Assoc. Dir. National Promotion Cheryl Khanner has exited.
- Congratulations to Sony 550 Music Sr. VP/Promotion Hilary Shaw and hubby Hollywood Northeast Regional Promotion Manager Peter Shev in the birth of son Spencer Aaron Shev last Wednesday (9/24).
- Look for former MCA/Nashville Sr. VP/Promo Scott Borghetta to join DreamWorks/Nashville now that contracts with MCA have been settled. Indie promoter Bruce Shindler is expected to join DreamWorks as well.

Former Asylum VPP Promo Denny Mosesman becomes Giant/Nashville's new promo domo.

One Step Up / Two Steps Back
Great stations are community-minded. CGI does a quality job on our stickers, because they always have to look great. We hand them out at events like our Family Fun Day, a summer picnic and concert for 100,000 people. We also use stickers in a weekly $1,000 license plate promotion. Cars are big in Motor City. So is WJLB. We’re No. 1 across all formats.

MAUREEN BARKUME, PROMOTION DIRECTOR

WORLD'S LEADING PRINTER OF STICKERS AND DECALS.
And Now, Let's Go To The Phones...

But what’s on the other end of the line? How screeners — and the callers they let through — can make or break your talk program

By Jeffrey Yorke
R&R Washington Bureau Chief

The Central Intelligence Agency has “sleeper agents” at newspapers who bed down reporters to influence coverage of national security issues. The federal government monitors the behavioral patterns of average, law-abiding citizens from black helicopters that hover in the night skies. The United Nations is gaining power and will soon dictate global politics. And some folks have received government-issued “implants” that allow them to receive electronic signals, orders, and information from a variety national security bureaus.

Sound like a bunch of hooey? Not to those conspiracy theorists and other so-called “kooks” who have your station’s talk line number programmed into their speed dialer. And they want to go on the air and talk about it. But first, they have to get past call screeners, Talk radio’s first and perhaps most important line of defense. One test case conceived and recorded by talk consultant Walter Sabo, using an agent to initiate the call, goes like this:

Caller: This is the number to go on the air.

S: Yes, it is.

C: Alright, I’d like to go on the air.

S: What’s your name?

C: Kevin.

S: Kevin, what’d you wanna say?

C: I’d like to talk about the puppets.

S: The puppets? Well, we aren’t talking about puppets. You must have the worse number. Thanks for calling.

Your callers are just like hit records at a music station.
They are the host’s material. They can make or break your show.
—Lisa Hinson

Once in a while, you get someone who hasn’t been paying attention, but that’s why you have a call screener. And if they get on, they don’t go anywhere with that routine.
—Joey Reynolds

“Why screen [conspiracy callers] out? I can take that call and turn it into 60 seconds of magnificent radio. I love to dismantle their theories in 60 seconds.”
—Mark Davis

Your screen [conspiracy callers] out? I can take that call and turn it into 60 seconds of magnificent radio. I love to dismantle their theories in 60 seconds.
—Mark Davis

“With all the anger-based shows and trash TV put together, the bang, the loud noise, isn’t as loud as the love that Mother Teresa and Princess Diana gave us. It’s comy, but true. I’m not trying to be gushy, but I try to offer substance and style. You put out a feeling of goodness, and you won’t get anger. Once in a while, you get someone who hasn’t been paying attention, but that’s why you have a call screener. And if they get on, they don’t go anywhere with that routine.”

Callers With A Troubling Passion
But callers with a passion for their position — regardless of how politically correct or based in reality it may be — can be used to the show’s advantage. Whether or their original intentions, they can be used by a crafty host to add a different dimension to the show.

Why screen [conspiracy callers] out? I can take that call and turn it into 60 seconds of magnificent radio. I love to dismantle their theories in 60 seconds.
—Mark Davis

“We have a caller like that, they are so far off the deep end that they can initiate other calls, especially if they disagree with the host,” said Lisa Hinson, Executive Producer of WBAP-AM/Dallas “Mark Davis Show” the market’s top-rated 9am-noon weekday show.” We had one guy we believe was a member of the Ku Klux Klan. He was so pro-KKK and going on about how black kids need to be in separate schools so that they can learn about African-American history, learn about slavery, and not bring down the white kids,” remembers Hinson. “Mark was incredulous. In the recurring caller is ‘Give them enough rope, and they’ll hang themselves.’ So once in a while, when it is so outrageous, you put them on the air. Especially in cases of race, because it elicits so many emotions.”

Opportunity Calling
When handled skillfully, conspiracy calls can add to a talk show. Davis believes: “Why screen somebody like that out? I can take that call and turn it into 60 seconds of magnificent radio. I love to dismantle their theories in 60 seconds.” The often rambling caller points out that “most of us dispel the conspiracy theorists don’t even know what they believe.”

Davis, who came to WBAP from WWRC-AM/Washington in March 1994 — or, as he puts it, “when the ashes of Waco were...
A good screener also knows the strengths and weaknesses of the host and will put through a caller who will push the host to talk in an area they have been reluctant to discuss.

—AI Mayers

While some screeners may see themselves as casting directors searching for co-hosts to be paired with the show's hosts, WBAP's Hinson looks at the role of callers this way: "Your callers are just like hit records on a music station. They are the host's material. They can make or break your show." Screeners can better avoid being broken when they are good jugglers. They must sift through the pool of callers and know what's coming out of the speakers at the same time, Mayers said.

"A good programmer/listen is 50% of the program," notes Al Mayers, who programs Detroit's WRIF. "If the caller can't make a cohesive thought, we can't use the call. But don't rule out callers based on buzz words, because some of the nutty calls just might be what the show needs at that point to spice it up.

"A good screener also knows the strengths and weaknesses of the host and will put through a caller who will push the host to talk in an area they have been reluctant to discuss. That's when they really help the show."

You have to be diligent and make sure that every caller is a quality caller. Otherwise, you are asking for disaster. The screener has to take charge and be responsible.

—Thea Mitchum

To Screen, Or Not To Screen

For syndicated host Bell, it goes straight to the man himself

In a studio just outside Las Vegas, the phone rings without interruption until host Art Bell answers it. "That's part of Art's all-night magic," notes Bob Just, Director/Network Affairs for Chancellor Talk Radio Network. "We believe in letting Art be Art. He is a kind of a genius on the radio in terms of interviewing guests. You never know what you are going to get.

"It's amazing how the flow of callers works when the calls are not controlled: It creates a show with a certain atmosphere, and it's got an edge."

But Just is quick to point out that hosts cannot allow the show to be uncontrolled, and they cannot let fringe groups overrun the program. "Art has raised against the radical militia fringe groups. He has told them on the air that they do nothing but cause themselves problems and the country problems,"

Chancellor Talk Radio Network President Alan Corbeth, the person responsible for bringing Bell into the Chancellor fold in 1993, acknowledges that Bell "takes those [conspiracy] calls, but he doesn't take a lot of those calls." As Bell's program has expanded — mostly eastward, with 376 stations currently online — he's gotten a lot of mainstream calls from America up at night. And when he gets those calls, he grills the caller, makes them verify their information, and tries to get them to reveal their sources. While Bell spits through calls about flying saucers, aliens, and breaking political stories, he has also reached the entertainment business — particularly Nashville — in a big way. Corbeth recalls R&R that such artists as Willie Nelson, Merte Haggard, and Crystal Gayle have called Bell's show unsolicited. And if it sounds like a conspiracy's in the works, Bell even took a call from the overnight shift at the Gibson guitar factory in Nashville.
New Acts Supplant Superstars On CHR Chart

No one can blame Pop radio these days for supporting breakthrough acts. In fact, given the nature of release schedules and the compelling music being offered by many artists, many major-label execs are wondering if baby acts are getting too much attention at radio.

A quick glance at R&R’s CHR/Pop and Hot AC charts shows artists, new and old, that are doing the business. In fact, the more established acts that have songs ranked among the most-played at radio are Mark Adams, Boyz II Men, and Janet Jackson.

For new indie labels that aren’t overly concerned about catalog sales, the current environment is a boon. For the majors, it’s a very sharp double-edged sword. It’s great that new bands are getting their moments in the sun, but on the flip side, the equity invested in established artists continues to erode.

Song-Driven Sensations

Columbia VP/Pop Promotion Charlie Walk comments, “When was the last time you went to an arena to see a new act? I think that question to a lot of people, because that defines what’s going on right now. Radio is more song-driven than ever. CHR has always been hit-driven, and it’s not their job to be the album radio. Yet there was always some allegiance to developing acts and playing superstar artists. That no longer exists. It really doesn’t matter anymore if you are a group or a solo act. If you have a great song, a good promotion team, and access to the right PDs, you can get the song played.

Walk says getting airplay for the follow-up single is more difficult than in the past. “It really makes our job difficult, because you need to have at least two songs to sell a lot of albums. Off-weeks don’t do it. We are not going to do the level of sales we had in the past, because its getting harder and harder to get that second single played. It’s very scary time for us, because we need to develop artists. But it doesn’t only affect us — it affects concert promoters and retailers as well.

Walk also thinks the industry is in a transitory phase in which the superstars of the future are beginning to emerge now that alternative is firmly entrenched in the mainstream. That’s a point well taken: Pop radio certainly came to party for the Dave Matthews Band’s current album and Sarah McLachlan’s new disc. Surfacing. It’s also shown that it will take to follow-up singles. Just look at the success of Jewel and Paula Cole.

In the last 18 months, CHR/Pop has become the top format, because it played a lot of new music. But they need to remember that they are the entertainment means for their market, and that there is something of value in having superstars in between hits from new bands.”

One label exec who’s been on the radio side is Arista VP/A&R Keith Naftaly, who is about to celebrate his third year at the label following programming stints at CHR/Rhythmic.

I am surprised at how a group can explode with its first single and have the second single disappear. As a programmer, I know you need quick-reaction records and have to play the hits, but I think radio has to take more chances. —Keith Naftaly

KME/L San Francisco and Urban KKBV/Los Angeles.

What you’re seeing now is a lot of innovative and cutting-edge music coming from new bands, and that’s great that radio is supporting them. A song like ‘Tubthumping’ from Chumbawamba comes along, and it knocks people out. But, unfortunately, there have been a lot of mediocre releases from many established acts.”

One big surprise to Naftaly since crossing to the label side is that “fewer people are giving the second single from a new act a second shot. At KRLM and KKBV, we worked hard to build relationships with artists and to help develop careers early on, because it was good for the station. When their second single came out, I would almost automatically support it, because I believed in the artist. I wouldn’t play a single, but even if the record wasn’t as good as the previous one, I’d give them the benefit of the doubt.

“My goal was to develop core artists who count on for future music and ‘Summer Jams’ or whatever. I wanted to have exclusive artists that I could own in my market. Being on this side of the business, I am surprised at how a group can explode with its single and have the second single disappear. As a programmer, I know you need quick-reaction records and have to play the hits, but I think radio has to take more chances.” —Charlie Walk

It really doesn’t matter anymore if you are a superstar or a developing act. If you have a great song, a good promotion team, and access to the right PDs, you can get the song played.

Superstar Changing Of The Guard

For their part, pop programmers say it’s pretty much out of their hands. CHR/Pop WZIM/Cleveland PD Dave Eubanks cuts to the chase: “I think many of the superstars are done. Even some in the charts right now are showing burn. In this day and age of high technology and everybody wanting everything faster, it’s better suited for quick-hit artists.

“I don’t see that much loyalty to artists anymore. I’m loyal to a couple, but that’s all. It’s really tough to do anything. You can sit in your studio and babysit the artists you dig, but you have to be subservient to what your listeners want. I’m dying for Madonna to come out with another ‘Vogue.’ Some of the superstars are trying so hard to be true to their craft that they sometimes lose touch. It’s not surprising people are into Smash Mouth. They’re hip, cutting edge, and they’re new.”

CHR/Pop KIIS/Los Angeles PD Dan Kieley agrees with Eubanks that the superstars can still cut through. However, he says the popularity of new acts like Sugar Ray, Third Eye Blind, and the Backstreet: Boys shows just how hungry listeners are for a balance of cutting-edge sounds and traditional pop.

“That’s the great thing about those bands. They are giving CHR a variety of sounds that other formats can’t offer. That’s why the format is doing so well right now. A lot of times Top 40 is the home of the one-hit wonder. That’s not a slam on anybody’s music, but that’s what works for the format. This format got into trouble when it became too artist-conscious. If you see it get heavy into certain acts, then we’re probably at the end of a cycle again.”

Hot AC KDMX/Dallas/Philadelphia Jim Steal sums up, “How many artists are really hit factories right now? You can’t name one. If you have ever had to put together a marketing campaign for a station, then you know how difficult it is to pick core artists. I don’t know if it’s an aberration that there aren’t many superstars getting played or that we are in another cycle of pop music; but when that happens, it opens up the field for new artists.

Having superstar artists is a luxury and, it’s one we’ve become dependent on. We all look like genius programmers when there’s a big cache of superstar acts. —Jimmy Steal

Having superstar artists is a luxury, and it’s one we’ve become dependent on. We all look like genius programmers when there’s a big cache of superstar acts.
"Open Your Eyes"
the first single from the upcoming new album.

#3 MOST ADDED AT ROCK RADIO
Including:
DC101 WMMS KSHE WDVE KQRS WMMR
WHJY WBAB WNEW WLQV WEGR WZLX
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COUNTRY ARTISTS
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TRAVIS TRITT
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IF YOU’RE A
ROLLING STONES FAN,
OR A COUNTRY MUSIC FAN...
YOU’LL LOVE THIS RECORD!!!

• Watch for the Stone Country TNN Special airing November 25th.
British Olive Soaking Up American Radio Success

Some records need to be left alone when first finding an audience. That strategy is working just fine for RCA act Olive, whose debut American single, "You're Not Alone," has found a home at some leading CHR/Pop and Alternative stations.

Major-market outlets reporting the rave-induced, electronica-influenced leadoff track from the album Extra Virgin include Alternatives KROQ/Los Angeles, XTRA-FM (91X) and XHRM in San Diego, KTCI/Denver, WPLT/Detroit, and WFNX/Boston CHR stations supporting the single include WHVU/Miami, KBUE/Houston, and WXXL/Orlando.

Olive was originally signed to sister RCA UK. The song spent three weeks at No. 1 in the band's homeland in May and has sold over 500,000 copies in Great Britain to date. The track has since floated over to Europe and has proven to be a huge dance-club track just about everywhere the last few months.

While such mainstream electronica has yet to reach the commercial level in the U.S. that it has in other countries, Olive's Tim Kellett (keyboards/trumpet/flugelhorn) believes there is room for a lot of growth. "Just from talking to people and visiting stores in America, there is a genuine love for bands like Massive Attack, Morcheeba, and Portishead. And the new ones continue to get noticed. I can see it becoming more popular in the next few years," adds vocalist Ruth-Anne Boyle. "You have to be patient and do things bit by bit. It's not going to happen in a week. That attitude is also mirrored at RCA. In the first phase of setting the records before they cross over, which they eventually will, since CHR has opened up to the records."

Extra Virgin was released on August 26.

Windy City's Public Announcement

Chalk up another one for a major-market station championing local talent. This time around it's Urban powerhouse WGCI/Chicago, which threw its weight behind the single "Body Bumpin'" from R. Kelly's former backup group, Public Smith credence.

Thanks to WGCI and R&B retail tastemaker George's Music Room, the track has sold over 5000 copies in the city since its release a month ago. We've been un-believable,” he says, ‘We need to sign with someone in the next few weeks.”

Sexton, a well-known Chicago-area DJ, first started working with Public Announcement in early spring by teasing his audiences with the music during his shows. By late March/early April the response was so strong that he decided to press more vinyl and work other clubs and local radio mix shows where Sexton says, “it really took off.”

The next step, he says, was to start getting product to the stores. We printed about 5000 copies and have sold most of it.

Sexton’s focus from Day One has been local. "My goal was to drum up enough interest in the market to prove that there’s a market."

We might have branched off and started working stations in other cities, but we were blessed with all of the attention and support from the majors. We have heard from other DJ’s, too. In Phoenix, a DJ from KWFL radio said, ‘We can’t wait to get your mix to the stores. We’ve printed about 5000 copies and have sold most of it.’

Sexton’s focus from Day One has been local. "My goal was to drum up enough interest in the market to prove that there’s a market."

Mike E. Olive

RR LAUNCHING CD

MUSIC NEWS & VIEWS

A ‘Reason’ To Wait Six Weeks

Grammy-winning vocalist Celine Dion's new album, The Reason, will be released on November 18 by 550 Music. The follow-up to the mega-smash Falling Into You, which has sold 25 million copies, will feature a David Foster/Barbra Streisand-penned leadoff single, "Fallin'," while both Celine and Barbra will trade vocals on the single. The album arrives at radio on October 7. Additionally, the album is a collaboration between Dion, Carole King, and legendary producer Sir George Martin.

Gavin's 'Deconstructed' Remixed

Interscope is eying a late October/early November release date for an album of retooled Bush tracks called Deconstructed. The set includes the new song "Mouth," which also appears on the Hollywood Records soundtrack to the film An American Werewolf In Paris. The album will hit stores on November 11, while the movie will be released in December. Deconstructed also features remixes from noted electronica producers Goldie and Tricky.

King's Pais Lend A Hand

MCA has set November 4 as the in-store date for blues giant B.B. King's album of duets Teases Wild. Lending a hand on the disc are Van Morrison ("If You Love Me"); Ronnie Earl ("Please Send Me Someone To Love"); Eric Clapton ("Rock Me Baby"); Tracy Chapman ("The Thrill Is Gone"); heavy D ("Keep It Coming"); the Rolling Stones ("Payin' The Cost To Be The Boss"); and Joe Cocker ("Dangerous Mood"). King will also be awarded a lifetime achievement award by the Blues Foundation on October 20 at a special concert in Los Angeles.

Reunions And Releases

Influential '70s rock group Yes has reunited (sans original keyboardist Rick Wakeman). The band's new self-titled album, Beyond Music drops on November 25, and the group officially kicks off a national tour on October 17 in Hartford. Another recently reunited act, Jane's Addiction, are proving a hot seller. Tickets for the band's debut shows in New York (7100 in all) sold out in four minutes...A&M drops the greatest-hits package from grunge rockers Soundgarden on November 4. The 17-track disc includes the single "Bleed Together," a European B-side from The Down On The Upside album sessions that has never been commercially available in the U.S. The new Sounds Of Blackness single, "Hold On (Change Is Coming)," has been selected as the theme song for the NAACP's "Stop The Violence/Start The Love" campaign...Artists slated to perform at the 17th annual UNICEF benefit concert, set for December 10 in New York, include Celine Dion, Shawn Colvin, the Fugees, George Michael, Mary Chapin Carpenter, Garth Brooks, and Steve Winwood...in other concert news, RCA alternative act Treble Charger gets the nod to open for the Foo Fighters on that band's national tour, commencing October 9 in Nashville.

Boxed set news: Legacy will release a three-CD set from Simon & Garfunkel titled Old Friends at the end of October. The 59-title project includes 15 previously unreleased tracks consisting of three newly discovered studio tapes and 10 live performances. Legacy will also drop a two-CD set from the Psychedelic Furs titled Should God Forget: A Retrospective in October. Meanwhile, Reprise will release a double-CD set from seminal alternative-rocker's The Replacements, All For Nothing, in October.
**Pop/Alternative**

**Perspective**

By Mike Marino

The lyrical content of the songs and the format's uptempo feel are two of Pop/Alternative's strengths right now. This isn't a format where the numbers one-testing callout song will always be a ballad. There are many uptempo songs—like Third Eye Blind's "Same Charming Life," Better Than Ezra's "Desperately Wanting," Tonic's "If You Could Only See," and Sugar Ray's "Fly"—that test very well among 25-35 females. It's not a typical ballad-driven format, which is why Pop/Alternative's a vibrant, uptempo fun format. It's perfect for the active 25-35 lifestyle.

This format is what's hot right now. Female artists are telling stories from their points of view, but men are still coming to the pop Alternative party. Just because we're playing a lot of female artists with songs lyrics that have female appeal doesn't mean that Pop/Alternative acts alienating men. They like the uptempo songs we play.

Actual on-air presentation is not a girls' club. We call ourselves "Mix," not "Chicks." Musically, we have an Alternative lean and a Pop feel and CHR-leaning execution. That's where we got our mass-appeal vibe. It's definitely the soundtrack of the 25-35 lifestyle. In this particular market, we fill both the Pop/Alternative and Hot AC holes. With that in mind, another station may come after us—but it will take a lot of money.

Mike Marino is Program Director for KXMB "Mix 94.1," Las Vegas.

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

**New & Active**

**Songs ranked by total plays**

- **R**
- **15**
- **14**
- **13**
- **12**
- **11**
- **10**
- **9**
- **8**
- **7**
- **6**
- **5**
- **4**
- **3**
- **2**
- **1**

**Contributing Stations**

- **KAMU**
- **KLLC**
- **KKSB**
- **KMXB**
- **KWLZ**
- **KONY**
- **KQMR-AM**
- **KSBK**
- **KUSK**
- **KXPK**
- **KVSR**
- **KXPK**
- **KSYL**
- **KZZM**
- **KZTV**
- **KXIL**
- **KZTW**

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

**KAMU**

"POLKA DOTS"

from her debut album BLUE CINDERELLA

Produced by Hugh Padgham

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AMERICAN COUNTRY COUNTDOWN
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Welcome to R&R's annual "Legends Of Music Row" special section. Taking a decade-by-decade approach to tracking the development of the country music industry, this year's issue is devoted to the '70s.

If acts like Willie Nelson and Waylon Jennings became the icons of a new movement in country music, other acts were using a more subtle approach to take things in other directions. The late Conway Twitty ruled the decade, but the chart was also dominated by Don Williams' folk-country stylings, Ronnie Milsap's R&B influence, and the pop approach of Crystal Gayle and Kenny Rogers.

Clearly, the "Nashville sound" was expanding to encompass more stylistic territory. Along the way, country was gaining a larger audience than ever. Producer Billy Sherrill was calling the artistic shots at Columbia and Epic, setting the standard of "uptown country" with the lush string arrangements he used with acts like Charlie Rich. Traditional country was in full force with veteran acts including Merle Haggard, Loretta Lynn, and Tom T. Hall, and newcomers such as Johnny Rodriguez and Gary Stewart.

In Texas, what evolved into the "outlaw movement" started as progressive country. With an Austin club, the Armadillo World Headquarters, serving as a central focus, the grass-roots movement included acts like Jerry Jeff Walker, Michael Martin Murphey, Ray Wylie Hubbard, and Asleep At The Wheel. With Willie Nelson's landmark album, Red Headed Stranger, the Texans began garnering national attention. Another commercial breakthrough came with Wanted-The Outlaws, a compilation featuring Nelson, Jennings, Jessi Colter, and Tompall Glaser. Emmylou Harris' Elite Hotel made country acceptable to a younger, hipper audience raised on rock.

Evidence of the changes that were underway can be found in the R&R Country singles chart, which began in 1973. Just a glance at the chart-toppers shows a staggering diversity in what was being played on Country radio then. Veteran acts represented included Hank Snow ("Hello Love," 1974) and Red Sovine ("Teddy Bear," 1976). And then some more-unlikely names begin to appear — Tom Jones ("Say You'll Stay Until Tomorrow," 1977), Olivia Newton-John ("If You Love Me"), and John Denver ("Thank God I'm A Country Boy").

The crossover of pop and rock acts to country didn't please everyone. Claiming that the new sounds were moving too far away from country's roots, a group of performers responded in 1974 with the formation of the Association of Country Entertainers (ACE). Intended to be an alternative to the Country Music Association (in Nashville) and the Academy of Country Music (in L.A.), several Grand Ole Opry acts were involved in ACE before the organization disbanded a few years later.

Perhaps the most visible reaction to pop artists' presence in country came during the 1975 CMA Awards. When award presenter Charlie Rich announced that John Denver was the new Entertainer of the Year, he pulled out a cigarette lighter and burned the card on stage.

It would be easy to compile a complete book about country music in the '70s. In this R&R special, filled with interviews with some of the artists and key industry players of the time, we've attempted to provide a brief overview of what was going on during this decade of change.
DON WILLIAMS DID THINGS HIS WAY
FORGING NEW COUNTRY DIRECTIONS
AND FOUND AN INTERNATIONAL AUDIENCE

Don Williams is a soft-spoken man who has never been fond of the flash and dazzle of show business. With a strong determination to do things his way, the Texas native was a prime hitmaker of the '70s and remains one of country music's most popular international stars.

Now recording for the independent American Harvest label, Williams continues to create distinctive albums, such as the recent Flattlends. Williams talks to R&R about his career, music, and how Nashville evolved during the '70s.

**Pop Confusion**

With a background in folk and country, Williams found himself in the unlikely position of being launched as a pop artist during his tenure in the Pozo-Seco Singers. The trio, which included Susan Taylor and Lofton Kline, recorded "Time" for Edmark Records in 1965. With strong regional success, the single was picked up by Columbia and marketed to pop radio.

Of his early categorization as a pop artist, Williams says, "Everything about it was a bit confusing, because we felt like the A-side was a song that I wrote called 'Down The Road I Go.' My total vision of the group was that it would be one of the folk/country things, but as a result of that first record, we pushed us more into a folk/pop direction.

Williams started making trips from Texas to Nashville when Bob Johnston was producing the Pozo-Seco Singers' first album. Having moved to Nashville in 1967, Williams has observed a lot of changes through the years.

As the '70s began, Williams says, "There were some pretty heavy-duty writers here, like Kris Kristofferson, who wrote some real classics. There were probably a third as many studios and I would say probably a third as many publishing companies. It was much smaller."

After recording an album for songwriters/producer Jack Clement's JMI label, Williams was signed to ABC/Dot by Jim Fogelson. He worked with producer Allen Reynolds, and the records they made remain models of honesty and simplicity. Williams, however, has never bothered to determine the elements that made them classics. He says, "I don't spend a lot of time with a song unless I really do something to me ... I mean it honestly boosts or stirs up some kind of emotion in me."

In making his albums, Williams also bucked part of the trend involving liaisons between artists, producers, publishers, and labels. "It didn't make any difference whether you believed in a song or not," he explains. "If the publishers were making the right kind of deal with you when you cut songs, you had one or two songs that were really good, and the rest of it was just filler.

"I never did go along with that. I have never tried to do a concept album because of that kind of thing. If you commit to a concept, it seems almost inevitable that you are going to have some songs you are not that turned on by, but that fit the criteria."

Williams had his own style from the outset, but he admits that some label executives urged him to follow musical trends. He says, "I think they pushed it as hard as they could, especially in the early years. Somehow or other, I was always fortunate enough that I could stand my ground."

During the '70s, Williams became one of the most popular country acts in Europe — a status he still enjoys. Although his early albums were not initially released overseas, import copies found their way to England to create the demand for appearances.

"Even before I had any representation label-wise over there, they were talking about the import, which was really, really huge," he says. "There was a lot of pressure being applied to me to go over and play the Wembley Festival, and I kind of held off on that until I really felt like I was prepared for it."

Once he started performing overseas, he began to realize the devotion of European country fans. He says, "The thing that hit me right off the bat — and it still prevails today, to a great extent — is that those fans are really more like the old jazz fans and the folk fans. They know where you recorded, who was on the session, who wrote the songs. I mean, they know more about what you're doing than you can remember. That's always amazed me about the fans over there. The ones that are into it are really into it."

During his trips to Europe, Williams also noticed that the British rock elite was beginning to attend his shows — and wanted to meet him. "That never ceases to amaze me, when I run into someone who is a major force in another field who's aware of what I'm doing and turns out to be a fan," he says. "That always just knocks me out, because I totally don't expect it."

Williams has never stopped to consider why his music attracts such a wide audience, including rock stars. "I really try not to get too analytical about it, because I've always kind of held to the idea that too much analysis always does something to me."

All the analysis in the world wouldn't have helped him predict that both he and a member of the aforementioned British rock elite, Eric Clapton, would have hits with "Tulsa Time," a song written by Williams' guitarist, Danny Flowers. "That whole thing was so weird," Williams says. "We were on tour and got snowed in in Tulsa, and Danny Flowers wrote 'Tulsa Time' and played it for me. I told him, 'Danny, I think this would really be a great song for Eric.'"

While they were still in Tulsa, Clapton phoned to ask Williams to open a concert for him in Nashville. Although Williams says the proposition scared him to death, he did the show. He says, "When we were in Eric's room, I played him 'Tulsa Time,' and he freaked out over it. He and I both cut it about the same time. He didn't know I was cutting it for sure, and I didn't know he was." Williams laughs, "I guess we were just gona surprise each other."

Continued on Page 72
BEFORE

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OF THE YEAR

Prisha

Congratulations on your
CMA win:
Female Vocalist Of The Year

Dear RCA Nashville Family
MALE VOCALIST OF THE YEAR

George

Congratulations on your two CMA wins: Male Vocalist Of The Year and Album Of The Year

Thanks Radio, I raise as much
Look for my new single, "IF YOU CAN'T BE GOOD, BE GOOD AT IT" from the forthcoming album Be Good At It.

THANKS, Radio for making "THE SHAKE" a big success.

Add Date October 6
There were no rules," former label executive Jerry Bradley says, explaining Nashville during the ‘70s. Throughout the decade, Bradley was at the helm of RCA’s Nashville office — home to Waylon Jennings, Dolly Parton, Charley Pride, and Ronnie Milsap.

Bradley left label life behind in the ‘80s to become President of the Opryland Music Group, which owns the Acuff-Rose Publishing catalogs. The music business must have been in his blood. The son of legendary record producer and former Decca/Nashville chief Owen Bradley, he got his start mixing sessions at his father’s Bradley’s Barn studio during the early ‘60s.

If you think Nashville was a quiet, compliant place to do business two decades ago, you’ve probably never had a conversation with Jerry Bradley, who tells it like it was in this interview with R&R.

**New Paths Taken**

When Bradley began running RCA in 1970, he had a strong artist roster and musical legacy left by former label chief Chet Atkins. But leadership roles at labels were changing.

"Owen and Chet made records and left the business to someone else," Bradley explains. "I mean, they would make records, work hard, give the business to someone else, and they would golf, boat — whatever they wanted to do; take care of their careers or whatever. They made their mark in a different way."

To Bradley, it sounded like the perfect situation. He says, "I wanted to produce. I didn’t think there’d be a job any better. Cut a few records, go boating. But my boss in New York got me more and more involved in the business. I didn’t want to be, so I always kept one hand in the production side and one hand in the business side."

While minding RCA’s Nashville store, he produced hits for Johnny Russell, Nat Stuckey, Dave & Sugar, and others.

"I wanted to produce. I didn’t think there’d be a job any better. Cut a few records, go boating. But my boss in New York got me more and more involved in the business. I didn’t want to be, so I always kept one hand in the production side and one hand in the business side."

"Well, I was too ignorant to figure out that he was trying to tell me that we were in bad shape with all of the returns coming in from retail. But I felt in my heart we were doing what was right, so we went down to 13 or 16."

Country music’s popularity was flourishing, but the stakes were a lot lower in the ‘70s. It was a time when it only took $50,000 to $60,000 to release an album. Noting that retail sales of 50,000 would generally cover all production costs, including packaging, Bradley says, "If you sold 100,000-120,000, you were making some money. I don’t know what these artists are getting today, but I can tell you that the big artists in the ‘70s at RCA got big royalty checks."

**It’s In The Package**

One of those cashing big royalty checks was Dolly Parton. Bradley watched as she evolved from a country singer to an international star. He says, "There was a big battle about whether she wore a wig, how she dressed, and this and that. I never really was vocal, but I felt like she should do those things. One time, she came in for a meeting and said, ‘Y’all just learn to how to sell a female Elton John, you could make some money.’"

Using a bit of marketing savvy, Bradley managed to have a major hit for an artist who wasn’t even on the label’s current roster. Over at CBS (Columbia/ Epic), producer and executive Billy Sherrill had turned Charlie Rich into a superstar with hits like "Behind Closed Doors" and "The Most Beautiful Girl In The World."

Rich had previously recorded for RCA, Bradley says, "So we started going through our catalog. RCA had Rich’s master tapes, but they didn’t have any current artwork for an album cover."

"We got a guy to do a line drawing for the cover, we put it out, and it didn’t sell beans," Bradley says. "Back then, if you put an album out, and it was out for three months and wasn’t a hit, that was the end of it. Nobody would place any recorders."

Figuring that the project could use a little boost, RCA pulled a single from an old track, "There Won’t Be Any More.“ With the promotion team in place to work the single at radio, Bradley kept thinking about that simple cover artwork.

"I got hold of the photographer who took pictures for CBS and said, ‘Do you have any rejects?’" Bradley admits. "He sold me a reject picture, we put it on the cover, and we sold a million records."

Bradley says that today’s legal stipulations would prohibit such a "no-rules" marketing play. "You can’t do it," he says. "They’d call it deceiving the public."

Through slightly more traditional means, Bradley used the Charlie Rich scenario to orchestrate the album Wanted — The Outlaws. Featuring Waylon Jennings, Willie Nelson, Jessi Colter, and Tompall Glaser, the 1976 release was the first country album to go platinum.

At the time, Bradley’s primary goal was to boost Jennings’ record sales. He says, "Willie has Red Headed Stranger and Jessi has ‘I’m NotLisa.’ We’re sitting there, selling 100,000 on Waylon, and they’re selling a half a million.

Since Nelson was connected to Jennings in the progressive country movement — and since the two were friends — it seemed like a perfect idea. After Bradley checked on the legality of releasing tracks Nelson had recorded as an RCA artist, Jennings eventually agreed to the project. Bradley says, "Waylon said he’d do it, but he wanted Tompall on it."

It was, by no means, smooth sailing from then on. Bradley explains, "Tompall wouldn’t bring the copy of the contract over. I didn’t care if he was in the damn thing or not, but if I didn’t have a piece of paper, I wouldn’t put it out."

Bradley recalls calling Glaser and telling him, "I’ve got two album covers over here — one with your picture on it and one without it. If you don’t have that contract over here in 30 minutes, I’m sending the one to New York without it."

About 10 minutes later, he came in, handed me a piece of paper, and said, "Here."

As far as Nelson’s involvement with the project, Bradley says, "I never really talked to him about it. I didn’t really have that many conversations with Jessi. I never had any conversations with Tompall, other than when I asked for the contract."

Bradley also remembers taking his son along when he delivered the proposed album artwork to Jennings. He says, "At that time, his compadres would take all our ads and put ‘em on the door and throw knives at them.’ Jennings took the artwork and passed it around to his friends. ‘Nobody was going to say anything good about it,’ Bradley says.

Finally, Jennings took possession of the cover art, gave it back to Bradley, and told his friends, "It’s his idea. Let him do whatever he wants to with it."

Of putting together The Outlaws project, Bradley says, "There wasn’t anything magic about it. I needed a job."

**White Fences And Tractors**

Regarding album packaging, Bradley’s father once told him that a label’s corporate headquarters would never allow album covers to be designed in Nashville. Bradley says, "To my knowledge, the first cover made in Nashville was over at the Idle Hour [a Music Row watering hole] for Johnny Russell’s Rednecks, White Socks, And Blue Ribbon Beer."

Before that RCA release, the New York art department was calling the shots — and doing so without any real understanding of country music. Remembering a time when one of the New York art directors sent down the covers for a various-artists compilation album, Bradley says, "I could have painted the picture. It was green with a white fence. It had a tractor and a tree on it."

"They had all that in there! And I took all that fine printing they had put a little dot on there with an arrow pointing out. They said, ‘What the hell is this?’ I said, ‘That’s the cow shit.’"
ATRACA ERG

"Her performance of the ballad 'Back When We Were Beautiful' from her upcoming album brought down the house."

—CNN ShowBiz Report on The Country Music Awards

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HOPIING A RECORD WOULD BE A HIT

These days, Rick Blackburn is President of Atlantic/Nashville, home to acts like John Michael Montgomery, Tracy Lawrence, and Neal McCoy. Back in the '70s, Blackburn and Billy Sherrill were in charge at CBS Records/Nashville, where Sherrill produced classic records for Tammy Wynette and Charlie Rich while Blackburn handled the business side.

When Blackburn is asked how he got into the music business, he’s quick to quip, “I got fired out of radio.”

Road To Nashville
Blackburn grew up on a farm in Ohio and later worked the midnight-to-7 a.m. shift at WCPO (Cincinnati) (now WUBE) while attending the University of Cincinnati. Blackburn’s future as an air personality took a nasty turn when Scripps Howard sold the station to enterainer Danny Kaye.

Blackburn tells RR, “He brought his programming consultant in — a guy about six-foot-eight named Bill Drake, who went on to be something of a legend. I wasn’t very impressed with him, because he fired me on the spot.” In retrospect, though, Blackburn says, “They were right: I had no talent.”

Blackburn quickly landed a job with Cincinnati-based Supreme Distributors, an independent company that distributed the Mercury label. From there, he joined Mercury’s Chicago staff and went on to handle Midwest promotions for Epic, owned by CBS. He later became head of pop promotion in Epic’s New York headquarters, then moved to L.A., to be on the ground floor of Epic Records, a new label launched by Lou Adler and Herb Alpert.

Clive Davis, who headed CBS Records, called him back to New York to handle product distribution, but Blackburn never cared for life in the big city. He says, “I didn’t like everybody you had on the roster. That was his job. Mine was to bring it to market. We didn’t carry the title ‘President’ back then. I guess Nashville didn’t have the status. Maybe we didn’t have enough success.”

In the ‘70s, sales expectations for a new artist were relatively small. Blackburn says, “We were satisfied if we could sell 35,000 units. 50,000 units would have been unbelievable.” However, compared to today, artists were under pressure to supply new albums on a much more frequent basis.

The “philosophy was: three singles, walk from the album, and have a new one recorded and on the street within nine months or a year.” When asked what’s changed in Nashville’s attitude changed toward releasing musically cohesive albums, Blackburn counters, “When did we recognize there were 10 cuts on the record?” Mid-‘80s. A lot of it had to do with the attitude of a record company, because you could build a catalog in a hurry. There was an emphasis on catalog. Quantity versus quality was the modus operandi.

Although Nashville had no shortage of songwriters, there was less demand for material during the ‘70s. Blackburn explains, “Remember, you were only talking about five or six labels. Now, I don’t know how many labels there are in Nashville. Let’s say there are 30. Each label has an average of 10 artists on the roster. That’s 300 artists. An album a year, that’s 300 artists times 10 songs. That’s 3000 songs, but usually when you make an album, you may put 15 on hold.

That’s a lot of inventory tied up. Somebody thinks they’re good songs. By the process we’re into now, you run the risk of the well running dry. If you have an artist who doesn’t write — who doesn’t write well — you’re at the mercy of what’s out there to make the record. You can’t make a record today by the calendar like you could then.”

On the day Blackburn was interviewed, he was going to the studio to check on the progress of sessions for John Michael Montgomery’s new Atlantic album. Blackburn says, “I don’t know when we’ll cut again. It depends on when we get the songs. Back in the old days, you’d say, ‘We’ll bring the artist in and cut the week of September 5.’ And you’d do it. You’d cut the best songs that were available at the time. By September 15, you’d have it.”

Smaller Universe
“Country had a much smaller universe,” Blackburn recalls. “We were constantly striving for shelf space. We’d dispute with the K-Marts and even the major retail chains to have them expand their space devoted to country. It was a constant fight.

Noting that the methodology of tracking retail sales was lacking during the ‘70s, Blackburn adds, “Back then, your chart was compiled by somebody calling retailers on the phone and getting them to report albums in bogus positions. Mike Shalett came up with SoundScan, and it was like a ray of sunlight.”

The major discount store chains had not yet singled out the cities where country product would sell. Blackburn says, “Don’t forget, you had central buying. It went through the corporate office; it was mass merchandising — one size fits all. Their attitude was, ‘If I’m going to put five albums in Huntsville, Alabama, then it’s going to be five pieces in Detroit, Michigan.’ It was more sophisticated today. They micromanage their universe a lot better.”

As an executive that some of the retail chain buyers were prejudiced against country, Blackburn says, “They didn’t share in the lifestyle. As far as some of them were concerned, we walked funny, talked funny, acted funny. It wasn’t cool.”

Markets Research
With Blackburn’s corporate marketing background in New York, he was among the first in Nashville to emphasize research studies. During the ‘70s, he says, “We had very few facts about our consumer, about who our fan was. There really wasn’t much of an appetite to know about it. Research and call-out research were alien to Country radio and certainly alien to the label business. CBS had introduced me to consumer research, so I was curious about it and took some steps to get to know who our fan was and at least try to project trends.”

Describing an initial revelation, Blackburn says, “We found that if you had success with a few hit singles, you could establish artist loyalty to where your fan, at that time, liked anything the artist did. But artists were characters back then.” One of the “characters” Blackburn dealt with was George Jones, in the days before the singer committed to sobriety. Blackburn says, “Every time he would hit the headlines, we would sell more records.”

Still, Blackburn was in search of more specifics about an artist’s appeal. He says, “The name of the game was to get into the artist development business. You had to have some information. I wanted to know why people liked them.”

To initiate the focus groups, Blackburn enlisted the services of a Columbia University professor who had done market research for major companies, including Procter & Gamble. "He said those companies wouldn’t dream of investing hundreds of thousands of dollars to bring a product to market without knowing, somehow, how it was going to behave," Blackburn says. "We would think nothing of putting it out and saying, 'I hope it's a hit.'"

The studies revealed the country audience’s attraction to lifestyle songs. Blackburn says, “Not just a ‘boy loves girl’ song. There’s a fatigue factor in that. They liked lifestyle songs they could connect with; it was directly related to them. They don’t all have to be serious. If I have one criticism of Nashville through the years, it’s that we are too serious. We lose sight of the fact that we’re in the entertainment business.”

CMA Awards: The ‘70s
Album of the Year

1970 Ocie From Muskogee, Merle Haggard
1971 I Won’t Mention It Again, Ray Price
1972 Merle Haggard
1973 Let Me Tell You About a Song
1974 Charlie Rich
1975 Behind Closed Doors, Charlie Rich
1976 A Very Special Love Song
1977 A Legend in My Time, Ronnie Milsap
1978 Wanted – The Outlaws
1979 Ronnie Milsap
1980 Ronnie Milsap
1981 Ronnie Milsap
1982 Ronnie Milsap
1983 Ronnie Milsap
1984 Kix Marts
1985 The Gambler, Kenny Rogers

If you have an artist who doesn’t write — who doesn’t write well — you’re at the mercy of what’s out there to make the record. You can’t make a record today by the calendar like you could then.”

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1980 Ronnie Milsap
1981 Ronnie Milsap
1982 Ronnie Milsap
1983 Ronnie Milsap
1984 Kix Marts
1985 The Gambler, Kenny Rogers

Recalling his partnership with Sherrill in the ‘70s, Blackburn says, “Back then, your A&R person produced nearly
Wynonna
the other side

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featuring
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“When Love Starts Talkin’”

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PAYING BILLS — AND PAYING DUES
HELPED HIM MAKE HIS MARK IN COUNTRY

Ronnie Milsap's Club and Studio Work

WHEN Ronnie Milsap arrived in Nashville in the early '70s, he paid the bills by performing at the old King Of The Road hotel. One night, Conway Twitty stopped by to sing a few songs — and to offer some advice.

"Be sure you always tour on a bus," Twitty coun-
seled. "Don't make the mistake I did and buy an air-
plane." 

"Airplane?" Milsap responded. "I can't even buy a 
house yet!"

Before long, Milsap's career was in high gear. His Country Music Association honors during the '70s alone included Male Vocalist (three times), Album of the Year (three times), and Entertainer of the Year (1977). The decade also saw him winning two Grammys for his vocal performances on "Please Don't Tell Me How The Story Ends" and "I'm A Man Stand By My Woman Man." His presence on the R&R Country singles chart was constant, including a five-week reign at No. 1 with "It Was Almost Like A Song."

Today, Milsap maintains an active touring schedule, and he recently signed a deal with Warner Bros./Nashville for an album due next year. In this interview with R&R, he talks about his road to Nashville — and how country was expanding during the '70s.

King Of The Road Gig
Milsap's standbys didn't come quickly. Based in Atlanta in the late '60s, he recorded for Scepter Records and moved to Memphis in 1969 to become a session keyboardist at Chips Moman's American Recording Studio. The studio work resulted in Milsap performing on two Elvis Presley hits, "Kentucky Rain" and "Don't Cry Daddy." Milsap recalls, "I had this gig at a local nightclub in Memphis. I would work at the studio during the day or go there when my gig was over and work sessions all night sometimes."

While in Memphis, Milsap recorded for Moman's label and did an album for Warner Bros. In 1972, he moved to Nashville, where he found work as a session musician — and a nightly gig at the King Of The Road, a hotel partly owned by Roger Miller. Milsap recalls, "Everybody was there from the industry. Just about anybody would drop in and sing. I met Conway there for the first time."

In terms of memorable moments, Milsap says, "Charlie Rich was the most interesting, because I was pretty well inebriated. He wanted to stand and sing. I tried to get him to sit at the piano and play, but he wanted to stand and sing. In the middle of the song, he actually fell, passed out, and we had to roll him off and prop him up in a chair."

Committed To Country

During Milsap's early days in Nashville, producers Tom Collins and Rob Galbraith assisted him in recording a demo at Jack Clement's studio. The resulting tape included three songs that became Milsap's first RCA singles — "That Girl Who Waits On Tables," "I Hate You," and "(All Together Now) Let's Fall Apart."

Milsap recalls RCA label chief Jerry Bradley telling him, "I want to sign you and see what you can do. If you can't get anything done in six months, I'll probably have to let you go."

"Timing can be everything. With a strong R&B influence, Milsap's vocals — and basic instrumentation — provided the blend that set him apart. Noting the lush orchestral backgrounds favored by Ray Price, Eddy Arnold, and Glen Campbell, Milsap says, "We had so much of that with country. People thought it was 'uptown.' So in the early '70s, it seemed like there was a move to more traditional, more basic country."

Milsap later enjoyed pop crossover success, but his early work was straight-ahead country. "I had my heart and soul tied to really being a country singer," he says. "I wanted those early records to be very country." Explaining that he had an additional goal, Milsap says, "I was looking to try to find things that were a little bit happier." In choosing his material, he avoided the typical "drinking and cheating" songs. He says, "I'm happily married. I don't really look to other kinds of songs, because fans have a way of believing that whatever you sing, that's what you really are. So I did 'Pure Love' and 'Daydreams About Night Things' and 'What Goes On When The Sun Goes Down.' It was a calculated move on my part to sing about good things."

After establishing himself as a mainstream country artist, Milsap eventually started showing more of his R&B influence, especially in his ballads. He says, "After I'd been here for about three years, I started to allow that to be part of my music again. I felt it was safe enough that I could be myself. I tried so hard to establish myself as a country artist, and I was thankful for songs like 'Please Don't Tell Me How The Story Ends' and 'Legend In My Time.'"

Milsap admits that Tom Collins had some concerns about pushing the envelope too far toward R&B. Of his mix of styles, Milsap says, "It's kind of a curse and a blessing for me, because he was saying, 'It's wonderful that you can do all these things, but it's a curse if you do.' I think when the word 'crossover' was used to describe what this music was, all of a sudden it was kind of legal to step over the line, because Country radio would still play you if you were on AC or CHR. Today, that's a kiss of death, but at that time it was okay, because you could be on different charts. That's the way the record companies generated sales, so we were encouraged to try to get bigger numbers by reaching outside the format."

Opportunities Still Exist

Reflecting on the changes in the country industry since the '70s, Milsap isn't criticizing anyone when he says, "It's all money-driven." He explains, "There is so much more money being made in country music today than was being made in the '70s, when you had to go crossover to be able to get big numbers. Today, you'll sell millions of records and nev-
IN THE DECADE
OF THE 70's...

• Washington, DC gave us Watergate
• Designers gave us the bell-bottoms
• Hollywood gave us Saturday Night Fever

RCA Nashville Gave You...
81 weeks of #1 Singles
10/73 - 12/79 R&R

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Martina McBride
The Thompson Brothers Band

BNA RECORDS LABEL
Kenny Chesney
The Kentucky HeadHunters
Jim Lauderdale
Lonestar
Mindy McCready
Lorrie Morgan
K.T. Oslin
Jason Sellers
Ray Vega
The Session Musician’s Work Ethic

FIVE DECADES OF PICKIN’ IN NASHVILLE

Harold Bradley

They prefer dimly lit studios to the bright lights of the stage. Routinely working as many as four three-hour recording sessions each day, they put their stamp on some of the greatest country records ever made. They are Nashville’s session musicians — and one of the best is guitarist Harold Bradley.

As a studio picker, Bradley’s career spans from sessions in the ’40s with Hank Williams to one a few weeks back with Leon Russell. Although Bradley can’t begin to estimate how many sessions he’s done, there's no bragging when he says, “I feel like I’m the most recorded guitar player in history. The only guy that would be anywhere close would be Tommy Tedesco on the West Coast.”

So far, nobody has disputed his claim. Bradley, 71, played his first session (with Pee Wee King) in 1945. In addition to his country work, his credits include several sessions for producers like Jerry Kennedy’s.

Harold Bradley

Bradley’s brother, who had started filling in for Hank Williams in 1951, suggested that he spend the summer touring with Ernest Tubb. He recalls, “I said, ‘What? And play that old corny country music?’ And he said, ‘It’ll do you good.’”

The Bradley brothers later teamed up to open a series of recording studios — including the Quonsort Hut. Established in 1955, the Hut was the first studio to be built in the area that became Music Row. In the 50s and 60s, it wasn’t unusual for producers to record four finished songs during a three-hour session. Bradley jokes, “We felt like they’d march us out in front of a firing squad and execute us if we didn’t get four songs. And some guys practically locked the studio doors and tried to get Six.”

By the 70s, making records was a more involved process. Multitrack recording meant that entire records were no longer being done in one or two takes. Bradley adds, “I guess we also had musicians and record producers who were always wanting to try to improve things.”

The session musician often depends on their personality. Bradley says, “If you were an extraordinary player, like [guitarists] Hank Garland and Grady Martin, and you could get along reasonably well, you’d be okay. But I’ve always thought that I was a team player, and people hired me a lot because they knew I would be sober, dependable, and reliable. I think that’s a big part, because I outlasted all those guys who had more talent, in my opinion.”

Adapting To The Times

If it appeared as though Nashville musicians were forced to adapt to the new sound-country of the 70s, their versatility was already in place. Unencumbered by the public, Bradley, for instance, has recorded with Henry Mancini and several members of the Rock ’n Roll Hall of Fame, including Clyde McPhatter, the Everly Brothers, and Ruth Brown.

The guys were versatile enough to go from playing with the late Bill Monroe session or a Patsy Cline session or a Kitty Wells session to a pop session with Boots Randolph or Al Hirt or Perry Como. Bradley says, “I didn’t think that much about it. It was just some really challenging music to do from the 60s to the 70s.”

In retrospect, Bradley feels that Nashville’s focus began moving farther away from its traditional country origins in the late-70s. Noting that at the time, the musicians never discussed the trend, Bradley says, “I think we were so busy going to the studio every day, that we were doing whatever people told us to do. That’s what they paid us to do, and you knew what the parameters were after you worked for a guy for a while. Our job was not to pick the songs.”

Describing a typical session of the 70s, Bradley says a musician was primarily concerned with the tools of the trade, such as fresh strings and the right instrument and amplifier. He says, “You made sure you got there on time to set up, tune up, and be ready to go when the downbeat started. It was always a new adventure to see what the music was going to be like that day.”

Most of the time, the musicians had never heard the song before arriving at the studio. A case in point was producer Jerry Kennedy’s work with Tom T. Hall. Bradley recalls, “Jerry would say, ‘This is the first song. Tom, play it for them.’ He’d play it on his guitar, and we’d write the chords down. He was still writing the song, practically.”

Working with the same musicians each day, Bradley says, “If a guy walked in the studio, we could look at his face and tell whether he had an argument with his wife. You could almost tell what his problems were.”

The Song Comes First

Like most studio musicians, Bradley gave little thought to the possible historic significance of the sessions he played. He says, “There are some things that we did that felt really good, but I found that I’m not a very good judge of what’s going to sell. It took a long time to even see the big picture. All I saw was what was in the studio.”

But, I did know when we cut Patsy Cline’s ‘Crazy’ that it was kind of special. I can think of John Anderson’s ‘Swingin’.’ I didn’t realize it was going to be a hit, because when I left the studio, it didn’t sound like the record die when it came out. They added horns or something on it, and it was a different record. One of the things I did with one of the youngbloods was playing on Alan Jackson’s ‘Here In The Real World. I couldn’t say that any of that was going to change history, but I did know I really liked his singing.”

“Without a good song, you’re just kidding yourself. Put the greatest singer in the world in there with the greatest musicians, and you’ll never make it.”

CMA AWARDs: THE 70s

Singlet Of The Year

1970 “Dixie From Muskogee,” Marie Haggard


1972 “The Happiest Girl In The Whole U.S.A.,” Donna Fargo


1974 “Country Bumpkin,” Cal Smith

1975 “Before the Next Teardrop Falls,” Freddy Fender

1976 “Good Man, Good Woman,” Waylon Jennings & Willie Nelson

1977 “Lucille,” Kenny Rogers

1978 “Heaven’s Just A Sin Away,” The Kendalls

1979 “The Devil Went Down To Georgia,” Charlie Daniels Band

Jo was going out of style. He jokes, “I learned to play the guitar, and then I learned to play the banjo in self-defense in a Dixieland band. Actually, it came in handy, because I played the banjo on the ‘Battle Of New Orleans’ with Johnny Horton.”

When Bradley started playing professionally at 15, he says, “There weren’t more than four or five guitar players in town who really played anything.” In the early-40s, Bradley started filling in with the WSM/Nashville big band when rhythm guitarist Jack Shook was unavailable. By 1943,
PRODUCER ALLEN REYNOLDS TOOK A DIFFERENT
ROLLING TAPE
APPROACH TO MAKING RECORDS

A few years ago, producer Allen Reynolds hooked up with a new singer from Oklahoma. They made some successful records and still work together today. Long before Reynolds started working with that new guy, Garth Brook, he was already regarded as one of Nashville's finest producers. During the '70s, he guided the hit recordings of Crystal Gayle and Don Williams, and his other production credits include projects with Kathy Mattea, Hal Ketchum, Emmylou Harris, Bobby Bare, and others.

Reynolds discusses his career and Nashville's recording industry in this conversation with R&R.

LOOKING FOR SOMETHING DIFFERENT

Reynolds got his first taste of success in 1965, when the Vogues recorded his "Five O'Clock World." Reynolds had been hanging around the Sun Records studio in Memphis with Jack Clement and Dickey Lee, but he still had a day job when the song became a major pop hit. Reynolds says, "I worked for a bank and moonlighted at music, but finally broke out of that in 1970. Dickey Lee and I had a little production and publishing company. Back then, singles were still a factor. You didn't have to produce a whole album to have a hit single, so we produced singles and leased them to various labels.

Reynolds moved to Nashville in 1970, around the same time Clement, Lee, and songwriter Bob McDill made the move from Memphis. Initially, Reynolds intended to be a songwriter, and although he found success in that endeavor, he notes, "I was deeply interested in producing. Everybody I had ever known in the music business to that point did more than one job in order to get by." In terms of the era's recording technology, Nashville had a slight edge over Memphis. Reynolds explains, "Nashville mainly had a deeper pool of technicians and more studios, so there was less flying by the seat of your pants. I think when I came here, the town was just in the process of converting to 16-track." In Nashville, Reynolds co-produced Lee's records for RCA, but his big break came with Don Williams' debut album for Clement's JMI Records. Reynolds says, "It was almost the first true solo work I had done. When Don and I started working, we had the benefit of a group of musicians that Jack Clement had helped locate. He wanted to start a label, and he said he wanted to find a band that would listen, take a minute, and wasn't in a hurry. We were looking for something just a little bit different."

The setting provided opportunities for some of Nashville's newer session players, including drummer Kenny Malone and the late guitarist Jimmy Colvard. Reynolds says, "That group of musicians sort of became the house band for the experimental things we were doing. When those people started responding to the music we had — and to Don Williams' voice and his persona — we came up with this really fresh sound."

Most of Reynolds' production work took place at Clement's studio, Jack's Tracks, which Reynolds now owns. He explains, "We didn't have a lot of money to spend on those albums, but we did have studio time. The studio was fairly new and getting busy, but there were still holes in the schedule. I was convinced from an early point in time that the big thing you needed was sufficient studio time, more than budgets or anything else."

The philosophy was a break from Nashville tradition. At the time, a typical album included three singles, with the remaining tracks serving as little more than fillers. "I have no criticism of the way things were done," Reynolds says. "I think it was part of the economic picture. Things like that are dictated by those factors, to some extent. But Nashville had already begun another growth cycle, which meant there were people here who were not taking the pains they could have taken to make the records better."

After Reynolds' work with Williams, he expected to get numerous phone calls with other offers. As it turns out, the only one he got was from United Artists/Nashville label head Larry Butler, who wanted Reynolds to produce Crystal Gayle. Gayle, Loretta Lynn's sister, had recorded briefly with Owen Bradley at Decca. Reynolds says, "When I met her, our mandate was to cut two sides for a single. The A-side was her first major hit, 'Wrong Road Again.'"

Although he and Gayle enjoyed considerable pop crossover success as their creative relationship evolved, Reynolds says that wasn't a calculated move. He explains, "It just came naturally. It came from the songs. The more I discovered what she could do, the more amazed I was. She was such a great singer and real sure-footed. My job, I felt, was to distinguish her from Loretta. Otherwise, she would have just been entirely under the shadow of Loretta. Who, at the time, was one of our foremost artists. Also, it wouldn't have been really true to Crystal, who loved Lesley Gore and Brenda Lee and people like that."

On the other hand, Reynolds was not surprised with the crossover success. He says, "I have always thought country music was as fine a genre as you could name when it was good, and that it crossed all boundaries when it was good — it's just so rarely really good. "I wanted to see Crystal sell a million records, because I thought she was really something special. The stuff she was doing was definitely country — I mean, you could listen to her sing and talk, and she was country — but just done a different way from Loretta."

ARTIST/PRODUCER RELATIONSHIP

The bond between artist and producer often constitutes the closest relationship in the music industry. Whether it was Don Williams, Crystal Gayle, or Garth Brooks, Reynolds always started with the basics.

"It's kind of like making friends," he explains. "You take it in stages. You meet somebody you're really taken with, and maybe you don't know all the reasons. Some of the reasons you can put your finger on, and some you can't. You take it to another stage, and then another stage. It may take a long time, or it may not take a long time. "Producing is that way with me. I feel like it's a relationship that requires a lot of trust between the two people. The producer is an artist's closest collaborator and that extra ear. My procedure has always been to do a lot of talking on the front end to see what values we share and what the artist's goals are."

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CMA AWARDS: THE '70s

Song of the Year

1970 "Sunday Morning Coming Down," Kris Kristofferson
1971 "Easy Loving," Freddie Hart
1972 "Easy Loving," Freddie Hart
1973 "Behind Closed Doors," Kenny O'Dell
1974 "Country Bumpkin," Don Wayne
1975 "Back Home Again," John Denver
1976 "Rhinestone Cowboy," Larry Weiss
1977 "Lucille," Roger Bowling/
Hal Bynum
1978 "Don't It Make My Brown Eyes Blue," Richard Leigh/Don Schlitz
1979 "The Gambler," Don Schlitz

The 70s: A DECADE OF CHANGE
IT'S MOMENTS LIKE THESE THAT MAKE DAYS LIKE THIS WORTH WORKING

OUR 1997 CMA WINNERS:

Brooks & Dunn
Vocal Duo of the Year

Diamond Rio
Vocal Group of the Year

OUR CONGRATULATIONS TO ALL OF THE EVENING'S NOMINEES AND WINNERS AND TO CMA FOR AN INCREDIBLE SHOW.

CAREER RECORDS

ARISTA
NASHVILLE

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ob McDill doesn’t remember much about the first songs he wrote, except that, “They were pretty awful.”

As anyone in Nashville will attest, McDill’s songwriting abilities have improved dramatically since his teenage days in the Beaumont, TX, area. The Nashville Songwriters Association International named him Songwriter of the Year in 1976, 1985, and 1989. He received similar honors from BMI in 1977, 1980, and 1985; and from ASCAP in 1994. A 1985 inductee into the Nash- ville Songwriters Hall of Fame, McDill’s earliest hits were by no means country. In the mid-’60s, at the age of 23, he enjoyed his first success with Perry Como’s “The Happy Man” and Sam The Sham & The Pharaohs’ “Black Sheep.”

McDill’s songwriting career began in Beaumont at Gulf Coast Recording Studios, operated by music publisher Bill Hall and songwriters Jack Clement, Allen Reynolds, and Dickey Lee. The group later moved to Memphis and then, around 1970, to Nashville. In this interview, McDill tells R&R about his early days in Nashville and offers his assessment of the current state of country music.

**SEEING THE LIGHT**

Having spent the late ’60s writing R&B songs in Memphis, McDill had had limited experience with Nashville before he arrived in 1970. He says, “I had a friend who was living in abject poverty in North Nashville somewhere, trying to break in as a musician. He left town with his tail between his legs not long after that.”

**“I think a song may lose a little bit of something if you write by committee, because if you come up with something pretty out there, someone in the room will talk you out of it.”**

Today, aspiring songwriters arrive in town on a daily ba- sis — most of them convinced they know everything about country songwriting. That wasn’t McDill’s attitude when he followed Clement, Lee, and Reynolds to Nashville. He says, “I didn’t know how to write country music. I moved here because I thought Nashville was becoming a very di- verse music center. I came here, and I had to learn to love country music. Then, I had to learn to write it. It took a couple of years for me to get it.”

The parameters of country songwriting were consider- ably more narrow during the ’70s. McDill says he “got it” when George Jones’ “Good Year For The Roses” came on the radio while he was riding in a friend’s Cadillac.

Around the same time McDill became enamored of the Band’s classic album Music From Big Pink. He says, “That absolutely changed my life.” Hearing Robbie Robertson’s songwriting, McDill realized that others shared his desire to mix country with rock.

“Rock and country had been fused before, but it was always the dumbest parts of each,” McDill explains. “It was that dumb-country beat with dumb rock ‘n’ roll lyrics.” From McDill’s perspective, the Band combined the best rock rhythms, intelligent but rural — lyrics, and interesting harmonies and melodies. He says, “Believe it or not, that first Don Williams stuff, that’s what that was. It was that same kind of fusion.”

With the success of his songs on Williams’ first album and Johnny Russell’s recordings of “Catfish John” and “Rednecks, White Socks, And Blue Ribbon Beer,” McDill was on his way to eating three square meals a day and buying a new pair of jeans. When “Catfish John” hit, McDill says, “I saw a light at the end of the tunnel and thought, ‘I can do this. I can make a living.’”

**SHADOW CULTURE**

Under Hall’s supervision, McDill continued to ply his craft. He admits, “We wanted to get rich. I didn’t just want to get rich, though. I wanted to create great art — whatever that means. We worked every day. I turned out a song a week for a year.”

In regards to country’s lyrical con- tent during the ’70s, McDill says, “In a way, the boundaries were narrower, but in a way, they weren’t.” As an ex- ample, he points to George Jones’ “White Socks, And Blue Ribbon Beer.” “It’s a story about a young man who wakes up in Mexico after a three-day tequila binge with some strange woman,” McDill explains. “He’s got to drive back. He needs a shave and his eyes ache and his head aches. And he’s trying to think of a lie to tell his wife.

“Well, I don’t think you could do that now,” he laughs. “It’s almost as bad as having smoked ciga- rettes. I mean, there he is, on an alco- holic tool for three days, then he’s committed adultery, and we’re laugh- ing at it.”

And while songwriters like Kris Kristofferson and Mickey Newbury were writing in a more literary lyrical form, McDill notes, “At the same time you had a lot of cheating and drinking songs. It was an interesting period.”

Songwriters have always gravitated to Nashville, but McDill has seen the flock increase sub- stantially in recent years. He finds them waiting on him at restaurants throughout town.

“In the ’70s it was a different thing,” he says. “It was sort of a shadow culture, sort of a subculture. The songwriters might see each other at a little bar or some producer’s of- fice, but it was hardly mainstream then. There were a lot of hard-drinking guys back then, and a lot of amphetamine users. We were not so squeaky clean, so the songs were not so squeaky clean.”

**NASHVILLE THEN AND NOW**

McDill considers Bill Hall the greatest song plugger in the history of Nashville. He says, “He drank and played cards with all the producers, and he also worked as a sort of liaison between them and the bookies — they all bet a lot on football. Bill would spend a lot of time manning the phones, taking bets, in those days. He was a great player. We would go out every Monday night and meet everybody, shake a lot of hands, go to different watering holes.

Those watering holes included Maude’s and Ireland’s. As for today’s popular songwriting hangouts, McDill says:

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One Drop Falls To The River Flows To The Ocean Becomes The Rising Tide

Matraca Berg • Jack Ingram • J.C. Jones • Delbert McClinton • Dolly Parton Keith Sewell • Kris Tyler • Nitty Gritty Dirt Band • The Buffalo Club
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When you start thinking about the '70s, there are fads and fashions that may be best overlooked. Kenny Rogers brings one to mind when he talks about "Lucille," his record that topped the R&R Country singles chart in 1977.

"That was in the days of the old CB radios, and all the truckers were singing this one," Rogers laugh. "They were singing, 'Loose Wheel.'"

A Crossover King

One of the most successful crossover acts in the history of country music, Rogers is also one of the most successful acts in any type of music. His Greatest Hits album, released in 1980, recently surpassed the 12 million sales plateau, making it the biggest-selling "best of" package by any country artist — including Garth Brooks.

Rogers came to national attention in the late '60s, when the First Edition arrived with "Just Dropped In." With its emotionally twisted lyrics and pseudo-psychedelic guitar line, many people assume that the song must have been written by some stoned hippie grooving on hard rock.

In reality, "Just Dropped In" was written by Mickey Newbury, a country writer whose song catalog made him an icon in the Nashville songwriting community. And the First Edition's pop hits kept coming: "Reuben James" was written by Alex Harvey, who penned Tanya Tucker's "Delta Dawn," and "Ruby (Don't Take Your Love To Town)" was a country song written by Mel Tillis. Obviously, Rogers was crossing musical boundaries before he ever embarked on a solo career in the '70s.

"Really, I'm kind of a country artist who has had a lot of other influences," Rogers explains. "I was in jazz for 10 years, and then I was with the New Christy Minstrels, which was really folk music, and the First Edition was kind of a country/rock group."

The Musical Cycle

Analyzing what was taking place in country music during the '70s, Rogers says, "If you look at music, it is very cyclical. First of all, music is an art form. In order for an art form to grow, it can't stay stagnant; it has to constantly be moving and changing at the same time."

"And country music does that. It will start off very country, with banjos and fiddles and steel guitars, and it will have a small but exclusive group of people who love the roots of it. But the more it opens up and becomes a little more pop with country influences, the more it brings worldwide, in other cultures."

Management

Rogers credits much of his long-term success to his 30-year relationship with manager Ken Kragen. They met in 1967, when the First Edition was performing at Ledbetter's L.A. music club. "It's the first time, the First Edition, the Carpenters, and somebody else in the same night," Rogers recalls. "In fact, two guys that were there were the Hager twins. [The Hagers were mainstays of the "Hee Haw" television series.]"

Kragen visited the club at the request of another client, Tommy Smothers. What Kragen did after that got Rogers' attention. "The Smothers Brothers had their television show at the time, and two weeks later we were doing it."

What did Kragen initially provide? "Well, organization first of all," Rogers says. "I mean, we were four guys who put a group together and wanted to sing, but we didn't have a clue what to do as a career. Ken has always been the best at leveraging new acts with old acts that he has. He had the Smothers Brothers when he found them. When people [talented buyers] would want the Smothers Brothers, he'd say, 'Oh, they're wonderful. Sure, we can do that. Can you use the First Edition to open?'"

Kragen used his connections to get people to work with Rogers. "When Ken quit managing the Smothers Brothers, Lionel Richie started producing and had left the Commodores. Ken started handling Lionel Richie. When Lionel left, he got Travis Tritt and used me, I think, to get Travis kind of started, and then he used Travis to get Trisha Yearwood started. That's just good business, and he's really very good at it." Kragen has been instrumental in Rogers' career on many different levels. Rogers says, "Any artist who doesn't have good management, their time is limited. And any artist who has good management that is not money-oriented — that is really career-oriented — has a chance to stick around long enough to make just one cycle in the business. I think the key to being truly successful is not, 'How much money can we make this year?' but, 'How many years can we make good money?'"

When asked if managers and labels today place less emphasis on building long-term careers, Rogers responds, "I see a trend of artists not looking at long-term careers. I do think that it's hard to find managers, but the business has changed. It's just a different business than it was in the '70s, when you could go in and make a two- or three-year plan. Nowadays, if it doesn't work in 90 days, everybody — radio, record companies — moves on."

The Question of Country

Because he has moved in and out of the pop and country genres during his career, it may be difficult to categorize Rogers' music — and he's made it a point to avoid doing just that. "I think that basically I love music, and I have a lot of interests," he says. "When I hear a song I love, I'm gonna do it — that's just my deal. I think that the problem with sticking with one type of music is that, sooner or later, that type of music is going to drop you. It's just inevitable."

"And when it does, you don't have a fallback position. When Kragen and I first got together, music was my life. That's all I did. He said, 'That's a wonderful concept when"

Continued on Page 72
LeAnn Rimes

“On The Side Of Angels”

“Blue”
Debuted #1.

“Unchained Melody”
Debuted #1.

“You Light Up My Life”
Debuted #1.

Over 9 million records sold.

“On The Side Of Angels”
as performed on the
1997 CMA Awards show.

AIRPLAY NOW
n the country music business, there are managers and booking agents, but "impressario" isn't a job description that immediately jumps to mind. Nonetheless, that's what Jim Halsey always wanted to be.

Looking at his career achievements — such as taking country music behind the Iron Curtain in the '70s — it seems he accomplished his goal. Today, Halsey teaches music business courses at Oklahoma City University, but R&R got him to talk about his previous accomplishments, including his role in introducing country to the Soviet Union in the '70s.

**From Kansas to the World**

"I always had a dream about being an impresario," Halsey explains. "When I was in high school, I did a book report on impresario, by Sol Hurok. It inspired me. Here's a guy out there attending a lot of big-time parties and shows — lots of glamour and lights. That sounded like what I'd like to be, so I decided I'd become the impresario of southeastern Kansas."

While attending college, Halsey began booking shows into the Independence, KS, area. "I would promote at least two shows and maybe two dances a month," he says. "It happened to be a very good show town. The auditorium is still there. I still use it. In fact, I've got Little Texas in there on November 1."

In the beginning, Halsey was booking all sorts of acts, including the American Ballet Theater, Stan Kenton, Dizzy Gillespie, and June Christy. His first client as a manager and agent, however, was country great Hank Thompson, who hired him in 1951. Halsey says, "I started with him when I was 20 years old. I got on the road, booked the dates, issued the contracts, helped with the PR, took the tickets, collected the money, and get back on the bus and went to the next town."

By the '60s, Halsey was working with Roy Clark. Halsey fought long and hard to get Clark booked into the "main rooms" on the Las Vegas strip. Before Clark played there in 1966 (co-headlining with Petula Clark), the Vegas decision-makers were not convinced that country could sell to a mass audience. Clark dreamed of it. He says, "It was a time when Halsey began to book foreign markets, especially in Europe. "In the late '60s and early '70s, a lot of the country artists were kind of becoming homogenous, with big strings and orchestras. That wasn't the kind of music they liked over there. But Hank went to those five cities in Germany every year, and so did Wanda Jackson and Roy."

**The Oaks**

By 1970, Halsey wanted the Jim Halsey Company to be "the biggest country music full-service agency." That moved forward when he saw the Oak Ridge Boys perform in 1974 at a CBS Records showcase. Halsey says, "By that time, I was already booking Mel Tillis, Roy Clark, and Hank Thompson. When I saw the Oaks, I had actually gone to the showcase to see another artist. I wasn't even sure who the Oaks were, except I knew they were a gospel act."

Once he saw them perform, he realized the group's potential if he were willing to expand its repertoire. Halsey explains, "I said, 'I'm not asking you to change anything, but what if you expanded to include some pop songs and rock songs and some country songs? I think that your audience would expand.'"

The group didn't make an immediate decision, but they called Halsey three weeks later to hear more about his plan, which involved booking them into Las Vegas. Contacting the talent booker for Howard Hughes' hotels, Halsey says, "I told him, 'I think this is going to be one of the biggest acts you have ever had in any of the hotels. Now, a lot of people aren't going to know them, but I want to bring them in and get their letters up there — eight-foot high letters — on the marquees that are normally reserved only for the largest stars.'"

Pointing to these marquees, Halsey was able to get the Oaks booked on major television shows, and, in later years, the same plan helped him move to the international market. Following Clark's lead, Halsey explained, "It was an opportunity to sell in places that immediately jumped to mind. Nonetheless, that's what Jim Halsey always wanted to be."

In the beginning, Halsey was booking all sorts of acts, including the American Ballet Theater, Stan Kenton, Dizzy Gillespie, and June Christy. His first client as a manager and agent, however, was country great Hank Thompson, who hired him in 1951. Halsey says, "I started with him when I was 20 years old. I got on the road, booked the dates, issued the contracts, helped with the PR, took the tickets, collected the money, and get back on the bus and went to the next town."

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n the early '70s, Bill Gatzimos was completing his law degree at Vanderbilt University while taking a more active role in managing Crystal Gayle. "All my friends in law school would say, 'Music industry? That's such a sleazy business, isn't it?'" Gatzimos recalls. "Of course, everybody in the music business would say, 'Lawyers! What a slummy bunch!'"

Gatzimos and Gayle are proof that show business relationships are not all short-lived. They met during their senior year of high school in Wabash, IN, and married in 1971. Gatzimos was beside Gayle — both personally and professionally — when she was catapulted into the national limelight following the release of her 1977 hit, "Don't Make My Brown Eyes Blue."

In a conversation with R&R, Gatzimos sheds light on the role of an artist manager during the '70s.

**The Road To Nashville**

First signed to Decca, home of her big sister Loretta Lynn, Gayle recorded her first single during a spring break from high school. Mooney Lynn, Loretta's husband, was managing her. Gayle was born in Kentucky, but she was raised in the suburbs of Indiana. She was a generation younger than Loretta Lynn, and she didn't have a hard country vocal style. She had also seen two of her siblings — Peggy Sue and Jay Lee Webb — attempt to launch careers in the shadow of Lynn. On the basis of Gayle's work on the Jim Ed Brown television show, she was able to find work as an artist following her high school graduation. While Gatzimos attended Indiana University, they would travel to her shows.

"We were driving around in cars," he explains. "Back then, you could work as a single act. You didn't need a band. Noting that the pay for those early gigs was in the $100-$150 range, he says, "That was back in the early '70s. Motel 6 was really $6 then. There wasn't a road manager. We didn't make hotel reservations. We'd drive to a date, find a motel, and check in. It was just the two of us in the car. Life was simple."

Simple, perhaps, but not necessarily enjoyable. Gatzimos says, "She played with weekend warriors, guys who'd get drunk, and house bands at clubs. The real plum dates were when she'd do a few shows with Jim Ed Brown or Conway Twitty and work with their bands."

The couple moved to Nashville in 1974. Gayle eventually left Decca for United Artists, where she recorded her biggest hits, including "I'll Get Over You." She was managed by an L.A.-based company, but Gatzimos took over management in 1977 while working on his law degree.

Describing Nashville in the '70s, he says, "When we moved here, it was really an A&R outpost, with producers manning a small office. It really was family and friendly. Then it went the other way. Within 10 years, it was accountants, businessmen, and promotion men. Now, it's gone back; it seems like the music people are involved again. It's a good balance. Today's music people are also good businesspeople."

In the '70s, managers had not come to the forefront of the Nashville music business. Noting that many artists looked to their booking agents to provide career guidance, Gatzimos says, "A lot of the artists just didn't have management. Even some successful artists weren't making a lot of money off their record deals. Nashville was being pillaged, as far as the artists. A deal might be 3% or 4%. If you were in L.A., you might have been getting 10% or 15%. If you were paying an agent — some of whom were getting 15% at the time — it was really a matter of survival for many artists."

He adds, "Before we came to town, one of the things we were warned about was a manager signing an act to a long-term, terrible deal. Loretta got involved in some lawsuits to break publishing and other 20-year contacts. But that era was dying."

Later in the decade country artists started taking a more professional approach toward management, with the players including Stan Morress (who managed Eddie Rabbitt), David Skeppner (Loretta Lynn), Mark Rothbaum (Willie Nelson), and Ken Kragen (Kenny Rogers).
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Produced by James Stroud
round the time the '70s rolled around, Tim Wipperman came to Nashville to visit his cousin, songwriter Kory Bourke. Before he knew it, he and David Con- rad had been offered a job running a publishing company owned by Chet Atkins and Jerry Reed.

"Neither of us knew our rear ends from a hole in the ground about publishing," Wipperman says. "Of course, we said, "Sure, we know everything. We'll do it!"

The two industry newcomers had to learn something along the way. Today, Wipperman is Exec. VP/GM at Warner Chappell Music and Conrad is Sr. VP at Almo Irving Music.

Wipperman came from Madison, WI, where he played in R&B and jazz bands. After arriving on Music Row in 1971, he took the job with At- kins and Reed, and later moved to work with Bill Denny at Cedarwood Publishing, whose song cat- alog included classic hits by Mel Tillis, Webb Pierce, and others. From there, he went to Combine Music, where Bob Beckham was publishing songs written by a cast of young- er writers, including Kris Kristofferson, Billy Swan, and Dennis Lindo.

Recalling Nashville in the early '70s, Wipperman tells R&R, "It was a much smaller community. There were only a few major players back then." In addition to those in the publishing and songwriting community, the primary pro- ducers of the era included Atkins, Billy Sherrill, Jerry Kennedy, Owen Bradley, Roy Dea, and Felton Jarvis. "I was a young kid, but that crew really took us under their wing," Wipperman says. "They truly mentored us. They were tough taskmasters, but they taught us about the music business. I don’t think that’s as operative in today’s business world as it was then. They had the time, and this community was small enough to allow them to nurture the young kids."

In terms of the publishing companies, "There were the old-line houses, like Acuff-Rose and Cedarwood, that had what we think of as typical traditional country writers. Then came the Kristofferson-esque writers, and that’s real- ly where Combine came into the mix." Describing Krist- offerson’s influence, Wipperman says, "He painted pic- tures in your mind’s eye. It was that kind of writing that came into force where you saw the imagery and a differ- ent mind-set."

That new generation of writers took a more literary ap- proach to their work, Wipperman says, "Some of the writ- ers who came in had urban experiences. Not that they weren’t country people, but they had experience outside of just being raised in rural America. A lot of the writers got out and at- least experienced the big cities and different cultures, which they brought back when they returned to Nashville. Of course, in the '60s there was a huge upheaval with the Vietnam War, which changed the texture of American society."

Once Kristofferson had success with songs such as "Help Me Make It Through The Night" and "For The Good Times," producers started wanting that type of material. Wipperman says, "The labels were trying to expand their audi- ence, so they jumped on the bandwagon. "It was like a dam breaking. The pressure piled up on it. There’s this great body of work that’s been created, but it hasn’t been dis- seminated yet. When somebody finally punctions through the dam, it breaks, and you have this body of songs that has already been created."

Wipperman said publishing executives such as Beck- ham, Bill Hall, and Al Gallico were ready for the rush. "They were risk takers," he says. "They made enough money at traditional country music that they were able to patronize the new style that was coming in. They happened to be in a good position when this style was accepted in the general marketplace. They always encouraged people to write differently. Those men’s mind-set was to not be afraid in the writing."

There were fewer artists in the '70s, and Wipperman says, "The producers and label heads were really in control of the business. Today, song selection is generally ruled by committee. There are eight to 10 different people who enter into the mix of song selection for an artist. "Back then, you’d pinch Billy Sherrill a song. Sherrill would go to the artist and say, ‘You’re cutting this song,’ and they’d say, ‘Yes, sir.’ There were some artists who had some control over their own recording, but most of the time, if Owen Bradley or Billy Sherrill or Jerry Kennedy wanted to cut the song, the artist cut the song. It was as simple as that. Producers now are sort of at the whim of artists, but you have to understand that there weren’t as many opportunities. A lot of the producers controlled the labels."

As a new kid in town, Wipperman had to learn the etiquette of Music Row. "It was more a per- sonal, one-on-one relationship between the song pluggers and the producer," he says. "If the producer respected your ears, you could get songs cut. When you were new in the game, you really had to be careful to make sure you didn’t piss off these people, or they just wouldn’t see you."

"When I first started working with Beckham, he would take me with him when he was plugging songs. That’s how you learned the banter and the process. You knew every assistant or secretary you knew what their name was, where they went to church, what kind of dog they had. The business was small enough that everyone knew a lot about the relatively intimate details of other people’s lives. They who failed to live up to the unwritten standards found careers outside the music business. Wipperman says, "The bullshit artists were flushed out pretty quickly. People got to know you for your ethics and your abilities. Because it was more of a closed society, if you didn’t live up to certain standards when you were set, then you didn’t have the ability to be successful."

And what did it take to piss them off? "There was a certain deference you had to give them. You had to know how to approach them. Billy Sherrill liked a certain kind of Scotch. There was a certain way you’d approach Chet’s secretary to see him. It was like an apprenticeship pro- gram almost, where you learned to get to know people through the men you worked for."

Wipperman also saw how oth-
LARRY BUTLER PLAYED ON THE RECORDS,
WEARING THREE HATS IN NASHVILLE

PRODUCED THEM, AND RAN A MAJOR LABEL

Larry Butler has three perspectives — those of a session musician, a producer, and a record executive.

During his tenure in the '70s as head of United Artists Records' Nashville division, he was responsible for signing two of the decade's most successful acts — Kenny Rogers and Crystal Gayle. He also produced Rogers' tracks like "Lucille" and "The Gambler.

In this interview with R&R, Butler offers his insights into what was going on in Nashville during the '70s. He also explains how he moved from the piano bench to the studio control room — and to the desk of a label executive.

FROM THE STUDIO

Butler came to Nashville from Pensacola, FL, in 1963, to seek work as a session piano player. He says, "At the very time I came to town, that's when Floyd Cramer decided to quit working sessions, so I just stumbled right into it." Noting that publisher/producer Buddy Killen had encouraged the move, Butler says, "During the first session that I did for Buddy, I watched him behind the glass, telling everybody what to do. I knew I wanted to be a producer.”

If you want to hear Butler's studio work, check out the electric piano on Conway Twitty's "Hello Darlin’" or the acoustic piano hook on George Jones' "The Grand Tour." But a series of demo sessions allowed Butler to try his wings as a producer. He says, "I realized what I wanted to be when I grew up. So I'd go in the studio for little demo projects. I'd overdub the hell out of demos, because I was trying to show everybody how cool I was."

Butler was at Killen's Tree Publishing office when he learned that Capitol A&R head Kelso Harurst was trying to find another producer to work at the label. Butler recalls, "I'm not being dramatic. I literally jumped out of the chair and ran down the street to Capitol Records, because I had done a lot of work with Kelso, playing piano. I was so out of breath when I got there, I couldn't talk. I had to sit there at the receptionist's desk a minute and catch my breath."

When Butler talked to Harurst, he was told that the job had already been filled. Butler says, "I told him, 'I don't know who it is, but I'll tell you this: They will never do the job for you that I would have done.' And I left. The next morning, he called me and said, 'I couldn't sleep; I couldn't get that off my mind. You've got to have the job. You seem pretty sure of yourself.' " The new producer's first session at Capitol was Jean Shepard's "Seven Lonely Days."

By the '70s, Butler was at Columbia, producing records for Johnny Cash and Lefty Frazzle. He says, "Johnny asked me to leave and come to work with him full-time as his piano player, producer, and studio manager, which I did. Anything that had to do with music with Johnny Cash, I was the one doing it."

TOTAL CONTROL

Butler enjoyed his time with Cash, but he wanted to work with a variety of artists. He left to form Larry Butler Productions, but it wasn't long before he got a call from United Artists Records executives in L.A. Butler says, "When they offered me the job of running United Artists here, I told them, 'We don't even need to talk about money. The very thing I want is something I don't feel like I'm going to be able to get.' They said, 'What's that?' I said, 'Total control. If I want to sign somebody, I sign them.' And thank God I had that, because that enabled Kenny Rogers to have a recording career.

When he arrived at UA, Butler says, "The country division was doing that well. It had done pretty good with Del Reeves and some other people, but at that time it was kind of chilly."

Butler's first signing was Crystal Gayle, who assumed that Butler would produce her. When he suggested that the perfect producer for her was Allen Reynolds, Butler says, "She thought that meant I didn't like her singing, and she was pretty upset about it."

Although Billie Jo Spears had left the UA roster after having minor success, Butler signed her back to the label. "In my opinion, Billie Jo was one of the finest voices around. I had fun working with her, because any material you wanted to throw at her, she could do. And we had incredible success. 'Blanket On The Ground' was one of the biggest country records to come out of Nashville in a long time. We sold right at a million copies — pure country sales — and back then that was unheard of."

Butler also signed Dottie West, but the UA executives on the West Coast were a bit skeptical. When he announced he was signing Kenny Rogers, Butler recalls, "Everybody in town had turned him down. The president of the label at that time didn't want me to sign him. I said, 'If you'll look in my contract, it states that I have the authority to do that.'"

He read my contract, called me back, and said, 'You'd better be right.' Thank God, I was."

Butler credits that autonomy for the label's success during the '70s. He says, "When we would hear a song, we couldn't wait to get in the studio to cut it. We didn't have to have it approved by anybody else. There were no committees, and it worked very well."

BIGGER SOUNDS

During the '70s, the sound of Nashville's records was changing. Butler says, "We got away from the traditional country format. We were smoothing out some of the edges, but I don't think any of us ever went into the studio to cut a pop record. I think we went into the studio to cut a record that would be accepted by more people."

Butler was extremely cautious about producing and releasing Rogers' records. He explains, "He would have a beautiful, gorgeous ballad that was a Top 10 record, and then we would follow it up with something like 'Coward of the County' or 'The Gambler.' I would make sure that we were not offending the very people made it possible for him to have the phenomenal success that he had. I didn't want to run off the country audience."

As far as the music itself, Butler says, "I don't think we were intentionally making these changes. I think it just happened. The equipment was better, the sound was better, and the musicians were getting better and better."

The records started sounding bigger too. Butler says, "I had a lot of rhythm guitars on my records. We started using more drums. We started using more snares than had historically been used in Nashville. We were really building the foundation with that rhythm section, and then we would add the hot licks, put the overdubs in, or whatever."

It wasn't unusual for Butler to produce an entire album in a week. Beginning an album project on a Monday, the basic tracks would be recorded during six-hour sessions for three nights. Butler says, "On Thursday, we'd do the vocal overdubs in the morning and do the background vocals in the evenings. Friday morning, we'd do strong over-

dubs. Start mixing Friday afternoon, mixing and finish up Saturday afternoon."

Contending that the producers of the '70s "came from the song" and "were with the emotion," Butler adds, "I'm not trying to get philosophical here, but we're peddlers of something that people don't have to have. People have to have food and clothing and cars and a place to live. They don't have to have what we're selling. For somebody to get in their car, drive to town, find a parking place, walk in the door of a record store, and say, 'I would like to have the new Tammy Wynette album,' is the greatest compliment in the world."

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COUNTRY MUSIC ON THE ROAD

INCREASED DURING THE '70S

In the early '70s, the only stadium shows consisted of a small stage on a high-school football field. The arenas and amphitheaters that are now the backbone of major tours hadn't even been built.

As the decade progressed, so did country music. By the end of the decade "package shows," featuring five or six artists, were becoming a thing of the past. Major acts like Willie Nelson and Waylon Jennings were carrying enough equipment — and volume — to rival most rock concerts. But it didn't happen overnight.

TV AND 'GIRL SINGERS'

Top Billing International President/CEO Tandy Rice has seen things change from his first brush with booking country acts at the Moeller Agency in the early '60s. Rice says the top acts of the day were earning approximately $5000 a night for their performances. Several of those, including the Wilburn Brothers and Porter Wagoner, were able to command those fees because of the national exposure they got by hosting their own syndicated television shows.

"For a good top act in 1970 — the Tammy Wynettes and Loretta Lynns — $3500 would have been a good date. By the mid-'70s, that had to have at least doubled or more, and by the late '70s, it would have quadrupled."

—Bill Gatzimos

After getting his feet wet in the booking industry, Rice went to work for Show Biz Productions, a company founded by entrepreneur Willis Graham that marketed those low-budget shows produced in Nashville. They ought to put him in the Country Music Hall of Fame for all he did," Rice says. "But nobody knows about him. He was the most reclusive man I've ever known."

At Show Biz, Rice sold these shows to local television stations, which were essentially aiming to bridge the gap between Saturday afternoon sporting events and the evening news. When the local TV executives would call him, "I don't like country music," Rice would respond, "It doesn't matter if you don't like country music. You like to make money, don't you?"

After opening one of Nashville's first public relations firms, Rice later bought Graham's booking agency, Top Billing, which specialized in booking tours for acts that were featured on the Show Biz-produced TV shows. The artists used the television exposure to advance their careers in recording, radio, and touring. Each of the shows featured a female singer. The Wilburn Brothers had Loretta Lynn, Wagoner featured Norma Jean and, later, Dolly Parton.

"There weren't any female artists who had the kind of headliner status that Reba has today," Rice says. "They were just considered the 'girl singers' who would come up and do a few songs. For their work on the road, those singers — even Parton — would be paid a few hundred dollars per show.

SOUND AND BUSES

Bill Gatzimos, Crystal Gayle's manager, says the money for artists began increasing substantially during the decade. "For a good top act in 1970 — the Tammy Wynettes and Loretta Lynns — $3500 would have been a good date. By the mid-'70s, that had to have at least doubled or more, and by the late '70s, it would have quadrupled."

What did it cost to keep a band on the road during the '70s? "It depended on what you paid your band," Gatzimos laughs. "We heard Willie Nelson paid some guys $1000 a night, so it would take a lot more to keep them on the road." Most road musicians were paid by the date, usually $250-$500 per show for work with top artists, he says.

The decade also saw more acts touring with their own sound and lights. Gatzimos says, "When Crystal first came out, Share came out with a sound system that would fit in the bay of a bus. It was like a pole — a big microphone stand — with Shure speakers. There were no monitors. That was really primitive, but if you look back, even the rock shows were pretty primitive by today's standards."

Barbara Mandrell once sang, "I was Country (When Country Wasn't Cool)." Apparently, rock bands now realize that country acts were cool all along — at least when it came to touring by bus.

Gatzimos said the turning point came when Michael Jackson and the Jacksons did the Victory Tour. Gatzimos says he has no idea how many buses were used by the Jacksons, but during that tour country artists found it virtually impossible to find one to lease. "Before that, all the rock acts wanted to fly to their concerts," he says. "Once they realized how easy and comfortable it is to tour by bus, that's how most of them like to travel these days."

"There weren't any female artists who had the kind of headliner status that Reba has today. They were just considered the 'girl singers' who would come up and do a few songs."
—Tandy Rice

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CMAWeek In Nashville

The nationally televised CMA Awards show always grab the public’s attention, but the September 24 celebration at the Grand Ole Opry House was just one event in a week-long series of industry activities. The stars came out to pay their respects to the songwriters and industry executives who keep their careers moving forward. Here's a sample of what was going on behind the scenes during the 31st annual CMA Week in Nashville.

RAPPIN' WITH THE RADIO — Atlantic recording artist Neal McCoy isn’t really a rapper, but he played one on TV — when he introduced the CMA Radio Award winners during the awards show. During rehearsals, McCoy spent quality time with this year's Broadcast Personality Of The Year winners. Front row (l-r): WPCI/Lakeland, FL's Scott Wynn and Tom O'Brien, McCoy, and WTQR/Winston-Salem's Aunt Eloise and Paul Franklin. Back row (l-r): WCOS/Columbia, SC's Andy Webber and Jeff Raper, and WMZQ/Washington's Jessica Cash and Gary Murphy.


WHO DOESN'T KNOW? — Kevin Sharp's country version of the Tony Rich Project's pop hit "Nobody Knows" resulted in big honors for songwriters Dohn DuBose and Joe Rich. "Nobody Knows" received the Robert J. Burton Award for Most Performed Country Song Of The Year. With six award-winning songs, Tom Shapiro was named BMI's Songwriter Of The Year for the second consecutive year. Publisher Of The Year honors went to Sony/ATV Tree Publishing. Pictured (l-r): Joe Rich, BMI President/CEO Frances Preston, DuBose, Sharp, Shapiro, Sony/ATV Tree President/CEO Donna Hiley, and BMI/Nashville VP Roger Sovine.

JUST A LITTLE STING — While in town to perform with Toby Keith on the CMA Awards show, Sting took the opportunity to do a little industry schmoozing at the 46th annual BMI Country Awards. Pictured during the gala at BMI's offices (l-r): Clint Black, Lisa Hartman Black, Sting, and BMI's Dei Bryant.

A WINNING LUNCH — Rising Tide provided an easy way to get into CMA Week activities with a Sunday lunch attended by several of the label's artists. Later in the week, Matraca Berg won Song Of The Year honors for co-writing Deana Carter’s hit "Strawberry Wine." In the calm before the storm (l-r): Rising Tide chief Ken Levitan, Berg, and Delbert McClinton.

STRAWBERRY' WIN — After "Strawberry Wine" was named the CMA's Single Of The Year, Deana Carter celebrated the win with label executives from Nashville and New York. Pictured (l-r): BMI Music President/CEO James Piccitelli, Capitol Nashville President/CEO Scott Hendrick's, Carter, Capitol/Nashville Exec. VP/GM Pat Quigley, and EMI Recorded Music President Ken Berry.

A WINNING LUNCH — Rising Tide provided an easy way to get into CMA Week activities with a Sunday lunch attended by several of the label's artists. Later in the week, Matraca Berg won Song Of The Year honors for co-writing Deana Carter’s hit "Strawberry Wine." In the calm before the storm (l-r): Rising Tide chief Ken Levitan, Berg, and Delbert McClinton.

MCA/CMA CONCLAVE — There was no shortage of stars — or top label brass — at MCA's party following the CMA Awards. Shown at the party (l-r): Universal Music & Video Distribution VP/GM Jim Urie, MCA/Nashville President/CEO Doug Morris, Universal Music Group Chairman/CEO Doug Morris, Universal Music & Video Distribution President Henry Droz, Universal Music Group President Zach Horowitz, Universal Studios President/COO Ron Meyer, and Universal Music Group Vice Chairmen/COO Mel Lewin.
ASCAP HONORS — ASCAP Songwriter Of The Year Mark D. Sanders also took home a Song Of The Year award for Lone-star's hit, "No News." MCA Music Publishing, which published Sanders' nine award-winning songs for the year, was ASCAP's Publisher Of The Year for having a total of 14 songs on the winner's list at the performing rights organization's 25th annual awards banquet. Caught up in the excitement are (l-r): Sanders, ASCAP's Conne Bradley, and MCA Music Group's Jody Williams.

RLG ON THE RIVER — Those attending the RCA Label Group's party didn't have far to travel following the CMA Awards. Immediately after the show ended at the Grand Ole Opry House, the RCA and BNA artists and executives were quickly shuttled across the parking lot to the General Jackson riverboat. On the front row (l-r): Ray Vega, Keith Gattis, Sara Evans, Mindy McCready, RLG/Nashville Chairman Joe Galante, Lorrie Morgan, Martha McBride, RLG/Nashville Sr. VP/DM Butch Waugh, and Kenny Chesney. Second row (l-r): BNA VP/Promotion Tom Baldwin, RLG/Nashville VP/Promotion Dale Turner, new RCA artist Andy Griggs, Jim Lauderdale, RCA VP/Promotion Mike Wilson, Clint Black, and RLG/Nashville Sr. VP/A&R Thom Schuyler. On the third row (l-r) are Brett and Brad Warren, members of BNA's new duo, the Warren Brothers.

TWAIN TOWN — Mercury's Shania Twain made her first TV appearance of the year on the CMA Awards show. After introducing her new single, "Love Gets Me Every Time," Twain and her label pals took time to celebrate. Pictured (l-r): Mark Willis, Mercury/Nashville Sr. VP/Sales & Marketing John Grady, Mercury/Nashville President Luke Lewis, Twain, Terry Clark, Toby Keith, and Polygram Group Distribution President/CEO Jim Caparano.

GROUP OF THE YEAR — Arista President Clive Davis was in town to offer his congratulations after Diamond Rio was named the CMA's Group Of The Year. Diamond Rio keyboardist Dan Truman was absent for the photo op, but he still gets to keep his award. Pictured (l-r): Producer Mike Clute, Arista/Nashville President Tim Dubois, Dana Williams, Gene Johnson, Brian Proulx, Davis, Marty Roe, Jimmy Olander, and manager Ted Hacker.

DECCA DELIGHT — Artists Rhett Akins and Lee Ann Womack stopped by to visit with their friends at the Decca promotion department during a post-show party. Pictured (l-r): Jimmy Rector, Lee Adams, Laura Flegler, Akins, Trudie Richardson, Womack, Enzo DeVincenzo, P.J. Olsen, Rick Bauersgartner, and April Rieder.


GARTH VISITS — Garth Brooks was performing a concert in Lincoln, NE, when he learned that he had won the CMA's Entertainer Of The Year Award. Before hitting the road for Nebraska, though, he made a stop at the ASCAP Country Awards banquet. Pictured (l-r): Deanna Carter, ASCAP's Pat Rolfe, and Brooks.
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BUSINESS IS GOOD!
R&R's First Decade

Glancing back at some of the top singles of the '70s

1977

1. RONNIE MILSAP It Was Almost Like A Song (RCA)
2. WAYLON JENNINGS Luckenbach, Texas (RCA)
3. CRYSTAL GAYLE Don't It Make My Brown Eyes Blue (UA)
4. THE KENDALLS Heaven's Just A Sin Away (Ovation)
5. KENNY ROGERS Lucille (UA)
6. ELVIS PRESLEY Way Down/Pledging My Love (RCA)
7. CHARLIE RICH Rollin' With The Flow (Epic)
8. GLEN CAMPBELL Southern Nights (Capitol)
9. KENNY ROGERS Daytime Friends (UA)
10. LINDA RONSTADT Blue Bayou (Asylum)

1975

1. FREDDY FENDER Before The Next Teardrop Falls (ABC/Dot)
2. GLEN CAMPBELL Rhinestone Cowboy (Capitol)
3. WILLIE NELSON Blue Eyes Crying In The Rain (Columbia)
4. BILLIE JO SPEARS Blanket On The Ground (UA)
5. JESSI COLTER I'm Not Lisa (RCA)
6. CONWAY TWITTY Linda On My Mind (MCA)
7. DON WILLIAMS You're My Best Friend (ABC/Dot)
8. FREDDY FENDER Wasted Days And Wasted Nights (ABC/Dot)
9. LORETTA LYNN & CONWAY TWITTY Feelin's (MCA)
10. RONNIE MILSAP Daydreams About Night Things (RCA)

1978

1. WAYLON JENNINGS & WILLIE NELSON Mamas, Don't Let Your Babies Grow Up To Be Cowboys (RCA)
2. CRYSTAL GAYLE Talking In Your Sleep (UA)
3. DOLLY PARTON Heartbreaker (RCA)
4. KENNY ROGERS Love Or Something Like It (UA)
5. EDDIE RABBITT You Don't Love Me Anymore (Elektra)
6. CHARLIE PRIDE Someone Loves You, Honey (RCA)
7. KENNY ROGERS & DOTTIE WEST Everytime Two Fools Collide (UA)
8. MARGO SMITH Don't Break The Heart That Loves You (Warners Bros.)
9. WILLIE NELSON Georgia On My Mind (Columbia)
10. WAYLON JENNINGS I've Always Been Crazy (RCA)

1979

1. KENNY ROGERS She Believes In Me (UA)
2. ANNE MURRAY Just Fall In Love Again (Capitol)
3. DON WILLIAMS It Must Be Love (MCA)
4. WAYLON JENNINGS Amanda (RCA)
5. KENNY ROGERS & DOTTIE WEST All I Ever Need Is You (UA)
6. KENNY ROGERS You Decorated My Life (UA)
7. RONNIE MILSAP Back On My Mind Again (RCA)
8. ANNE MURRAY Shadows In The Night (Capitol)
9. DOLLY PARTON You're The Only One (RCA)
10. CHARLIE DANIELS BAND The Devil Went Down To Georgia (Epic)

Gone Country

Continued from Page 52

"I don't know what it is now. No idea. Wouldn't go if I knew."

Sometimes, though, even the personal touch didn't get songs recorded. Recalling his attempts to pitch "Amaran-tha" to Waylon Jennings, McDill says, "I knew Waylon's secretary at that time, and I told her to get this song to Waylon. I thought it was perfect for him.

Months passed without a response from Jennings. Then, after Don Williams had a major hit with the song, McDill says, "Waylon came up and said, 'You must have written my life. Why didn't you give me that song?'" McDill responded, "I sure tried."

Although Alan Jackson's version of "Gone Country" is a hit from the '90s, the song's subject matter is real- ly McDill's tongue-in-cheek observation of what's going on in Nashville today. Describing the song's demo session, McDill says, "We got in the studio with that thing, and it sounded so great, everybody suddenly got excited. Then it went from this strange little thing to, 'This is a hit.'"

Since the song is about musicians from L.A., New York, and Las Vegas seeking their fortunes in country music, McDill realized that it could potentially step on the toes of those wearing newly acquired cowboy boots.

"Thank God that Alan Jackson is one of those people who — like Don Williams — if he hears something he likes, he does it. You know, we couldn't have done it if he hadn't been in that position. There were a lot of folks against it. But everybody in New York and L.A. loved it. Sometimes we think too much. I think we worry too much."

As for McDill's personal view on what's going on in country today, he says, "I like it. There are some trite things, but there's always been some trite things. For the most part, I really like what's happening. Music has moved into the '90s. It's gotten much younger, more attractive, and it sounds better. I think that had to happen, or country music would have gone the way of the dodo bird."

Words Of Wisdom

Noting that few songs are being written these days by lone writers, McDill says, "Fewer young men are facing that awesome specter of that empty page all by themselves. More are sort of writing by committee. I think a song may lose a little bit of something if you write by committee, because if you come up with something pretty good out there, someone in the room will talk you out of it. I think the things that are written by one person are usually more thoughtful, less compromised."

Young songwriters occasionally seek McDill's advice and assistance, but he doesn't offer any. He says, "I tell them all the same thing Bill Hall used to tell me: 'Work hard and save your money.' That's about all I know to say. I don't know if I have any advice to give them."

However, McDill does recall one encounter with an aspiring songwriter he met while socializing with friends in downtown Nashville. When she explained that she was a songwriter, McDill asked her how much progress she had made. Her response was, "It's all political now. It's not what you know, it's who you know."

McDill said, "Come here! I want to tell you something. And I set her straight. The truth is that you cannot schmooze or friendship your way into success. You can't do it. You've got to produce something. You've got to have something at some point. The most important thing you can do is get really good. There are no shortcuts.

"A lot of young people think, 'If I can just write a song with Dean Dillon [who has written numerous George Strait hits], it will be a hit, because he can write a hit and get it to the right people.' Why would he want to write with you if you don't have anything? If you're not accomplished, not talented, and you don't have anything to bring to the table? You've got to bring something to the table. The only way you can do that is to get good. Reach down inside yourself and come up with your point of view, your angle."
Who Was In Charge During The '70s?

While most of the powerhouse record labels have reaped a constant financial harvest year after year, some imprints have faded into the sunset while others cropped up to take their place. As a matter of trivia, it's fascinating to note a few of today's industry executives who were involved in the country record business during the '70s. This doesn't list all of the labels and key players of the decade, nor does it capitalize all of the jobs these executives may have held. However, you might recognize some familiar names in this sample from personnel rosters of the late '70s.

ABC/Dot
President: Jim Fogelson
VP/A&R: Ron Chancey
Director/National Promotion: Erv Woolsey

Capitol
VP: Frank Jones
VP: Lynn Shults
Director/Promotion: Bill Williams
Director/Talent Acquisition: Chuck Flood

CBS (Columbia/Epic)
VP/A&R: Billy Sherrill
VP/Marketing: Rick Blackburn
Columbia Director/Promotion: Joe Casey
Epic Director/Promotion: Roy Wunsch

Elektra
Director/Ops: Mike Suttle
Director/Promotion: Terry Fletcher

Gusto/Starday
President: Moe Lytle
GM: Steve Kountzman
Manager/National Promotion: Gene Hughes

Hickory
President: Wesley Rose
GM: John Brown
Director/National Promotion: Roy Acuff Jr.
Director/Promotion: Don Powell

MCA
VP/A&R: Jack Parker
Director/Promotion: Leon Tsilis

Mercury
VP/Country: A&R: Jerry Kennedy
Director/National Country Promotion: Frank Lefel

Monument
President: Fred Foster
VP/Treasurer: John Darris
VP/Promotion: David Ezell
Director/Promotion: Tex Laws

Ovation
Director/A&R: Brian Fisher
Director/National Country Promotion: Tom McEntee

Playboy
Director/Ops: Eddie Kilroy
Director/Promotion: Nick Hunter

Polydor
Director/Ops: Jim Vienneau
Director/Promotion: Jack Pride

RCA
VP/Ops: Jerry Bradley
VP/A&R: Cheet Adkins
Manager/Country Promotion: Joe Galante

United Artists
VP/Country: Larry Butler
Director/Promotion: Jerry Seabolt

Warner Bros.
GM: Norro Wilson
Director/National Promotion Stan Byrd

Paying Bills — And Paying Dues
Continued from Page 47

er leave the Country format. That's a positive thing.”
Some veteran performers say they wouldn't want to be starting their careers in the '90s. Milsap doesn't hesitate when asked if he'd liked to be one of today's young guns.
“Yeah, I sure would! If I were in my early 20s, I would, because I think the opportunities are still there. With all the wonderful songwriters and talent — people who have moved here from L.A., from all over the world, who love being here — we now have more talent around here than we've ever had. We have so many more tools today to make great records. It still comes down to great songs, and Nashville's always been famous for having the best songwriters in the world.

Whenever I hear people grumble or complain about things that are happening in the music industry, I still say, 'If there's a great song and a great performance that has to be heard, it will be heard.'

Was Kenny Rogers Really Country?
Continued from Page 55

you're successful. But if you make music 95% of your life, when music goes, 95% of your life goes — and that's unhealthy. So that's why I got into电影ography, and I got into acting and I got into other things and I have an equal passion about them.”

Earlier this year Rogers released his new Maxisingle album, Cross My Heart, but he recognizes that chances are slim for substantial Country airplay in the near future. He says, "I've been doing this way too long to get myself hyped up. I think Country radio is about to — I think it has to — make a major change before long. My goal is to put myself in a position where whatever I am doing at that time will be palatable to Country radio. If they show me respect and some success, I would love nothing more than to do a country album that I think I could work there. But if I don't fit Country radio, I can't just quit singing.

There is the "respect factor." Rogers has sold 60 million albums worldwide — a major feat for any artist — but re-
spect within the country industry is something he would welcome. "I think I brought it on myself," he says. "I mean, that's as honest as I know how to be. The one thing that's to my credit is that when I was really successful, everybody kept saying, 'You're not really country.' I didn't want to bail on country music, so I said, 'But I am country. I'm country with a lot of other influences.'

I never once received the Entertainer of the Year award — at times when I was making 10 times the money and doing 10 times the shows of anybody else in the business — and I felt it was a mistake saying, 'You're not country, and we'll never accept you as country.' I did an album with Lionel Richie and kind of took off on another trail and was very successful. But I think that because of that, I don't have a home, if you will. Pop music is not a base. Country music is a base. R&B is a base. Rock 'n roll is a base. Pop music is kind of a melting pot. You need a base.

Rogers laughs, "You know, I thought I was country — but I think no one else did!"

Managing A Crossover Career
Continued from Page 58

without the records."

Explaining changes in the industry, he says, "When Crys-
tal started, producers had the strength. They'd choose a sin-
gle, and they'd call the promotion man in and say, 'This is the single. Get it played.' Within a few years the promotion man was in on these meetings, saying, 'This is what radio wants.'

"We started seeing the promotion man getting more power, which meant the radio stations had a lot more power in choosing what they wanted to hear. I've never been con-
venced that radio stations, at that time, were basing those decisions on what the public wanted. I don't know how good
their surveys were, but it was a shift in what was going on."

In light of the crossover success enjoyed by several artis-
tists of the decade, Gazzinos was aware of the criticism that these artists had abandoned country music's musical roots. How-
ever, those comments weren't made by Nashville's "old guard" of veteran artists. "Maybe it was different for Crys-
tal because there was the bloodline with Loretta," he says. "Those people were great. We did notice it, however, from some of the country acts who were on the chart at the time. They made an issue of 'This artist isn't country.' The way we looked at it, Eddy Arnold wasn't really country. He was AC or MOR."

Special Thanks
R&R's Nashville staff would like to express its gratitude to those contributing to this year's Legends of Music Row. Pri-
mary thanks go to the artists and executives who provided their firsthand accounts of Nashville and the industry during the '70s. Special credit goes to Nashville Banner Executive Editor Pat Embry (for the use of historic photos from the newspa-
per's archives) and Country Music Foundation Reference Li-
brarian Ronnie Pugh (for providing access to the CMF's ar-
chives, as well as his infinite knowledge of country music history).

Thanks, too, to R&R's Los Angeles staff: Managing Editor Richard Lange, Production Director Kent Thomas, Production Manager Roger Zunwald, Design Director Gary van der Steur, and the entire production department.

Forging New Country Directions
Continued from Page 38

other, but it turned out we both had pretty successful records.
These days, Williams is in an enviable position. Record-
ing and touring when he pleases, he'll record his next al-
bum in December. In addition to concert dates in the U.S., his 1997 schedule has included tours of Australia, Africa, and the United Kingdom.

Of his career, Williams says, "It's been good to me. There are always some things that you wish were better than they are, but I guess you are never completely satis-
fied, and you always hope that you can do things better than you ever have.

Williams has two sons who want to forge careers in the music industry. What advice does he give them? "The main thing they have to do is believe that music is really special to them, and they want to have a part in it, do it because you just love doing it and don't get into it because of the money. If you don't love it enough, the highs are too high and the lows are too low."

When asked how much the business side of the music industry matters to him, Williams laughs, "If I had my way about it, it wouldn't matter at all. I really try to be as unresponsive to that whole energy as I can possibly get by with."

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38
CONGRATULATES OUR CMA WINNERS

GARTH BROOKS: ENTERTAINER OF THE YEAR

DEANA CARTER/PRODUCER: CHRIS FARREN
STRAWBERRY WINE: SINGLE OF THE YEAR

DIAMOND RIO: VOCAL GROUP OF THE YEAR

KATHY MATTEA/"455 ROCKET": MUSIC VIDEO OF THE YEAR

GEORGE STRAIT: MALE VOCALIST OF THE YEAR &
CARRYING YOUR LOVE WITH ME:
ALBUM OF THE YEAR

TRISHA YEARWOOD: FEMALE VOCALIST OF THE YEAR
**COUNTRY TOP 50**

**OCTOBER 3, 1997**

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- Get a close-up view of the newest developing Nashville acts that country radio will program this year and next!
- Cash in on the newest and most effective promotional ideas!
- Tap country radio strategies from top industry panelists!
- Learn new and proven ways to fatten your station's bottom line!

**BREAKERS®**

**WYNONNA**
When Love Starts Talkin' (Curb/Universal)
74% of our reporters on it (158 stations)
109 Adds + Moves 45-30

**ALAN JACKSON**
Between The Devil And Me (Arista)
63% of our reporters on it (129 stations)
125 Adds + Debuts in 33

**SONS OF THE DESERT**
Hand Of Fate (Epic)
62% of our reporters on it (127 stations)
10 Adds + Moves 41-39

**MOST ADDED**

**ARTIST TITLE (LABEL)**

| ALAN JACKSON Between The Devil And Me (Arista) |
| ALAN JACKSON Love Me Again (Epic) |
| ALAN JACKSON Between The Devil And Me (Curb) |
| Tim McGraw Everywhere (Curb) |
| Trace Adkins Breathe (Capitol) |
| Trace Adkins Good To Be Me (Curb) |
| Rascal Flatts Strong (Curb) |
| Rascal Flatts Let's Make Some Memories (Curb) |
| Tim McGraw Everywhere (Curb) |
| Tim McGraw Everywhere (Curb) |

**MOST INCREASED PLAYS**

**ARTIST TITLE (LABEL)**

| ALAN JACKSON Between The Devil And Me (Arista) |
| Tim McGraw Everywhere (Curb) |
| Trace Adkins Breathe (Capitol) |
| Trace Adkins Good To Be Me (Curb) |
| Rascal Flatts Strong (Curb) |
| Rascal Flatts Let's Make Some Memories (Curb) |
| Tim McGraw Everywhere (Curb) |
| Trace Adkins Breathe (Capitol) |
| Trace Adkins Good To Be Me (Curb) |
| Rascal Flatts Strong (Curb) |

**HOTTEST RECURRENTS**

**ARTIST TITLE (LABEL)**

| ALAN JACKSON Between The Devil And Me (Arista) |
| Trace Adkins Breathe (Capitol) |
| Trace Adkins Good To Be Me (Curb) |
| Rascal Flatts Strong (Curb) |
| Rascal Flatts Let's Make Some Memories (Curb) |
| Tim McGraw Everywhere (Curb) |
| Trace Adkins Breathe (Capitol) |
| Trace Adkins Good To Be Me (Curb) |
| Rascal Flatts Strong (Curb) |
| Rascal Flatts Let's Make Some Memories (Curb) |

**Breaker Song**

This chart reflects airplay from September 25-October 5. Songs ranked by total points. Highlighted songs indicate Breaker. 202 Country reporters. 197 current playlists. Songs that are down in points for three consecutive weeks and below No. 1 are moved to recurrent. © 1997, R&R Inc.
The New Album Gallery

October 7, 1997

Brent Mason
"Hot Wired" (Mercury)
The timing couldn't be better for Brent Mason. Just days after being named the CMA's Instrumentalist of the Year, his first solo album is being released. Pull a recent gold or platinum Country CD off the shelf and you're very likely to see Mason's name on the musician credits. For the past few years, Mason has been the guitarist of choice when acts like Alan Jackson, Brooks & Dunn, Trishy Yearwood, and George Strait go to the studio. Mason's album features plenty of hot country picking, but he also shows his versatility in more jazz-inspired acoustic numbers. When session players get signed as artists, they often have no distinctive musical statements to make on their own. However, this isn't the case with Mason. He doesn't sing on the album, but he has a lot to say. And when he says it with his guitar, it's bound to get your attention.

Delbert McClinton
"One of the Fortunate Few" (Rising Tide)
There are smoother, more refined voices, but you'd be hard-pressed to find a better singer than Delbert McClinton. Having cut his teeth in the roadhouses of Texas, McClinton has strong country, rock, and R&B influences. For lack of a better description, you can just call it great American music. McClinton's presence at Country radio includes "Tell Me About It," a Tanya Tucker duet which received a Grammy nomination for Best Country Vocal Collaboration. One Of The Fortunate Few is McClinton's first album in four years—and his first for Rising Tide. As an indication of his stature among other singers and musicians, the album features guest performances by Vince Gill, Patty Loveless, Pam Tillis, Lee Roy Parnell, Lyle Lovett, John Prine, and B.B. King.

October 6, 1997

Paul Brandt "A Little In Love"
Regrettably: A big winner at the recent Canadian Country Music Awards, Brandt has been putting the finishing touches on his second album. This project, Outside The Frame, is set for November release—and this is the first single.

Kenny Chesney "A Chance"
BNA: With a gold album under his belt buckle for Me and You, Kenny Chesney moves another single from his latest project, I Will Stand. This single was written by Dean Dillon and Ronnie Porter, but the melody and chord progression is a bit more sophisticated than the string of his Dillon's written for George Strait.

Joe Diffie "The Promised Land"
Epics: Small-town themes have always had a major place in country music, but an increasing number of those songs have been pitched to Country programmers lately. Joe Diffie has provided one of the best of the lot. Without degrading Diffie's success with novelty tunes, his star seems to shine a little brighter when he's singing songs as substantive as "The Promised Land."

Ruby Lovett "Look What Love Can Do"
McG/Car: Awaiting the release of the new album he produced for Garth Brooks, Allen Reynolds seems to be as excited about his work with new act Ruby Lovett. Reynolds says, "I had the feeling when we finished that not only was it good, it was refreshingly country and perfectly timed for the marketplace." You may draw similar conclusions when you hear this semi-autobiographical song which serves as Lovett's first single.

Delbert McClinton "Sending Me Angels"
Rising Tide: Delbert McClinton's new album is out this week, and this first single features guest performances by Vince Gill and Lee Roy Parnell, who turn in what may be the best slide-guitar duet yet. McClinton has never sounded better than he does on this track he produced with Eddy Gordy Jr. and Gary Nicholson.

Neal McCoy "Can't Be Good"
Atlantic: Those who have heard Neal McCoy's new album, set for release later this month, say it contains the best songs—and the best performances—he's ever recorded. "Can't Be Good," the debut single from the album, may provide a sample of what to expect.

ARE YOU SICK OF BEING A PD?

Living from book-to-book? Changing owners more often than your oil? Wondering where your career is really heading? Sick of working 18 hours a day, eight days a week? Ready for some stability? Ready for some sanity?

One of the America's leading producers of jingles and ID's for radio stations is looking for a PD that's ready to make the jump into sales...marketing our jingles to leading PDs across the country.

If you've had medium to major market experience programming CHR, Urban, Hot AC or Hot Country...you may be our guy (or gal). Send us a resume (no, we don't need a tape) and a letter. Let's talk...and, of course, this will be strictly confidential.

Hey, you wouldn't get free record company T-shirts anymore, but you would get a life. EOE

Reply to:

Radio & Records
10100 Santa Monica Blvd # 367, 5th Floor • Los Angeles, CA 90067
**NEW & ACTIVE**

**BUFFALO CLUB** Heart Hold On (Rising Tide)
Total Stations: 53, Total Points: 2166, Total Adds: 22, Including: KBQF 18, WKNR 17, KXCF 15, KJQG 15, WBBG 15, KXRM 12, WQKX 11, WOKX 10, WACO 9, WBBQ 7, WMZT 7, WWJQ 7, WWZD 7, WXXL 6, KORD 5, KWVO 5, WBCT 5, WGH 5, WIRK 5, WWWWM 5, WXXG 5

**RANCH Walkin’ The Country (Capitol)**
Total Stations: 37, Total Points: 1671, Total Adds: 12, Including: WGLR 22, WGGY 20, WWXJ 18, KJQG 15, WFRG 14, KXRM 12, WLWJ 12, WQGN 10, WWWWM 7, WMZT 7, KORD 5, WXXG 5

**RHETT AKINS More Than Everything (Decca)**
Total Stations: 36, Total Points: 1437, Total Adds: 10, Including: KEAN 17, KJQG 15, KPLM 14, WQV 10, KAYD 7, KXRT 7, WKBX 7, WWZD 7, WNCY 5, WWQ 5

**KENNY CHESNEY A Chance (BNA)**
Total Stations: 25, Total Points: 1185, Total Adds: 9, Including: KJQG 15, WXFY 15, WACO 14, WUSY 13, KVQO 8, KSPD 7, WMZT 7, KATM 5, KVGY 5

**BIG HOUSE Love Ain’t Easy (MCA)**
Total Stations: 18, Total Points: 692, Total Adds: 12, Including: KJQG 15, WFRG 14, WUSY 13, KVQO 8, KSPD 7, WMZT 7, KATM 5, KVGY 5

**SHELLY STREETER Call Me A Wildfire (Longarm)**
Total Stations: 22, Total Points: 676, Total Adds: 3, Including: WWJQ 7, KXMF 5, WXXG 5

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**NATIONAL RADIO FORMATS**

**ABC RADIO NETWORKS**

**Coast-To-Coast**
Mark Edwards * (214) 991-9200

**ALL SONGS**

**ADDS**

**ACTIVE**

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**JONES RADIO NETWORK**
Phil Barry *(303) 784-8700*

**U.S. Country – Jim Murphy**

**adds:**

**NEW COUNTRY – J.J. Smith**

**ADD: ALABAMA (How Are You)**
**ADD: PETTY LEE (Tell Me)**
**ADD: LINDSAY (You Don’t Want To Miss Me)**
**ADD: WYNONNA (When Love Starts Talkin’)**

**HOTTEST:**

**ADD: LEE ANN WORMAN (The Fool)**
**ADD: DIAMOND (How You Love Makes Me Feel)**

**ANNOUNCER:**

**TISHA YEARWOOD & GARTH BROOKS**

**Real Country**
Dave Nicholson *(602) 966-6236*

**ADD:**

**KNEXY CHESNEY A Chance**
**ADD: ALAN JACKSON Between The Devil And Me**
**ADD: KENNY CHESNEY A Chance**

**HOTTEST:**

**ADD: DIAMOND FARM How Your Love Makes Me Feel**
**ADD: LEE ANN WORMAN (The Fool)**

**ANNOUNCER:**

**TISHA YEARWOOD & GARTH BROOKS**

**CD Country – John Hendricks**

**ADD:**

**KNIXY WYNN (When Love Starts Talkin’)**
**ADD: ALAN JACKSON Between The Devil And Me**

**HOTTEST:**

**ADD: DIAMOND FARM How Your Love Makes Me Feel**
**ADD: LEE ANN WORMAN (The Fool)**

**ANNOUNCER:**

**TISHA YEARWOOD & GARTH BROOKS**

**COUNTRY VIDEO**

**BROADCAST PROGRA**

**Power Wowers ***(800) 426-9082***

**Super Country/Pure Country – Ken Maultrie**

**ADD:**

**ALABAMA (Of Course I’m Right)**
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**HOTTEST:**

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**ANNOUNCER:**

**TISHA YEARWOOD & GARTH BROOKS**
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Driving CHR To ‘Main Street’

One of the most memorable statements at this year’s NAB Radio Show in New Orleans was heard during a meeting I moderated with programming VPs. One of the astute broadcasters explained to the room that he informs his station staffers: “While radio today may be on Wall Street, the listeners are still on Main Street.”

At tempted to tap into the “Main Street” philosophy while also keeping things in perspective, the NAB pulled out all the stops this year to assemble a top-notch CHR panel. It included Chancellor Media Chief Programming Officer Steve Rivers, WWXY (“Kiss 108”) Boston PD John Ivey, Vallie/Richards Consulting President Dan Vallie, and WQOQ (“Q102”) Philadelphia PD morning drive Grammy-winner Glenn Kalina.

Rivers is widely recognized as one of the best programmers our business has to offer. He works with 99 radio stations, and his experience includes programming at KISS/Los Angeles, WMEU/ Boston, KMEL/ San Francisco, WRKO/Tampa, WAPE/Jacksonville, and Kiss 108, to highlight a few. When Rivers left KISS, Ivey stepped in as the new PD. His background includes stops at WHYY/Nashville, WXPY/ Rochester, and KQK/Omaha.

Vallie consults CHR and AC formats. Stations he’s currently working with include Q102, WBZZ/Pittsburgh, WKSE/Buffalo, WNKR/Harristown, and KQK/Hartford. Kalina has spent most of his long, successful career in Philadelphia at two CHRs (the other was WCAU-FM, where he was PD).

The CHR that pull big demos, win consistently, and—most importantly—generate large revenue bases are the role models for owners. The more successes you see like that, the easier it is to get someone to do the format.

—Dan Vallie

Pitching The Owners

Vallie and his consulting partners, Jim Richards and Mike Donovan, are big CHR fans, and have proven it by launching new CHRs WWZZ/ Washington, WJLT/Lexington, KY, KQZQ/San Francisco, and WJOU/ Memphis. (Vallie says more are on the way!) Without believers such as Vallie—who can get to the decision-makers at the top companies—the CHR format would not be able to grow.

I asked Vallie about his chart pitch to station owners. He remarked that, to start with, you really have to believe in the format. “Throughout the time we’ve been in this business, we’ve all seen the format allegedly die three or four times.” Obviously, it has never died. So, it’s just a matter of searching for, finding, and taking advantage of the available opportunities.

“We’ve been doing the Top-40 format for a long time, and the climate in the industry changes, depending upon music trends and styles.”

Vallie pointed out that consolidation has helped the growth of CHR: “When you have a family of stations in a market, rather than an individual station, there’s not as much pressure on the 18-34 aspects of it. I’ve experienced meetings where we have to say, ‘Okay, we’re No. 1 18-34 adults—I want 18-24 women, and then we need to be No. 1 25-54 adults.’”

Vallie also said that when a CHR like WWKS or WKTU/New York can be successful in the 18-34 and 25-54 demos, sometimes the corporate decision to go CHR is easier to make. “The CHRs pull big demos, win consistently, and—most importantly—generate large revenue bases are the role models for owners. The more successes you see like that, the easier it is to get someone to do the format.

—Dan Vallie

Conceptualizing Your Station

In the case of CHR-friendly Chancellor Media, Rivers explained how fortunate he was to be working with chiefs Scott Ginsburg and Jimmy de Castro. “First and foremost, they are both excellent radio guys. If there are any limitations to the format, they understand how to overcome them. It’s always helpful when you have guys at the top who understand the product, because they drive the personality of the company.”

In these days of megagroups and the majority of stations having access to the same tools, what really separates the winners from the losers? Rivers responded, “I told someone that it’s nice to be able to talk to people who are articulate and intelligent, but, at the end of the day, if I listen to an aircheck of their station or station composite, and I don’t hear the magic, it doesn’t matter. I’m putting more and more credence on that philosophy as time goes forward. The truth of the matter is, it’s becoming harder and harder to find people who can make magic come out of the radio, and that’s what I pay the most attention to today.”

Ivey wholeheartedly agreed with Rivers and explained that the “magic” is what’s kept Kiss going all these years. “Kiss has always been a very creative radio station,” said Ivey. “We have the luxury of having personalities who have been with us for a long time. However, it’s the between-the-stereosuff and the programming—those people keep Kiss. When they think of new music, they think of Kiss. If an artist is coming to town, they think Kiss is going to be personally involved with the artist.”

“It’s a reputation thing that you have to develop. I believe even new stations can build this type of relationship with the listeners if they do it properly. There just has to be that kind of expectation.”

Kalina added, “Q102 is a fun, upbeat, Top 40 radio station that leads Dance. The production value and what goes on between the records—I love to listen to the left a little bit. We never copy anybody; we’ve always been unique in that sense.”

Kalina credits much of Q102’s originality to former PD and production whiz Mark Driscoll: “He kind of started something when he put the station on the air, and it keeps going and going.”

The panel agreed that the bottom line to creating magic on a CHR comes down to everybody working together to make and keep the station entertaining. Rivers reminded everyone, “This format needs to be entertaining, and it needs to be compelling. The good news about this format is, you can make it compelling when it’s done right. It comes down to conceptualizing a radio station. You listen to Kiss, and there’s a Kiss concept. A lot of things go into that. You have to ask, ‘Does this fit the radio station?’—and I don’t just mean the music. I’m talking about the production technique, the identity.

Good programmers learn how to make things sound big on the radio without it costing a nickel. Obviously, when you get to the bigger markets and you have the money, it doesn’t hurt.

—John Ivey

SECRETSTO SUCCESS — A familiar name on Z100’s playlist, Toni Braxton makes a brassy appearance at a KKRP/Kaitz event, no doubt performing any number of hits from her Secrets release, including the next single: “How Could An Angel Break My Heart?” Taking a moment together—just because they want to—a-1971’s Greg Feldman, Braxton, and KKRP PD Ken Benson.

It’s becoming harder and harder to find people who can make magic come out of the radio, and that’s what I pay the most attention to today.

—Steve Rivers

When it comes to discussing making your station sound great, for many programmers the talk quickly turns to lack of money or resources, such as promotion and giveaway budgets. Until he reached Boston, Ivey spent his entire career in small and medium markets with limited budgets. He explained, “Great radio and what comes out of your speakers have nothing to do with money. I’ve worked in small markets and scratched my way up. That’s what you have to do if you want to make the dough. Good programmers learn how to make things sound big on the radio without it costing a nickel. It’s not just the money. Obviously, though, when you get to the bigger markets and you have the money, it doesn’t hurt.”

Learning From The Past

It was almost 18 years ago to the day that Ivey rejoined WABC, the first CHR format on WEZB (“B97”) New Orleans, which he took from worst to first with a double-digit-share debut. “The CHR launch was during a period of time when Top 40 was not supposed to be happening.” Vallie pointed out, “It was sort of coming out of the doldrums, and that successful launch led to a number of other stations flipping to CHR—which led directly into stations like Mike Joseph’s ‘Hot Hits’ era.”

Rivers expounded on a concept that, as an industry, we don’t lose sight of all the things great programmers have done in the past, because the young programmers coming in today need to know and understand what made all the great programming, personalities, and ‘what’s in between.”

“Ivey still feels young programmers are at a disadvantage, because they don’t have the ability to listen to some of the great AM radio stations of our time. His advice to them was to seek their own way of listening to the great radio stations. Reflecting on his teachers, Rivers pointed out the legendary CKLW, WNBC, WABC, and WLS, to name a few. "Somewhat, we need to find a new way to teach these people, and it can’t always come from guys on par- elsp juggling spouting theories," Rivers said. “You really need to listen to radio sta- tions. Listen and think about why these stations are constructed the way they are, and what works and what doesn’t work on those stations.”

CHR Ass. Editor Jan Levy contributed to this column
Shining bright at:

KZON/Phoenix
WWXM/Myrtle Beach
KRUF/Shreveport
XHRM/San Diego
KRBE/Houston
WFNX/Boston
KWIN/Stockton
KTCL/Denver
KXXR/Salt Lake
WHZZ/Lansing

From the new album “GOODBYE”

*In Stores NOW!!!*

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Your eyes don’t lie and your ears won’t either!!

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Debut track from the UK’s HIT artist!
**Consistent. Quality.**

(It makes a WORLD of difference)
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<td>TEXAS</td>
<td>Say What You Want (Mercury)</td>
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**Where Did The Feeling Go?**

The Newest Single From The Original Motion Picture Soundtrack

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**BREAKERS**

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**MOST INCREASED PLAYS**

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<td>MATCHBOX 20</td>
<td>Push (Lava/Atlantic)</td>
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**HOTTES RECURRENCE**

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<td>HANSON</td>
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*Breakers: Songs ranking 1300 plays or more for the first time. Bullets awarded to songs getting plays across the previous week. Two songs are tied in number of plays, the song being played on more stations is placed first. Most increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.*
NEW & ACTIVE

DASS Don't Go Away (Epic)  
Total Plays: 636, Total Stations: 59, Adds: 12

3RD PARTY Love Is Alive (DWB & M!)  
Total Plays: 537, Total Stations: 41, Adds: 6

MARIAH CAREY Butterfly (Columbia)  
Total Plays: 491, Total Stations: 83, Adds: 75

AL rvYH! The One I Gave My Heart To (Black/Bang/Atlantic)  
Total Plays: 464, Total Stations: 48, Adds: 7

JOCK JAM Jock Jam (Tommy Boy)  
Total Plays: 430, Total Stations: 47, Adds: 10

LE CLICK Don't Go (Logic)  
Total Plays: 327, Total Stations: 22, Adds: 5

LOS UMBRELLAS No Toro Divo! (Flex/Virgin)  
Total Plays: 325, Total Stations: 11, Adds: 1

SUNDAYS Summertime (QCC/Geffen)  
Total Plays: 306, Total Stations: 29, Adds: 2

SALT-N-PEPA R U Ready (Red Aristocrats/blend)  
Total Plays: 222, Total Stations: 35, Adds: 11

BILLIE MYERS Kiss The Rain (Universal)  
Total Plays: 219, Total Stations: 22, Adds: 3

REFUGEE CAMPS ALL-STARs Avenues (Arista)  
Total Plays: 207, Total Stations: 21, Adds: 0

911 Love Sensation (Saban/Gipsy/Virgin)  
Total Plays: 206, Total Stations: 12, Adds: 2

JAMRODI ALLIGHT (Work)  
Total Plays: 183, Total Stations: 18, Adds: 1

COOLIO FAB TREZ C U When U Get There (Tommy Boy)  
Total Plays: 181, Total Stations: 8, Adds: 1

NU FLAVOR Heaven (Reprise)  
Total Plays: 166, Total Stations: 6, Adds: 0

PETER CETERA FAZ YET You're The Inspiration (Riven North)  
Total Plays: 152, Total Stations: 6, Adds: 0

REAL MCCOY (If You're Not In ) I'm Outta Here! (Atlantic)  
Total Plays: 148, Total Stations: 9, Adds: 0

MARY J. BLIGE Everything (MCA)  
Total Plays: 132, Total Stations: 20, Adds: 14

DJ COMPANY Forever Young (Clave)  
Total Plays: 130, Total Stations: 11, Adds: 0

Songs ranked by total plays

THERE GOES THE NEIGHBORHOOD! — That's right, CHR Asst. Editor Jay Levy (second from right) actually escaped from his corner cubicle long enough to head to the east coast and visit some new friends at WHTZ (Z100) New York. After a full tour of the station and a look at its "Wall Of Fame," we all caught a "quality moment" in the studios. Busy, but gracious, hosts included (l-r) MD Cubby Bryant, PD Tom Poleman, and new APD Kid Kelly.

IT'S A JAI JAM — RCA held a listening party for Jai (third from left) recently, and the result was the discovery of something quite smooth and soulful. Surrounded by Jai's band members are (front, l-r) RCA VP/Nat) Promo Gary Tannen, KYVL, A. P. Angela Perelli, RCA Sr. VP Ron Geskin, KISS/L.A. PD Dan Kiley, and (back, c) RCA Regional Marketing/Promotion Kim Langbecker.

NEW RELEASES

Backstreet Boys "As Long As You Love Me" (Jive)  
Meredith Brooks "What Would Happen" (Capitol)  
Chumbawamba "Tubthumping" (Republic/Universal)  
Donna Lewis & Richard Marx "At The Beginning" (Atlantic)  
No Mercy "Kiss You All Over" (Arista)  
Nu Flavor "Heaven" (Reprise)  
Taja Seville "I & It" (250 Music)  
Somethin' For The People "My Love Is The Shh!" (Warner Bros.)  
Tony Toni Tone "Boys & Girls" (Mercury)  
Wallflowers "Three Marlenas" (Interscope)

VERY-CHARMED NIGHT — Third Eye Blind played the Sapphire Club in Orlando recently, and WXK FM was there for a one-on-one interview after the show. Master and mistress of ceremonies for the night were '97 night guy Kid Cruz (l) and weekend Niki Night, who took time to pose with TEB lead singer Stephan Jenkins.

DOUBLE HAPPINESS — WBBO-FM (B-95) Monmouth-Ocean closed out the summer with their "Beach Bash I" recently. Among those to perform and celebrate were Samantha Cole, Shuggs, 3rd Party, Robin S., and the Blackout Allstars. Caught up in the afterglow here are B-95 morning show co-host Michelle Pollino (l) and Ms. Cole.
<table>
<thead>
<tr>
<th>Station/Location</th>
<th>City/State</th>
<th>PD/OM</th>
<th>APD/MD</th>
<th>Chef/DJ</th>
<th>Format</th>
<th>Notes</th>
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<tr>
<td>WFLY/Atlantic City, NJ</td>
<td>NJ</td>
<td>Barry Brown</td>
<td>Michael Morgan</td>
<td>Jim Keller</td>
<td>WLYS-FM</td>
<td>Robert Brown (PD), Kevin Sullivan (OM)</td>
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<td>NJ</td>
<td>Rob Steele</td>
<td>Michael Morgan</td>
<td>Jim Keller</td>
<td>WLYS-FM</td>
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<td>Michael Morgan</td>
<td>Charles Carroll</td>
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## Chr/Rhythmic Top 50

### October 3, 1997

<table>
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<th>Week</th>
<th>Airplay (%)</th>
<th>Top 20 Airplay (%)</th>
<th>Total Station Airplay (%)</th>
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<td>1</td>
<td>16.1</td>
<td>20.3</td>
<td>13.6</td>
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<tr>
<td>2</td>
<td>15.9</td>
<td>19.3</td>
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<td>3</td>
<td>15.7</td>
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<tr>
<td>4</td>
<td>15.5</td>
<td>18.9</td>
<td>11.9</td>
</tr>
<tr>
<td>5</td>
<td>15.3</td>
<td>18.6</td>
<td>11.7</td>
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### Most Added Artists

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<th>Title</th>
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<tr>
<td>MARY J. BLIGE</td>
<td>Mary J. Blige</td>
<td>10,041</td>
</tr>
<tr>
<td>PUFF DADDY</td>
<td>Puff Daddy</td>
<td>9,960</td>
</tr>
<tr>
<td>L.L. COOL J</td>
<td>L.L. Cool J</td>
<td>9,924</td>
</tr>
<tr>
<td>TIMBALAND &amp; MAGGIO</td>
<td>Timbaland &amp; Maggio</td>
<td>9,871</td>
</tr>
<tr>
<td>AALIYAH</td>
<td>Aaliyah</td>
<td>9,800</td>
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</tbody>
</table>

### Breakers

Breakers: Songs registering +80% or more increase in stations.

### Most Increased Songs

- Put Your Hands Where My... (Elektra/EAG) +988
- Can't Stop The Music (MCA) +987
- BONE THUGS-N-HARMONY +888
- WHO'S IN THE HOUSE? (LaFace/Arista) +787
- What About Us (LaFace/Arista) +786

### Hottest Recurrents

- MC HAMMER | U Can'T Touch This | 1,250
- THE NOTORIOUS B.I.G. | Big Pimpin' | 1,240
- R. KELLY | I Believe I Can Fly | 1,230

---

This chart reflects airplay from September 22-28. Songs ranked by total plays. Highlighted songs indicate Breaker.

For more information on the chart, visit the R&R magazine website.
## HIP HOP TOP 20

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST TITLE</th>
<th>LABEL</th>
<th>TOTAL PLAY</th>
<th>TM</th>
<th>UN</th>
<th>STATIONSHITS</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>BUSTA RHYMES Put Your Hands Where My... (Elektra/Elek)</td>
<td></td>
<td>2717</td>
<td>2369</td>
<td>112/2</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MASE Feel So Good (Bad Boy/Arista)</td>
<td></td>
<td>2249</td>
<td>1943</td>
<td>106/5</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>NOTORIOUS B.I.G. Mo Money Mo Problems (Bad Boy/Arista)</td>
<td></td>
<td>2146</td>
<td>2204</td>
<td>58/6</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>FOXY BROWN FOXY HILL... (Astor/Def Jam/Motown)</td>
<td></td>
<td>1999</td>
<td>2752</td>
<td>79/0</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>L.L. COOL J Phenomenon (Def Jam/Mercury)</td>
<td></td>
<td>1783</td>
<td>1503</td>
<td>117/8</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>BONE THUGS-N-HARMONY I Could... ( Ruthless/Relativity)</td>
<td></td>
<td>1671</td>
<td>1497</td>
<td>93/1</td>
<td></td>
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<tr>
<td>7</td>
<td>WILL SMITH Men In Black (Columbia)</td>
<td></td>
<td>1613</td>
<td>1774</td>
<td>42/0</td>
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<tr>
<td>8</td>
<td>FRIM/Firm Biz (Trackmasters/Aftermath/Interscope)</td>
<td></td>
<td>1534</td>
<td>1369</td>
<td>102/3</td>
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</tr>
<tr>
<td>9</td>
<td>MASTER P I Miss My Home (No Limit/Priority)</td>
<td></td>
<td>1534</td>
<td>1246</td>
<td>90/3</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>PUFF DADDY &amp; FATH EVANS F/12/11 Be... (Bad Boy/Arista)</td>
<td></td>
<td>1512</td>
<td>1766</td>
<td>46/0</td>
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<tr>
<td>11</td>
<td>MACK 10 Backyard Boogie (Priority)</td>
<td></td>
<td>1479</td>
<td>1383</td>
<td>81/2</td>
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<tr>
<td>12</td>
<td>SHAGGY Piece Of My Heart (Virgin)</td>
<td></td>
<td>1419</td>
<td>1438</td>
<td>75/0</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>WCYCLE JEAN Guantanamera (Ruffhouse/Columbia)</td>
<td></td>
<td>1415</td>
<td>1275</td>
<td>85/1</td>
<td></td>
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<tr>
<td>14</td>
<td>SALT-N-PEPA U Ready (Red Ant/London Island)</td>
<td></td>
<td>1288</td>
<td>423</td>
<td>108/6</td>
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<tr>
<td>15</td>
<td>TIMBALAND &amp; MADGX Up Jumps Da Boogie (Atlantic)</td>
<td></td>
<td>1297</td>
<td>1451</td>
<td>50/0</td>
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<tr>
<td>16</td>
<td>MASTA K TONYA &amp; K -FOXTOWN The Party... (No Limit/Priority)</td>
<td></td>
<td>1111</td>
<td>1570</td>
<td>52/1</td>
<td></td>
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<tr>
<td>17</td>
<td>JAGGED EDGE The Way That You Talk (So So Def/Columbia)</td>
<td></td>
<td>1053</td>
<td>1099</td>
<td>67/8</td>
<td></td>
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<tr>
<td>18</td>
<td>PUFF DADDY &amp; THE FAMILY It's All About... (Bad Boy/Arista)</td>
<td></td>
<td>965</td>
<td>1333</td>
<td>38/0</td>
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<tr>
<td>19</td>
<td>LOST BOYS Me &amp; My Crazy World (Group Home/Universal)</td>
<td></td>
<td>959</td>
<td>986</td>
<td>57/1</td>
<td></td>
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</tbody>
</table>

This chart reflects airplay from September 22-28. Songs ranked by total plays, 47 CHR/Rhythmic reporters and 87 Urban reporters combine from the Custom Chart function on the PAR ONLINE. R&B Hits are manually extrapolated. For complete reporter lists refer to Rhythmic and Urban sections. © 1997, PAR Inc.

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## NEW & ACTIVE

<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL</th>
<th>TOTAL PLAY</th>
<th>TM</th>
<th>UN</th>
<th>STATIONSHITS</th>
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</thead>
<tbody>
<tr>
<td>MISSY &quot;MISDEMEANOR&quot; ELUSS Ttck/12 Mo EastWest/Egg</td>
<td></td>
<td>2058</td>
<td>2043</td>
<td>15/3</td>
<td></td>
</tr>
<tr>
<td>LSG My Body (EastWest/Egg)</td>
<td></td>
<td>2031</td>
<td>2119</td>
<td>15/3</td>
<td></td>
</tr>
<tr>
<td>HEAVY O I Do Anything (Universal)</td>
<td></td>
<td>2011</td>
<td>1909</td>
<td>12/9</td>
<td></td>
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<tr>
<td>DAFT PUNK Around The World (Virgin)</td>
<td></td>
<td>2121</td>
<td>1955</td>
<td>10/1</td>
<td></td>
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<tr>
<td>LOS UMBRELLAS No Tengo Diner (Def Jux/Atlantic)</td>
<td></td>
<td>2054</td>
<td>2043</td>
<td>7/2</td>
<td></td>
</tr>
<tr>
<td>DAMAGE Wonderful Tonight (Columbia)</td>
<td></td>
<td>2061</td>
<td>2150</td>
<td>12/2</td>
<td></td>
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<tr>
<td>PUFF DADDY &amp; THE FAMILY I'm Around The World (R&amp;B/Atlantic)</td>
<td></td>
<td>2054</td>
<td>1919</td>
<td>12/2</td>
<td></td>
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<tr>
<td>SNOOP DOGGY DOGG We Just Wanna Party With You (Columbia)</td>
<td></td>
<td>2075</td>
<td>2151</td>
<td>6/2</td>
<td></td>
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<tr>
<td>MILESTONE I Care Bout You (Laface/Arista)</td>
<td></td>
<td>2090</td>
<td>2100</td>
<td>9/1</td>
<td></td>
</tr>
<tr>
<td>NEXT Buta Love (Arista)</td>
<td></td>
<td>2056</td>
<td>2046</td>
<td>12/3</td>
<td></td>
</tr>
</tbody>
</table>

**BROWNSTONE** Kiss And Tell (All/Mo/Mo)|| 1681 | 1504 | 9/0 |
**DRU HILL** We're Not Making Love No More (Laface/Arista)|| 1575 | 1404 | 9/0 |
**3RD PARTY** Love Is Alive (Def Jux/555)|| 1585 | 1552 | 12/0 |
**LIL SUZY** Can't Get You Out Of My Mind (Metropolitan)|| 1339 | 1389 | 4/0 |
**GOD'S PROPERTY** You Are The Only One (R&B/Interscope)|| 1551 | 1337 | 10/1 |
**MARSHALL CAREY** Breakdown (Columbia)|| 1475 | 1460 | 7/3 |
**MONA Q** Steady On (Motown)|| 1319 | 1337 | 3/0 |
**ULTRA NITE** Free (Shady-Rhythm)|| 1339 | 1337 | 6/2 |
**MASTER P** How Ya Do Dat (No Limit/Priority)|| 1310 | 1337 | 3/0 |
**EPMD** The Joint (Def Jam/Radio)|| 1329 | 1328 | 8/1 |

---

### Songs ranked by total plays

#### NEW RELEASES

**ADDs OCTOBER 7**

- Toni Braxton w/Kenny G **"How Could An Angel... (LaFace/Arista)***
- Jerky Boys **"Jerk Baby Jerk" (Racket/Mercury)***
- Billy Lawrence **"Up & Down" (EastWest/Egg)***
- No Mercy **"Kiss You All Over" (Arista)***

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## CHR/RHYTHMIC REPORTERS

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<th>REPORTER</th>
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<td>KXXX/Albuquerque, NM</td>
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<tr>
<td>WRJA/Baton Rouge, LA</td>
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**47 Total Reporters**

**47 Current Reporters**

**46 Current Playlists**

**Reported Frozen Playlists**

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**From Spinning Singles To Tackling Tough Topics**

As consolidation continues to change the shape and texture of radio, people in the industry are trying to find out what it all means to them — how they fit in and what new opportunities there are for them to advance or expand their professional horizons.

In my daily conversations with people in all levels of radio, I hear a variety of ideas for survival in these uncertain times. For example, in a recent chat with former WJLB-FM/Detroit MD Frankie Darcell, who now handles afternoons at the mainstream Urban powerhouse, I discovered that she’s successfully augmented her professional life by adding a Sunday morning talk show to her resume. Furthermore, the radio talk show helped spawn a version on local cable.

Darcell, a 17-year industry veteran, previously served as MD/air talent at WPEG-AM/Charlotte, working with then-PD Michael Saunders. Saunders is now PD at WJLB, but, interestingly, Darcell had already been 'on the air for more than a year before her former PD moved up to the Motor City. Obviously, a good working relationship with him has made it possible for Darcell to explore various ways to gain additional experience.

Her talk career began four years ago, and it was a total fluke. During the course of her afternoon shift, Darcell started taking calls and doing some female-oriented talk between records and over record intros. This later became a regular feature called "Talk Of The Town." "I created 'Talk Of The Town' by accident, when Steve Hegwood was still here as our PD, back in June 1993," Darcell explains. "He told me that he wanted me to focus on the women in the city of Detroit — 52% of those who live in the city are Afro-Americans, and almost 60% of those women have children and are considered the head of the household. The actual percentage of African Americans is 76%.

"When Steve hired me, he wanted me to come into the market and talk directly to the women in the city. So, I began to think about what kinds of issues women would talk about among themselves. It just so happens that when I got on the air, I was a little guy, one of the things he passed along was the fact that we are, and would continue to be, a music-intensive radio station. However, through our research we found out that people were not only listening to the music, but also to find out what I was going to talk about that particular day. So, I build interest in my topic from 2pm until 3:40 or so. The talk starts then and runs until 5:40, so, according to the Selig, Black, or African-American demographic, I try to generate a buzz prior to the first segment and leave the audience hanging with the most controversial comment right before going off the air, to keep people talking. The lines always jam up when I’m going off the air. I do that intentionally. I purposely try not to get in a whole bunch of calls, so people will continue to talk about the issue when they get home that evening or the next day in the office."

How is this talk properly balanced with the music? "If I don’t have a long song intro, I don’t put on a call. I have to keep my show extremely tight. If I have a record that has a second intro within the first quarter-hour, it’s very important to me to find a comment that’s 16 to 18 seconds, so I can get in and out of the record. I do not stop the music in order to put my calls on the air. All of this is done over intros. When the song is over, I usually do a cold break, mention what the topic is, and just continue to roll.

"Most importantly, people are listening for the music. But, at the same time, they are listening because I tend to be quite controversial and say what the average person is thinking. That’s what makes the show so exciting. People say to me all the time, ‘I can’t believe you said that — but I was sure thinking it.’ I’m very, very real and down-to-earth with what I’m saying. I get the opportunity to create theater of the mind by being the person you would talk to at home.'"

**Audience Assists Added Programming**

Darcell’s successful audience interaction helped create two additional opportunities. The first was a Sunday edition of "Talk Of The Town" that airs between 9-10am. Darcell says, "Saunders had the vision to move the show because of the success it had in weekdays. On the Sunday show, I focus on more serious topics, but I still maintain the same kind of personality that I use during the week by being very straight with listeners. What it did is drive a group of people who don’t usually listen to talk in our program on Sunday mornings."

Once the Sunday show was established, the opportunity arose for a televised version of it. Darcell says, "It’s produced by Omar Productions. My actual producer is Michael Joseph. We still use the WJLB logo, and we still use all of the WJLB bookings within the show. It comes on cable here in Detroit and runs in its entirety on Tuesday evenings at 7pm. It’s also rebroadcast twice during the week, depending on the scheduling at Comcast. So far, we’ve done the first four shows live in the WJLB studios — kind of like what WALT LOVE does for Motor & Entertainment Television. We’re currently looking at going on location to a couple of different places — including prisons, and we’re about to do a show from my living room. We’re also going to go to some key places in Detroit to do the show. The WJLB logo is shown very clearly. This is another opportunity for us to market the radio station and the show.

**Changing Business, Shifting Goals**

Why did Darcell decide to give up her MD position to concentrate on her on-air performance? "After almost 10 years of doing the music business, I had to really look at my strengths and weaknesses — I tell this to young people at the high schools and colleges I speak at all the time. Part of making the decision to let the music go and move on is seeing the shrinking of Urban radio in terms of LMA’s, duopolies, mezers, and buyouts in our industry. We all have to look at the fact that radio is not what it used to be five or six years ago. This made me realize that I had to get my career in line, and what I really wanted to do was get some control. To be a PD was really my initial goal. Look at what’s happening with syndication and network programming in the industry. Pretty soon, they’ll have VP’s/Programming coming from somewhere in L.A. or New York, and all they’ll need locally are people to operate the radiod station. The opportunities and growth in programming are dwindling. So, for me, it’s about looking at my strengths in being on the air. The fact is, I’ve always wanted to get into television and be executive producer of a TV show. "Talk Of The Town" is beginning to make that happen for me. This is a wonderful opportunity for me to move into TV, and I’m really excited about it."
R&R Urban Chart 46 - 38
Breaker 1019 Plays

New This Week:
WUSL, WCHB, WEDR, WAMO
WKKV, WJMJ, WITT, WMNX

Single Blowing Out At Retail!
#21 Best Selling Single Camelot
#18 Best Selling Single Blockbuster

H-TOWN
They Like It Slow
BREKERS.

MOTHER P
I Miss My Homies (No Limit/Priority)

TOTAL PLAYS INCREASE
TOTAL STATION ADDS

CHART
1161/2688
72/2

L.L. COOL J
Phenomenon (Def Jam/Jersey)

TOTAL PLAYS INCREASE
TOTAL STATION ADDS

CHART
1123/595
82/4

LSG
My Body (EastWest/EEG)

TOTAL PLAYS INCREASE
TOTAL STATION ADDS

CHART
1057/612
81/5

BROWNSTONE
Kiss And Tell (MJU/Work)

TOTAL PLAYS INCREASE
TOTAL STATION ADDS

CHART
1040/85
61/0

H-TOWN
They Lie It Slow (Relativity)

TOTAL PLAYS INCREASE
TOTAL STATION ADDS

CHART
1109/205
70/8

MOST ADDED

ARTIST TITLE LABEL(ES)

ADDS

SWV-FREDOM Lost My Cook (RCA) 72

POUT DADDY & THE FAMILY Been Around... (BadBoy/Euro) 69

NOTORIOUS B.I.G. Mo Money Mo (BadBoy/Euro) 58

M.O.D. Everyday (Hooked/Now Try Me/Euro) 44

CHANGING FACES All Of My Days (BigBeat/Angel) 43

JAY-Z Sunshine (Roc-A-Fella/Def Jam/Jersey) 43

YVETTE MICHIELI We Keep Playing (Loud/RCA) 33

WILL DOWNING All About You (Mercury) 25

NAUGHTY BY NATURE Mourn You Till I Join... (Tommy Boy) 24

K-BALL Do It On The Upside (Warner Bros/Euro) 23

MOST INCREASED PLAYS

ARTIST TITLE LABEL(ES)

TOTAL PLAYS INCREASE
TOTAL STATION ADDS

LSG My Body (EastWest/EEG) 612

L.L. COOL J Phenomenon (Def Jam/Jersey) 595

SALT-N-PEP A Ready (Red Alert/London/Island) 490

JANET-J/TIP & JONI MITCHELL Get It Off Your (MCA) 483

KIMBERLY SCOTT Luck Me In (Columbia) 369

PUFF DADDY & THE FAMILY Been Around... (BadBoy/Euro) 363

XSCEPA-Did It Again (Face2Face/Euro) 363

SWV-FREDOM Lose My Cook (RCA) 361

ALLURE All Cried Out (Cruel) 361

BOYZ IN M 4 Seasons Of Loneliness (Motown) 319

HOTTEST RECURRENTS

ARTIST TITLE LABEL(ES)

TIMBALAND & MAGDOO Up Jumps Da Boogie (Atlantic)

PUFF DADDY & THE FAMILY Its All About... (BadBoy/Euro)

GETTIN TWIZZ Responsability (Rap-A-Lot/Euro)

MARY J. BLIGE I Can Love You (MCA)

NOTORIOUS B.I.G. Mo Money Mo... (BadBoy/Euro)

SWV Someone (RCA)

LIL' KIM Night Out (Uptown/BigBeat/Euro/Atlantic)

GOOD'S PROPERTY Stump (R-rite/Interscope)

KEYSTONE If It Ain't Love (Warner/WB)

PUFF DADDY & FAITH EVANS One / I'm Missing... (BadBoy/Euro)


BREKERS. Songs registering 1000 plays or more for the first time. Callouts awarded to songs giving plays over the previous week. If two songs are tied in numbers, the song playing more stations to places tied. Most Increased Plays lists the songs with the greatest week over week increases in total plays. Weektop chart appears on R&B ONLINE.

18 Urban Adds First Week!

Including:

WITMG WHNR WEAS WJZD WJIN WJMI WKNK KRVV KDKS KMJG WACR WEESE KXEA KHRN KIIZ WJFX WKVV WJVC

Spins At:

WJKX-25 WMPT-10 KBTB-5

Urban AC BREAKER 21

colour club

“TENESSERED”

For more information contact

Jeff Novak; VP Programming
Paul Perrodi; National Urban Promotion Manager
(213) 878-0101
This is what happens when you can't let go.

infatuation

from

LAURNEÁ

The follow-up to her first single "Can't Let Go"
FROM HER DEBUT ALBUM "BETTA LISTEN"
GOING FOR ADDS OCTOBER 6 and 7.
Roland Lewis was inevitable. This intelligent, creative, and outgoing pre-teen made such a big impression on Lewis that Columbia entered into negotiations with Longevity Records (the label to which Scott was signed), in order put her on its roster.

She may be young, but this "old soul" is very aware of her environment and she has such energy, she wants to do it all! Scott even co-wrote a song on her soon-to-be-released CD entitled Ain't Nothin' But A Party.

"Tuck Me In," Scott's debut single, landed the fifth spot on R & R's Most Added list last week, after competing with such heavyweights as LSG, Salt-N-Pepa, L.L. Cool J, and Heavy D. With 52 out of our 87 mainstream Urban stations embracing this "small kid with the big voice," would I be presumptuous in predicting phenomenal success for this bright, young, talented Maryland native? I don't think so. However, fair warning to the remaining 35 PDs, don't sleep on this one!

—Tanya O'Quinn
R & R Urban Assistant Editor

To Whom It May Concern:

The liner notes of the LL Cool J album "Mr. Smith," released by Def Jam Records in 1995 identify Mr. Hubert Laws as a co-writer of the song "Mr. Smith," which appears on the album. This is to confirm that Mr. Laws' contribution to the song was only with respect to its music. Mr. Laws had no part in creating or approving the lyrics of the song "Mr. Smith."

Def Jam Records, Inc.
You’ve heard about it, read about it, spoke about it.

D'Meka

COAST TO COAST

Produced by:
BUD’DA ANDERSON

NOW...FEEL ME

Now It’s In Your EAR!!!

ROLL CALL!!

WTLZ-FM  WQHH  KRVV-FM  WJFX-FM  WJZD  WSE  WTMG  WXQL  KHRN  WMUA  WRVS  KDKS  WLJM  KYEA  WYNM-FM  K MJJ-FM  WAGF  WHN R-AM  WIBB  WJNN-FM  KPR S-FM  KIPR  WJTT

WIZF-FM  KALO-AM  WPGC-FM  WZAK  WZHT  WCHB  KPRS  WSIU  WZIP  WUJC  WCSB  WRUW  WJFX  WBL S  WNAA  WKND

DON’T SLEEP
### URBAN PLAYLISTS

**100+ R&I October 3, 1997**

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

**PLAYLIST 1**

<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Love Will Make Us Whole</td>
<td>Mary J. Blige</td>
</tr>
<tr>
<td>2</td>
<td>20th Century Masters: The Millennium Collection</td>
<td>Various Artists</td>
</tr>
<tr>
<td>3</td>
<td>When You Call It's Time To Go</td>
<td>Luther Vandross</td>
</tr>
<tr>
<td>4</td>
<td>The Love Scene</td>
<td>Bone Thugs-N-Harmony</td>
</tr>
<tr>
<td>5</td>
<td>A Walk To Remember</td>
<td>Rob Thomas</td>
</tr>
<tr>
<td>6</td>
<td>You Should Be...</td>
<td>Brian McKnight</td>
</tr>
<tr>
<td>7</td>
<td>I'm Not Like You</td>
<td>Usurp, Mr. Vegas</td>
</tr>
<tr>
<td>8</td>
<td>Stomp</td>
<td>Puff Daddy, Notorious B.I.G.</td>
</tr>
<tr>
<td>9</td>
<td>Bad Problems</td>
<td>Rom</td>
</tr>
</tbody>
</table>
### Breakers

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;It's Gone&quot;</td>
<td>Janet F/O-T &amp; Joni Mitchell</td>
<td>Virgin</td>
</tr>
<tr>
<td>&quot;You Should Be Mine...&quot;</td>
<td>Brian McKnight</td>
<td>26.5</td>
</tr>
<tr>
<td>&quot;Tenderness&quot;</td>
<td>Simone Hines</td>
<td>7.8</td>
</tr>
<tr>
<td>&quot;Spend The Night (MCA)&quot;</td>
<td>RaSaan Patterson</td>
<td>19.0</td>
</tr>
<tr>
<td>&quot;Tenderness (JVC)&quot;</td>
<td>Colour Club</td>
<td>22.0</td>
</tr>
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</table>

### Most Added

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
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<tbody>
<tr>
<td>&quot;Will Down&quot;</td>
<td>Brinette McWilliams</td>
<td>15</td>
</tr>
<tr>
<td>&quot;Daddy&quot;</td>
<td>Uncle Sam</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Got 'Til It's Gone (Virgin)&quot;</td>
<td>Janet F/O-T &amp; Joni Mitchell</td>
<td>9</td>
</tr>
<tr>
<td>&quot;My Body&quot;</td>
<td>LSG</td>
<td>5</td>
</tr>
<tr>
<td>&quot;Changing Faces&quot;</td>
<td>Bebe Winans</td>
<td>4</td>
</tr>
<tr>
<td>&quot;In Harm's Way&quot;</td>
<td>Brian McKnight</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Promise (Island)&quot;</td>
<td>Mary Butler</td>
<td>3</td>
</tr>
<tr>
<td>&quot;I Love My Cool (RCA)&quot;</td>
<td>Luther Vandross</td>
<td>3</td>
</tr>
<tr>
<td>&quot;When You Call On My Baby...&quot;</td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>

### Most Increased Plays

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Feels Like&quot;</td>
<td>Janet F/O-T &amp; Joni Mitchell</td>
<td>104</td>
</tr>
<tr>
<td>&quot;In Harm's Way&quot;</td>
<td>Bebe Winans</td>
<td>97</td>
</tr>
<tr>
<td>&quot;Gotta Get&quot;</td>
<td>Erykah Badu</td>
<td>99</td>
</tr>
<tr>
<td>&quot;Life&quot;</td>
<td>Dione Farris</td>
<td>81</td>
</tr>
<tr>
<td>&quot;Luther Vandross&quot;</td>
<td></td>
<td>79</td>
</tr>
<tr>
<td>&quot;All I Ever Want To See You...&quot;</td>
<td></td>
<td>77</td>
</tr>
<tr>
<td>&quot;Down&quot;</td>
<td></td>
<td>68</td>
</tr>
<tr>
<td>&quot;Tuck Me In&quot;</td>
<td>Kimberly Scott</td>
<td>68</td>
</tr>
</tbody>
</table>

### New & Active

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Last Night's Letter&quot; (MCA)</td>
<td>K-Ci &amp; JoJo</td>
</tr>
<tr>
<td>&quot;They Like It Slow (Relativity)&quot;</td>
<td>H-Town</td>
</tr>
<tr>
<td>&quot;Distant Lover (Motown)&quot;</td>
<td>Taral</td>
</tr>
<tr>
<td>&quot;You Make Me Wanna...&quot; (LaFace/Arista)</td>
<td>Usher</td>
</tr>
<tr>
<td>&quot;True To Myself (Warner Bros.)&quot;</td>
<td>Eric Benet (Atlantic)</td>
</tr>
<tr>
<td>&quot;In Harm's Way&quot;</td>
<td>Bebe Winans (Atlantic)</td>
</tr>
</tbody>
</table>

### Songs Ranked by Total Plays

**God's Property**
- You Are The Only One (R-B/Rite/Interscope)
- Total Plays: 168, Total Stations: 11, Adds: 0

**Myron**
- We Can Get Down (Island)
- Total Plays: 157, Total Stations: 6, Adds: 1

**Allure**
- Aired Out (Crave)
- Total Plays: 155, Total Stations: 8, Adds: 0

**Keystone**
- If It Ain't Love (Qwest/WB)
- Total Plays: 138, Total Stations: 8, Adds: 0

### New At: WBHK

A Big Hit In The Offices

Based on spring Arbitron numbers, ACs/Hot ACs — in 31% of Top 100 market situations — rank first and second in midday listening (10am-3pm) among women 25-54. Here’s where the format’s packing a strong midday two-punch.

Hot ACs are designated by an asterisk (*) and Pop/Alternative Hot ACs by +. In market No. 67, WKDD/Akron and below-the-line WDKO/Cleveland are tied for No. 1, a situation noted by @.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Market</th>
<th>#1</th>
<th>#2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>San Francisco</td>
<td>KOIT-FM</td>
<td>KIOI</td>
</tr>
<tr>
<td>6</td>
<td>Detroit</td>
<td>WNIC</td>
<td>WMOR</td>
</tr>
<tr>
<td>10</td>
<td>Honolulu</td>
<td>KGDA</td>
<td>KSDX*</td>
</tr>
<tr>
<td>11</td>
<td>Miami</td>
<td>WLFL</td>
<td>WFLC</td>
</tr>
<tr>
<td>15</td>
<td>Long Island</td>
<td>WALK</td>
<td>WKJY, WJLW</td>
</tr>
<tr>
<td>17</td>
<td>St. Louis</td>
<td>KTVI</td>
<td>KTVI</td>
</tr>
<tr>
<td>22</td>
<td>Cleveland</td>
<td>WQAL*</td>
<td>WDKO</td>
</tr>
<tr>
<td>25</td>
<td>Cincinnati</td>
<td>WRRM</td>
<td>WKIN*</td>
</tr>
<tr>
<td>28</td>
<td>Sacramento</td>
<td>KZZD+</td>
<td>KBBY</td>
</tr>
<tr>
<td>29</td>
<td>Milwaukee</td>
<td>WKTIP*</td>
<td>WXYY*</td>
</tr>
<tr>
<td>30</td>
<td>San Jose</td>
<td>KBAY</td>
<td>KEZR*</td>
</tr>
<tr>
<td>33</td>
<td>Norfolk</td>
<td>WWDE*</td>
<td>WFOX-FM</td>
</tr>
<tr>
<td>36</td>
<td>Salt Lake City</td>
<td>KSLS</td>
<td>KSLG</td>
</tr>
<tr>
<td>38</td>
<td>Orlando</td>
<td>WMGF</td>
<td>WXXM</td>
</tr>
<tr>
<td>40</td>
<td>Buffalo</td>
<td>WJYE</td>
<td>WMJQ</td>
</tr>
<tr>
<td>42</td>
<td>Hartford</td>
<td>WRCH</td>
<td>WRTC-FM*</td>
</tr>
<tr>
<td>43</td>
<td>Memphis</td>
<td>WRRS</td>
<td>WMC-FM</td>
</tr>
<tr>
<td>45</td>
<td>Las Vegas</td>
<td>KSNE</td>
<td>KMZO</td>
</tr>
<tr>
<td>49</td>
<td>Monmouth-Ocean</td>
<td>WJLK*</td>
<td>WJLW</td>
</tr>
<tr>
<td>57</td>
<td>Raleigh</td>
<td>WPAL*</td>
<td>WFDB</td>
</tr>
<tr>
<td>75</td>
<td>Toledo</td>
<td>WRVF</td>
<td>WWWM*</td>
</tr>
<tr>
<td>77</td>
<td>Springfield, MA</td>
<td>WMAS-FM</td>
<td>WHYN-FM</td>
</tr>
<tr>
<td>83</td>
<td>New Bedford</td>
<td>WMKJ</td>
<td>WSNF*</td>
</tr>
</tbody>
</table>

In the remaining 165 markets, the percentages of ACs able to duplicate that same feat dropped to 11%, including:

<table>
<thead>
<tr>
<th>Rank</th>
<th>Market</th>
<th>#1</th>
<th>#2</th>
</tr>
</thead>
<tbody>
<tr>
<td>101</td>
<td>Morristown, NJ</td>
<td>WLWT</td>
<td>WPUD*</td>
</tr>
<tr>
<td>107</td>
<td>York, PA</td>
<td>WARM-FM</td>
<td>WROZ</td>
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<tr>
<td>107</td>
<td>Winchester, MA</td>
<td>WSBRS</td>
<td>WXLQ+</td>
</tr>
<tr>
<td>142</td>
<td>Lancaster, FL</td>
<td>WRKJ</td>
<td>WQTQ</td>
</tr>
<tr>
<td>110</td>
<td>Lancaster, PA</td>
<td>WPROZ</td>
<td>WARM-FM</td>
</tr>
<tr>
<td>122</td>
<td>Bridgeport, CT</td>
<td>WEZI</td>
<td>WEBE</td>
</tr>
<tr>
<td>125</td>
<td>Fort Worth, FL</td>
<td>WFTX-FM</td>
<td>WMBX+</td>
</tr>
<tr>
<td>132</td>
<td>Portland, ME</td>
<td>WMKO*</td>
<td>WHOM</td>
</tr>
<tr>
<td>156</td>
<td>Anchorage, AK</td>
<td>KMKX*</td>
<td>KIMG</td>
</tr>
<tr>
<td>171</td>
<td>Kahului, MA</td>
<td>WJAC</td>
<td>WJBP</td>
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<tr>
<td>199</td>
<td>Santa Barbara, CA</td>
<td>KSBBL</td>
<td>KSBBL</td>
</tr>
<tr>
<td>199</td>
<td>Danbury, CT</td>
<td>WDAO*</td>
<td>WEZI</td>
</tr>
<tr>
<td>199</td>
<td>Santa Maria, CA</td>
<td>KBOX</td>
<td>KRUZ+</td>
</tr>
<tr>
<td>201</td>
<td>Tri-Cities, WA</td>
<td>KEWY*</td>
<td>KONA</td>
</tr>
<tr>
<td>203</td>
<td>Lake Charles, LA</td>
<td>KHLA</td>
<td>KBRI</td>
</tr>
<tr>
<td>209</td>
<td>Sioux Falls, SD</td>
<td>KFLO-KELO</td>
<td>KMXC</td>
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<tr>
<td>212</td>
<td>Batesen, SD</td>
<td>WNJN</td>
<td>WUSU</td>
</tr>
<tr>
<td>239</td>
<td>Columbus, MO</td>
<td>KFLA</td>
<td>KTBY*</td>
</tr>
</tbody>
</table>

Los Angeles is the only Top 10 market where AC is not No. 1 among females: 25-54 in midday. Top-ranking stations in this particular category are: WLTV/New York, WLTX/Chicago, KOIT-FM/San Francisco, WBEB/Philadelphia, WNIC/Detroit, KVL/Dallas, WASH/Washington, KODA/Houston, and WJXR/Boston.

**Number One By Format, All Markets Combined**

<table>
<thead>
<tr>
<th>Format</th>
<th>#1</th>
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<tr>
<td>AC</td>
<td>44.6%</td>
<td>Country</td>
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<tr>
<td>Country</td>
<td>29.4%</td>
<td>CHR</td>
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<tr>
<td>CHR</td>
<td>8.6%</td>
<td>Hot AC</td>
</tr>
<tr>
<td>Hot AC</td>
<td>8.6%</td>
<td>Oldies</td>
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<tr>
<td>Oldies</td>
<td>2.7%</td>
<td>UC</td>
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<tr>
<td>UC</td>
<td>2.7%</td>
<td>Classic Rock</td>
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<td>1.0%</td>
<td>Spanish</td>
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<tr>
<td>Spanish</td>
<td>0.6%</td>
<td>Adult Alternative</td>
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<td>Adult Alternative</td>
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<td>B/EZ</td>
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<td>0.3%</td>
<td>NAC/Smoother Jazz</td>
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<td>News/Talk</td>
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<td>News/Talk</td>
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<tr>
<td>Title</td>
<td>Artist/Label</td>
<td>Current Playweeks</td>
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<tr>
<td>----------------------------------------------------------------------</td>
<td>-------------------------------</td>
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<tr>
<td>WIRELESS &amp; LIGHT BULBS (WBBM)</td>
<td>BARRY MANILOW</td>
<td>21</td>
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<tr>
<td>GIVIN' IT UP</td>
<td>DAVID ROSS</td>
<td>11</td>
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<tr>
<td>BRIGHTER DAYS</td>
<td>GARY SCOTT SYKES</td>
<td>14</td>
</tr>
<tr>
<td>IF I HAVEN'T TOLD YOU YET</td>
<td>JOHN TRAVIOLI</td>
<td>29</td>
</tr>
<tr>
<td>DSC THE JIMMY DESTROYER BAND</td>
<td>DSC THE JIMMY DESTROYER BAND</td>
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<td>THE PLAYERS_ISR</td>
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<tr>
<td>FOR THE LOVE OF MONEY</td>
<td>JIMMY BOB Tribute</td>
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<tr>
<td>THE DOOBIE BROTHERS</td>
<td>THE DOOBIE BROTHERS</td>
<td>6</td>
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<tr>
<td>LIKE I HAVE TO</td>
<td>MARIAH CAREY (Buddha)</td>
<td>16</td>
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<tr>
<td>BREAKIN' UP TWO TIMES (Jive)</td>
<td>JOHN DAVIES</td>
<td>25</td>
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<tr>
<td>PAIN IN YOUR HEART</td>
<td>JOHN COBHAM</td>
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<tr>
<td>THE ROLLING STONES</td>
<td>THE ROLLING STONES</td>
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<tr>
<td>AIN'T NO THING</td>
<td>BETH SISTER HAZEL</td>
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<tr>
<td>SORRY, CANDY</td>
<td>BETH SISTER HAZEL</td>
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<tr>
<td>HAPPY TIMES</td>
<td>BETH SISTER HAZEL</td>
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<td>SUMMER IN THE CITY</td>
<td>BETH SISTER HAZEL</td>
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<tr>
<td>THE LONELINESS OF JAPAN</td>
<td>BETH SISTER HAZEL</td>
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</tr>
<tr>
<td>IF ONLY YOU'D ONLY WRITTEN THAT (Jive)</td>
<td>BETH SISTER HAZEL</td>
<td>11</td>
</tr>
</tbody>
</table>

**NEW & ACTIVE**

**ARRON NEVILLE** Say What's In My Heart (A&M)
**JIMMY JAY** Last Time I Cheated (Zomba)
**THE BROWN BROTHERS** Wake Up (Not Now)
**THE PRINCE FAMILY** Kiss Me Again (Warner Bros.)

**ATLANTA RHYTHM SECTION** Aien (Southern Tracks)
**DIONNE WARWICK** Ya Gotta Give Me Love (Motown)
**SARAH McLACHLAN** Building A Mystery (Arista)

**BEENIE MAN** Love Me (Virgin)
**MC HAMMER** Just Another Day (Epic)

**BEE GEES** Still Waters (Run Deep) (PolyGram/A&M Associated)
**MARIAH CAREY** All For You (Universal)
**HARRY BELAFonte** Sings the Hits of the 50s (Arista)
**HAZEL** All Time Love (A&M)

**BREAKERS**

No Songs Qualified For Breaker Status This Week

**MOST ADDED**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Current Playweeks</th>
<th>Previous Playweeks</th>
<th>Airplay Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>NO ONE BUT YOU</td>
<td>DONNA LEWIS &amp; RICHARD MARX</td>
<td>12</td>
<td>12</td>
<td>0</td>
</tr>
<tr>
<td>I'M SO SAD</td>
<td>DONNA LEWIS &amp; RICHARD MARX</td>
<td>12</td>
<td>12</td>
<td>0</td>
</tr>
<tr>
<td>WHERE I BELONG</td>
<td>DONNA LEWIS &amp; RICHARD MARX</td>
<td>12</td>
<td>12</td>
<td>0</td>
</tr>
<tr>
<td>I WON'T CHANGE</td>
<td>DONNA LEWIS &amp; RICHARD MARX</td>
<td>12</td>
<td>12</td>
<td>0</td>
</tr>
<tr>
<td>SOMETIMES I CRY</td>
<td>DONNA LEWIS &amp; RICHARD MARX</td>
<td>12</td>
<td>12</td>
<td>0</td>
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</table>

**HOTTEST RECURRENTS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Current Playweeks</th>
<th>Previous Playweeks</th>
<th>Airplay Change</th>
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</thead>
<tbody>
<tr>
<td>WITH YOU again</td>
<td>MARIAH CAREY (Buddha)</td>
<td>21</td>
<td>21</td>
<td>0</td>
</tr>
<tr>
<td>WHERE IS THE ONE</td>
<td>MARIAH CAREY (Buddha)</td>
<td>21</td>
<td>21</td>
<td>0</td>
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<tr>
<td>THE ONE</td>
<td>MARIAH CAREY (Buddha)</td>
<td>21</td>
<td>21</td>
<td>0</td>
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<tr>
<td>TRY</td>
<td>MARIAH CAREY (Buddha)</td>
<td>21</td>
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<td>0</td>
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<tr>
<td>TAKE IT EASY</td>
<td>MARIAH CAREY (Buddha)</td>
<td>21</td>
<td>21</td>
<td>0</td>
</tr>
</tbody>
</table>

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**BREAKERS**

Sponsors: Songs receiving 25% or more for the first time. Badges awarded to songs getting plays over the previous week. If two songs are tied in number of plays, the song having played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on web online.
### AC PLAYLISTS

#### MARKET #1

<table>
<thead>
<tr>
<th>#1067 LITE FM (New York, NY)</th>
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<tbody>
<tr>
<td><strong>PLAYS</strong></td>
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#### MARKET #2

<table>
<thead>
<tr>
<th>KBIG 104 (Los Angeles, CA)</th>
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<tr>
<td><strong>PLAYS</strong></td>
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<tr>
<td>-</td>
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#### MARKET #3

<table>
<thead>
<tr>
<th>KXOL 103.5 FM (Los Angeles, CA)</th>
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<td><strong>PLAYS</strong></td>
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<th>KUST FM (Seattle, WA)</th>
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#### MARKET #5

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<tr>
<th>KIQM 101.1 FM (Los Angeles, CA)</th>
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#### MARKET #6

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<th>KVLA 103.7 FM (Sacramento, CA)</th>
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<tr>
<th>KFST 98.3 FM (Salt Lake City, UT)</th>
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#### MARKET #9

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<tr>
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#### MARKET #12

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<th>WKNX 99.7 FM (Winston-Salem, NC)</th>
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<tbody>
<tr>
<td><strong>PLAYS</strong></td>
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<td>-</td>
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</tbody>
</table>
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★ Decrease Your Workload
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### NEW & ACTIVE

<table>
<thead>
<tr>
<th>ARTIST/TITLE LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>LW</th>
<th>MW</th>
<th>HV</th>
<th>STATIONS ADDED</th>
</tr>
</thead>
<tbody>
<tr>
<td>JEWEL Foolish Games (Atlantic)</td>
<td>3389</td>
<td>3441</td>
<td>3360</td>
<td>2991</td>
<td>88/1</td>
</tr>
<tr>
<td>SISTER HAZEL All For You (Universal)</td>
<td>3261</td>
<td>3271</td>
<td>3257</td>
<td>3122</td>
<td>84/0</td>
</tr>
<tr>
<td>PAULA COLE I Don't Want To Wait (Imago/WB)</td>
<td>2973</td>
<td>2900</td>
<td>2777</td>
<td>2438</td>
<td>84/1</td>
</tr>
<tr>
<td>SARAH MCLACHLAN Building A Mystery (Arista)</td>
<td>2818</td>
<td>2710</td>
<td>2617</td>
<td>2260</td>
<td>81/3</td>
</tr>
<tr>
<td>THREE EYE BLIND Semi-Charmed Life (Elektra/EGE)</td>
<td>2537</td>
<td>2744</td>
<td>2722</td>
<td>2449</td>
<td>74/2</td>
</tr>
<tr>
<td>MATCHBOX 20 Push (Lava/Atlantic)</td>
<td>2224</td>
<td>2189</td>
<td>2112</td>
<td>1720</td>
<td>64/2</td>
</tr>
<tr>
<td>OMC How Bizarre (Nutt/Mercy)</td>
<td>2094</td>
<td>2365</td>
<td>2320</td>
<td>2074</td>
<td>63/0</td>
</tr>
<tr>
<td>TONIC If You Could Only See (Polydor/A&amp;M)</td>
<td>1941</td>
<td>1871</td>
<td>1813</td>
<td>1701</td>
<td>52/1</td>
</tr>
<tr>
<td>SUGAR RAY Fly (Lava/Atlantic)</td>
<td>1826</td>
<td>1624</td>
<td>1402</td>
<td>1015</td>
<td>57/5</td>
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<tr>
<td>SHAWN COLVIN Sunny Came Home (Columbia)</td>
<td>1812</td>
<td>1904</td>
<td>1939</td>
<td>2064</td>
<td>66/0</td>
</tr>
<tr>
<td>LEANNE RIMES How Do I Live (Curb)</td>
<td>1605</td>
<td>1368</td>
<td>1193</td>
<td>763</td>
<td>52/5</td>
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<tr>
<td>VERVE PIPE The Freshmen (RCA)</td>
<td>1592</td>
<td>1556</td>
<td>1617</td>
<td>1621</td>
<td>52/1</td>
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<tr>
<td>WALLFLOWERS One Headlight (Interscope)</td>
<td>1438</td>
<td>1530</td>
<td>1660</td>
<td>1653</td>
<td>55/0</td>
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<tr>
<td>AMY GRANT Takes A Little Time (A&amp;M)</td>
<td>1405</td>
<td>1382</td>
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<td>1288</td>
<td>58/2</td>
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<tr>
<td>DUNCAN SHEIK Barely Breathing (Atlantic)</td>
<td>1370</td>
<td>1431</td>
<td>1403</td>
<td>1468</td>
<td>56/0</td>
</tr>
<tr>
<td>FLEETWOOD MAC Silver Springs (Reprise)</td>
<td>1294</td>
<td>1237</td>
<td>1175</td>
<td>1092</td>
<td>50/2</td>
</tr>
<tr>
<td>BACKSTREET BOYS Quat Playing Games (With My Heart) (Lava)</td>
<td>1261</td>
<td>1206</td>
<td>1206</td>
<td>1093</td>
<td>42/4</td>
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<tr>
<td>MIGHTY MIGHTY BOSSTONES The Impression (Big Top/Mercury)</td>
<td>1128</td>
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<td>1067</td>
<td>856</td>
<td>700</td>
<td>489</td>
<td>40/5</td>
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<tr>
<td>ADDS: FIONA Apple Criminal (Work)</td>
<td>1021</td>
<td>936</td>
<td>841</td>
<td>665</td>
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<td>ELTON JOHN Something About The Way... (Rocket/A&amp;M/Atlantic)</td>
<td>1004</td>
<td>960</td>
<td>872</td>
<td>847</td>
<td>44/1</td>
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### MOST INCREASED PLAYS

<table>
<thead>
<tr>
<th>ARTIST/TITLE LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>LW</th>
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<th>HV</th>
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<tbody>
<tr>
<td>SMASH MOUTH Walkin' On The Sun (Interscope)</td>
<td>1067</td>
<td>856</td>
<td>700</td>
<td>489</td>
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### HOTTET RECURRENCES

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<tbody>
<tr>
<td>DAVE MATTHEWS Band Crash Into Me (RCA)</td>
<td>1004</td>
<td>960</td>
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### MOST INCREASED STATIONS

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<td>LEANNE RIMES How Do I Live (Curb)</td>
<td>221</td>
<td>206</td>
<td>179</td>
<td>160</td>
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### SONGS RANKED BY TOTAL PLAYS

<table>
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### HOT AC PLAYLISTS

**October 3, 1997**

**R&R • 109**

**FIND COMPLETE PLAYLISTS FOR ALL HOT AC REPORTERS ON R&R ONLINE**

**MARKET #1**

<table>
<thead>
<tr>
<th>WMVN/New York</th>
<th>New York</th>
<th>Artists/Titles</th>
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<tbody>
<tr>
<td>31. Chief Keef</td>
<td>32. Lil Baby</td>
<td>33. Ace Hood</td>
</tr>
<tr>
<td>34. Young Thug</td>
<td>35. Polo G</td>
<td>36. Smokepurpp</td>
</tr>
<tr>
<td>40. Chief Keef</td>
<td>41. Lil Baby</td>
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<tr>
<td>43. Young Thug</td>
<td>44. Polo G</td>
<td>45. Smokepurpp</td>
</tr>
<tr>
<td>46. Gucci Mane</td>
<td>47. Future</td>
<td>48. Young Thug</td>
</tr>
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<td>73. Gucci Mane</td>
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**MARKET #2**

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<th>W276</th>
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<td>31. Billie Eilish</td>
<td>32. Justin Bieber</td>
<td>33. Dua Lipa</td>
</tr>
<tr>
<td>34. Harry Styles</td>
<td>35. Bruno Mars</td>
<td>36. Dua Lipa</td>
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<tr>
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<td>41. Bruno Mars</td>
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<td>43. Billie Eilish</td>
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<tr>
<td>46. Harry Styles</td>
<td>47. Bruno Mars</td>
<td>48. Dua Lipa</td>
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McVay Media has been a dominant force in consulting most mainstream formats — Country, CHR, Oldies, News/Talk, and, especially, AC. With McVay’s recent purchase of veteran rock consultancy Burkard/Douglas, all colorations of that format became part of the company’s mix, too. Then, last week, McVay Media officially brought upstart NAC consultant OpTiMum (named for principles Bob O’Connor, Court-ney Thompson, and Rich McMillan) into its fold. I asked founder/President Mike McVay where smooth jazz — embodied by OTM — fits in his business plan.

"Courtney, Bob, and Rich are guys with a sharp growth curve," McVay explains. "When we sat down to talk about philosophies and expectations for the format, they had incredible belief in it. I thought it would be a great marriage.

"One thing I looked at was where format owners are gravitating to. I want to be the company that helps them do it, whatever the choice. If we’re consulting three of their formats, and there’s a fourth one there being consulted by someone else, why would I want to let the fox in the henhouse? By offering those formats ourselves, we can preserve those relationships. Secondly, it’s really cost-effective for a radio owner to come to a guy who’s consulting several other stations already, because the consultant can give them discounts, as well as allow them to save on travel and other things. "Under this agreement, OpTiMum is a completely self-sustain- ing and free-standing company. Because of their involvement with Courtney Thompson and his direct-marketing company [Broadcast Direct], there will probably be strong cross-referrals both ways. I’ll be able to refer them with the strongest conviction that they will do a very good job for a client who owns an NAC station. They are the right people for us to align with. They are very passionate about the format. It’s a difficult thing; a lot of owners didn’t come from the NAC format but find themselves in a position with four or five stations and say, ‘Well, I’ve got to put something on, so it might as well be NAC.’

"OTM will receive from us the thinking of Mike McVay — how to build a consulting company, how to supervise a client and exceed a client’s expectations — as well as referrals back and forth. The benefit that my company ac- quires is that Courtney brings a great number of contacts to the table because of his direct marketing, which increases my networking ability five-fold.

"The biggest thing we’re going to bring to the table is broad radio knowledge — how the NAC format fits with other stations. Years from now, when we sit down and look back on what came out of this, we’ll see we formed a strong bond to help position the clusters we consulted. I want to make sure each station in a cluster is strong but won’t hurt the other stations." Level Playing Field McVay is asked if he views the McVay/OpTiMum affiliation as one with the potential to level NAC’s playing field, thereby alter- ing Broadcast Architecture’s dra- matic foothold on the format to date. "I think it will eventually, but I don’t think it will immediately," he suggests. "[BA CEO] Frank Cody is a very sharp guy who has done a stellar job in building a very strong company. I have a great deal of respect for him.

"When it comes to top-of-mind awareness of [consultants], in AC, it’s McVay Media, although we do other formats. For Country, it’s Rusty Walker; even though we do Country, he’s the guy you think of.

And in NAC, it’s Frank. It’s going to be some time before OpTiMum is thought of as being at an equal point with BA, but we’re coming close. We’re just beginning to level the playing field. Frank can’t consult all of them.

"How will OpTiMum’s vision of NAC differ from Broadcast Architec- tures’? ‘In broad strokes, OTM is very much in line with my think- ing in regard to the role vocals and adult contemporary play in the for- mat,’ McVay says. "OTM tends to view NAC more as a pure format, rather than a hybrid of AC.’

And under what circumstances would McVay counsel a client to consider flipping to or signing on an NAC outlet? ‘If the NAC fran- chise is available in your market, you have to give it serious consider- ation, because it gives you a position. There are so many radio stations out there that sound alike. In this day of intense need to dif- ferentiate your product, if you can be different in a product category, that’s a benefit. That’s why you see so many people going into NAC now who didn’t look at it in the past. If I own four or five FM sta- tions, and have a chance to own a category with each of them, that’s something I definitely want to do.”

Familiar Trends When it comes to predicting upcoming trends in the format, McVay says familiarity — along with usage benchmarks — will be its hallmark. "NAC is still teach- ing the newcomer who the artists are and what the music is," he says. "You’ll see it become more usage-driven, meaning that TV commercials will show exactly how and where people can use the station. If it were me, I’d mail tapes or CDs of my NAC station and invite them to pop them into their players, enjoy it, then tell them to pop they can get that music any time they want if they turn on the radio. I’d do heavy television. I’d touch the database. And I’d go after all forms of listeners. Radio’s great untapped potential is called ‘off,’ and that’s an area where NAC needs to pull listeners from.

"NAC is going to move increasingly from a niche to a much broader format, but it will evolve in time. Any format in its early stag- es needs more than its two superstars on the covers of mainstream magazines. Despite the 10th anniver- saries of several big-market sta- tions, the NAC format is really only a couple of years old when it comes to being across the entire country; we’re still witnessing its childhood.

"One of the reasons the NAC for- mat pulls only a three or four share in many markets is because they haven’t totally committed to it as a format. They’re playing games with crossover AC vocals and trying to trick listeners. That why I like the people at OpTiMum: They’re really committed to NAC as a pure format, and they’re going out and building NAC’s own artists.

“The artists are there. NAC has to scramble from the mountaintops, ‘We’ve got something special, something new, here it is!’ Ten years ago, the Country Mu- sic Association spent the time and money researching the mass mar- ket as an industry, and Country radio took off only after they fig- ured out how to make that format mass-appeal. That’s something NAC should do.”

‘NAC’s My Friend & Companion’ Lastly, what are the lessons NAC must learn from AC that it hasn’t yet? "Usage," McVay concludes. "It’s more than at-work, in-office listening. NAC is accepting a submissive role as Easy Listening used to. We know we’re going to get played in a doctor’s office. We know we’re the instrumental format that will be there in the fu- ture for the person who doesn’t want to hear words. But usage needs to focus on more than just the office. NAC’s my friend and companion. It’s what I listen to when I’m running errands. It’s what gets me up and going in the morning and helps me relax at night.

“The next generation is personality. NAC jocks are probably confused by what they’ve heard from con- sultants, even including OpTi- Mum. But when I turn on an NAC station, generally what I hear are jocks who sound like they’re reading liners. Princess Diana was just killed — tell me about that! Don’t make me feel like I have to go to another radio station to get a check on reality.

When I turn on an NAC station, I hear jocks who sound like they’re read- ing liners. Princess Diana was just killed — tell me about that! Don’t make me feel like I have to go to another radio station to get a check on reality.

That’s where AC has really grown in recent years. When I began consulting 10 or 12 years ago. CHR had all the big morn- ing shows, and people would tune to AC when they got to work. But once we put big morn- ing shows on AC, all that changed. Once music image is established, you can build on personality, and that should be on the morning show. You don’t want to use usage surveys, but the morning show should be telling you what to do and where to go.

If the NAC franchise is available in your market, you have to give it serious consideration, because it gives you a position. In this day of intense need to differentiate your product, if you can be different in a product category, that’s a benefit.
the edits you wanted, the edits you needed...

...THE EDITS YOU’LL LOVE...

includes:

JANET
“GOT ‘TIL IT’S GONE”
The Mellow Mix

TAB TWO
“MY HORN”
radio edit – **by popular demand!**

BRIGETTE McWILLIAMS
“MORNING”
radio edit – **impacting now**

STEVE WINWOOD
“ANGEL OF MERCY”
radio edit – the follow up to the NAC smash “Plenty Lovin’”

on your desk now!

http://www.virginrecords.com
AOL Keyword: Virgin Records
©1997 Virgin Records USA Inc.
### Most Added

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<td>DARYL HALL &amp; JOHN OATES, &quot;Marigold Sky (Push)&quot;</td>
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<td>PAT METHENY, &quot;Imaginary Day&quot; (Warner Bros.)</td>
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<tr>
<td>KIRK WAHLUM, &quot;Colors&quot; (Warner Bros.)</td>
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<td>PIECES OF A DREAM, &quot;Pieces (Blue Note)&quot;</td>
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<td>DAVID BENIDORI, &quot;American Landscape (GRP)&quot;</td>
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<td>AARON NEVILLE, &quot;To Make Me Who I Am (A&amp;M)&quot;</td>
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<td>DOC POWELL, &quot;Don’t Let The Smooth Jazz... Discover Yourself&quot;</td>
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<td>BRIAN CULBERTSON, &quot;Secrets (Bluemoon/Atlantic)&quot;</td>
<td>3</td>
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<td>RICHARD SMITH, &quot;First Kiss (Heads Up)&quot;</td>
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### Most Increased

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<td>AARON NEVILLE, &quot;To Make Me Who I Am (A&amp;M)&quot;</td>
<td>+163</td>
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<td>LUTHER VANDROSS, &quot;The Best Of Love Volume 2 (LV/EPic)&quot;</td>
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<td>BOB JAMES, &quot;Players&quot; (Warner Bros.)</td>
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<td>KIRK WAHLUM, &quot;Colors&quot; (Warner Bros.)</td>
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<td>3RD FORCE, &quot;Vital Force (Higher Octave)&quot;</td>
<td>+71</td>
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<td>DARYL HALL &amp; JOHN OATES, &quot;Marigold Sky (Push)&quot;</td>
<td>+70</td>
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<td>RICK BRAUN, &quot;Body And Soul&quot; (Mesa/Bluemoon)</td>
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<tr>
<td>RIPPINGTONS, &quot;Black Diamond (Peak/Windham Hill Jazz)&quot;</td>
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<tr>
<td>CULBERTSON, &quot;Secrets (Bluemoon/Atlantic)&quot;</td>
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### NAC Notes

Legions of loyal Rippingtons fans have spoken! The supergroup’s maiden Windham Hill Jazz release, Black Diamond, debuted at the top position in contemporary jazz album sales this week, displacing Kenny G’s Moments, which held that slot for the past 50 weeks. Congratulations to Russ Freeman, his Rippss, everyone at WHH, and indie Beth Lewis. As MD of KFRSC/San Francisco, I added Runt’s “We Gotta Get You A Woman” in 1970 and I’ve been a hardcore fan of Todd Rundgren’s ever since. Nearly 30 years later, the esteemed artist/writer/producer has reunited with a CD, With A Twist (Guardian), whose arrangements and production textures are blessedly compatible with this format. Rundgren’s classic song “Can We Still Be Friends” has never sounded more wistful, more poignant, than it does today. Is that because the passing years have increased our appreciation of relationships — mine, yours, and your listener’s? “Memories linger on/it’s like a sweet sad old song.”

Will Downing’s track “Island” (Mercury) is an utterly gorgeous, evocative song, with instrumental support from the likes of Jonathan Butler and Marcus Miller. (Will the phrase “session envy” lose its luster if I use it here two weeks in a row?) It merits your highest consideration.

The title track from Richard Smith’s First Kiss (Heads Up) is so in-pocket it went on KTWV (The Wave)/L.A., out of the box, as did Rahsaan Patterson’s lovely “Spend The Night” (MCA). Please don’t use the word “clone” and these illustrious call letters in the same sentence.

Watch for edits from Vibraphonic’s On A Roll (Hollywood). I like the tunes “One For The Road,” “Nothing Comes Close,” and “Keep On Movin’.”

For a sumptuous, thrilling musical treat, give Dave Grusin’s We’ve Got Story (N2K) a listen. It doesn’t get much better than this, folks.
**NAC/SMOOTH JAZZ TRACKS**

**OCTOBER 3, 1997**

<table>
<thead>
<tr>
<th>Numerical Key</th>
<th>Artist</th>
<th>Title</th>
<th>Chart Rank</th>
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<tr>
<td>1</td>
<td>BOB JAMES</td>
<td>Mind Games (Warner Bros.)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>LUTHER VANDROSS</td>
<td>When You Call On Me/Baby... (L.V/Epic)</td>
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<tr>
<td>3</td>
<td>VANESSA WILLIAMS</td>
<td>Start Again (Mercury)</td>
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<tr>
<td>4</td>
<td>KENNY G</td>
<td>Northern Lights (Arista)</td>
<td></td>
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<td>5</td>
<td>NATALIE COLE</td>
<td>A Smile Like Yours (Elektra/EGG)</td>
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<tr>
<td>6</td>
<td>KEVIN NAIVAR</td>
<td>Smooth Sensation (Positive)</td>
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<tr>
<td>7</td>
<td>EARL KLUGH</td>
<td>Last Song (Warner Bros.)</td>
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<td>8</td>
<td>BRIAN CULBERTSON</td>
<td>So Good (Bluedream/Atlantic)</td>
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<tr>
<td>9</td>
<td>DON DERO</td>
<td>Top Of The World (Ultra/ultrachain)</td>
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<tr>
<td>10</td>
<td>CRAIG CHAQUICO / PETER WHITE</td>
<td>Lights Out... (Higher Octave)</td>
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**NEW & ACTIVE**

- BOB JAMES: Mind Games (Warner Bros.)
- LUTHER VANDROSS: When You Call On Me/Baby... (L.V/Epic)
- VANESSA WILLIAMS: Start Again (Mercury)
- KENNY G: Northern Lights (Arista)
- NATALIE COLE: A Smile Like Yours (Elektra/EGG)
- KEVIN NAIVAR: Smooth Sensation (Positive)
- EARL KLUGH: Last Song (Warner Bros.)
- BRIAN CULBERTSON: So Good (Bluedream/Atlantic)
- DON DERO: Top Of The World (Ultra/ultrachain)
- CRAIG CHAQUICO / PETER WHITE: Lights Out... (Higher Octave)

**Most Added**

- JOYCE COOLING: South Of Market (Heads Up) +178
- AARON NEVILLE: Say What's In My Heart (A&M) +163
- LUTHER VANDROSS: When You Call On Me/Baby... (L.V/Epic) +154
- CHRIS BOTTI: Regrogovable (Verve Forecast) +125
- BOB JAMES: Mind Games (Warner Bros.) +102
- DAVID BENOIT: Rue De La Soliel (GRP) +99
- BONEY M: Sweet Thing (Warner Bros.) +85
- BERNARD OATES: Last Day Of Summer (L.E./Verve) +80
- BERNARD OATES: Of My Heart (Countdown/Unity) +75
- KIRK WHALUM: If Only For One Night (Warner Bros.) +73
- DARYL HALL & JOHN OATES: Promise Ain’t Nothin’ (Gospo) +70

Songs ranked by total plays

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**Got hits?**

**Chris Botti’s REGROOVABLE**

From the #1 album, Midnight Without You

**Lee Ritenour’s FAVELA**

From the #1 album, A Twist of Jobim

**Eric Marienthal’s LAST DAY OF SUMMER**

From the #2 album, Easy Street

**RIVIERA**

The follow up to the #1 track, “Moanin’”.

And coming soon from Philippe Saisse...

And the buzz is building on PETE BELASCO’S GET IT TOGETHER!
NAC SMOOTH JAZZ REPORTERS

Stations and their ads by track listed alphabetically by market

WNRL/Albany, NY
OM/MD: Bret Corsis
PIECES OF A DREAM "Swee" THOM ROTELLA "Stoey" CHARLIE FUTURE "Lips" KEITH "Loin" DAVID BENED "Soid"

WNW/VNevada, NV
MD: Ken Glaser
BILLIARDS "Swee" KEVIN "Loin" DAVE "Soid"

WVU/Anchorage, AK
GM/MD: Dean Williams
3RD FORCE "Red" DAVE "Soid" ERIC "Manhitall" "Summer" JIM BRICKMAN "Dreams" TAMARA DANIELSON "Teen" AARON NEVILLE "Ain't"

KB/I/Tucson, TX
PD: Ted Carosa
MD: Caudace Andrews
No Aeds

KVMP/Boulderfield, CA
PD/MD: Jen Woldow
JIM BRICKMAN "Dreams" LUTHER VANDROSS "Call"

WSJZ/Boston, MA
PD/MD: Bill George
BRIAN GERTLER "Stoey"

WVJZ/Charleston, SC
PD/MD: Tom Kennedy
JIM BRICKMAN "Dreams" THOM ROTELLA "Stoey"

WVCC/Charlotte, NC
PD/MD: James Alexander
BILLIARDS "Call" HALL & OATES "Promises" THOM ROTELLA "Stoey"

WNUA/Chicago, IL
VP/Prog: Paul Goldstein
MD: Steve Stiles
ERIC MAHENTHAL "Summer" KIRK UNNEAL "Only"

WVAC/Cincinnati, OH
OM: T.J. Holland
APM/MD: Steve Wiernman
BRENT JAMES "Sweet"

WNWK/Cleveland, OH
PD/MD: Bernie Kimble
PIECES OF A DREAM "Swee" KEVIN "Loin" DAVID BENED "Soid"

WJZJ/Columbus, OH
PD/MD: Bill Harman
Vince Andrews "Looking"

KTEX/Dallas, TX
PD/MD: Michael Fischer
KEVIN "Loin" JIM BRICKMAN "Dreams"

KJZJ/Denver, CO
PD: Steve Higdon
KIRK "Loin" GABRIEL "Soid"

KH/K/DM, OH
PD/MD: Scott Eason
KEVIN "Loin" BRIAN GERTLER "Stoey" LORI "Only" JACKSONS

WJZJ/Flint, MI
PD/MD: Bill Serrano
STACEY "Call" KIRK UNNEAL "Only"

WSWJ/St. Louis, MO
PD/MD: Mike Vasquez
ERIN "Loin" DAVID BENED "Soid" MICHAEL "Summer" DAVID MILLER "Bumpin"

WSFJ/Jacksonville, FL
PD/MD: Hank Dale
MARCUS "Loin" KIRK UNNEAL "Only"

KCYI/Leavenworth, KS
PD/MD: Brent Michel
KEVIN "Loin" THOM ROCKETT "Stoey"

KZDK/Dallas, TX
PD/MD: Bill Morey
PAT METHENY "Group Tour" KIRK UNNEAL "Only"

KZIK/Salt Lake City, UT
PD/MD: Rob Riessen
JIM BRICKMAN "Dreams"

KZI/San Antonio, TX
PD/MD: Norm Miller
APD/MD: Ray Clark
JIM BRICKMAN "Dreams" GABE SARBU "Myself"

KZAM/Seattle, WA
PD/MD: Roblick Boss
APD/MD: JIM BRICKMAN "Dreams" KIRK UNNEAL "Only" LUTHER VANDROSS "Call"

WJJZ/Philadelphia, PA
PD/MD: Michael Tozzi
ERIC MAHENTHAL "Summer" THOM ROTELLA "Stoey"

KQD/Phoenix, AZ
PD/MD: Rick Francis
JIM BRICKMAN "Dreams" BILL "Summer" THOM ROTELLA "Stoey"

WJJZ/Pittsburgh, PA
PD/MD: Carl Anderson
HERSCHEL "Summer" KIRK UNNEAL "Only"

WKJZ/Portland, OR
PD/MD: Hal Murray
ERIC MAHENTHAL "Summer"

KMGG/Santa Barbara, CA
PD/MD: Steve Bauer
DAVID BENED "Soid" JIM BRICKMAN "Dreams" MICHAEL LICHTENHART "Summer" JIM BRICKMAN "Dreams"

KJZY/Santa Rosa, CA
PD/MD: Gordon Zlot
APD/MD: Ed Lee
JIM BRICKMAN "Dreams" GABE SARBU "Myself"

WJZ/Tallahassee, FL
HER ALPERT "Stark" TIM WEISBERG "Himself" ROBERT "Reggae" VANESSA WILLARD "Only" DON DICK "Eve"

WSJZ/Tampa, FL
PD/MD: Rob Boss
APD/MD: JIM BRICKMAN "Dreams" JR. MAHENDA "Stark" LUTHER VANDROSS "Call"

KZD/Salt Lake City, UT
PD/MD: Rob Allen
LUTHER VANDROSS "Call" HALL & OATES "Promises" KIRK UNNEAL "Only"

WJZ/Washington, DC
PD/MD: Steve Kasheh
APD/MD: JIM BRICKMAN "Dreams"

KWJS/Florida, CA
OM/MD: Carol Handley
JIM BRICKMAN "Dreams" STEVE WINWOOD "Got" JIM BRICKMAN "Dreams"

WIIO/Santa Barbara, CA
OM/MD: Carol Handley
JIM BRICKMAN "Dreams" STEVE WINWOOD "Got" JIM BRICKMAN "Dreams"

* R&R Subscribers Only

Coverage of industry events, breaking ratings results, and group owner listings updated daily.

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**NAC/SMOOTH JAZZ PLAYLISTS**

**Find complete playlists for all NAC/Smooth Jazz reporters on R&R online**

**October 3, 1997 R&R • 115**
Michael Lee steadfastly refuses to take any credit for the band's success, his station provided the initial boost and has continued to support the young band.

"I think this is one of the artists for the second half of the '90s," Lee says. "They're going to be a core artist for a lot of stations in Active and Alternative, even though Alternative's been a little slow to react to it."

"It reminds me of how metal broke Soundgarden, Alice In Chains, and Nirvana. At the time, what there was of Alternative really shunned them until it became vogue to like them. This group could be on half of the stations in any town. It's a very, very solid record."

Lee's research has also been solid. "With the first test, you expect a lot of airplay and a low net score, but it started out strong and has grown by leaps and bounds. It started at 60%, went to 69%, and then 75% in three different tests. Right now it's testing No. 2 overall with only 12% unfamiliarity. For a new band, even if they are a home- town act, to score this high in re- search this early shows you how strong the band is."

Strength In Numbers

That kind of muscle has also shown in sales, particularly those cultivated by WAAP/Boston. To date, 7400 pieces have moved out of Beantown, with secondary markets like Hartford, Providence, and Springfield, MA selling 813, 684, and 540 pieces, respectively. Although the rest of the country is catching up now, the WAAP sales story dovetails with the particu- lar moment in time, if you break down the markets that 'A/F seriously influenced, they've basically solid 30% of our records so far," Christensen notes.

"The third time I heard the song, my gut told me it was going to be big," WAAP PD Dave Douglas says. "Once we put it up, it took less than two weeks before the audience was responding. In research, it is really one of our best current, with a lot of familiarity and strength in all demos."

"Outpost/Geffen's record's in- store appearance also highlighted the level of fan interest. "We gave it five days of promotion, and 500 people showed up in their cars. The store couldn't hold everybody; they were lined up two and three deep outside the windows, looking in."

"I think that they've got the potential to have a very long career. Their songwriting is really what's driving their success. I've been told that they've got a lot of new material already planned for their next project; that's really the key. Slipping up on that sophomore effort is largely, in my opinion, due to the fact bands tour so much. They don't devote enough time to the songwriting. When it comes time to make the second album, they don't have anything creatively to put into it."

Sounds Right

Another early proponent of the record was Jacobs Media's Bill Ja- cob, who believes the format's been looking for a sound like this for a while. "It's really reminiscent of a lot of the music styles that made active Rock explode within the last two or three years. What we're see- ing now in research is that we were right, it's exploding!"

Jacobs also points out that the "grunge is dead" notion may be pre- mature. "I think it's a matter of finding available titles that have that sound. I don't know if the audience has given up on them. Days Of The New really popped quickly in call-

I see the genius in Travis that I saw in Kurt Cobain and Axl Rose. The creativeness and desire to make great music are there.

—Warren Christensen

They're out at a time when very few things are popping. I think we're just wait- ing to hear some good stuff. The two buzz records are Days and Creed. Creed is sort of grunge-like, and Days has been construed as Alice In Chains unplugged. If we get a great grunge album from Pearl Jam in '98, Lord knows that Active Rock will play the hell out of it. As more stuff in that mode comes out, we will play it if it sounds good."

—Douglas Mirsky

For WRX/Chicago APD/MD Jo Robinson, the band is a great find for the format and fans alike. "Our audience got it immediately. The song was special, because people were immediately requesting it; the band is special, because they are equally as great live as they are on CD; and the record's really deep. For our format, which really wants to develop bands, it's an ideal situation that only comes along once or twice a year. We had a great chance to make a band here."
FAITH NO MORE

"Ashes To Ashes"
Add Date: This Tuesday 10/7
Couldn’t Wait:

WRKX WAAF KQOZ KSJG
KUPS KILO KBFR WMFS
and more

MOST INCREASED PLAYS

ARTIST TITLE LABEL

MEGADETH Almost Honest (Capitol) +322
KENNY WAYNE SHEPHERD Slow Ride (Revelation) +236
FOO FIGHTERS Everlong (Roswell/Capitol) +214
JASON BONHAM BAND Drown In Me (M/U/Work) +183
CREED My Own Prison (Wind-up) +173
LIFE OF AGONY Weeds (Roadrunner) +149
U2 Peach Island (Disco) +142
GREEN DAY Hitchin’ A Ride (Reprise) +141
OASIS Don’t Go Away (Epix) +141
DREAM THEATER Burning My Eyes (EastWest/EEG) +120

HOTTEST RECURRENTS

ARTIST TITLE LABEL

OFFSPRING Gone Away (Columbia)
MATCHBOX 20 Push (Lava/Atlantic)
VERonica SALT Viowan (Columbia)
WALLFLOWERS The Difference (intocore)
LIVE Lakini’s Juice (Radiactive)
TOOL Shinktol (Freeverse)
METALLICA King Nothing (Elektra/EEG)
TOOL “H” (Freeverse)
FOO FIGHTERS Monkey Wrench (Roswell/Capitol)
WALLFLOWERS One Headlight (intocore)

Breakers: Songs registering flat plays or more for the first time. Breaks indicated in song playing by email to: BREAKERS@cools.com. If two songs are tied in number of plays, the song being played on more stations is placed first. Most increased songs join the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

NEW & ACTIVE

JASON BONHAM BAND Drown In Me (M/U/Work)
Total Plays: 103, Total Stations: 15, Add: 6
LIVE rattlesnake (Radiactive)
Total Plays: 191, Total Stations: 17, Add: 7
LONGPOPS On And Off (Motherhood &) 2003
Total Plays: 105, Total Stations: 24, Add: 7
MATCHBOX 20 Three (Lava/Atlantic)
Total Plays: 174, Total Stations: 12, Add: 2
U2 Push (Lava/Atlantic)
Total Plays: 153, Total Stations: 19, Add: 3

Songs ranked by total plays.

311 What Was I Thinking (Capricorn/Mercury)
Total Plays: 158, Total Stations: 25, Add: 1
CHURCHANWARINA Thumping (Republic/Universal)
Total Plays: 159, Total Stations: 8, Add: 2
COHEN STEVENS (Eureka/Discovery)
Total Plays: 130, Total Stations: 15, Add: 4
MIGHTY MIGHTY BOSSTONES The Rascal King (Big Rip/Mercury)
Total Plays: 100, Total Stations: 4, Add: 5
MATTHEW KANE Ode (Epic)
Total Plays: 174, Total Stations: 15, Add: 3

This chart reflects airplay from September 22-28. Songs ranked by total plays. Highlighted songs indicate Breaker. 79 Active Rock reporters. 77 current playlists. Songs below No. 25 are moved to current playlist after 26 weeks. © 1997, R&R Inc.

Most Added

SAMMY Hagar Both Sides Now (MCA)
JASON BONHAM BAND Drown In Me (M/U/Work)
MEGADETH Almost Honest (Capitol)
311 What Was I Thinking (Capricorn/Mercury)
LIFE OF AGONY Weeds (Roadrunner)
DREAM THEATER Burning My Eyes (EastWest/EEG)
PANTERA Where You Come From (EastWest/EEG)
BIG WRECK The Atlas (Atlantic)
LIVE rattlesnake (Radiactive)
ROLLING STONES Flip The Switch (Virgin)
THREE EYED BLEND Graduate (Elektra/EEG)

Most Increased

MEGADETH Almost Honest (Capitol) +322
KENNY WAYNE SHEPHERD Slow Ride (Revelation) +236
FOO FIGHTERS Everlong (Roswell/Capitol) +214
JASON BONHAM BAND Drown In Me (M/U/Work) +183
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GREEN DAY Hitchin’ A Ride (Reprise) +141
OASIS Don’t Go Away (Epix) +141
DREAM THEATER Burning My Eyes (EastWest/EEG) +120
# ACTIVE ROCK PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ACTIVE ROCK REPORTERS ON R&R ONLINE

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This chart reflects airplay from September 22-28. Songs ranked by total plays. Highlighted songs indicate Breaker, 84 Rock poll winners. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.
The format demonstrates it has a year-round conscience

Here come the holidays. Have you gotten your annual conscience pangs yet? Every year, as the calendar page turns to late November, erstwhile cynical personalities vainly attempt to demonstrate how "caring" they are by throwing a few toys in a box and taking a photo with a Marine in a Santa suit.

There are those, however, who recognize a true responsibility to help their communities not just at Christmas and Thanksgiving, but year-round. The holidays merely provide yet another opportunity to make that connection.

Pulling The Heartstrings

W'RX/Indianapolis PD Scott Jameson recently got a firsthand reminder of what his station can do beyond entertaining. Jameson reflects, "For four years, we've done an annual "X-103 XMAS Concert." The proceeds from the show have gone to benefit the Pleasant Run Children's Home in Indianapolis. I decided this year to tour the home with my staff prior to beginning the promotion of the event.

"Most of the time, we're insulated. We get money from benefit concerts, cut a check, and that's the extent of our involvement. The tour of the home's was inspirational. You can't help but be affected, looking into the eyes of children. Some of these kids come from broken homes, some have been abused. All of them are living a life without a family. I turned to my promotion director upon leaving and told her I couldn't believe how grateful I was for my own upbringing. I went home that night and called my parents just to thank them for being good parents.

Jameson has sensed the impact of the encounter on his staff as well. "When the jocks go on-air to talk up the event, there is a passion in their voices. They know what it is we are trying to accomplish, and they care personally.

Jameson admits that adopting such an on-air stance might seem atypical for many Alternative personalities. He elaborates, "This format, by design, avoids conventional thinking. It thinks sideways. Typically, it doesn't play it straight. But when it comes to helping your community, even this offbeat format can get serious. You can pull on the heartstrings without being phony or corny.

Jameson feels confident in dedicating the airwaves to helping out, extending the commitment beyond typical PSA consciousness. He wonders, though, if the audience always responds in kind. "We would like to think the audience has a conscience, that's an area where you won't find any qualifying data. You put on a holiday concert and wonder, 'Are they going to show up for entertainment purposes, or are they going to help?' Even if the charitable cause is only a mental ticbreaker, it's important to us.

Shore Culture Creates Caring Bond

Nestled on the Jersey Shore in Asbury Park, WHTG/Nonmouth Ocean can't help feeling a connection to the environment. Recently exiting PD TJ Bryan concedes, "We position ourselves as 'Modern Rock From The Jersey Shore.' The ocean, the beach, it's our culture. We do an annual Christmas show, our 'WHTG Snow Ball,' where the proceeds go to benefit both the Surfrider Foundation and the Community Food Bank. We also ask attendees to bring food items to the event. However, while we remain committed to being involved with the community, we don't know if we'll do a Snow Ball this year. Like every Alternative concert idea, it's getting old, and it's a real pain in the ass to produce.

WHTG does other things to help the community though. Bryan says, "We can connect with our listeners in a more personal level than our New York City competitors. We shop up the street and on the beach. This is a way to create a real sense of locality and community. We do an annual Fall Beach Sweep, where we join in with listeners to clean the beaches. The turnout is always amazing, and the Clean Ocean Action group appreciates our efforts. As cynical as this audience can get, if you present the right idea in the right context, they do respond.

Perfect Format For Charity Involvement

Jeff Stevens, PD at WXEJ/Dayton, believes in keeping the station's conscience alive throughout the year. He says, "We don't just get involved in some holiday stunt. We do bicycle drives where we get people to donate old bicycles, and we repair them and give them to needy kids. We put together a CD from our annual Edgefest and sell it during the holidays, with the proceeds benefiting Project Christmas Smiles, a group that gives toys to kids.

"One additional means of raising funds this year came through the parking fee we charged. We took a portion of the proceeds and helped the Children's Services Agency in a unique way.

"Our Operations Manager, Tom Carroll, had been dealing with the agency, trying to figure out how we might assist them for the holidays. The representative from the agency had a very specific need. She showed Tom how the various kids were always going to different temporary foster homes and were forced to carry their personal belongings — clothes, toothbrush, and the like — in paper bags. Tom immediately got the idea of buying duffel bags for these children. The audience really responded to that request."

Stevens believes that it helps to be specific in describing your charitable efforts. He says, "People are wary of typical charity drives. They wonder where the money really ends up, and if they're really helping the truly needy. Tell them that their money is going to a cause where you can tell the kids about a poor child being schlepped from foster home to foster home, giving them a shred of dignity, and watch the results."

Stevens is convinced that Alternative is the perfect format to get vitally involved with its audience. He explains, "This audience is cause-minded. They're young and hopeful. They are willing to do the work, if they know it's meaningful. The type of event counts. I once got involved in what I thought was a stretch for the station. We urged listeners to come to a tree-planting event at a place way out in the middle of nowhere. Even on a day where the rain was pouring down, 56 people showed up willing to plant trees. This audience has great environmental concerns, they care about issues of drug rehabilitation, and they always care about kids."

Even in a "sin city" like Reno, NV, a collective consciousness drives people to lend a helping hand, according to KRZQ PD Rob "Blaze" Brooks. Brooks states, "We stay involved all year. A key element to our community involvement is keeping the message light-hearted and fun. When we do a Toys For Tots drive, we lend a

Most of the time, we're insulated. We get money from benefit concerts, cut a check, and that's the extent of our involvement. The tour of the children's home was inspirational. You can't help but be affected, looking into the eyes of children.

—Scott Jameson

The audience doesn't want to be forced to be caring. The reason more stations seem to get involved during the holidays is because the audience is more conditioned to expect charitable interests at that time.

—Rob Brooks
CHUMBAWAMBA "Tubthumping" UNIVERSAL
Alternative 2-5 Weekly Audience: 32 Mil

GOLDFINGER "This Lonely Place" UNIVERSAL
Alternative 21-10 Weekly Audience: 7 Mil

REEL BIG FISH "Sell Out" UNIVERSAL
Alternative #15 CERTIFIED GOLD!
Weekly Audience: 9 Mil

SISTER HAZEL "All For You" UNIVERSAL
Alternative 3 CERTIFIED GOLD!
Weekly Audience: 57 Mil

JUST RELEASED...
HOLLY McNARLAND "Numb"

COMING SOON...
REEL BIG FISH "She Has A Girlfriend Now"

ABSOLUT SUCCESS.

MOJO  UNIVERSAL  Republic
FROM THE MAKERS OF TRAINSPOTTING
Ewan McGregor Cameron Diaz

a life less ordinary
THE ORIGINAL MOTION PICTURE SOUNDTRACK

Including:
the track “A LIFE LESS ORDINARY” by ASH

On your desk now!
The Original Motion Picture Soundtrack includes new tracks by Beck, Luscious Jackson, Folk Implosion, REM, Underworld, The Cardigans, Sneaker Pimps, and Faithless.

Beck “Deadweight”
Early Believers: 91X The Flash WBTZ
Adds October 6
THE CURE
WRONG NUMBER

THE BRAND NEW SINGLE AND VIDEO
FROM GALORE
THE SINGLES 1987-1997

PRODUCED BY MARK SAUNDERS, ROBERT SMITH AND MARK PLATI
MIXED BY MARK PLATI
MANAGEMENT: FICITION GROUP LTD
221.320.4981

ON ELEKTRA COMPACT DISC, CASSETTE, RECORDS AND VIDEOS
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essentials: U2 associations abound, as would be expected with an act signed to Mother [U2's label]. The associations transcend just the business ties, though. Programmers are deriving a sense of the open, honest passion in ballads that U2 created with some of their mid-period work.

This is one of the most haunting, beautiful songs on the radio today. It's easy to anticipate a multiformat follow-through to Pop/Alternative and beyond. That assuredness is evident in the play increases being afforded the track by stations like WHFS/Washington (14-23), KXRK/Salt Lake City (1-30), KNRK/Portland (11-20), and KOME/San Jose (add at 20).

The quiet beauty of "On And On" doesn't capture the intense emotionalism of the band live. Vocalist Crispin Hunt, along with Richard Hawley (guitars), Simon Stafford (bass), and Dee Boyle (drums) built a tour following supporting Radiohead, Supergrass, and others over a three-year period. Again, the passion in performance is evident.

Influences: David Bowie, Lou Reed, Iggy Pop, Beatles

Artist POV: Hunt reflects on his influences by saying, "I always wanted to be in an original band. My favorite bands are people like Lou Reed, Iggy Pop, Beatles, Stones, and Bowie. They've all very much done their own thing. They struggled for it, but in the end got the respect they deserve."

—Sky Daniels

Matchbox 20
"3AM" (Lava/Atlantic)
WARQ/Columbia, SC
PD Susan Groves

Matchbox 20 is one of those bands that the first time I heard the album, I wanted to sit down and listen to the whole thing immediately! (That doesn't happen very often!) The whole CD is one hit after another and, apparently, the audience agrees because Yourself Or Someone Like You has just gone double platinum. "3AM," the most recent single, is already pulling in requests from WARQ listeners. Of course, that may be because our audience has known that song for years. It's the one song on the album that is left over from [lead vocalist] Rob Thomas's former group, Aware, that spent a good deal of time working the club circuit here. Thomas says the song is about his mother, though it took him a while to tell her that, because the song doesn't exactly paint a positive image. Personal strife aside, it makes for a great song and with the roll Matchbox 20 is on, they can do no wrong. Their sound is a perfect mix... while the rock chicks dig this band — not just "Push" but the whole sound. If you think this band is just a one-hit play "3AM" and you'll know better.

Big payoff from the Cure's goodwill gestures to the format last year as stations are calling in "Wrong Number." Hollywood and Trauma are doing a little mouth-to-mouth with two versions of the Bush track generating chatter, one from the American Werewolf soundtrack, and the other from the forthcoming remix record. Interscope may have another breakout, as Space Monkeys is orbiting the buzz universe... Can we praise Beck enough? Anyone who witnessed his Tonight Show touching duet with Willie Nelson (to be reprised at Farm Aid) knows he is capable of anything. Look for huge action on the A Life Less Ordinary soundtrack...

Chumbawamba is making a beeline for Numero Uno ... Jars Of Clay stunned Alternative with its No. 7 sales debut ... Plenty of retail anticipation for the Tibetan Freedom Album (just ask R&R's retail guru Mark Cope) ... RECORD OF THE WEEK: Cure.

ALTERNATIVE ACTION

October 3, 1997 R&R • 127

Breakthrough Artist highlights breaking artists with strong chart momentum.

marcy playground

"Sex and Candy" The first single from the self-titled album Marcy Playground

NEW AT:
KROQ KNDD KPNT KGDE
KNRX WXSR WBFZ WRRV
KFMS WTGE KNRK KWOD
WKDF KHTY

ALREADY ON:
WXRX 91X KOME KRZQ KTEG LIVE105
99X KTCL KICT WENZ WRAX

TOP PHONES @ 99X KOME KITS 91X WENZ

Capitol
NEW MUSIC SPECIALTY SHOWS

Hanging At The Cornershop

Week two in the Cornershop plan for Specialty show world dominance, and the Shopsters actually increased their lead. Those staying committed to the Corner include KNDD/Seattle, WPLY/Philadelphia, and XHRM/San Diego. Verge and Bjork likewise held tough, refusing to give ground to newcomers Southern Culture On The Skids (play included WXIK/NY and WAQZ/Cincinnati) and KMFDM (nice support from WBCN/Boston, KPNT/St. Louis, and others). There were some impressive debuts from Future Bible Heroes, Ivy, and Philbryte (great promo item for the kids!). A huge buzz is taking off on Marcy Playground. Look for the BT fall-length to roar. Record To Watch: Shelter.

Compiled by Rich Michalski

1CORNERSHOP (Warner Bros.)
2 VERVE ( Hut/Virgin)
3 BJORK (Elektra/EEG)
4 SOUTHERN CULTURE ON... (DGC/Geffen)
5 PORTSIDE (Go! Beat/London/Island)
6 KMFDM (Wax Trax/TVT)
7 MOBY (Elektra/EEG)
8 BRAD ( Epic)

10 FUTURE BIBLE HEROES (Slow River/Rykodisc)
10 IVY ( Atlantic)
11 PIESASTERS (Hellcat/Epiphylx) Airplay includes: KXOE, KXTE, WROX
12 FLUKE (Astralwerks/Caroline) Airplay includes: KONE, WXXD, XHRM
13 MARCY PLAYGROUND (Mammoth/Capitol) Airplay includes: KXOE, WAQZ
14 HELIUM (Matador) Airplay includes: WHTG, WKOI, WQIK
15 MECCA BODEGA (LML/Hybrid) Airplay includes: KNRK, KNIX, KTBI
16 PHIBRYTE (Ignition) Airplay includes: KPNT, WRUI, WQIC
17 LETTERS TO CLEO ( Revolution) Airplay includes: KXOE, KNRK, WAQZ
18 CHARLATANS UK (MCA) Airplay includes: KEG, KPNT, WBCN
19 BT (Perfecto/Kinetic/Reprise) Airplay includes: WBCN, WXXT, XHRM
20 RADIOHEAD (Capitol) Airplay includes: WXXT, WPLV, WQIC
Delving Into The Height Of Depth

Sets-FM format is the epitome of artist development

By Cyndee Maxwell

Imagine “Two-Fer Tuesday” every day of the week. That’s the format of KXST (Sets-FM)/San Diego. The home of former Classic Hits KCBQ first started using the Sets concept with its classic hits/northern rock library in early 1995, after changing calls to KXST. A year later, the station changed the music to Adult Alternative, but kept the Sets notion.

Sets-FM co-founders Bob Hughes and Jonathan Schwartz flipped the music when it became clear that then-Adult Alternative KUPR would be leaving the format due to an ownership change. Hughes says, “Although KUPR attracted the younger audience in San Diego, it was never that successful. Its reputation far exceeded its ratings.”

“We were looking for something that would develop kind of a position from listeners and that would be able to generate higher ratings. We did some research and discovered the Sets concept was a handy way to position an Adult Alternative station.”

Hughes credits Bob Henabery as the originator of Sets-FM, saying that he has “always been a real thinker about the structure and form of radio. He came up with the Sets idea about 10 years ago and has pitched it to every major broadcaster in the country. No one took him up on it until we did.”

Hughes and Schwartz conducted a few research projects and discovered that the idea tested well with the audience. “Our experience with it, from a ratings point of view in the North County, has been very strong.” KXST’s adult 18-34, 18-49, 25-44, and 25-54 Arbitron Ratings results are usually in the top five, according to Hughes.

Most of Sets-FM’s advertisers are based in San Diego’s North County. However, the station is in the final preparation phase of installing a new transmitter at a different location, which will extend its coverage to the entire southern part of the county.

Keeping Current

“Artist development” is always a key issue in the industry, and with Sets-FM’s “traveler” format, the station is really putting its money where its mouth is. Says Hughes, “We have an artist-focus versus other stations that have a song-focus. In our research, people said things like, ‘I listen to [crostons Classic Rock] KGB, which plays three songs by Elton John, but what about all the songs he did in the ’80s and ’90s?’ ”

That kind of question brings up the issue of how the station deals with current product. Hughes explains that although the Verve Pipe’s “The Freshmen” was a big hit at a number of formats (including Adult Alternative), the rest of the album didn’t necessarily contain Adult Alternative-friendly titles. Since there wasn’t another Verve Pipe album to fall back on, Sets-FM was unable to add the band to its playlist. “We add CDs in depth. When we put an artist on the air, we add two, three, or four tracks from a new CD at once. Record companies love that.” The station’s current playlist clocks in at 112 titles by 64 artists.

PD Dona Shaieb says that the only exception to the Sets rule is when the outlet broadcasts a concert, which is more than a double play yet still sticks to Sets’ depth philosophy. “We’ve done various specials and live concerts. Last week we broadcast a one-hour, 15-minute live concert with Maia Sharp from a venue called the Abbey.”

Qualitative-based sales are naturally an important aim for KXST. The broad target audience is adults 25-44, with a focus on 30-40-year-olds. Hughes admits the Sets concept doesn’t appeal to everyone, saying, “It’s not our intention to be a mass-appeal radio station. We’re looking for a specific kind of listener, and it looks like we’re getting it. It’s someone who is very upscale. It’s the type of listener who has a six-barrel CD changer in the trunk of their Lexus; who, frankly, would prefer listening to the CD player than the radio because there aren’t any stations, other than Sets 102, that cater to their musical tastes.”

Controlled Depth

As with any fairly new entry in a market, the station is still keeping close to the heart of the format. But when it does break away for special programming, it’s for live concert broadcasts (as previously mentioned) and for new features like “Fresh Music Friday,” which puts an emphasis on at least two new artists and/or songs per hour. “For example,” Shaieb says, “we’ll play the new one from Jackson Browne followed by an older song. We’re trying to get our listeners to be aware of the fact that we are bringing them new songs.”

The manner of song pairing varies every time. Shaieb discusses her programming strategy for new artists with only one album, such as Fiona Apple. “I usually pull three tracks from an album; a primary (the single), and a couple of other songs to support it. I listen to the entire album and pull songs that complement the primary track. In the case of Fiona Apple, I chose ‘Shadowboxer’ and ‘The First Taste’ to support the single, ‘Criminal.’”

Each time “Criminal” comes up, the other two tracks rotate in following it. Of course, with a core artist like Jackson Browne, there is a library full of tracks to support each play of the current single. Shaieb says this programming method provides more familiarity, even with the secondary tracks.

That familiarity certainly helps to sell records too. Hughes recounts the story of a 50-year-old auto dealer in San Diego County who is an avid user of radio. “He listens to all the stations and has heard the Sister Hazel single on five or six stations in the market. He heard a set of Sister Hazel on our station, the single and another track, and stopped on his way home to buy the CD. That exposure of two songs changed Sister Hazel from a song into an artist that he knew he would like.”

Fresh Out That Artist!

Sets 102 has also been instrumental in the live concert scene for new artists. In relation to the Sharp concert, Shaieb says, “We presented Maia, set up the venue, named it the ‘Fresh Music Showcase,’ and are going to try to arrange for a fresh artist regularly. The Abbey was formerly a restaurant, and before that it actually was a priest’s abbey. It’s a perfect venue for acoustic music.”

Live performances on the air are another avenue where Sets-FM excels and distinguishes itself from the rest. “We’re taking the focus on the artist and expanding it,” Shaieb says. “One of the key points of differentiation between Sets 102 and other stations is that we really want to focus on the artists and introduce the audience to them in depth.”

A Few Minor Adjustments

The station’s current transmitter location causes “a lot of terrain shadowing to the South,” says Hughes. “Despite that, we’re producing better ratings in the target demos than KUPR ever did at its best.” In the near future, that problem will be eased as preparations are made for a new transmitter to be erected on a different site.

Co-founder Schwartz adds, “The transmitter relocation will allow us to effectively double the number of people that we can reach in San Diego. We’re moving it from San Marcos to Lake San Marcos.”

Shaieb concludes, “We’re getting a brand new digital transmitter and a brand new tower. We’re upgrading this in a mighty way.”

WXPN Arbitron Results

 Arbitron ratings for non-commercial radio stations are distributed through the Radio Research Consortium, and these results are available to researchers through Maximizer if the specific stations are selected. Here are the results for WXPN/Philadelphia’s last four books (Summer 96-Fall 96-Winter 97-Spring 98), based on Monday-Sunday, 6am-midnight, AQH share, Persons 12+, in The Metro 1.4-1.5-1.4-1.6

Sets 102 Playlist

Here are the top 30 titles and their corresponding plays per-week on KXST-FM (Sets-FM)/San Diego’s current playlist for the week ending 9/26/97.

26 TOADTHETWETSPROCKET Crazy Life
23 WALLFLOWERS Three Maritenas
23 BLUES TRAVELER Most Precarious
22 MATCHBOX 20 Push
22 SARAH MCCLACHLAN Building A Mystery
15 SISTER HAZEL All For You
14 FIONA APPLE Criminal
12 PAULA COLE I Don’t Want To Wait
11 MATCHBOX 20 Slam
11 MATCHBOX 20 Back 2 Good
10 ROLLING STONES Anybody Seen My Baby?
10 BIG HEAT AND THE MONSTERS Please Don’t Tell Her
10 FABULOUS THUNDERBIRDS Highwater
10 FREDDY JONES BAND Wonder
9 SHERYL CROW A Change Would You Good
9 DAVE MATTHEWS BAND Tipping Bittles
9 JACKPOTTER Trials
9 PAUL MCCARTNEY Young Boy
9 STEVE WINWOOD Spy In The House Of Love
9 ABRA MOORE Four Leaf Clover
9 DEL AMITRI What I Think She Sees
9 FIONA APPLE Shadowboxer
9 PRETENDERS Goodbye
7 WIDESPREAD PANIC Aunt Avis
7 SHAWN COLVIN You And The Mona Lisa
7 DOG’S EYEVIEW Falling In Place
7 INDIGO GIRLS Get Out The Map
7 WORLD PARTY Call Me Up
7 JACSON BROWN The Next Voice You Hear
7 DAR WILLIAMS Are You Out There

Do you have questions, comments, or feedback regarding this column or other issues? Call me at (310) 788-1688 or e-mail: max@frontline.com
## ADULT ALTERNATIVE ALBUMS

### OCTOBER 3, 1997

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This chart reflects airplay from September 22-28. Albums ranked by total plays, with plays from all cats if an album combined. 39 Adult Alternative reporters. 38 current playlists. ©1997, R&R Inc.

### Most Added

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<td><strong>Jackson Browne</strong></td>
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<tr>
<td><strong>Chumbawabba</strong></td>
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<td><strong>Matchbox 20</strong></td>
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<td><strong>Sheryl Crow</strong></td>
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<td><strong>Patti Smith</strong></td>
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<tr>
<td><strong>Jen Trynin</strong></td>
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### Most Increased Plays

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<thead>
<tr>
<th>ARTIST/TITLE/LABEL(S)</th>
<th>TOTAL PLAYS</th>
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<tr>
<td><strong>Rolling Stones</strong></td>
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<td><strong>Jackson Browne</strong></td>
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<td><strong>Barenaked Ladies</strong></td>
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<td><strong>Chumbawabba</strong></td>
<td>59</td>
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<tr>
<td><strong>U2 Prop/Island</strong></td>
<td>33</td>
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<tr>
<td><strong>Love Spit Love</strong></td>
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<tr>
<td><strong>Jen Trynin Gun Sky</strong></td>
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<tr>
<td><strong>Mighty Mighty Bosstones</strong></td>
<td>+28</td>
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<tr>
<td><strong>Smash Mouth</strong></td>
<td>25</td>
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<td><strong>Steve Earle</strong></td>
<td>20</td>
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<tr>
<td><em><em>Texas</em> White On Blonde</em>*</td>
<td>+13</td>
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<tr>
<td><strong>Everclear</strong></td>
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<td><strong>Matthew Ryan</strong></td>
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<td><strong>Whiskeytown</strong></td>
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### Reporters

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<tr>
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<tr>
<td>Albany, NY</td>
<td>WMSE</td>
<td>AAA</td>
<td>Albany</td>
<td>Scott Oates, Mike Moore</td>
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<tr>
<td>Austin, TX</td>
<td>KVRX</td>
<td>AAA</td>
<td>Houston</td>
<td>Kevin Welch, Steve Lasnick, Dan Fedele</td>
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<tr>
<td>Austin, TX</td>
<td>KBBR</td>
<td>AAA</td>
<td>Austin</td>
<td>Mike Jurewicz, Jason Innes, Kurt Willuhn</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>KZRR</td>
<td>AAA</td>
<td>San Antonio</td>
<td>Andy Halley, Gary Scroggins, Ken Schranz, John Landis, Steve Landreth, Scott R. Caufield, David Masters, Steve Shipman, Tom Smith, Adrain Messer, Sean MacLeish</td>
</tr>
<tr>
<td>Boston, MA</td>
<td>WERU</td>
<td>AAA</td>
<td>Boston</td>
<td>Steve Lasnick, Kevin Welch, Dan Fedele</td>
</tr>
<tr>
<td>Boston, MA</td>
<td>WOBC</td>
<td>AAA</td>
<td>Boston</td>
<td>Scott Oates, Mike Moore</td>
</tr>
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<td>Burlington, VT</td>
<td>WSNW</td>
<td>AAA</td>
<td>Burlington</td>
<td>Mark Wolkoff, James Pacheco</td>
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<td>Dallas, TX</td>
<td>KNON</td>
<td>AAA</td>
<td>Dallas</td>
<td>Ken Rich, John Carroward, John David Paulson, Steve McEwen, Stephanie Godfrey, John White, Steve McEwen, Stephanie Godfrey, John White</td>
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<tr>
<td>Denver, CO</td>
<td>KBCR</td>
<td>AAA</td>
<td>Denver</td>
<td>Ed Kuzma, Bill Letourneau, Matt Forbes, Jon Haynie, Steve MacQuarrie, Dan Fedele, Kevin Welch, Scott Oates, Mike Moore</td>
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<td>Chicago, IL</td>
<td>WGNW</td>
<td>AAA</td>
<td>Chicago</td>
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<td>AAA</td>
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<td>Columbus, OH</td>
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<td>KPBX</td>
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<td>AAA</td>
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<td>AAA</td>
<td>Phoenix</td>
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<tr>
<td>Portland, OR</td>
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<td>AAA</td>
<td>Portland</td>
<td>Mike Richter, Joe Spinelli, John Carroward, John David Paulson, Steve McEwen, Stephanie Godfrey, John White, Steve McEwen, Stephanie Godfrey, John White</td>
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<td>San Diego, CA</td>
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<td>Nashville</td>
<td>Al Lederman, Bob Pepe, Tom Laury, Joe Spinelli</td>
</tr>
</tbody>
</table>

### “Nothing But Time”

The first single from the album

**Royal Fingerbowl**

**HAPPY BIRTHDAY!** S.A.B.O.

**WXPN! WRLT! KSFR! KP1G! KRSH! KTHX! KOTR!**

“A lonesome blend of Alt/Country, Zydeco, and low-down Dixie Jazz.”

**Austin American-Statesman**

“...twisted, totally hip shit”

**Bruce Warren/WXPN**

Management: Scott Aiges/Arts International Group (SCA) 827-9855 email: rocke@acel.com

### NEW & ACTIVE

- **CHUMBAWAMB** Tubthumping (Republic/Universal)
  
- **MIGHTY MOBILE** The Rascal King (Big Rig/Mercury)
  
- **SARAH MCLAUCHLAN** Sweet Surrender (Arista)
  
- **ALEX KOLLER** El Chaco (Columbia)
  
- **COLECTIVA SOUL** Blame (Atlantic)

### BREAKERS

**JACKSON BROWNE** The Next Voice You Hear (Elektra/EGG)

### MOST ADDED

- **ROLLING STONES** Saint Of Me (Virgin)
  
- **STEVE EARLE** Telephone Road (Warner Bros.)
  
- **SHERYL CROW** Home (A&M)
  
- **MIGHTY MIGHTY BOSTON** BCP (MCA/Merkury)

### MOST INCREASED PLAYS

- **ROLLING STONES** Saint Of Me (Virgin)
  
- **JACKSON BROWNE** The Next Voice You Hear (Elektra/EGG)
  
- **MATCHBOX 20** 3am (Lava/Atlantic)

---

**alana davis 32 flavors**

*Couldn't wait: CIDR KINK WRLT*

Currently on tour with Ziggy Marley & The Melody Makers

### THE PREMIERE SINGLE AND VIDEO FROM HER DEBUT ALBUM "BLAME IT ON ME"

The 21-year-old soul folk singer's family rocking blame it on me is one of this season's stellar debuts - *Time Magazine*

---

*Produced by Ed Toussaint*  
*Management: Jeffrey Evan Kwatinetz*  

The first 32 flavors...
Jen Trynin

GETAWAY
FROM THE NEW ALBUM...
GUN SHY TRIGGER HAPPY


R&R AA ALBUMS 20 - 14
R&R AA TRACKS 18 - 12
On Tour With Paula Cole!
BREAKING AT ADULT ALTERNATIVE!
Ready for a change? Stations hiring across the USA! Contact Shenny Ent. about our Employment Services and/or Job Listings Services. 717-293-4664, 24 HRS/DAY. e-mail gshen@usa.net
**Stations, call 717-627-0502 for your talent needs.

** 

** - STAR TIP SHEET **

Morning Show co-host/promotions coordinator needed for top-rated Central PA Rock/AC. Candidate must be topical, witty, relate to thirtysomething lifestyle, throw some with host, and enjoy appearances. Promotional/marketing duties include development, planning, and execution of on-air promotions and station events/remote. Contact Jim Pettiford, Operations Manager, WSGB, P.O. Box 3638, Williamsport, PA. 17701. No Calls. EOE

WASH-FM in Washington, DC is looking for a major market marketing director. Candidate must possess a minimum of 5 years radio or advertising marketing experience, completed portfolio and resume to Steve Streit, VP of AC Programming, c/o WASH- FM, 3400 Idaho Ave., NW, Washington, DC 20016. EOE

WRRK/Pittsburgh has an immediate opening for a Program Director. Candidates should have a minimum of 3 years' programming experience, preferably, but not necessarily in Rock formats. Responsibilities and needed skills include a strong track record in talent management and competitive motivation, computer skills, marketing, database development, promotion, creative imaging production, research analysis, budgeting, and integration with senior management, sales, and consultant. This is a highly competitive market and the qualified candidate must be an aggressive winner. Send your qualifications and references to: Gregg Frischling, 7 Parkway Center, Suite 780, Pittsburgh, PA 15220. EOE

Please refer to the online job list at:

http://onairjobtispsheet.com

National

** 

WCHA, Mark Rd personnel, Atlantic Starr Seeking an...
OPPORTUNITIES

OPENINGS

South

Seeking proven talent for a proven station. Morning personality and/or Dayparts. T/M WDZY, Jeff Jackson. Box 135, 5044 N. Decatur, GA 30310 (614) (E: 10/30)

PD/Production Director for Country format. T/M WKEZ, 600 East Court St., Bryan, TX 77802 (E: 10/6)

Nashville’s power Country & other formats. Seeking proven Production Director. Understanding and experience preferred. Send resumes to: T/M WZPC, Brian Kritz, 1823 Murffreesboro Rd. Nashville, TN 37217 (E: 10/30)

WE PLACE TALENT!

NETWORK placement wins “Announcer of the Year” from CMA! Majors to beginners - if you take job searching seriously too, call us for free information.

(407) 679 8090

Successful Soft AC in beautiful Top 5 market seeks MORNING SHOW! Are you Locally oriented? Mom-friendly? Fun? (OK, at least clever!) Radio & Records, 10100 Santa Monica Blvd., #370, 5th Floor, Los Angeles, CA 90067. EOE

This is going to be FUN!

High-energy CHR in Texas is rebuilding, and seeking fun-loving, high-personality jocks to make it happen. Mornings, middays, and nights are wide open. Also seeking PD/MD: Radio & Records, 1000 Santa Monica Blvd., #371, 5th Floor, Los Angeles, CA 90067. EOE

Does the “Opportunity of a Lifetime” light go on in your head when you hear “KDMX Top 10 marketing opening for the next great night talent in America.” Work for Nationwide Communications in Dallas doing 2pm to midnight now if you: Breathe today’s modern AC artist, live the lifestyle, do great production, and have on-air delivery that slays adult females! Send TER to: Jimmy Steal at KDMX, 1401 North Dallas Parkway #1210, Dallas, TX 75240. KDMX Dallas is an EOE and proud member of Nationwide Communications.

Midwest

Seeking a midday atm with spice Selector experience. T/M WHOK, Steve Smith, 2000 Lower Huntington Rd., Fort Wayne, IN 46809 EOE (10/25)

92.5 WINC FM


Tennessee’s top-rated News/Talk station has a rare opening for a Morning Talk Show Host. Must be topical, good wit, and willing to be involved in the community. Send package including pics to Mike Hammond, DBC, P.O. Box 11167, Knoxville, Tennessee 37939.

Country on-air talent wanted. Are you driven, winning-on-air talent who loves radio? If your answer is yes, we would like to hear from you! Work for one of the country’s biggest, best radio companies, Chancellor Media Corporation. Opportunities available in all dayparts in major markets like Detroit, Minneapolis, Phoenix, Washington, DC & Cincinnati. Send tape and resume to: Chancellor Country Programming, 625 Eden Park Drive, Ste. 1050, Cincinnati, OH 45202. EOE

SALES MANAGER

Composer Communications is searching for a sales manager for WRQK/Canton, OH. Qualifications should include the following: 5+ years management experience, recruiting, educating and training local sales staff, understanding of yield management practices, strategic planning and tactical execution, account management, creation and development of NTR and program track record of performance. Send resumes to: Tom Lowe, WRQK, P.O. Box 7579, Canton, OH 44705. EOE

RARE PRODUCTION OPPORTUNITY

WXRT and WSCR in Chicago are looking for a great production director. You will direct a three-person staff plus be responsible for creating dazzling image production and commercials for two of the country’s premier Adult Rock and Sports Talk radio stations. This is not a job for beginners, but if you are a creative genius with great pipes, a skilled writer and are highly organized with 3 years or more experience, please send T&R to: Harvey Wells c/o WSCR/WXRT, 4949 W. Belmont, Chicago, IL 60641. Experience with Sonic solutions digital work stations a plus. WSCR and WXRT are CBS owned radio stations and are equal opportunity employers. Minorities and female candidates are encouraged to apply. No phone calls please.

MARKETING/ PROMOTIONS

Will your work create top-of-mind awareness in one of the most challenging entertainment markets on Earth? Can you manage our brand and image, create memorable events and promotions, form partnerships, and write with power to push us to market dominance? You must be able to market our product in an environment that competes with DisneyWorld and hundreds of other larger-than-life attractions. We are a broadcast outlet in Orlando with the resources of one of the nation’s most prestigious groups. Show us how you can put those resources to work. Send presentation to: Radio & Records, 10100 Santa Monica Blvd., #372, 5th Floor, Los Angeles, CA 90067. EOE

J.Paul Emerson's Compelling Insider Book

"THE SECRETS OF RADIO"

350 pages of fast track secrets, available in no other radio book, will get you the Big Jobs & Bucks.

If you still have Questions call 505-885-2999 and leave your name and phone number.

J.Paul will call you back and answer any questions about The Secrets of Radio. It cost you nothing.

This is a totally free service and no purchase is required.

CALL NOW OR SEND $139.95 FOR 350 PAGES OF RADIO SECRETS TO: J.PAUL EMERSON 311 N. MAIN CARLSBAD, NM 88220.

THEN STICK YOUR FACE IN OUR WEB, www.carlsbad.com/radio/

"The Book with the power to make you great!

Only J.Paul can write a radio bible with this much BANG!"
**Openings**

Contemporary Christian WHRP-FM, South Bend, IN is looking to fill Morning Drive with a creative, adult communicator. Rush T&R and short letter of testimony to: Position. WHRP-FM, 61300 S. Ironwood Rd., South Bend, Indiana 46614. EOE

****W**EST

California Mediacast Market offers a life-enhancing show. CHI/top at T&R/KQED. Charlie Wright, 671 W. Trabue Ave., Visalia, CA 93277. EOE (10/03)

<table>
<thead>
<tr>
<th>KDJS/Dove Lake, ND has an immediate announcement opening—morning— Prefer minimum two years experience. Must be information-oriented. Not a typical DJ position. T&amp;R to Dale Allen, KDJS, Box 190, Dove Lake, ND 58011. EOE</th>
</tr>
</thead>
<tbody>
<tr>
<td>KKRZ/KKDO, Portland, OR is looking for a midday announcer. Full-time position. T&amp;R: KKRZ, Charles Hall, 4949 SW Macadam Ave., Portland, OR 97201. EOE (10/03)</td>
</tr>
</tbody>
</table>

| KGEX/Portland is seeking an applications per-son for a mid-day position. Send resume to: KGEX, 512 E. Burnside St., Portland, OR 97232. EOE |

| KSTP/Saint Paul, MN has an opening for a midday announcer. T&R: KSTP, Bob Minogue, 1500 University Ave. W., Saint Paul, MN 55104. EOE (10/03) |

| KQALT/Yuma, ARizona is seeking an experienced general manager. T&R: KQALT, Tom Martin, 514 E. Pearl St., Alamogordo, NM 88310. EOE (10/03) |

| KSLA/Yuma, Arizona is seeking an experienced public affairs producer. T&R: KSLA, 300 W. Main St., Yuma, AZ 85350. EOE |

| KSDS/San Diego, CA is looking for an afternoon announcer. Send resume to: KSDS, 1300 S. Pacific Hwy., San Diego, CA 92101. EOE |
AIRCHECKS

- AUDIO & VIDEO AIRCHECKS!

- telefonica.com

- WINCHESTER AUDIO VICTOR

- BROADCAST OPPORTUNITIES

- SYNDICATE YOURSELF

- MARKETPLACE

- THE MORNING PUNCH™

- CHRISTMAS PROGRAMMING

- DATABASE

- FEATURES

- MUSIC REFERENCE

- AIRCHECK DOCTORS, INC.

- AVAILABILITY CONDITIONS AND EDITING OF YOUR AIRCHECK

- LIT US CHECK YOUR PACKAGE!

- RGR IS ON LINE

- AUDIO ENTERTAINMENT

- The Whole O Catalogue!

- BROADCAST FAX

- COMEDY SERVICE

- COMEDY

- THE MORNING PUNCH™

- COMEDY

- CHRISTMAS PROGRAMMING

- THE MORNING PUNCH™

- COMEDY SERVICE

- COMEDY

- CHRISTMAS PROGRAMMING

- THE MORNING PUNCH™

- COMEDY SERVICE

- COMEDY

- CHRISTMAS PROGRAMMING

- THE MORNING PUNCH™

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- CHRISTMAS PROGRAMMING

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- CHRISTMAS PROGRAMMING

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MARKETPLACE

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accepted. One inch minimum, additional space up to
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for R&R marketplace (per inch):

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### URBAN AC

<table>
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<td>BOYZ II MEN</td>
<td>4 Seasons Of Loneliness (Motown)</td>
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<td>HARRI ANE</td>
<td>Honey (Columbia)</td>
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<td>PATTI LABELLE</td>
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<td>BURLINGTON</td>
<td>Dusk Till Dawn (Wind -up)</td>
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<td>MARY J. BLIGE</td>
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<td>ROMEO</td>
<td>Do You Love the RCA? (RCA)</td>
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<td>DRU HILL</td>
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<td>JONATHAN BUTLER</td>
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<td>BRIAN MCKNIGHT</td>
<td>You Should Be Mine... (Mercury)</td>
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<td>ORYAH</td>
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<td>THOMAS CLAY</td>
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<td>VANESSA RUBIN</td>
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### COUNTRY

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<td>TIM McGRAW</td>
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<td>You're Gonna Go Away (Atlantic)</td>
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<td>SAWYER BROWN</td>
<td>This Song Won't Last Forever (Curb)</td>
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<td>VINCE GILL</td>
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<td>KEVIN SHARP</td>
<td>You Love Somebody (434 asylum/EEG)</td>
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<td>TRISHA YEARWOOD &amp; GARTH BROOKS</td>
<td>That's Her Eyes (MCA)</td>
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<td>LEE ANN WOJACKA</td>
<td>The Fool (One)</td>
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<td>BROOKS &amp; DUNN</td>
<td>Honky Tonk Truth (Arista)</td>
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<td>DIAMOND RIO</td>
<td>How Your Love Makes Me Feel (Arista)</td>
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<td>MARK CHESSNUTT</td>
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<td>BRYAN WHITE</td>
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<td>TRAVIS Tritt &amp; LAWRINN</td>
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<td>PAM TILLIS</td>
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<td>EWING</td>
<td>Right Side Of My Heart (Warner Bros.)</td>
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<td>TRACY LAWRENCE</td>
<td>The Coast Is Clear (Atlantic)</td>
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<td>LONESTAR</td>
<td>You Walked In (RCA)</td>
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### NAC/SMOOTH JAZZ

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<td>RICK BRAUN</td>
<td>Missing In Venice (Mesa/Bluemoon)</td>
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<td>PHILLIP SIAUSSA</td>
<td>Mixed Vibe (Forecast)</td>
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<td>JOYCE DILLON</td>
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<td>LEE RITENOUR</td>
<td>Fasters (E.Verve)</td>
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<td>Please Seeker (Countdown/Continental)</td>
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<td>RICHARD MUNCH</td>
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<td>Peace On Earth (JVC)</td>
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<td>STEVE WINWOOD</td>
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<td>RIPPHINGTONS Rock Diamond</td>
<td>Pink/Windham Hill Jazz</td>
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<td>Listen Here (Blue Note)</td>
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<td>DON WINTER</td>
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<td>29</td>
<td>CRAIG CHADDOCK</td>
<td>Super White Lights Out... (Higher Octave)</td>
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### Breakers In Blue

- BOYZ II MEN: 4 Seasons Of Loneliness (Motown) |
- J Edwin: The Love Scare (Live) |
- HARRI ANE: Honey (Columbia) |
- PATTI LABELLE: She Was On The Other Foot (MCA) |
- BURLINGTON: Dusk Till Dawn (Wind -up) |
- LUDER LANDING: What I Need To Be... (EPIC) |
- MARY J. BLIGE: Everything (MCA) |
- ROMEO: Do You Love the RCA? (RCA) |
- DRU HILL: Never Have A Promise (Island) |
- KENNY LATTIMORE: For You (Columbia) |
- JONATHAN BUTLER: Do You Love Me? (RVK Recorded Music) |
- JANET: I Got It 4 U (Virgin) |
- VANESSA WILLIAMS: Happiness (Mercury) |
- BRIAN MCKNIGHT: You Should Be Mine... (Mercury) |
- ORYAH: Out There (Columbia) |
- THOMAS CLAY: Don't Love Me (MCA) |
- SHERYL COZZETTE: Right Side Of My Heart (Island) |
- VANESSA RUBIN: That Was Then This 4.0 (Island) |

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